

Speaking through the voice of another

a transdisciplinary enquiry that uses art practice to examine linguistic translation
as a performative and dialogic event.

Doctoral Thesis by Heather Connelly

From English	speaking through the voice of another
To Bulgarian	Говорейки чрез гласа на друг
Back to English	Speaking through the voice of the other
To Catalan	Parlant a través de la veu de l'altre
Back to English	Speaking through the voice of the other
To Chinese Simplified	通过对方的声音发言
Back to English	Through the voices of the other side to speak
To Chinese Traditional	通過對方說話的聲音
Back to English	By talking to each other's voices
To Czech	V rozhovoru se navzájem své hlasy
Back to English	In conversation with each other, their voices
To Danish	I samtale med hinanden, deres stemmer
Back to English	In conversation with each other, their voices
To Dutch	In gesprek met elkaar, hun stem
Back to English	In conversation with each other, their voice
To Estonian	Vestluse üksteisega, oma hääle
Back to English	A conversation with each other, your voice
To Finnish	Keskustelua keskenään, äänosi
Back to English	Debate with each other, your voice
To French	Débat entre eux, votre voix
Back to English	Debate among them, your voice
To German	Debatte unter ihnen, ihre Stimme
Back to English	Debate among them, your voice
To Greek	Ευζήτηση μεταξύ τους, η φωνή σας
Back to English	Debate between them, your voice
To Haitian Creole	Dèba ant yo menm, vwa ou
Back to English	Debate between them, your voice
To Hebrew	מחלוקת ביניהם, קולך
Back to English	The debate between them.
To Hungarian	A vita közöttük.
Back to English	The dispute between them.
To Indonesian	Sengketa antara mereka.
Back to English	The dispute between them.
To Italian	La disputa tra di loro.
Back to English	The dispute between them.
To Japanese	それらの間の紛争
Back to English	Disputes between them.
To Korean	그들 사이의 분쟁입니다.
Back to English.	The dispute between them.
To Latvian	Strīda starp tām.
Back to English	The dispute between them.
To Lithuanian	Jų ginčo.
Back to English	Their dispute.
To Norwegian	Deres konflikt.
Back to English	Their conflict.
To Polish	Ich konfliktu.
Back to English	Their conflict.
To Portuguese	Saus conflitos.
Back to English	Their conflicts.
To Romanian	Conflictele lor.
Back to English	Their conflicts.
To Russian	Их конфликты.
Back to English	Their conflicts.
To Slovak	Ich konflikty.
Back to English	Their conflicts.
To Slovenian	Svoje spore.
Back to English	Their disputes.
To Spanish	Sus disputas.
Back to English	Their disputes.
To Swedish	Sina tvister.
Back to English	Their disputes.
To Thai	ข้อโต้แย้ง
Back to English	The dispute.
To Turkish	Anlaşmazlık.
Back to English	The Disagreement.
To Ukranian	Несгоди.
Back to English	Disagreement.
To Vietnamese	Bất đồng.
Back to English	Disagreement.

Speaking through the voice of another: a transdisciplinary enquiry that uses art practice to examine linguistic translation as a performative and dialogic event.

Vol 1

Doctoral Thesis by Heather Connelly

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The appendices includes examples of my practice, extra information about artists' works and a glossary of some of the terms/practices covered within the thesis.

The footnotes expand upon ideas discussed in the main text of the thesis and quotes that feature in **the margins** (pp. 120, 121, 123) are my personal reflections; subjective observations of my works/working process.

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Speaking through the voice of another

Introduction

The research has arisen out of my own experience of translation; in multi-lingual encounters it is I, as a monolingual English speaker that is always *in* translation¹. This PhD, by fine art practice, has been conducted from my own subjective position, as an artist and monolingual speaker: my agency and curiosity is implied in the title that immediately problematises *who* speaks in translation, thereby placing the subject at the centre of my inquiry.

The research questions are:

How can multi-media² art practices be used to investigate linguistic translation *in*³ action?

What new knowledge is generated out of/during/as a result of this transdisciplinary inquiry?

Is it possible to use *linguistic* translation as both the subject and process to create art works that make the process visible and have the capacity to create new knowledge about translation?

What is the potential of a subjective, dialogic, polyvocal investigation into linguistic translation?

What can be learned through this multi-modal transdisciplinary inquiry?

This research uses linguistic *translation* as both the subject and process to create multimedia artworks that interrogate and analyse the *translation* process itself. The works have emerged out of a multi-model practice-based⁴ methodology that employs and values theoretical/formalised/learned and subjective/tacit/experiential knowledge and has been conducted through an ongoing active-reflective cycle that comprises of questioning, reading, doing, reflecting, analysing, evaluating and creating⁵. The works and events have been created to engage monolingual and multilingual individuals, professional translators, practitioners and public(s) in the *process* of translation - to extend the discussion of art and translation beyond the 'usual' (academic and professional) suspects. The works ask some research questions *performatively*, and do this by adopting and adapting various intercultural translation models and strategies.

The research is built upon the premise that a transdisciplinary, inclusive and subjective approach brings new voices and new perspectives into both fields, which therefore results in a 'fluctuation of boundaries' (Nicolescu 2007:78). It proposes that this foray into another's territory has the potential to destabilise disciplinary knowledge and this 'new position' -

¹ I am always reliant upon the 'other' to converse with me in English or translate my words into another language to communicate my ideas. I am always '*in translation*' in situations involving cross-cultural communication, and it is my experience of this, my feelings of frustration, inadequacy and recognition of what I was missing, unable to participate in, that drove me to investigate this phenomenon further.

² I use the term multi-media to refer to the various techniques that I and the other artists discussed in this thesis engage with, for example performance, audio, digital, video, text and so forth.

³ I have selected the preposition 'IN' to indicate the 'state, situation or condition' that we find ourselves in when thinking about the process of translation.

⁴ I have chosen to use this particular term, rather than practice-led, in order to emphasise the role of my practice in posing and examining my research questions. For a discussion on different ways in which these terms are commonly used see Freeman (2010:1-8).

⁵ These are the key components/activities – they are not however fixed into a particular order.

the researcher operating as a layperson, interloper and inquirer - can be used to challenge assumptions, 'protocols and truth claims of disciplinary conventions, expertise, and control' (Thompson-Klein 2013:196)⁶. Thus generating new knowledge that contributes to our understanding of translation and art, which goes beyond both disciplines.

The thesis has been specifically designed as a multi-modal document and should therefore be considered part of the 'practical' submission. It uses an interactive navigation system to reflect, perform⁷ and extend the complex, multi-layered research process; actively demonstrating and engaging the reader *in* the practice-based research methodology by including hyperlinks to the various processes and experimental art works that I produced to test my hypothesis. The electronic submission follows textual protocols and (in the main) adheres to Harvard bibliographic conventions. However, I have also used extensive footnotes and included supplementary information to enable readers from different disciplines (art and translation) easier access to the specific points/set of texts⁸. The supplementary information includes a glossary of specific terms and concepts (appendix 3); extended commentary on artists works and particular theoretical texts (appendix 2); detailed information and audio-visual examples of the practice that I have undertaken as part of the thesis (appendix 1); these are indicated by the red text⁹ and can be accessed by clicking on the corresponding bookmarks visible the left hand panel of the PDF navigation system. The plethora of extra information alerts the reader to my own agency and presence within the research, echoing paratextual practices used by translators.

ii Why art and translation? What makes these disciplines comparable or compatible?

This research is situated within contemporary fine art practice; I draw upon my own knowledge of the discipline, as a practitioner, participant, facilitator, audience member, educator, occasional curator and academic. The art practice/experiments were deliberately speculative, provocative and responsive¹⁰; produced for specific contexts or to test out particular ideas. My art practice is most closely aligned (though not completely¹¹) with Bourriaud's relational aesthetics, which considers art to be a form of 'social exchange' (Martin 2007:370).

⁶ This occurs because, a) they may be uninterested and unaware of specific rules and regulations, and b) they deliberately seek to subvert or investigate a particular aspect of the phenomena.

⁷ The format and layout of the electronic submission operates performatively by demonstrates the interconnectedness of the different types of information presented and used in this research project; emphasising the need to look beyond what is immediately visible, going beyond the surface of what is written or enunciated.

⁸ They are used to clarify theoretical approaches and provide extra textual material, for example extended descriptions of art works that are either not within the public realm or require further explication and reflexivity than is possible in the main body of the thesis. These different elements and the supplementary quotations add to the polyphony of the investigation, adding texture and depth to the enquiry.

⁹ N.B. The appendices feature in volume 2 of the print version.

¹⁰ To culture, sites, texts and discussions.

¹¹ This term/practice was originally considered synonymous with socially engaged art practices, and has been criticised because the artists, more often than not, operate within art institutions, interacting within a particular audience, exploring idealistic and utopian ideas of inter-human interactivity, rather than addressing 'real' social issues. This 'isolation' thereby reduces the impact that such works can have upon a society. For a critique of Relational Aesthetics see Bishop (2004, 2006, 2012); Kester (2004, 2011); Martin (2007) and Russett (2011). However my practice deliberately engages with individuals from a variety of cultural and social backgrounds, exploiting and manipulating the translation process in a non-normative manner, in order to illicit information and have an impact upon the 'participants' future behaviour (by alerting them to the shifts that happen in translation) and therefore aims to have a social impact.

I use art practice to create a space where individuals can encounter, interact and become engaged in translation processes; in order for them to discuss and consider how this activity can alter cognition, understanding, communication and use of one's own 'native' language; which, I have denominated *translation zones*. This artistic inquiry into *translation* differs from those entrenched in the discipline¹², because it is driven by the desire to make artworks. I use my position as an outsider (artist) and *user* of translation (a monolingual English speaker) to ask different questions of the field of translation, practitioners and the phenomenon in general – in order to identify its creative potential (to make art works), to gain insight and new knowledge about art and translation, and art-and-translation (as a combined entity). Thus adding to an increasing number of artists (Xu Bing, Bosetti, Wynne¹³), art works (Ataman, Bal, Tan¹⁴), exhibitions¹⁵, publications, articles¹⁶, events and research projects¹⁷ that explore issues of art-and-(linguistic) translation¹⁸. The art works also have the potential to contribute to sound-art research centres and projects¹⁹, specifically those working with the spoken word or 'text-sound' works as they are also known (Lane 2008), listening²⁰, the voice²¹, embodied subjectivity²², performativity²³ all of which are discussed in chapter 3.

Translation is a practice and a term that most people are familiar with. However, it is a mutable term that has been adopted by different disciplines, as shorthand, to describe the various transformations that occur between media and disciplines. This second description may be common knowledge to multilingual speakers²⁴ and those working in the discipline but, generally, on a day-to-day basis remains unchallenged. This means that a majority of 'users' of translation rely upon a rudimentary understanding of the term; one that is informed by, and rooted in, their own experiences and understanding of *translating/translation*; which for many monolingual speakers occurs when learning a second language at school. Whilst this

¹² From those who have a pedagogical, professional or practical interest in the subject, such as a translator, linguist, philosopher or language student, for example.

¹³ For example, Xu Bing, *Telephone* (1996-2006), also see Mahon (2008); Alessandro Bosetti, *Alpine Flipbooks* (2013) and John Wynne, *Anspayaxw* (2010), discussed by Hennessey (2010).

¹⁴ See Kutlug Ataman, *English as a second Language* (2009), discussed by Çakırlar (2013); Mieke Bal, *Mille et un Jours* (2004-6), *Lost in Space* (2005), *Glub (Hearts)* (2004), discussed by Bal (2007) and Aydemir (2007); and Erica Tan, *Pidgin* (2001) discussed by Lok (2007).

¹⁵ *Found in Translation* (2011), *Translation Paradoxes and Misunderstandings part 1* (2008), *parts 2 and 3* (2009), *Translation* (2005), *Incommunication* (2003), *Babel* (1999), for example.

¹⁶ Such as Charnley and Kivimaa (2007), Mahon (2008), Morra (2007) and Lok (2007).

¹⁷ For example, *The Rules of the Game* (2013, 2014), *Art in translation* conferences (2010, 2012), *Acting in Translation* (2014) SIGGRAPH conference and exhibition theme.

¹⁸ There are a great many more that focus on types of translation such as cultural, semiotic and so forth, that are not relevant to my specific interest in linguistic translation.

¹⁹ Such as CRISAP, Her Noise, Sonic Arts Research Centre, NOVARS Research Centre for Electroacoustic Composition, Performance and Sound Art.

²⁰ For example, Bosetti (2005), Carlyle and Lane (2013), Ihde (2007), Spinks (2013), Voeglin (2010).

²¹ For example, see Susan Phillipz, Mikhail Karikis, Bruce Nauman, Janet Cardiff, Susan Phillipz, Hiltbrunner (2009) and Welcome Trust (2013).

²² Irigaray (2002), Braidotti (2002, 1994) and McClaren (2002), for example.

²³ See Butler (1997 & 2007), Freeman (2010), Phelan (1993), and performative lectures, Frank (2013), Helguera (n.d.), Kölnischer Kunstverein/Museum of Contemporary Art Belgrade (2009) and Overgaden (2013), for example.

²⁴ Multilingual speakers are constantly faced with the difficulties of transforming their words and ideas from one language/culture into another.

is not strictly speaking *translation* (by those working within the field)²⁵, it is often described as such by monolingual speakers and thus encapsulates their own personal engagement in the process. Their lack of *practical* knowledge (of *doing*) means that they use a relatively simplistic model of translation, perceiving translation to be a matter of code switching between linguistic equivalents.

It could be argued that the primary objective of the translator (and one of the major concerns of Translation Studies) is to produce a text that can be read by the monolingual speakers in their own 'native', target language. In other words, they are not obliged to address the 'fallacy' of the 'layman's view of translation' as an issue (Bassnett 2013:2); to question, challenge and educate²⁶ their conceptual understanding of translation (as a practice or product). One of the aims of this research project is to create art works, opportunities and events that engage, encourage and provoke monolingual (English²⁷) speakers (and others) in the process of *translation*; to highlight translation as cross cultural communication and reveal it as a contingent, uncertain and complex phenomenon, which can be used as an analytical and creative tool. My art practice uses *translation* to mobilise a dialogue about *translation* through *translation*. It does this mainly through a combination of machine translation and back translation, however some projects have been made with/using human translators or multilingual speakers²⁸.

This research uses *translation* to refer to both the written and oral activity²⁹, however it focuses upon *linguistic* translation; the translation of texts from one verbal language into another; as the subject of Translation Studies (which shall be abbreviated as TS from hereon in). This marks it apart from most other artistic investigations, adoption and exhibitions of the term which have tended to focus on the semiotic aspects of translation; when text becomes an image or a musical score for instance³⁰. Indeed this is the common assumption that individuals make about this particular research project, which is conducted by an artist and has emerged from an art department.

I have used *text* (in its verbal, written, aural and visual form) as my primary artistic medium to examine linguistic translation, this situates this research project within historical and contemporary art practices that deal with text and language. The presence of *text* in an artwork usually reinforces the communicative properties of the artwork, whereas my own works

²⁵ There is currently a growing interest in this area of research, for example *Translation and Language Learning: An Analysis of Translation as a Method of Language Learning* a project run by the intercultural studies group at the University of Leicester, see http://isg.urv.es/publicity/isg/projects/2012_DGT/tll.html.

²⁶ I acknowledge that this is a generalisation and certain strategies and approaches aim to draw attention to the intervention of translator by making his or her presence visible (which will be discussed intermittently throughout this thesis).

²⁷ This could apply to monolingual speakers from other countries but would have to be conducted through back translation in their native language and culture.

²⁸ For example *This is me* (2012), *Speaking through the voice of another IV* (2011) and *Transverse I & II* (2010) see appendix 1 for details.

²⁹ I also use the translative act of interpretation to investigate certain aspects of the translation process in chapter 2.

³⁰ See Lotman (1977), Clüver and Watson (1989), for example.

problematizes intercultural communication. *Text* is also used as a poststructural concept/practice, for its *generative* potential; considering the text to be constructed collaboratively in, through and by the reader with the author, language and context³¹.

The globalisation of the art world has meant that *translation*, 'both linguistically and figuratively, has emerged [for artists] as a fundamental tool for making sense of reality' (Trotman 2012:4). This is apparent in the number of works that focused on the linguistic (textual) aspects of translation exhibited at the *Found in Translation* exhibition³². Significantly, for this research, the majority of artists/artworks accept the translation process as 'a given'; they display and appropriate the translated outcomes in their art, rather than challenge, intervene or disrupt the translation process 'in action'. My own research deviates from this particular way of working with translation and, instead, seeks to create 'artworks' that actively question, interrupt and expose the processes of translation as they occur. The 'works' have been specifically designed to operate as part of my research methodology, to interrogate, elicit responses and exploit what occurs *in* translation in order to understand it and to seek new knowledge.

The 'globalisation' of the art world has been facilitated, in part, by the growth of the Internet and social media, which have made intercultural communication more easily accessible and desirable. This need and desire for communication across linguistic and cultural boundaries has led to a proliferation of free translation sites, which has, in turn, led to a growing number of translation users participating and engaging *in* the translation process. Thus we have a growing community of *lay translators*, who, generally, lack an awareness of the nuances and complexities involved in the process³³, and are thus unaware of the potential problems, pitfalls and issues that could affect cross-cultural communication (regarding etiquette, formalities and slippages, that occur for instance).

The ease and speed at which the source text is transformed in machine translation into a target text perpetuates the naive view of translation being equivalent to symmetrical code transference. Therefore, it is imperative to confront and interrupt this model³⁴, to encourage a more critical dialogue with lay-users about this and to create a more informed and discerning user/consumer; someone who questions the role and the status of translation. It is this dialogue between the user (reader and lay translator), the professional translator and the translated that my artwork and this research project seeks to initiate. Under the premise that an open transdisciplinary exchange of ideas³⁵ will bring new ideas, perspectives, perceptions and voices into *both* disciplines and lead to new ways of thinking about translation that goes beyond the traditional parameters of art and translation studies.

³¹ As opposed to the more traditional view of it as an ossified static 'object' of study predetermined by the author (see Walter Benjamin's discussion of translation as the 'afterlife' of a text – extending its life and ensuring its survival in his seminal essay *Task of the Translator*, 1999, pp.70-82).

³² Most of the works featured with graphemic units and literary. The exhibition was curated by Nat Trotman and exhibited at the Guggenheim in New York (2011) and Berlin (2012).

³³ They are, more often than not, untrained or uneducated in translation.

³⁴ Which I acknowledge may appear already redundant and an outmoded model to those working in the field.

³⁵ A fusion of academic, subjective, experiential and artistic knowledge.

The process of back translation has been used to highlight the conceptual and grammatical shifts that occur, which displace the monolingual (in this case a native English) speaker from their comfort zone (of language); placing them into the vulnerable position of being translated. This displacement functions to reposition the participant, placing them, metaphorically speaking, in someone else's shoes; shifting the balance of power that knowledge, understanding and communication inevitably bring. This immersive process creates *translation zones*; an environment or an occasion where the certainty of communication is called into question and established meanings are deliberately destabilised. The audience, often conference delegates, is invited to engage with the works through participation (by contributing to the audio work by translating a term or phrase), to listen to the work (as it is performed) or discuss their experience of the work and how it relates to their own experience/knowledge of translation. The artworks (events, zones) are presented as an opportunity for dialogic exchange, as an exploration into translation. They frame uncertainty³⁶ in a positive light, as providing new ways of thinking about 'subjects', as opposed to a negative perspective where instability can be perceived as undesirable and alienating. This is partly due to the multiplicity of languages, voices and individuals presented in the works (*This is me* 2012), and the fact that the works are contextualised as part of my PhD research³⁷.

The *text works* have been produced predominantly in English. This reliance on a singular language may appear at odds with the subject of *translation* – it is, however, the only means a monolingual speaker, such as I, can access the shifts that occur *in* translation. The English texts have been produced *in dialogue* with other languages (through translation and back translation), a process that reflects and echoes the varied and complex etymological roots and intralingual variation of the English language³⁸. This reliance on English draws our attention to its use as a lingua franca, and particularly to the phenomena of International Art English (IAE). A term coined by Rule & Levine (2012) to refers to the opaque and obtuse language/terminology, often associated with art writing; an article that caused a huge amount of debate in the general and specialised art press³⁹. This is the focus for Nicoline Van Karsamp's⁴⁰ current research and is a topic that my own art practice and research could be used to explore in the future.

The art practice subverts and extends translation's functionality by harnessing and expanding its creative potential. This builds upon creative strategies adopted by translators to challenge more traditional approaches to translation⁴¹, known as the 'literal versus the free paradigm' (Munday 2008:19-28), 'rewriting' (Lefèvre 1992), 'transtextualisation' (Veira 1994:65),

³⁶ See Pym (2010:90-119), who devotes a chapter to 'Uncertainty' in *Exploring Translation Theories*.

³⁷ They have been presented at translation conferences, and the audience and contributors have been informed of my aims, and therefore are part of theoretical and academic discourse.

³⁸ That has derived from many other languages and is evident in the variety of regional and class-based accents and so forth (see Connor 2011).

³⁹ See Beckett (2013), Ghani (2013), Rosler (2013) Steyerl (2013) and Bice Curiger (2011) director of the Venice Biennale who asked 'Where do you feel at home?', Does the future speak English or another language? Is the artistic community a nation? How many nations do you feel inside yourself? If art was a nation what would be written in its constitution?'

⁴⁰ See <http://www.vanharskamp.net/> for further details.

⁴¹ This is particularly noticeable if one considers the various individual approaches to translating poetry, see Munday's brief introduction to Ezra Pound's experimental approach and philosophical overview of the subject (2008:167- 8).

‘recreation’, and ‘transcreation’ (Haroldo and Augusto de Campos⁴²). Di Paola proposes that the creativity of these terms, and the reconceptualisations of translation that they imply, ‘has also fostered the interest of Art Theory for translation’ and we have seen ‘the progressive incorporation of them in the artistic production’ (2011), something that this *transdisciplinary* research aims to extend by using *translation* as both a medium and a process to make art. This practice builds upon Jean Luc Nancy’s proposition that art practice has the potential to (2006:199) crystallize ‘other divergent or emergent narratives, or new and different forms of sense’ (quoted by James in Schoene 2009:32), in other words the constituent nature of art has the potential to create new knowledge. Art provides a new, experimental and open context, to reposition, subvert, deconstruct and reframe subjects; it provides a space where the accustomed rules and functions can be isolated and suspended.

The term *transdisciplinary* was adopted towards the end of my research process⁴³ to capture the complexity, multiplicity and generative nature of my enquiry; it is a practice⁴⁴ that has been gaining currency in the performing and visual arts⁴⁵. It is a term that has emerged [in general] as an alternative to cross-disciplinary, interdisciplinary and multi-disciplinary praxis’ as it seeks to go ‘beyond’ established disciplines and boundaries (a movement that is implicit in the presence of the prefix ‘trans’). The iteration of *trans* in *transdisciplinary* also serves to emphasise the importance of the textual, linguistic, form (graphically and conceptually) and the performative role that the prefix plays in defining ‘translation’ and this research praxis as a whole. *Trans* (rather than *inter*⁴⁶ - meaning between or among, or cross - usually used to signify an intersection or passing from side to side⁴⁷) implies a more radical approach, one that deliberately engages with multiple agencies, perspectives and denotes a willingness to ignore, flout, subvert and *transgress* disciplinary protocols, assumptions and boundaries. It serves to alert the reader to the need to approach the thesis with an open mind; to leave ‘open spaces of experimentation, of search, of transition’ (Braidotti 1994:182); to be prepared to embrace an eclectic methodology that consciously seeks to bring different modes of thinking, strategies and processes in dialogue with one another to see what happens and what new knowledge is created⁴⁸.

⁴² Haroldo and Augusto de Campos were founders of Brazilian visual poetry and promoters of the Brazilian school of translation. See Perloff and de Campos (2001) and Veira (1994) for a discussion on Brazilian postmodern translation theories and practices.

⁴³ As I collated and critically engaged with the diverse theoretical and practical elements of my research praxis.

⁴⁴ Basarb Nicolescu defined *transdisciplinarity* ‘not via a new discipline, but via a new methodology’ (2007:82), he proposed that it is ‘distinct from disciplinary research’ even though it is complementary to it (ibid:7), it is more dynamic, it moves across, beyond, in-between, backwards and forwards in all directions: it is not contained by or can be claimed by any single discipline.

⁴⁵ For example see Coles (2012), Daniel (2010), Fusco (2006), Gibson (2008). There is an emerging number of transdisciplinary Higher Education departments and programmes in the UK and abroad, for example: Transdisciplinary Design MFA at Parsons the New School for Design, New York; Transdisciplinary Design MA, University of Central Lancaster; Transdisciplinary Studies at Zurich University of the Arts and Alex Coles appointment as the Professor of Transdisciplinary Studies at the University of Huddersfield.

⁴⁶ *Interdisciplinary* according to the OED means ‘contributing to or benefiting from two or more disciplines’ (1989:1098).

⁴⁷ Taken from various entries in the OED (1989:385-386).

⁴⁸ See Daniel’s *Writing dance on the age of technology: towards transdisciplinary discourse* (2010) for a comprehensive discussion about the implications of adopting a transdisciplinary methodology for the ‘artist/scholar’ or researcher and ‘practice-as research’ (Daniel 2010:471).

Nicolescu⁴⁹ proposes that *transdisciplinary* research brings together multiple disciplines to investigate a complex subject, issue or problem that straddles, influences, informs and feeds into multiple disciplines and engages with both theoretical and practical/experiential⁵⁰ realms of knowledge. He proposes it is ‘ourselves, the human being [...] the Subject’ that is ‘beyond any discipline?’ (2007:78), it is the subject that is the *trans* in transdisciplinary. Marsha Meskimmon (art historian) proposes that transdisciplinary feminist practices stress the agency of the researcher in their own project (2002:381⁵¹). She refers to Rosi Braidotti’s adoption of the term to describe the pluralistic, ‘rhizomatic mode in feminism’ (Braidotti 1994:177) that operates, ‘in-between different discursive fields, passing through diverse spheres of intellectual discourse’ (ibid.). Braidotti proposes that ‘in a feminist context, “transdisciplinary” also implies the effort to move on to the invention of new ways of relating, of building footbridges between notions’ (ibid.), which emphasises feminist preference for multiple and process-based methodologies that actively seek to make connections.

This research was founded in my own curiosity about the agency, position and role of the translator: who speaks in translation? and the awe that I have for individuals who appear to be able to slip between languages with ease. My fascination with foreign languages derives from my own difficulty with learning a second language, which is due in part to my dyslexia, a condition that was amplified as soon as I began to study advanced level French in the classroom at. During this process I became acutely aware of the underlying principals of language, grammatical structures and tenses that I used instinctively in my first language (English); that I *felt*. This exposed the underlying structure of language and language as a code and vocabulary (foreign language equivalents and their pronouns) as something that had to be consciously committed to memory⁵² as opposed to being unwittingly acquired through use and context. I felt unable to grasp the more nuanced aspects of language and read the French Literary texts in their English translations. Most significantly, I found myself unable to communicate effectively in this second language – unable to articulate, translate and ‘be’ myself. Whilst I recognise that my understanding of language learning as a form translation was perhaps ill conceived, it was my inability to acquire it with ease that cemented my interest in language(s).

In the mid 1990s I studied in the USA and became sensitive to different types of Englishes; how the American students and international students spoke and used language differently and how I had to modify my accent at times to be understood – in particular the pace, rhythm and vowels sounds. During this period I became conscious of my ‘Englishness’, in a way that I had not anticipated, particularly how my voice, revealed my identity as a foreigner – as a resident alien (the official term used to designate my status as a foreign national for tax purposes). My British accent continually provoked discussion and prolonged everyday transactions. This is

⁴⁹ A quantum physicist who founded International Centre for Transdisciplinary Research and Studies (CIRET), has written extensively the use, significance and application of *transdisciplinary* as a term, practice and methodology (1998, 1999, 2002, 2005, 2007, 2008, 2010, 2012), he wrote the widely cited *Manifesto of Transdisciplinarity* (first published in French as *La transdisciplinarité : Manifeste* 1996 English translation published 2002).

⁵⁰ Nicolescu refers to this as the ‘real’, see 2007a:77-82, 2007b & 2010 24-31 for a more detailed explication on Nicolescu’s transdisciplinary methodology.

⁵¹ Meskimmon writes, specifically about the feminist theorist/researcher in ‘her own’ project.

⁵² Short-term memory is one of the distinctive issues of my own form of dyslexia.

something that I had, to a lesser extent, also experienced when moving from the Wirral (in the North West of England) to London to study for my first degree, where I had to ‘tone down’ my Liverpuddlian accent and adopt a less distinctive register in order to be more easily understood and to avoid regional discrimination. This process of assimilation was something that I did, as a matter of course, at the time and it is only now, as I reflect upon Bourdieu and Deleuze’s socio-political and philosophical discussions on accent ([chapter 1 section 1.6](#)) that I realise how much these formative experiences - laid the foundations for the somatic nature of this research project and its focus on the spoken and written word.

These experiences (learning other languages, living and travelling in other countries, studying and conversing with individuals from diverse linguistic communities) made me realise the limitations of being competent in one single language. I have always envied the way others can slip easily between one or more languages and recognised that even if both parties spoke in English there was a level of understanding that remained elusive, which went beyond linguistic expression. These intercultural exchanges between a 1st and 2nd language speaker exposed a gap in my ‘native’ tongue, which had I remained within a monolingual community could have hitherto remained ignored and dormant. This experiential knowledge was amplified further as I continued to read philosophical texts in translation and has to modify my teaching style to suite the different needs and expectations of students in USA, UK and France (determined by culturally specific pedagogic models). I realised that not being able to read or converse in another ‘tongue’ - having to read another’s interpretation of a key text, relying upon others to speak for me, created a narrow frame of reference. I identified that I was missing out on something, something that existed in that other language that I was unable to access.

In 2006 I spent a month working with the various linguistic communities in the small agricultural settlement of Weedpatch, California, on an art project entitled *Incubate*⁵³. These included Spanish speaking Mexicans, Mixteco speaking Oaxacan Mexicans alongside English speaking Americans (generically known as ‘Oakies’ a term that denotes the mass migration of people from the mid-western states during the Dustbowl era, 1930s). Mixteco is an oral language that does not have a written form, it is an endangered language and uses metaphors and descriptors to articulate and translate contemporary inventions and apparatus that did not exist in the ancient dialect, for example the computer is referred to as the Spanish loan word *la computadora* or the mixteco equivalent, which can be literally translated as ‘the machine of the devil’.

We began the project by introducing ourselves, our intentions and approach to the Mixteco community with the aid of a volunteer interpreter, who edited our lengthy and complex introduction to a few short sentences - its duration immediately revealed its lack of equivalence. The process of being translated immediately highlighted language, communication, understanding and exchange as a key issue to work with - we responded to this by creating a mobile *story recording service*⁵⁴. We noticed very early on that all three

⁵³ This was a *CoLab* project - an artist collective I set up with two other British Artists.

⁵⁴ For further information go to : http://homepages.lboro.ac.uk/~achc/pages/projects/Projects_incubate_menu.html and Whiteley (2008).

communities were telling different versions of the same generic story - the struggle of immigration, working on the land, attempting to improve their economic status, getting an education for their children, or the American born residents had chosen to live in Weedpatch as it offered an alternative way of life (outside of normative expectations). We visited individuals to collect 'oral' in their native tongues and worked with a number of translators (community members, professional and literary) to translate the narratives. The translators all worked on the project on a voluntarily basis and employed different strategies to translate fragments of the stories (due to time restrictions) into each of the three languages Mixteco-Spanish-English and so forth. The stories became modified in this process and took on particular characteristics dependent upon which translator(s) did the translation(s) and the linguistic community they were aligned to (in one story the female owner of a store became male) and the rhythm of the stories and difficulties changed to conform with the cultural 'tradition' of the target language. However, I also noticed that, in addition to the various translatorial practices that they employed, the differences were determined by each translator's personal commitment and engagement with the community and project. The translation process, in some cases, transformed the stories significantly. It was my involvement in this project and another participatory action-research project, *Home made*⁵⁵ (2008), where I worked with a group of women asylum seeker and refugee women that led to the development of my research proposal and specific research questions.

These different subjective approaches⁵⁶ made the translators/translation process visible, as the experience debunked the myth of the neutral and invisible translator. The subjectivity of translation is often discussed as a (subversive or political) strategy⁵⁷, which reveals or conceals the translator's presence, whereas this research probes the translator's personal experience; it inquires how individuals perceive themselves and their relationship with others whilst translating, contemplating 'who speaks for whom?'⁵⁸. I interviewed a number of translators and multilingual speakers about *translation*, in order to gain an insight into the process and was interested in the variety of metaphors and visualisations that they used to describe the translation process. It soon became apparent that my informal and generative approach diverted from a standard TS enquiry; the interviewees were initially thrown and bemused by my personal and speculative line of questioning but enjoyed the opportunity to reflect on what they *actually do*⁵⁹, rather than recite the 'norms' of translation (what they have been trained to do or strategies that they usually impart to their students). It became clear that their visibility, stance and approach depends as much upon sociopolitical, economic and historical factors as well as individual decision making.

⁵⁵ This was part of the Beyond Borders: making connections knowledge transfer AHRC theme visit http://homepages.lboro.ac.uk/~achc/pages/projects/projects_homemade2.html for further details. It is also featured in O'Neill, M., (2010) and O'Neill et al., (2010). Beyond Borders: A Sense of Belonging TRANSNATIONAL COMMUNITIES ARTS, MIGRATION AND DIASPORA. Available at: <http://www.diasporas.ac.uk/assets/O%27Neill%20Belonging.pdf>

⁵⁶ For example the way in which the simultaneous translator retold the narrative with the same enthusiasm and commitment as the original, and how others carefully prepared a written document that lacked the 'texture' of the original delivery.

⁵⁷ See Venuti (1995), Von Flowtow (1997), Hermans (2007 & 1994), for example.

⁵⁸ Asking translators to describe how they 'feel' when they translate, inviting them to probe and conceptualise their individual practices. For example I asked if they could describe their processes, tools, methods and any specific conditions/procedures they put into place; what was the most important thing about translation for them? And so forth.

⁵⁹ The different descriptions that they offered, enabled me to consider different ways to conceptualise and work with translation (as an art practice) and served to generate discussion as opposed to a T.S inquiry whose aim would more than likely be to uncover a pattern (of behaviour) or with a specific goal in mind.

My research differs from a majority of research and artists working with translation, precisely because of my position as a monolingual English speaker and my focus on the kinaesthetic, somatic theories of translation. Discussions about and around translation and monolingualism are ordinarily the domain of multilingual individuals, theorists or writers, who write about their own personal experiences of living in another linguistic community and adopting another's tongue see Derrida's *Monolingualism of the Other* (1998a), for example. It is rarely problematised or discussed by the monolingual speaker or monoglot themselves. Monolingualism is more often than not the subject of the research by multilingual speakers, examined from a sociological, cognitive, postcolonial or language learning perspective.

This research emerges from a recognition of the limitation of being competent in a single language and my desire to exploit the creative potential of translation to expose the assumptions that monolingual speakers make about 'their' own language through its destabilisation, shifts and modifications. Thereby revealing how the first language effects and stains the second. The difference between the perspective, of the multilingual and monolingual, (the translator and their 'client') consequently identifies a gap in knowledge, which leads us to pose the question of what can be learned from inhabiting and considering this alternative position? What new knowledge can be gained from investigating the monolingual perception and participation in the process of translation? These questions are implicit in this research practice and performed in my art works (due to my particular position as a monolingual speaker), which have been developed with an English monolingual audience in mind.

This subjective approach to research is grounded in my own experience of language, translation as an embodied phenomenon – how it 'feels' to be unable to communicate, to be translated, to have one's words spoken through the voice of another. It is the translators own subject position that is usually analysed in this way, see Hermans (2007) and Bourdieu and Charlston's discussion of the translator's hexis ([chapter 3 section 3.6](#)). However, it is the translation theorist Douglas Robinson's broad theories of translation as a performative and somatic activity that my research praxis – its use of the voice, text and the body - can be seen to extend ([chapter 3 sections 3.5, 3.6 & 3.8](#)). Robinson differs from others working within translation studies (which as a discipline has traditionally distanced language from its user) whereas his research focuses upon human communication and social interaction, translation first and foremost as a practice, as an experiential form of knowing, from both a pedagogical and theoretical position. This perspective is undoubtedly informed through his own experience as an American academic working in various international institutions (such as Sweden and currently at the Hong Kong Baptist University) and working with students and colleagues who speak English as a second language.

iii Methodology

This transdisciplinary research uses a variety of practice-based methodological strategies that range from informal qualitative, self-reflexive, action research methods, to analytic textual practices - to establish a research praxis that is grounded in experience and values process. It is a research strategy that is based on a constant movement between gathering information, doing, reflexivity, theory and practice. It embraces and synthesizes the complexity and multifaceted nature of art practice that allows the researcher to inhabit and value 'zones of uncertainty' as advocated by Haseman and Mafe (2009:221)⁶⁰.

Whilst I consider all elements of my research as a practice: reading, writing facilitating, reflecting and making work. The 'art' specific elements of my practice-based methodology can be divided into three subcategories:

Interviews and discussion: initiating in person, online, formal and informal conversations and interviews, roundtables dialogues, and discussions at conferences: recording, witnessing and observing⁶¹.

Immersion and reflection: These include working with machine and back translation, learning a language (Mandarin) in year one, initiating a translation-mediated encounter in year two, performing translation live in front of an audience in year three.

Making and facilitation: the production, delivery and dissemination of knowledge through multi-media and multi-modal work (e.g. sound, text, performance, interactive thesis, conference papers and so forth) and the creation of projects and events that invite others to enter into a dialogue with me, to participate in the research process, practice and the generation of new knowledge.

I deliberately sought to work in a dialogical manner and engage others in my research; to gather material to work with, gain knowledge and understanding of translation in action. My hypothesis was that this interactive experience would lead the 'participants' to identifying the anomalies and differences that occur (between the source and target text) in linguistic translation and thereby recognise its instability.

iv Structure of the thesis

The thesis has been divided into three chapters; each one examines the central themes that have emerged from the research project. Chapter 1 focuses on textual translation, unpacking how translation is being used, understood, employed and what is being translated; Chapter

⁶⁰ Haseman and Mafe propose practice-led research requires the creation of a distinctive methodology that diverts from, or revises, traditional models (which seek to manage and control data, inconsistencies etc.), as it deliberately seeks to embrace the 'uncertain and ambiguous' landscape (2009:220).

⁶¹ I have conducted a number of face-to-face and email interviews and entered into correspondence with translators and international multilingual speakers. The translators that I interviewed have enabled me to understand and observe the multiple positions and approaches described in Translation Studies texts, as well as offering me an insight into their personal, subjective experience. This has provided me with material to use and develop for my 'practice', whilst also demonstrating how art practice has the capacity to open up new ways of thinking about translation

2 looks at translation as dialogue, interpretation and communication, as a social and situated activity, and Chapter 3 focuses on the performativity and subjectivity of translation, and how the spoken word (and sound art) can be used to expand the debate. The literature review and methodology has been integrated throughout the thesis.

Chapter 1: Beyond the binary considers whether it possible to use *linguistic* translation as both the subject and process to create art works that make the process visible and have the capacity to create new knowledge about translation. It does this by investigating the potential of interlingual translation (Tymoczko 2007 and St André 2010), poststructural practices of intertextuality, deconstruction and *différance* (Barthes and Derrida), repetition and multiplicity (Deleuze) and the socio-cultural implications of our linguistic *habitas* (Bourdieu); to emphasise cultural differences and expose the uncertainty of language and translation. This chapter explores translation as a textual practice (building upon Saussure's structural linguistics), and examines how different translation models and strategies and processes (human, machine and back translation) that have been adopted by artists and poets to make artworks, which exploit the ambiguities of language, interrogate and amplify certain translation qualities. These works consider the visibility/invisibility of the translator and linguistic hospitality: the double role of translation as guest and host in intercultural communication.

Chapter 2: Translation as dialogue, asks, What can be learned through a dialogic investigation into linguistic translation? What does the dialogic approach (between languages, individuals, cultures and disciplines) have to offer? And how does this dialogic practice contribute to new ways of thinking about translation? a practice which includes and makes audible the voices, opinions and experiences of non-translators (monolingual and second language speakers). This chapter extends Barthes' notion of the text and the author/reader paradigm to include interpretation. It considers how interpretation, as a translation practice, can be used to create artistic works that interrogate and gain new knowledge about translation *in action* and how dialogic and verbal research methods have been operational in this research enquiry. The chapter uses Heidegger's *A Dialogue on Language – between a Japanese and an inquirer* (1982:1-54) to discuss what can be learned by conceptualising translation and dialogue as an encounter and an event (or *l'événement*). This is followed by a discussion of group translation (crowd sourced and politically motivated) and what dialogical, participatory and relational art practices promoted by Bishop, Bourriaud and Kester can add to the debate.

Chapter 3: Subjectivities, sound and performativity in translation, considers what a subjective (personal, monolingual and artistic) approach can offer translation studies, and how it can be used to uncover new knowledge and new ways of thinking about translation. It does this through an examination of the positioning self and its relationship to the Other, focusing on how the first person pronoun and diexis in translation performs and reveals how the individual subject is culturally perceived; as its position and agency become embodied in the linguistic term. It builds upon the psychoanalytic discourse of Kristeva and Lacan, considering the role of embodied, somatic and kinaesthetic knowledge in translation (Irigaray, Braidotti, Robinson et al.) and how these notions can be explored further in multi-modal art works; that use sound, the voice, as their primary media. This chapter presents my key findings; the pivotal role of linguistic performativity (Robinson) and plurivocality in translation (Bakhtin). It

also examines the essential role the audio and more specifically the voice (Silverman, Dolar and Barthes) plays within my research praxis, and considers how it has enabled me to answer my research questions by pushing translation studies into relatively new and unexplored territory. The chapter concludes with a discussion about how these immersive, performative, art events create *translation zones*, ‘a space of encounter between peoples in which discursive transformations occur’ (Bassnett 2013:57⁶²).

The conclusion analyses how this transdisciplinary enquiry has answered my questions and been used to expand both disciplines (art and translation); how the artworks discussed have harnessed the creative potential of the translation; to make the translation process *tangible*⁶³ and engaged monolingual speakers and non-translators in the translation process and created debate about translation. It will outline what new knowledge has emerged out of this artistic investigation (as opposed to one conducted by translation studies); how artists’ works can be used to train translators; how multilingual art works emphasise the uncertainty and creativity of translation and particular aspects, traits in languages that are easily overlooked; how art can be used to build upon debates concerning translation and performativity; how it can contribute to research about translation and language learning; raise awareness of the unreliability and need to improve the quality of machine back translation software. It will also set out the potential for future research, identify existing research projects that this research contributes to, and consider how this new transdisciplinary genre, art-and-translation, feeds into national and international research agendas.

⁶² ‘Translation zone’ is a phrase that was coined by Emily Apter that builds upon Mary Pratt’s ‘contact zones’ (Apter 2006).

⁶³ I have settled on the term, tangible, during the final draft of my thesis as it provided a suitable alternative to the, ocularcentric, *visible*.

Chapter 1 : Translation - beyond the binary

This chapter has been divided into three sections, the first two investigate how the term translation is being understood and provide us with an introduction of what it is that is being *translated*. The third section outlines how these different conceptualisations of *translation* produce an expanded praxis of translation and how translation, as a *practice*, operates within and art and my research methodology. It also introduces key theorists, such as Barthes, Derrida, Kristeva, Tymoczko, Venuti and Ricoeur, whose theories this research seeks to expand. Parts 1 and 2 use a discussion of the linguistic and cultural turns in art and translation to outline the movement away from a narrow, binary model of translation, focused upon language as a distinct scientific, linguistic phenomenon, towards a contingent, integrated and social approach; resulting in its reconceptualisation as a fuzzy and uncertain concept. Part 3 demonstrates how these theories have become embedded within ‘textual’ art practices and how they can be used to interrogate translation and gain new knowledge about the phenomenon.

1.1 Defining translation

Translation is a slippery term consistently under revision in TS and its associated disciplines (cultural studies, philosophy and semiotics, for example). My own research is (predominantly) grounded in the most common and ‘everyday’ use of the term, what Roman Jakobson calls *interlingual* translation – when a verbal sign from one verbal language is translated into a verbal sign in another verbal language (for example French to English, English to Chinese). However, it can be argued that this conservative and narrow definition of the term relies upon language being treated as a *linguistic code*; ‘a linear sequence of units’ (Snell-Hornby 1995:16). Whereby, translation is merely considered ‘a transcoding process involving the substitution of a sequence of equivalent units⁶⁴’ (Snell-Hornby 1995:16); a stand-alone phenomenon, unaffected by contextual and social factors. This binary model presupposes that all languages and cultures are equal conceptually, cognitively, socially, linguistically and habitually. Thus bestowing translation with normalising properties; presenting it as a homogenous activity, as opposed to acknowledging its heterogeneity and difference (See Equivalence: [appendix 3.2](#)).

Whilst most professional translators and multilingual speakers will be wary of the inaccuracy of the binary model⁶⁵, the monological model⁶⁶ remains prevalent within monolingual communities⁶⁷, where translation is rarely discussed or problematised⁶⁸, and may even gain momentum in the future (despite Snell-Hornby’s historicisation of the model to the 1970s 1995:16) as a result of the rise increasing desire for international communication and the

⁶⁴ Snell-Hornby illustrates these by Kollers definition (1972) of “substituting language elements $a_1 a_2 a_3 \dots$ of language system L_1 with elements $b_1 b_2 b_3$ in language system L_2 (Snell-Hornby 1995:16).

⁶⁵ Through their education or experience of speaking two languages.

⁶⁶ It assumes that there are two stand-alone, identical languages and these are not changed or altered during this movement.

⁶⁷ Particularly within the United Kingdom’s predominantly English speaking community. Whilst I acknowledge that there are many ‘other’ established linguistic communities in U.K, I am referring to those members of the population who are native English speakers, who cannot communicate effectively in a second verbal language. I am also referring to a more general community, the ‘public(s)’ rather than specialist academic ones.

⁶⁸ Other than to critique a translated novel, perhaps, see Duygu Tekgul’s PhD thesis.

perpetual technological advances that enable communication across geographical and linguistic boundaries possible. This is evident in the numerous speech-to-speech mobile phone applications⁶⁹ (appendix 3.10), professional machine translation (MT) programs and more significantly, for this project, the plethora of free (open source) internet translation programs⁷⁰. In short, technology is creating, a new category of monolingual translators, who have a limited knowledge and understanding of the complexities of translation and are unlikely to be aware, critical or suspicious of the ‘new’ texts that they are creating; their pitfalls and their creativity.

Consequently, technology is becoming the primary means by which people encounter and experience translation. This raises a number of issues, firstly, the ease and speed at which the source text is transformed into the target text perpetuates the perception of languages being symmetrical; translation as a matter of code switching, and secondly as machine translation is becoming increasingly more sophisticated and discriminative. The ‘technological turn’ in translation contradicts the call for a more flexible and open model proposed by translation scholars (discussed in part 2) and brings into question the need, role, value and function of the human translator.

PART 1 : THE LINGUISTIC TURN IN ART AND TRANSLATION

In 1959 Russian Linguist Roman Jakobson⁷¹ proposed that translation could be divided into the following categories: *interlingual*, *intralingual* and *intersemiotic*, these definitions provide a useful starting point to differentiating some of the multiple levels and processes involved in the phenomenon:

Interlingual translation - when one ‘verbal sign’ is translated into another ‘verbal’ language. (Jakobson refers to this as ‘translation proper’⁷² - this is not a distinction that I am using in my research).

Intralingual translation ‘or rewording’ - when a word or phrase is replaced or rephrased in the same ‘verbal’ language e.g. the substitution of an English word by an English synonym or alternative phrase conveying the same meaning.

Intersemiotic translation ‘or transmutation - an interpretation of verbal signs by means of nonverbal sign systems’, the result of which could be a painting, musical score etc. a creative rendition of the original text as opposed to another ‘linguistic or literary text.’ (Jakobson 1959 in Venuti 2004:139)

Whilst these three categories are useful theoretical divisions and concepts, *in practice* they cannot be easily separated, as interlingual translation inevitably involves intralingual and intersemiotic is mobilised (in this research) through art practice. This research uses *interlingual translation* as a means to distinguish the *linguistic* exchange that occurs at word level in

⁶⁹ Where the user speaks into the device and the application translates it into a second language.

⁷⁰ See Neilson *Opening Translation* (2011) and Perrino (2009) *User Generated Translation: The future of translation in a Web 2.0 environment* for an in depth discussion on the impact this phenomenon.

⁷¹ Jakobson was a key figure in structural linguistics movement in 1960s, which influenced structural and poststructural theory.

⁷² Jakobson refers to this as ‘translation proper’, which ‘relegates intralingual and intersemiotic transposition to figural status.’ (Davis 2001:28).

translation. However, it is Jakobson's use of *verbal* as a qualifying descriptor of *interlingual translation* that is of particular importance to this research, as it encapsulates its preoccupation with the written, graphic form and the performativity and orality of the spoken word *in* translation (which are covered in chapter 3). This tripartite categorisation of translation begins to indicate the complexity of the phenomenon and provides a useful structure to unravel what we mean by *translation*, whilst highlighting the connectivity and contingency of its various theoretical and practical elements.

Ferdinand de Saussure's theory of the linguistic sign has shaped the way in which language⁷³, and consequently translation, has been defined and considered within the 20th and 21st Centuries. He challenged the assumption that the connection between the linguistic form, the word (the sign/signifier) and its meanings (the signified) was 'natural', intuitive or innate. He proposed, alternatively, that the relationship was entirely arbitrary and a result of repetition, iteration, cultural conditioning and social consensus. This led to a separation of language from its communicative purpose and to the birth of Structuralism (see [appendix 3.5](#) for further discussion). *Translation*, due to the connection between signifiers and signified, was consequently claimed as a branch of applied linguistics (Chesterman and Wagner 2002:5). Structuralist and poststructuralist thinking led to what has become known as the *Linguistic Turn* in humanities, which has had a significant impact upon both art and translation. The *Linguistic Turn* denotes the recognition of the importance of 'language' within and across all disciplines, especially in relation to *what* and *how* we think about the significance of signs, different modes of representation and what we reveal about culture and ourselves *through* language. This can be clearly seen in Schäffner's (1999:2-3) description of linguistics-related translation studies from the mid-20th century, distinguishing between translation being perceived as a 'linguistic phenomenon', 'an operation *performed on* language' and 'the text itself being considered as the unit of translation' what she calls 'textlinguistics' (Schäffner 1999:2 my emphasis). This denotes a shift in translation studies from perceiving translation as a 'transcoding' to approaching it as a 'retextualizing' of the source text (Schäffner 1999:3)⁷⁴. During the same period, text and language began to play an important role within the conceptual art movement, as it was used as a physical medium of expression: text became used as an image, a visual message in its own right.

Poststructuralism refuted the possibility of removing language from its function and context; instead it embraced its messiness and sought out ways to articulate and demonstrate this in both theory and practice. According to Williams, (2005, 2007) poststructuralism was a *practice* rather than a theory. The integration and dialogue between *theory* and *practice* resulted in an action-based methodology that was based on demonstration and investigation through *doing*, which has had a significant impact upon contemporary translation and arts praxis.

⁷³ Language is being used in this context, and generally within this thesis to refer to verbal and textual means of expression, rather than visual or other types of language.

⁷⁴ This shift in translation studies parallels poststructural thinking, in particular Barthes' notions of *Text* and *text*.

Karin Littau describes how poststructuralism became a key practice within the postmodern movement as,

...a condition of culture where fading and emergent economic, political, social, as well as artistic practices “meet, clash or exist in a *modus vivendi*” (Hoesterery 1991:x), and where competing discourses, debates and agendas intersect. (Littau 1997:81).

The transdisciplinarity of art and translation provided ideal, fertile ground for poststructural and postmodernist practices. This can be seen in their mutual adoption of particular strategies such as intertextuality, deconstruction and consequently developing works, art objects, practices and translations that embody these ‘isms’,

Translation, as a consequence of this, emerges as a privileged trope for the postmodern precisely because it, too, is a site where intercultural exchange as well as cultural dislocation takes place [...] and is a site where the difficult acknowledgment of the divisions between texts, languages, traditions, cultures and peoples occurs. (Littau 1997:81)

In other words, both disciplines share similar trajectories and methodologies that have informed my research praxis.

The process of *translation* clearly demonstrates the contingency of both of these tropes through issues of *untranslatability*; the difficulties in the selection of an equivalent ‘word’ (one that carries the same meaning and connotations, untranslatability being a contestable state, discussed later in this chapter); the etymological differences of the individual terms (expanded upon in part 2 of this chapter); and the existence of ‘false friends’, a term used in TS for words which look or sound the same in two or more languages but whose meanings differ entirely. For example:

...the Spanish word *banõ* and the French word *bagne*. Both derive from Latin *balneum* (bath, bath house), but *banõ* means ‘bath’ or ‘bath house’, while *bagne* has the standard meanings of ‘prison’, ‘dungeon’, and ‘hard labour’, as well as the slang or familiar meaning of ‘work’ or ‘the site where a person works’ (Chamizo Domínguez and Nerlich 2002:1840)

The *Linguistic Turn* provided an opportunity for artists to move away from a formalist art praxis, where art was conceived of as a ‘purely optical experience’ (Morley 2003:16), bounded by traditional disciplines such as painting, drawing, sculpture and printmaking, and to react against ‘the subjectivity and emotionalism of existentialist approaches [...] that partitioned thought and action.’ (Ibid:139-40). This movement away from traditional media and focus on language recalls the works made by the Cubists, Surrealists, Dadaists, Futurists and Constructivists in the early part of the 20th century (see Morley 2003), and led to text and language becoming established media within fine art. Text and language have consequently been used *in* and *as* art to challenge and confront underlying assumptions about art and society, used as strategic and political tools, ‘...wielding the weapons of indeterminacy and ambiguity against those who seek to control the codes we use’ (Morley 2003:207-8).

One of the most important distinctions between structuralist and poststructuralist theories and methodologies was structural linguistics' insistence of the separation of language (as a code) from its context, which relies upon the creation of a set of norms; a system that assumes text/language can be bracketed, and consequently separated from its use. Poststructuralism, on the other hand, opposes the insistence of standardisation and replaces it with a focus on difference and decontextualisation; promoting the 'disruption of our secure sense of meaning and reference' (Williams 2005:3) seeing these *deviations* as a positive process full of potential and 'an opportunity to invent, create and experiment' (Colebrook 2002:2).

Norms refer to the existence of an ideal situation, and are used in many disciplines and methodologies to test out 'hypotheses' within controlled contexts. These norms comprise of a set of patterns, rules and behaviours that is expected in particular circumstances which, in turn, infers anything that happens outside of the 'norm' would be considered a deviation, a term that carries obvious negative connotations (appendix 3.7). This is also referred to in linguistics as the 'null context – an imaginary context that has been cleansed of everything that might complicate it in real-world ways', which is based upon the 'mind-as-machine paradigm' whose premise relies upon a 'dehumanized model of translation' (Robinson 2003:8). Much translation theory has been dependent on 'norms' which refer not only to the context of production, but also to the expectations of the appropriateness, quality and characteristics of the *translated* linguistic product (Schäffner 1999:1). My research sets out to challenge the 'norms' of translation by providing a new context where its conventions can be challenged; using art to create an experimental space, where accustomed rules and functions can be isolated and suspended, in which to subvert and deconstruct translation.

My research methodology has been influenced by the interdisciplinary praxis of three influential theorists: Barthes (1915-1980), Derrida (1930-2004) and Kristeva (b.1941). We shall now consider how their theories of *text* and *Text*, *différance* and *deconstruction* and *intertextuality* respectively, can be applied to translation; how they are operative within my research praxis and how they can be used as a methodology and as part of art practice to uncover new ways of thinking about translation.

1.2 Text, text and translation

Roland Barthes' works spanned structural, poststructural and postmodern movements. *From Work to Text* (Barthes 1986, originally written in 1971) fuses his academic and literary practices together, breaking down and examining how 'texts' (in general) operate. Barthes differentiates *text* (with a lowercase 't') as the wording or written substance of a book or essay, from *Text* (with a capital 'T'), which he describes as the ever-expanding field of meanings that is generated by the 'irreducible' plurality of the text (Barthes 1986:59). He proposes that the text creates meaning through the interaction between *text* and *Text*.

From Work to Text sets out to challenge the linguistic notion of the *text* as something static, sacred and 'original', proposing that the *Text* can be 'experienced only in an activity of production' (Barthes 1986:58), as a continuous process which knows no boundaries:

The Text is not a co-existence of meanings but a passage, an overcrossing; thus it answers not to an interpretation, [...], but to an explosion, a dissemination. The plural of the Text depends, that is, not on the ambiguity of its contents but on what might be called the *stereographic plurality* of its weave of signifiers (etymologically, the text is a tissue, a woven fabric). (Barthes 1986:59-60)

In other words, the plurality of the Text depends upon the interplay between the text and the Text and this process is expanded further through the process of translation.

Barthes' definition of text and Text can be applied to *translation* to denote its constituent parts and investigate how the translation process can be used as a reflective, creative and interrogative mechanism to create new forms of knowledge. Therefore when applied to translation, the 'text' comprises of the linguistic units or words that are translated: the substance and the material which is the basis for *interlingual translation*, the syntactic collection of words that make up a sentence, paragraph or substance of an essay, book, speech or dialogue; the utterance or the physical inscription of a word(s) on a page (printed or written). Whereas the Text is the set of ideas and meanings (those specifically intended by the author as well as those brought to it by the reader) associated with, and activated by, the text. The Text is more closely aligned with the culturally specific practice of *intralingual* translation and *intersemiotic* translation processes: composed of the 'ongoing' interdisciplinary and expansive collective processes.

Translation makes the differentiation between text and Text more visible to bilingual or multilingual speakers, allowing one to trace and identify the shifts that occur between different language 'versions', and thus provides us with an insight into the meaning-making process. The Text is always *multiple*, it can never be understood in isolation or conceived of as an immutable object; it is always constructed of *intertexts*, an evolving chain of signifiers that links itself to 'other' Texts (written, spoken or semiotic) that are simultaneously inside and outside of itself. The Texts function as,

...quotations without inverted commas [...] woven entirely with citations, references, echoes, cultural languages (what language is not?), antecedent or contemporary, which cut across it through and through in a vast stereophony. (Barthes 1986:60)

Therefore the text can no longer be considered static but is dependent upon the 'semelfactive' moment (Barthes 1986:60), the unique instance when all these factors merge.

Intertextuality, as a term, exemplifies this generative, interactive process. It was first used by Julia Kristeva (a student of Barthes) to translate Bakhtin's concept of 'dialogism' into French (Ribi re 2002:49). Dialogism is grounded in Bakhtin's belief that meaning is not determined by the linguistic utterance in isolation, but rather it is 'situated', determined by the non-linguistic sociopolitical context, historical associations, individual relationships, status. Meaning is dependent upon context, communicative interaction and the "live/actual" situation in which it is played out' (Dentith 1995:3), a concept expanded upon in chapter two. Intertextuality therefore emphasises the 'social space' of the Text (Barthes 1986:64) and its dialogic nature: a 'network', which expands 'by the effect of a combinative operation' (Barthes 1986:61). Text is, according to Barthes, a collaborative effort that 'leaves no language safe, outside, nor any

subject of the enunciation in position as judge, master, analyst, confessor, decoder' (1986:64). It is dynamic, and informed by the reader's knowledge and experience; equally dependent upon the context within which it is being presented or read and on the circumstances of its production. The meaning can no longer be perceived as predetermined by, or the sole domain of the author; instead it is dynamic, changeable and a participatory process.

The dialogic nature of the Text provides us with an introduction to the participative role of the reader, who Barthes repositions as an active participant and a collaborator (Barthes 1986:63) as opposed to a passive consumer. This denotes 'the birth of the reader'; a concept that is synonymous with 'the death of the author' which Barthes examines in his essay of the same title (1986:49-55). Both of these concepts have had an impact upon translation as they liberate the translator and how the translation is perceived, by stressing the communicative aspects of the text and foregrounding the role of the interpreter and the hearer and destabilises⁷⁵ the authority of the 'original'⁷⁶ (the dialogic nature of translation is the focus of chapter two), which paved the way for translators to become more visible and their interventions and contributions to knowledge acknowledged⁷⁷.

Traditionally, translators have been expected to be neutral and invisible, to hide their own subjectivity and surrender to the authority of the original author and text. However, it is now largely accepted that the translator's presence is always evident within the translated work (Hermans 1996, 2007, Schiavi 1996, Venuti 1995)⁷⁸ although how visible or audible it is, or should be, is still widely debated. The current discussion focuses upon what strategies should be employed; when it is appropriate for a translator to reveal their identity and how far should they go.

Paul Ricoeur repositions this argument by considering the position of the translator as 'a middleman between "two masters", between an author and a reader, a self and another'⁷⁹ (Kearney in Ricoeur 2006:xv), positioned in the 'uncomfortable position of the mediator' (Ricoeur 2006:4). It is this issue of visibility of both the translator and more importantly the translation process that is central to my research and I have sought to amplify in my art practice.

⁷⁵ Outwardly, this proposition overlooks the creator of the work and, it could be argued, appears to replace one canon with another, however what is important is that this causes a perceptual shift and highlights the contingent nature of meaning and intention.

⁷⁶ Poststructuralist theorists challenge the idea of 'an absolute origin [...] or systems of knowledge that are grounded on a bedrock of certainty.' Instead they 'view ideas, knowledge, thought, languages and culture as all being in process, between uncertainties of constructions of the past and the uncertainties of constructions of the future.' (Tymoczko 2003b:194) and therefore brings into question the very notion of an original.

⁷⁷ This has happened sporadically and mainly due to the ongoing development of Translation Studies as an academic discipline. There are undoubtedly some key personalities and those who translate key theorist become well known in certain circles, as they also tend to write papers, which draw upon their experiences of the process. However translations, on their own, are not valued as research output and tend to be a labour of love and rites of passage for academics.

⁷⁸ Hermans and Schiavi discusses the presence/absence of the translator and his/her voice in translations from practical and theoretical perspective. Schiavi locates the implied translator as a counterpart to the implied author. Venuti (2004) is dedicated to a this subject and Bassnett (2013:105-124) offers a good overview on this issue. This issue is examined further in Chapter three.

⁷⁹ 'To serve two masters: the foreigner with his work, the reader with his desire for appropriation, foreign author, reader dwelling in the same language as the translator' (according to Rosenweig in Ricoeur 2006:8).

1.3 Deconstruction, *différance* and translation

French/Algerian philosopher, Jacques Derrida pursued his academic career in France and America, his multicultural and multi-lingual background impacted upon his critical praxis, which is inextricably linked to translation. Most of his texts rely upon the plurivocity of language and engage with or reflect upon the phenomenon. Derrida was a contemporary of Barthes and was influenced by Roman Jakobson's theories of language and communication. Derrida⁸⁰, however, disagreed with Jakobson's distinction of *interlingual translation* as 'translation proper' (Jakobson 1959 in Venuti 2004:139), opposing the delimitation that it implied for translation and set out to challenge the boundaries that this created.

Derrida devised particular practices, *deconstruction* and *différance*, to challenge structuralism's hypothesis of the 'text as the bearer of stable meanings' (Sarup 1993:40), to critically analyse and open up the text. These two processes operate by excavating and unpacking the linguistic unit, its denotions and connotations in connection with their historical, social, philosophical and cultural contexts. In other words, Derrida considers **text** and **Text** as inextricably intertwined and therefore inseparable, counteracting structuralism's focus on the differences between language structures and meanings, as deviation from a 'norm'. *Différance* enacts and encourages the process of *differing*, and considers it as a usual and necessary condition; a constantly evolving process that addresses the contingent and contextual nature of meaning, by questioning and undermining norms and predominant modes of thinking.

Différance, according to Kathleen Davis should not be considered 'a concept nor even a word in the usual sense, since it is a *condition of possibility* for meanings' (my emphasis 2001:14), it can be described as a praxis. This neologism or 'neographism' (Davis 2001:14) relies upon the double meaning of the French verb *différer*, which means both 'to defer' and 'to differ', it also references *differant* the 'active kernel of *différer*' (ibid.) which identifies *différance* as a process. *Différance* highlights how meaning, and therefore language, is only made possible *in* and *through* difference. The meaning of a single term can only be truly determined in the way that it relates to other terms: it simultaneously relies upon its relationship within a network of 'other' signs, in other words 'you can understand not only what something is, but also what it is not.' (Baker 1992:12 in Davis 2001:14). Thus *différance* proposes an alternative to the binary system: creating a situation where *multiple* meanings exist at once and thus create a meaning through this *interplay*. We are no longer faced with a division but we are asked to consider what is the relationship, significance and effect of this *polysemic* meaning; how do they work together?

Différance is clearly evident in translation, between the source and target texts, as different cultures have different ways of classifying and describing the same phenomena. For example, Baker compares English and Modern Arabic's descriptions for temperature: 'while English has four main divisions, cold, cool, hot and warm, Modern Arabic has "four different divisions: *baarid* ('cold/cool'), *haar* ('hot: of the weather), *saakin* (hot: of objects'), and *daafi* ('warm') '" (Baker 1992:19 in Davis 2001:14). This has a number of implications, firstly the different words hint at conceptual and perceptual differences between cultures, which can be explained by the differences in climates and therefore the need for a more graduated distinction; and secondly

⁸⁰ See Derrida's critique in *Des Tours de Babel* 1985.

it exposes the problem of working within the equivalent TS model (see Chapter 3 for a more detailed discussion on language and cognition).

Deconstruction is a method that unsettles and interrogates the text, it involves conducting a close reading of the text to unpack and reveal the (intentional and unintentional) assumptions that are present within it. *Deconstruction* can be characterised by a rigorous process of questioning what is being *said* (inherent, intended, assumed and unwittingly); how it is being *said*; how it *operates* on a micro- and macro-level (sociopolitical, cultural, philosophical for example); and what is the *motivation* (personal or otherwise) behind the text? which can be deduced by considering who produced the text, where, when and how was it produced, and consequently what were the circumstances in which it was disseminated.

Deconstruction treats subjective experience, formal elements and context as equally important; it seeks to *uncover* what is revealed by the linguistic units of the text and its subsequent inclusion in the **Text** of the text?; what is being performed *in* and *through* this praxis and consequently what new knowledge emerges through this analytical process. Derrida *deconstructs* the text by subjecting it to a number of processes:

Etymology: traces the word back to its various (Western, Eastern, Latin, Greek or other) origins to reveal how specific roots of the words shape our understanding of specific terms.

Différance: considers what is revealed in and through the selection and particular synonym by comparing it to alternative possibilities on offer.

Intertextuality: investigates the contexts (temporal, social, political etc.) and other texts that the text, in question, directly refers to or contains (mentions or quotes) or indirectly (through allusion, series, genre etc.)

These interrogate the text and this information is used to challenge and ‘break down the oppositions by which we are accustomed to think?’ (Sarup 1993:34-5). Derrida also applies deconstruction to his own theories and propositions, once they become entrenched and part of the academic canon, as did Barthes, in order to reinforce the ‘instability’ and state of immanence proposed by poststructuralism.

In order to produce a translation one has to *deconstruct* the text: one has to understand and interpret the different levels, assumptions and contextual references that have been made, consider the word selection before finding appropriate solutions and recreating it for the target audience. The close relationship of translation and deconstruction is revealed in the *translation* of translation: one of the Nigerian Igbo terms for translation is *tapia* which comes from the roots *ta*, ‘tell, narrate’ and ‘*pia*’, ‘destruction, break [it] up’, with the overall sense of ‘deconstruct it and tell it (in a different form)’ (Tymoczko 2010:71). Here we can see how translation can be used to or can be seen to instinctively perform a *Derridean* deconstruction of the term.

Derridean thought is often met with resistance in TS, as it is seen as impractical and too theoretical, because it implies that meaning is inherently unstable. Critics argue that this hypothetical status of *becoming* (appendix 3.1) renders communication and translation impossible; always in process, endlessly moving and therefore remaining forever out of reach.

However, Derrida acknowledges that there is ‘relative’ stability that is based upon shared knowledge and common ground; he stresses that these should never be treated as ‘universal truths’, remaining unfettered or unchallenged, but instead be considered as *contingent* and open to change. Derrida ‘uses the strengths of the field [translation] to turn its own stratagems against it, producing a force of dislocation that spreads itself through the entire system, fissuring it in every direction and thoroughly delimiting it’ (Derrida 1967b/1978:20 in Davis 2001:17). This is evident in the *intertextuality* of his own texts as they often rely upon and refer to an already existing text, which he unpacks and analyses. The text relies upon the accumulated ‘traces’⁸¹ of the ‘linguistic, literary, political, cultural etc.’ to ‘make them readable or interpretable’ (Davis 2001:30).

This research, however, seeks to harness and mobilise the creative potential that this instability provides. My art practice creates what Deleuze describes as ‘combinatorial’ (1998:154) *translations zones* (see figs.4, 31 & 100). The works provide an opportunity for variable meanings of single words, texts and their back translations to come together, in different permutations, which Deleuze calls ‘inclusive disjunctions’ (1998:154). They create a space and process where complimentary and contradictory meanings realise their potential, temporarily, before moving on. Each combination of words (and their associations) cause a new dialogue, set of conceptual relations to occur which cause new possibilities (meanings and interpretations) to emerge out of existing ones, which emphasise the precarious nature of language and the fluidity of meanings. Deleuze calls this process ‘the art or science of exhausting the possible’ (1998:154); it exhausts the potential as the potential becomes exhausted. These zones focus upon language *as* and *in* a state of becoming, rather than a fixed, reliable and static carrier of meaning. They allow the language to ‘stutter’, thereby creating a *minor* language within a *major* language as it is released from its ‘legitimate’ form and function.

Deleuze and Guattari use the term *major* and *minor* to refer to the socio-political aspects of language. *Major* describes the dominant, normative, expected and formal language that is reinforced, determined and accepted by a particular state, socio-economic and cultural group and the *minor* refers to anything that deviates from this ‘norm’ – be this a language that is spoken by less individuals, a creole or slang for example. A minor practice – linguistic, artistic or otherwise – destabilises and deterritorializes the norm, it creates a ‘glitch’ that opens up ‘the possibility of subsequent pathways and a multiplicity of pathways’ (O Sullivan 2009:251), alternative modes of thinking and being. The important aspect of this for this thesis is that these *minor* practices are *intensive* and *imminent* – they emerge from within a system ‘it is the outside of language, but it is not outside it’ (Deleuze 1988:112); they are always in process. These minor linguistic (and specifically literary practices) create a ‘stammering’ and a ‘stuttering’ of language as they,

counteract[s] the operation of order-words and the exercise of power this involves by breaking language open to a howling outside/inside. It is these moments of noise – or glitches as we might call them – that free language from itself, at least, from its signifying self, by putting it into contact with other forces.

⁸¹ See Bergo (2005) for a detailed discussion of Derrida’s, Levinas’ and Ricoeur’s theories of the trace.

This is an experimentation with, and from within, language... A breaking of the habit of 'making sense' (O Sullivan 2009:248)

They are politically charged in that they are critical and responsive – they expose and identify inequality - however, they are also creative; they identify future possibilities and propose alternative ways of thinking, doing and being in the world. We shall return to a discussion of major and minor literature in chapter 2 (section 2.5).

The 'combinatorial' process employed within my own practice seeks to deterritorialise English from a monolingual perspective – to make the English language stutter for the native speaker. I use the back translations of other 'foreign' languages to provoke new ways of thinking and being a monolingual citizen. They create a 'doubling' of language that mobilises its 'poetic function' (Deleuze 1988:110 & Palmer 2014)⁸² that both amplifies and challenges engrained and habitual ways of thinking and to question what can be gained in this engagement with the other. Thereby this research expands Deleuze's discussion on the stuttering of a language as it uses translation as a process to create a minor of the English language as opposed to retaining it (and the other language) as 'an homogenous system'⁸³ (Deleuze 1988:109). We will return to the implication and performativity of 'stuttering' in chapter 3.

Deleuze's charts the break down of language in Beckett's works in *The Exhausted* (1988:152-174), part of a collection of *Essays Critical and Clinical* which consider certain actions/traits/activities/signs as 'symptoms' or collectively as 'syndromes' that reveal particular socio-political tendencies within a community/society. Deleuze proposes that 'authors, artists, like doctors and clinicians can themselves be seen as profound symptomatologists' (Smith's introduction to Deleuze 1988:xvii) as they identify, distinguish and 'dissociate' individual 'symptoms' and work with them creatively (etiologically) in order to diagnose, examine and expose the causes and issues at stake. Deleuze analyses Beckett's use of speech, sound and the voice to break down and push language to the limits entropically. The works that I have made as part of this research, however, stop before the semantic meanings completely break down. I have not taken language to such extremes mainly because I was interested in how my works relate to translatorial practices (TS) and how the translation of a term can have a different meaning or multiple connotations. This is something that I have begun to examine further post-doctorally in my own art practice and will extend further in an event that I am co-curating with Rob Flint in October 2015⁸⁴. It is also something that Katerina Zdjelar examines in her works (see chapter 2 section 2.5 for further details)

⁸² Deleuze suggests that 'Language is subject to a double process, that of choices to be made and that of sequences to be established: disjunction or the selection of similars, connection or the consecution of combinables' (1988:110)

⁸³ Deleuze writes that 'stuttering' is 'not a situation of bilingualism or multilingualism' as 'we can easily conceive of two languages mixing with each other, with incessant translations from one to the other; yet each of them none the less remain an homogenous system in equilibrium, and her mixing takes place in speech.' (1988:109)

⁸⁴ I have been invited by artist Alison Ballard to participate in a series of events called Tryst, which will explore the interface between sound and visual arts practices. I will be creating an event that examines the 'stutter' of a language with Rob Flint (Researcher, artist and lecturer at Nottingham Trent University).

Intercultural equivalents for translation

Chaya is an Indian term for translation, which refers to a 'shadow' or 'counterpart' (Tymoczko 2007: 69).

Pagsalin is the Tagalog term for translation, whose root 'salin' means 'to pour the contents of one container from one place to another' (Barbaza 2005:250 in Tymoczko 2007: 74), 'where solid materials remain unchanged in the transfer process' (Tymoczko 2007:74).

Překládat is the Czech term, which 'implies a notion of rearranging a structure of planks that got upset in the process of transference.' (Guildin in St André ed. 2010:179-180).

Tarajama is the 'current' Arabic term for translation, which means 'biography' and 'definition', both meanings relate to the ways in which the Syriac translators translated 'Greek learned texts' [...], framing, narrating, explaining and narrating the texts; going beyond the transmission of information. (Tymoczko 2007: 70-71).

Tersalin is the Malay term (that comes from the same root as Tagsalin), which means 'to give birth' and 'when used in its active form' is associated 'with fluid and changing form' (Tymoczko 2007:75).

Tłumaczyć is the Polish term literally means, 'to explain' (Guildin in St André ed. 2010:179-180).

Fig.2

PART 2 : THE CULTURAL TURN IN ART AND TRANSLATION

The poststructuralist expansion of the linguistic definition of language proposes that the sign cannot be separated from its signifier because the Text is embedded and embodied within the linguistic sign itself; the word is never neutral and cannot be studied in isolation⁸⁵. Its emphasis on its contingency paved the way for a reconceptualisation of translation that embraced the cultural and interdisciplinary nature of the phenomenon. This is generally known in TS as *The Cultural Turn*⁸⁶, which refers to a shift of methodology that combined the study of 'the process of translation', with its context and traditional praxis in order to examine the 'complex manipulative textual processes' that take place within translation (Bassnett 2003:434). It brought together the literary and philosophical approach of TS with its social, practical and pragmatic counterparts and became 'an integrated and independent discipline' which included literary, technical and interpreting studies (Snell-Hornby 2006:65). This led to an enlarged discipline where theory and practice began to work in dialogue, with each other, creating a 'dynamic'⁸⁷ contemporary discipline based upon an evolving praxis. The movement gained momentum in the 1970s⁸⁸ and translation began to look towards other disciplines to broaden its remit and redefine itself.

1.4 Translating translation

Derrida's use of polysemy can in many ways be seen as synonymous with *intralingual* translation⁸⁹, it highlights how 'monolingual' speakers are engaged in *translation*; reconfiguring, rephrasing and rearticulating their ideas in different words in order to communicate effectively with others. It, therefore, becomes a useful tool in engaging with those who do not usually engage with translation and monolingual audiences *in translation*. *Translation* itself is nearly always described *through* different, culturally dependent metaphors, which provide diverse models and conceptualisations of the phenomenon. This, in part, explains why a succinct definition explanation of the term, *translation*, remains so elusive and why this thesis involves perpetually revising our understanding of the term without managing to 'pin' it down.

Translation and *metaphor* are intimately connected, both terms derive from the Latin or Greek terms 'to Transfer' which invites us to consider how this relationship can be used to gain

⁸⁵ This is illustrated in his infamous phrase: "il n'y a pas de hors-texte", which is usually translated as "there is nothing outside the text" or "there is no outside-text" (Derrida 1967a/1974:158 in Davis 2001:9) which was subsequently clarified by Derrida as meaning that 'there is nothing outside context' (Derrida 1988:136 in Ibid.).

⁸⁶ This shift was set out in a paper by James S. Holmes *The Name and Nature of Translation Studies* originally delivered in August 1972 (reprinted in Venuti 2004) at the Third International Congress of Applied Linguistics (Hatim and Munday 2004:127), a term that Bassnett and Lefèvre used in 1990's to articulate this new 'situational' approach.

⁸⁷ This led to a new definition of translation studies being drawn up by André Lefèvre in 1976 which is described as because he saw it as being in 'a state of continuous evolution' (Bassnett 2003:434).

⁸⁸ In parallel with Barthes' theory of the Text and Derrida's deconstructive praxis.

⁸⁹ Even though he would refute this connection as he deliberately seeking to work across, break down and diffuse Jakobson's delimitations of translation as he seeks to bring these 'differences' together as an 'and' rather than an 'either/or'.

further insight into *translation* in action⁹⁰. St André (2010) provides an expansive overview of the influential and co-dependent relationship between metaphor and translation. The metaphors featured range from the more familiar perceptions of translation as ‘a container’, movement, ‘acting’, ‘clothing’, ‘friendship’ to the more unusual analogies of ‘smuggling’ and ‘a squeezed jelly fish’. Collectively these metaphors provide a useful and tangible way of conceptualising and visualising⁹¹ the ‘invisible’ process of translation.

The tendency to describe *translation* metaphorically indicates its openness, uncertainty and thus its creative potential. Each metaphor triggers multiple associations in the mind of the reader/receptor that are dependent upon their individual and shared experience; a quality that is echoed within art practice, which seeks to engage the audience through a process of semiotic references and appropriation for example, and has the propensity to set off a chain of physical, emotional and intellectual responses.

Translation itself is also used as a metaphor in other disciplines, for example in conceptualising communication and as a metaphor for education (Farquhar and Fitzsimons 2011). Translation has also become adopted as a useful transdisciplinary⁹² method because of its *complex* and *flexible* nature whilst retaining a strong connection to its source through a multilayered and multifaceted approach, which pays equal attention to the micro-, macro- and meta-components and their ensuing interplay. Mary Snell-Hornby⁹³ describes how ‘the varying constellations of its [translations] topics and methods,’ inevitably lead to it ‘evolve[ing] into something qualitatively different from the ingredients of which it originally consisted’ (2006:72). Thus translation provides a useful set of tools, mechanisms and strategies that can be applied to a variety of similar relational situations and a framework which focuses upon communication as flexible, responsive, reflexive, analytical, adaptable and sensitive to context, reception, intercultural differences and demands and so forth.

The various culturally specific etymological routes associated with the different linguistic terms for translation add to existing intertextual references and create new ones that can be used collectively to open up and expand the phenomenon. The *interlingual* translation of translation inevitably involves *intralingual* translation, which reveals how various translation practices are shaped by specific metaphors. Thus the translation of *translation* can be used as a method to develop a fluid, emergent and expansive model of translation, revealing the impossible task of being able to reach anything other than a *provisional* definition of it. Each linguistic incarnation of *translation* reveals its culturally specific nature whether in the German term: *übersetzung*, the French term: *traduire* or the Romanian term: *traducere* for instance, each intercultural

⁹⁰ Although *translation* and *metaphor* are in many ways similar and in some circumstances interchangeable (they can be described as simultaneously intralingual and intersemiotic), *metaphor* is far simpler to define, it is used as a substitute and a way to illustrate and is often used in place of a simile, in an attempt to make something more familiar/accessible. Metaphor as a phenomenon appears to be inter-culturally transferable, because its function remains the same, whereas the cultural metaphors themselves are rarely portable.

⁹¹ Here I am referring to the ‘figurative’ and ‘representational’ qualities of the metaphoric descriptions that enable the reader to imagine or reenact the processes described physically e.g. taking off or putting on clothes, pouring liquid, examining a piece of embroidery etc.

⁹² It is usually referred to in TS as interdisciplinary.

⁹³ What Snell Hornby describes the interdisciplinary turn of translation studies in the 1990s (2006:69-114).

‘equivalent’ activates a set of culturally specific assumptions⁹⁴. Translation is therefore determined not only by ideology, socio-economic, political and pedagogical factors, but also through culturally determined conceptualisations.

Maria Tymoczko (2007) introduces us to a diverse range⁹⁵ intercultural equivalents (fig.2) that present translation as both a *product* and *activity*. Collectively, they amplify the role that metaphor plays in *shaping* and *determining* translation strategies, as each offers an alternative way to perceive and carry out the process. Corroborating St André’s observation that despite attempts to reposition TS as a scientific discipline (2010:2), metaphor continues to play a significant role in the definition and conceptualisation of translation. The global nature of translation points towards the challenge of creating a single, all encompassing definition: one that is flexible enough to address and reflect translation in all its multiplicity and capable of simultaneously retaining its specificity whilst signifying its diversity, able to retain some sort of stability whilst open to change.

Tymoczko uses the intercultural intertextuality of translation in an attempt to find a suitable ‘global’ equivalent, and to challenge the ‘uncritical use’ of a dominant Western theoretical model of translation (2007:77) and to call for a reconceptualisation of translation. She proposes that a ‘cross-cultural concept’ of translation should be adopted, which she distinguishes this new concept graphically as, **translation* (Tymoczko, 2007:59), using the asterisk to performatively differentiate her own position from traditional, engrained and established models⁹⁶. She speaks of the asterisk as being distracting, ‘it is a way of reminding people [...] of the necessity of defamiliarising (or foreignising) the concepts currently used in translation studies’ and as a way of drawing attention to the predominant, post-colonial, Eurocentric (Tymoczko 2007:81) ‘local English-language concept of translation’ (Tymoczko 2007:59).

Tymoczko dismisses the possibility of creating a stable, definitive definition of translation and proposes that we use **translation* to signify the ‘richness and vitality of this concept’ (2007:106), to promote a more inclusive and flexible model that embraces different perspectives and is open to new possibilities. Inferring that we need to consider how we practise and use the term *translation*: she suggests that we need to redefine it according to the context in which it is used, in order to acknowledge, mobilise and reflect the complexities of the cultural, ideological, personal, collective, political and temporal situation. Whilst practically this would not be possible, **translation* can be used as shorthand, like *différance*, to prompt us to question implied ‘norms’ and what assumptions we are making: to destabilise and unsettle what we take for granted.

⁹⁴ The French term *traduire* (derives from latin) and the German term, *übersetzung* both mean to carry or bring over, and the Romanian term *traducere* means to lead across.

⁹⁵ See section 2.2 Conceptualisations of Translation *Worldwide* (2007:68-77) in her chapter *Defining Translation*.

⁹⁶ A visual strategy reminiscent of Barthes’ *text and Text* and Derrida’s *différance*.

The plurality and inherent instability of **translation* appears to align Tymoczko with Derrida, an alignment that is refuted by Bennett (2012)⁹⁷. Bennett describes Tymoczko's 'empirical', 'Anglophone', 'systems approach' that is grounded in 'linguistic realism' (2012:45 & 46), suggesting that Tymoczko's 'translation' theories differ from 'poststructural' practices, which operate in the 'symbolic domain' (2012:53). Bennett criticises Tymoczko (Baker and Trivedi) for their 'literalness' and subscribing to the 'Anglo-Saxon notion that words are signs for things in the real world' (2012:53) as opposed to being informed by 'subjective experience of the world' and are therefore 'discursive formations' (Ibid). Indeed Tymoczko discusses the limitations of poststructuralism (2003b), criticising Venuti's multiplicity of terms, 'shifting terminology' and 'loose style of argument' and how other 'writers have fastened on postcolonial theory, at times extending its insights in rather fuzzy ways' (2000). She proposes that Venuti's uncertainty 'makes it difficult to use his concepts or to extend his arguments'⁹⁸ (2000), however it could be assumed this strategy is a conscious decision by Venuti who translates and is clearly influenced by Derridean praxis (see Venuti 2001, 2003 and [appendix 2.1](#)).

However, Tymoczko appears to have overcome her reservations of fuzziness (2000-3) in her concept **translation* (2007), whose graphemic denotation consciously includes the multiple, multilingual associations and therefore cultural *differance*. However she applies this poststructural practice, solely, to the term *translation*, using it to consider the complexity of translation; to implore us to take into consideration the different cultural interpretations and uses of the term. She proposes that the singular term **translation* encompasses the multiplicity of translation practice. Whereas for Derrida, *différance* is an ongoing practice of multiplication; a condition, that is applied to linguistic terms in order to amplify their 'general' instability. Derrida's etymological interrogation is embodied in his deconstructive praxis, and used to extend and illustrate his philosophical, poststructural ideas.

The *uncertainty* and *instability* inherent in translation reveals the inadequacy of the binary model of translation and demonstrates the need for a more 'inclusive' and 'flexible' model that can incorporate and demonstrate its generative and interrogative nature. Translation is therefore reconceived as a *process* that brings ideas and concepts together *in dialogue* with another, as an addition rather than as a substitute or replacement, which suggests an inevitable loss.

Tymoczko describes translation as a 'cluster category'⁹⁹ (2007:84), a concept that is held together through links and particular characteristics that partially overlap and 'bind together a group, no single subset of which is characteristic of all members' (Tymoczko 2000). Cluster is a useful analogy as it groups together the different translation types and approaches together, allowing them to coexist without making any judgment about them, it also provides

⁹⁷ *At the Selves of Discourse: Negotiating the "In-Between" in Translation Studies* (Bennett 2012) is a critique of Tymoczko's analysis of the term 'in-between' in Ideology and the position of the translator (2003b).

⁹⁸ Tymoczko argues that his use of numerous 'terms rather than employing a unified terminology: it allows him to shift ground and alter the basis of his argument as it suits him, without committing himself to the particularities, difficulties and implications of anyone term, anyone concept, or anyone distinction that he is working with' (2000).

⁹⁹ The notion of the cluster builds upon Wittgenstein's notion of "family resemblances" (1953: sections 65-67 in Tymoczko 2000, 2007:85) which identifies the particular characteristics that distinguished 'games' from 'non-games' (Ibid.).

opportunities for dialogic activity, cross fertilization, for new and hybrid forms to develop¹⁰⁰. This decentring approach focuses upon notions of unpredictability and becoming.

Hence translation can be described as a ‘fuzzy concept’¹⁰¹; an indistinct concept with ‘blurred edges’ (Tymoczko 2007:87)¹⁰², which denotes translations’ inherent ability to adapt, shape and in turn be shaped by and applied to various disciplines and contexts. There are no *absolute* certainties because meaning is contingent as contexts are always shifting. Other theorists write about the potential of translation’s uncertainty embracing its ‘fuzziness’ (Pokorn 2007); its ‘messiness’ (Bal 2002); its ‘vagueness’ (Grant 2007); its ‘instability’ (Derrida) and its ‘unfinalizability’ (Bakhtin 1990, 1993)¹⁰³. Derrida suggests that translation ‘exhibits an incompleteness, the impossibility of finishing, of totalising, of saturating, of completing something’ (in his analysis of Babel [1985] in Kamuf 1991:245).

The Biblical story of Babel¹⁰⁴ (Genesis 11.1-9) is often used symbolically to signify the birth of translation (Derrida, Steiner et al). According to Derrida¹⁰⁵,

...the story recounts amongst other things, the origin of the confusion of tongues, the irreducible multiplicity of idioms, the necessary and impossible task of translation, its necessity as impossibility (Derrida 1985 in Kamuf 1991:250 italics in original).

The story of Babel operates on a number of levels, revealing the doublebind of translation. It, simultaneously, implies the possibility of a ‘universal’ language; one that assumes linguistic signs are transferable, what can be said in one language can be said in another without change, loss or gain, and ‘the irreducible multiplicity of tongues’¹⁰⁶ (Derrida 1985 in Kamuf 1991:244); the socio-cultural *différences* embodied in each word and embedded within each language system, which means that there will always be something that cannot be carried over, resulting in a remainder or surplus in both the source and target language.

¹⁰⁰ This notion of the *cluster* is similar to Walter Benjamin’s adoption of the term *constellation*, that he uses refers to ‘ideas’ that are created when a particular set of conditions enables relationships to be formed between individual stars/objects (Ferris 2008:69-70); creating different possibilities and dialogues dependent upon their position and groupings. This thereby illustrates the infinite chain of ideas that can be formed given the right circumstances; as each individual ‘object’ or ‘idea’ moves around and forms relationships with each other. The two models, cluster and constellation, recall Deleuze and Guattari’s postmodernist theory of the *rhizome*, which they use to supplant the static hierarchical and vertical models of thought with a smooth, horizontal plateau which enables ‘networked, relational and transversal thought’ (Colman in Parr ed. 2005:231). A model where ideas move around fluidly, dispersing, connecting and merging through via porous membranes

¹⁰¹ Tymoczko describes *fuzzy logic* as an alternative to classical logic, which proposes that ‘a proposition cannot be both a and b’ (2003b:193).

¹⁰² Tymoczko uses this term in relation to Wittgenstein’s concept of the game (2007:85).

¹⁰³ These are key concerns concepts for all of these writers: see *Uncertainty and Communication: New Theoretical Investigations* (Grant 2007); according to Latta and Olafson ‘unfinalizability is Bakhtin’s notion of unrealized potential’ (2007:335), what Morson and Emerson refer to as ‘a global concept of his thought’ (1989:16); instability is also a key Derridean concept that runs throughout his texts as demonstrated by the practices of *différance* and *deconstruction*.

¹⁰⁴ Babel describes a time when there was only one language. This community, the Shem, built a tower to the heavens, which angered YHWH, God, who as punishment, dispersed them ‘over the face of all the earth’ (Biblical passage quoted by Derrida [1985] in Kamuf 1991:248) and condemns them to speaking a multitude of languages. This story thus implies there was once a universal language, which is for some the unattainable ‘ideal’, particularly amongst computer scientists (Gunkel 1999).

¹⁰⁵ *Des Tours de Babel* (Derrida 1985) offers us a reading of Babel, as a prologue to his in depth analysis of Walter Benjamin’s essay the *Task of the Translator* (Kamuf 1991:243).

¹⁰⁶ Irigaray discusses ‘irreducible differences’ in (2002:xi).

Babel serves as a useful model to illustrate some of the fundamental differences that dominate and divide TS practices, strategies and conceptualisations; the myth of an originary language and the desire to return to this singular tongue implies that there is a 'right' or perfect translation - a position that is generally refuted in contemporary translation studies. Derrida debunks the myth of a single or perfect translation, 'for translation [is] inadequate to compensate for that which multiplicity denies us' (Derrida 1985 in Kamuf 1991:244), instead he replaces a universal language with a celebration of difference and the multiplicity of tongues always presenting the reader with multiple definitions and alternative interpretations.

Tymoczko, Derrida and this brief discussion about Babel serves to highlight the *multiplicity*, fluidity and the *instabilities* inherent in all communication (Grant, 2007). It draws our attention to translations ability to bring alternative concepts/ideas/languages into dialogue with each other, to create an effect that is known in mathematics as the *fuzzy factor*, where x can be simultaneously a **and** $not\ a$ – depending upon certain circumstances: it has the potential to be both *and* all (Grant 2007:4 and Tymoczko 2003:193). *Uncertainty* therefore is no longer perceived as a negative trait - as 'an inability to act' (Caputo 1997:137 in Davis 2001:51), but as a positive condition: 'undecidability is the condition of possibility of acting and deciding' (ibid). It is seen as creating an *open space* for curiosity and potential¹⁰⁷. My research praxis uses this indecision epitomised by the notion of 'untranslatability' (discussed later in this chapter) and the 'variety' of interpretations and alternative synonyms texts and texts that are proposed *in* and *through* interlingual translation.

Cultural theorist Frans-Willem Korsten uses Deleuze's philosophical mathematical '[...] distinction between $2 + 2 = 4$ and $2 + 2 \& 4$ ' (2009: 40-41)¹⁰⁸ to explain translations' plurality (ibid:45):

We do not replace or equalize, we do not multiply, nor do we add up. We bring together, and in bringing together the question dawns on us: how are these three issues related? What do they do with one another, and how do they work in relation to us? Something is being brought together that opens up both the relation between the issues we have before us and our selves, bringing all relations into play.
(Korsten 2009:40- 41)

In other words, translation's potential lies in its *complexity* and its *generative* nature, which can be seen in Derrida's polysemic texts (for example Glas 1984 and Derrida 2004) and Ricoeur's concept of *linguistic hospitality* (2006). This formula can be used to understand how my particular 'transdisciplinary approach and 'eclectic' methodology, builds upon and expands Tymoczko's **translation*, as it offers yet another perspective on the phenomenon by extracting and bracketing it from its 'normative' and purely practical application, exploiting, manipulating and appropriating and deconstructing it in order to understand it better.

¹⁰⁷ See Neilson *Opening Translation* (2011) for a discussion on how the internet and machine translation is changing linguistic translation and enabling it to go beyond traditional, assumed boundaries, being used as a political tool, for social and political change and so forth.

¹⁰⁸ 'In the first case the 2 and the 2 are replaced by the 4, this is because in the West we read in a linear way from left to right, and learn in the process that the 2s are instrumental in getting us to the 4. If we were to reverse the direction the result would be different. Then, although the process remains similar, the 4 is gradually taken apart, it becomes divided, becoming lost in its constituent parts. So there is either the construction of 4 by the elimination of something else or the destruction of the 4 through the pronunciation of its constituent parts.' (Korsten 2009:40- 41).

to stand up (again) - pick up - to right - to set upright again - to help (back) up - help (back) to his feet - to pick up - to bank - to lift - to hold up one's head - to raise one's head - to hold one's head up - to hold one's head high -- to show signs of rebelling - to turn up - to pull up - to raise - to lift - to heighten - to push up - to wind up - to roll up - to raise - to bring up - to tip up - fold away - to rebuild - to restore - to boost - increase - to season - to pep up - to bring out the flavour - to relieve - to take over from - to pick out - to find - discover - to take down - to note (down) - to copy out - to sketch - to read - to plot - to react to - to reply to - to accept - to take up - to answer - to collect - to take in - to release - to relieve - to recover from - to get over - to get back on one's feet - to be a matter for - to be the concern of - to come under - to pull up - go up - to stand - to get up (again) - to get (back) on one's feet (again) - he picked himself up - to be turned up - to tip up - fold away - to lift up - to rise from -

Fig.3 Various translations of the French term, *relever* (Duval and Marr 1995:778-9).

1.5 Translation a doublebind

This multitudinous model of translation invites us to reconsider (some of) the binary strategies from a new perspective. These states, positions and strategies are traditionally seen as theoretically polarized¹⁰⁹, whereas this research, and arguably **translation*, enquires what happens if we consider them in dialogue with each other, as influencing, listening to and bouncing off each other: as ideal bedfellows as opposed to arch enemies?

The *foreignisation* versus *domestication* paradigm is deeply political and continues to be the subject of much debate. Schleiermacher described the different options open to translators in 1813:

[...] either the translator leaves the author in peace and moves the reader towards him, or he leaves the reader in peace and adapts the author. The two methods are so completely different that the one chosen must be followed as consistently as possible, as a mixture can have the most unsatisfactory results, whereby the author and reader completely lose sight of each other (cited in Störig 1973:47 and translated by Snell-Hornby 1995:10).

The central argument within foreignisation versus domestication focuses upon whether:

i) the translator should produce a translation that ‘adapts’ the text for the target audience, which may result in culturally specific words, phrases and ideologies being transformed into something that is more familiar to the target audience: its aim to promote fluency and mask the fact that the text is foreign and/or a translation.

or

ii) the translator chooses to retain the culturally specific details of the source text, and find a way to explain these ‘differences’ within the text itself, which potentially creates a more awkward and difficult text to read but draws attentions to its contextual production, while acknowledging the fact that it is a translation.

Foreignisation is a strategy that has been staunchly advocated by American translator and scholar, Lawrence Venuti,¹¹⁰ and has also been used as a tool by feminist translation theorists (see Bassnett 1992, 2013:59-80, Von Flotow 1995, 1997¹¹¹, Wallmach 2007). It is often promoted as a political alternative to ‘mainstream’ domestication translation practices, of assimilation and homogenisation, and is aligned with a self-aware, riskier, radical, resistant and more critical

¹⁰⁹ Many TS strategies and theories appear to be oppositional – binary and monolithic, whereas there is a move now towards a more flexible and integrated approach, which is what my research advocates.

¹¹⁰ It is important to note here that in the USA, TS is considered and taught as a sub-discipline of literary studies or second language learning, which results in a very different status and approach to translation, as opposed to the case in Europe where there are independent translation departments, and it is often treated as a discipline in its own right. Thus retains the split that has been overcome by many contemporary TS department in UK. Venuti describes how he strategically decided to translate Derrida as a retort to the ‘subordinate position and reductive understanding of translation in the American academy’ (Venuti 2003:250).

¹¹¹ Luise von Flotow draws our attention to how translation can be used as a creative and resistant act, to reinforce and disseminate political and social messages in *Translation and Gender* (1997). She considers how historical and traditional translations and strategies have been used to suppress and manipulate ideas, societies and communication and how the balance may be readdressed through enlarging translation. Von Flotow outlines the importance of translation within the feminist movement (second wave French writers, poets and translators and their reception in Europe and Canada in particular) and examines the different strategies feminist translators created and explored in order to perform feminism. These strategies deliberately subvert traditional dominant models and adopt translation practices that reinforce the feminist principals – one of them being foreignisation, promoting and making visible the voice of the ‘Other’.

approach to translation. As a strategy it encourages questions and requires creativity, however its critics argue that it can also result in obtuse and obscure texts that make it difficult for the target audience to engage with the 'work'.

One of the main aims of foreignisation in translation is to announce the texts status as a *translation*; making the translation visible i) covertly through the resurrection of historical terms (words that are no longer used in contemporary life) or creation of new words that attempt to enact the wordplay used by the authors in the source text¹¹²; and ii) overtly by asserting the translator's presence through intertextual commentary or in-depth footnotes and prefaces that discuss particular translation strategies and choices or expand, examine and explain their interpretation of the 'original' text¹¹³.

This adoption of certain translation strategies also reflects how different translators perceive translation. For example feminist translator and critic, Barbara Godard considers her own translations as extensions of the original texts (Von Flotow 1997:44) and uses both covert and overt techniques to achieve this. She contextualises her 'radical' and creative approach in lengthy prefaces providing a meta-translation, consciously recognising the importance of the dialogue between her work as a translator and the original work; recognising them as relational, necessarily intertwined¹¹⁴. Godard openly criticises others translation strategies¹¹⁵ for reinforcing existing patterns and models (in the target culture) which act to incorporate feminists 'source text(s) into the dominant "canonized" ideology', thereby, 'turning different into the same' (Godard 1991:113 in von Flotow in 1997:43). For example Godard suggests that Gill's translation of Irigaray avoided wordplay and thus reduced the multiplicity and openness of Irigaray's source text to a single meaning (something that Irigaray has since addressed by working with her translators – a process which is explained in detail in her preface to *The way of love* (2002). Godard contrasts this with the cooperative and dialogic (English language) translation of Cixous' texts (produced in France with the author herself) which Godard proposes 'foster[s] and perform[s] the feminist production of meaning by transferring the polysemic aspects of the text into an English form that is as strange as the French source text' (von Flotow 1997:43). Cixous' translators therefore can be seen to be much more active and fully aware of the impact of translation and the essential performativity of the texts. Godard's strategies emphasise her intimate connection and relationship with the original in her attempts to 'replicate' the sounds, the forms, and the meanings that exist in the original; what Derrida refers to as the 'economy' of translation¹¹⁶ (in his essay, *What is a 'relevant' translation?*). Von Flotow describes these creative and engaged translation strategies as 'aggressive action-oriented theories' (Von Flotow 1997:43) that 'explode meaning' and resist 'easy reading' (Von Flotow 1997:86). Godard in turn describes this way of translating as

¹¹² See Venuti (2003); Godard (1991) discussed by Von Flotow (1997), which also reflects Derrida's praxis.

¹¹³ See Hermans (1996, 2007) for more detailed discussion on this.

¹¹⁴ This commentary and this overt approach attracts disapproval from some, for it's unnecessary interruption and its creative approach is condemned for its infidelity to the original.

¹¹⁵ Gillian Gill's translation of Irigaray's *Speculum de l'autre femme* (1974) was commissioned and produced for an American publisher (1985).

¹¹⁶ The adequacy of a translation is context-dependent and therefore what is deemed adequate in one situation may not be fit for purpose in another; thus the intentionality and subjectivity of the translation is brought to our attention and our desire for a perfect translation is abated.

‘production and not reproduction’, it emphasises ‘the work of translation, the focus of the process of constructing meaning in the activity of transformation, a mode of performance...’ (in Von Flotow 1997:43), thus fully acknowledging the political agency and dialogic activity of the translator.

This is echoed by Irigaray in her preface to the English version of *La Voie de l’amour, The way of love* (2002), to discuss the difficulties of translating her concepts, selection of equivalents in English, the reasons behind particular decisions and her relationship with her translators, Heidi Bostic and Stephen Pluháček¹¹⁷. Irigaray acknowledges the benefits of this intersubjective and intercultural dialogue, which led to her making ‘slight modifications’ to her French original (2002:xx). Irigaray’s texts/practice invites the reader to enter into ‘an interweaving of exchanges; the dialogue that the book tries to stage between two subjects, the discussion that the writer holds with Heidegger, the exchanges between the writer and the translator’ (ibid:x). It is a process that gives agency to the reader, building on Barthes’ theories. The inclusion of the reader in the dialogue, as a participant, reinforces the subject of the text: Irigaray’s ‘philosophy of the feminine’, a philosophical practice that values and takes into account intersubjectivity, difference and the present moment (Blue 2005). All of which are central to my own research interests.

Derrida’s *What is a “Relevant” Translation?* (2001 [appendix 2.1](#)) is a performative text that demonstrates how the French term, *relevante*, can be expanded through a quasi-translation (a term coined by Derrida to describe his deconstructive, etymological and polysemic practice¹¹⁸). The ‘expansion’ of the term (fig.3) invites us to question translation itself:

‘What is a relevant translation?’ leads us to question ‘What is translation?’ or, ‘What should a translation be?’ and therefore ‘What should the best possible translation be?’ (Derrida 2001:182).

It also produces a set of poignant questions that expose the vulnerability of translation, questioning what, who and how its value is determined and points towards the inevitable continuity of the translation process - there is always another possible translation. Venuti refers to this translation strategy as *abusive fidelity* (2003:252), a term that Philip E. Lewis¹¹⁹ defines as ‘a translation practice that “values experimentation, tampers with usage, seeks to match the polyvalencies and plurivocities or expressive stresses of the original by producing its own”’ (in Venuti 2003:253).

¹¹⁷ It is interesting to note that this text, even though it is a translation, had not previously been published in any other language (Blue 2005). Bostic and Pluháček wrote the first translation which Irigaray then consulted and made suggested alterations that were in keeping with the intentions and the connotations of the original Irigaray 2002:xx-xxi).

¹¹⁸ A practice that challenges our assumptions about how we use and understand words, and draws our attention to the mechanisms of meaning making that can be traced back to the various or singular ‘root(s)’ of the words.

¹¹⁹ Lewis’ essay *The Measure of Translation Effects* is reproduced in Venuti 2004: 256-275, he discusses the different tendencies and preferences between French and English and about the strategies a translator of Derrida ‘might well consider adopting’, outlining practical translation strategies informed by Derrida’s theoretical texts on translation. For a discussion of translation as violence (see Bassnett 2013 44-46)

This process draws our attention to the *performativity of translation* (discussed in depth in chapter 3) by i) drawing our attention to the interference and presence of the translator; ii) enabling the reader to see how the French word cannot be reduced to a single meaning within the text - amplifying its 'economy'¹²⁰; and iii) the inclusion or remainder of the foreign term alerts the reader to the existence of another text, embedding the original within the translation. Collectively, these (re)iterate and (re)perform the multiplicity of the 'original' and demonstrate the way in which Derrida moves between languages by alluding to the various 'meanings' and referents in different linguistic communities.

Whilst on the surface foreignisation appears to be a liberating and radical alternative to domestication, which Venuti uses it to reinforce Derrida's own praxis. It has been criticized for its strangeness and awkwardness; potentially alienating the audience by producing elitist texts and thus failing to do the job of the translation by obfuscating the message. Both Pym (1996) and Tymoczko (2000) criticise Venuti's radical translation strategies because of his lack of clarity and ambiguous use of language and assumptions that he makes; thus failing to establish a reproducible methodology. Whilst this is valid from a practical pedagogical perspective where strategies need to be more clearly defined, this approach also serves to *enlarge translation*, which is after all what Tymoczko called for in 2007.

Foreignisation places the translator in a more intrusive and procreative role - as an analyst and commentator, someone who can exploit the creative potential of translation. Foreignisation highlights anomalies within the translation process and draws our attention to cultural specificity; the relationship between **text** and **Text**; intertextuality; the fallibility of myth of equivalence; the subjectivity of translation and the difficulties in intercultural communication. It reveals translation as a complex praxis that engages theory with practice in dialogue and demonstrates how they operate together to destabilise our assumptions and produce new forms of knowledge (see Fawcett et al. 2010 for further discussion).

Godard's and Venuti's practical examples demonstrate how translation emerges from a sparring match between the source and target *text* and *language*, out of an interpretive and generative dialogue. The (translated) text becomes something 'new', something 'other', it 'takes on a life of its own' and ensures the 'afterlife' of a text (Benjamin 1999:72). It is connected to the source text but transformed through the process of translating. Kathleen Davis suggests that 'translation transforms the receiving language as well as the original because through it different, incommensurate signifying systems interact and because the translated foreign text necessarily *performs* new meanings in the target system' (emphasis in the original 2001:41). The target text therefore has the potential to reveal assumptions and illuminate specific aspects of the source text (and culture) through the analytical and creative process.

¹²⁰ Hermans suggests that this breaks the 'univocal' frame of a 'text' 'which 'jolts' the reader into an awareness of a 'text' 'plurivocal nature (1996:33). Further reading on this see chapter 3 and Hermans (1996, 2007).

1.6 Linguistic hospitality

Paul Ricoeur refers to this exchange as *linguistic hospitality*: a complex model where the individual language and cultures are considered to retain a level of autonomy; co-existing and interacting with each other through open dialogue without the need for assimilation. This model is based upon an 'ideal' theoretical rather than an 'actual' exchange, from a philosophical rather than a sociological perspective, thus ignores the socio-political power inherent in linguistic relationships as outlined by Bourdieu, the significance of which we shall return to shortly.

Linguistic Hospitality can be understood from both the linguistic 'word' level and a conceptual perspective. From a linguistic perspective, this refers to instances where a foreign term is adopted and integrated into another 'verbal' language, a phenomenon referred to in English as loan words and in German as *fremdwörter*, it is usually a result of the difficulty in articulating the concept or finding an *economic equivalent* (see Derrida 2000a), *Zeitgeist* for example¹²¹. Ricoeur describes linguistic hospitality as 'where the pleasure of dwelling in the other's language is balanced by the pleasure of receiving the foreign word at home, in one's welcoming house' (2008:10), this also applies to paralinguistic activity, as gestures, utterances, register and other such non-linguistic 'acts', that accompanies communication; as individuals mirror and adapt the 'other' language speakers' behaviour (such as rhythm, timing, gestures and facial) when learning another language¹²². This is an inherently positive statement that belies the complex theoretical, political and philosophical debate related to *hospitality* in general (see Still 2006 & 2010 Lashley and Morrison 2000).

Conceptually, *linguistic hospitality* builds upon Benveniste's etymological investigation of the term. The word, *hospitality*, derives from,

...the Latin *hospes* [...] a compound of words from two families: *hostis*, meaning either guest or host; and *postis*, master. *Hostis* carries with it the notion of reciprocity. (Johnson 2010)

The word itself is constituted of two apparent contradictory positions *hostis* and *postis* indicates the role of power and agency present within any act of hospitality. It is another key term for Derrida, who describes *hospitality* [hôte], which in french means guest and host simultaneously, as a word 'of a troubled and troubling origin, a word which carries its own contradiction incorporated into it' (2000:3). He considers *hospitality* as a concept and a practice, an 'example of deconstruction' (2002 quoted in Still 2010); it always involves the interplay between these two apparently contradictory uses and interpretations. *Hospitality*, brings these differing meanings in dialogue with each other and sees the protagonists of this interaction (the guest and host) engaged in a reciprocal, complex and violent act that is determined, implicitly and explicitly, by socio-cultural forces. It is 'a performative contradiction' (Derrida 2000a:6).

¹²¹ See Levin (1985) for an in depth discussion of Adorno's *Fremdwörter*.

¹²² This is known as 'the act of convergence' in Communication Accommodation Theory (Jackson 2008:45).

Derrida uses this doublebind to expand the common usage of *hospitality* - as a welcoming gesture and is something that people aspire to¹²³. He deconstructs the word and uses it to examine the underlying conditions of hospitality and the chain of signifiers that it sets in motion: the power relations, expectations and reciprocity of each participants, their co-dependency and how their behaviour is culturally social and historically determined (see Derrida 2000a, b & c, 2001, 2006, 2010 and Still 2010 for further details). One of the most significant aspects of his discussion is his analysis of the relationship between host and guest, between self and other - l'étranger (which is expanded upon in [chapter 3](#)). The French term *l'étranger* means both 'stranger' and 'foreigner' in English (Bowlby in Derrida 2000c: ix), its presence therefore introduces another doublebind, that is absent in the English translation as the translator has to select which term to use - either 'stranger' or 'foreigner'. *Hôte*, economically encapsulates the agonistic oscillation of positions and shift of power complexity inherent in any act of hospitality. The fluctuations of submission and domination and their national/international, ethical, personal and philosophical routes are played out linguistically and poetically (Derrida 2000c:2).

Derrida uses his own experience as a multilingual Jewish, Algerian French speaker to expand this concept further in *Monolingualism and the other* (1998a). He outlines how the state used language to manipulate, control and suppress the 'other' under the auspices of colonialism - dictating when, where, whom and with whom Algerian nationals could speak Arabic or French (a subject that is also discussed by Bourdieu in relation to *linguistic capital* 1977: 651-3). Poignantly, Derrida laments his inability to reside in any of the languages he speaks, unable to call any of them his 'mother tongue' - a term that he scrutinises. Derrida is wary of associating one's first language with the maternal as it suggests that language is 'something which is a natural possession...the rightful property of some subjects, and not of others' which reveals 'the power structures which shape our understanding of language, and language as it is spoken and used' (Roberts 2012:118). Language is thus conceived as a constituent part of one's identity; as a habitat, he refers to one's (birth) language¹²⁴ as a 'native land'; it is simultaneously mobile (it moves with you) and immobile (it remains with you), 'stable but portable' (Derrida 2000c:89) - corporeal and irrefutably political. Translation is embroiled in the act of hospitality, as one verbally attempts to understand, to listen to the other and translate, semiotically, our actions, thoughts and behaviour in order to communicate with another. According to Derrida 'an experience of hospitality, if not the condition of all hospitality in general' (2000a:6). Derrida's deconstruction and explication of each individual term expands and complicates our 'general' understanding of hospitality and, consequently, the practice of translation.

Derrida's examination of *hospitality* reinforces the particularity of language and provisional nature of translation, which reveals the vulnerability that is a necessary part of any reciprocal dialogue. Johnson suggests that *hospitality*, requires a place 'that needs to be open' that belongs 'to neither the host nor the guest' (2010); a place where one can communicate and

¹²³ As Still explains 'Codes of hospitality suggest that the host will entertain the (usually his) guest, and an unwritten contract guards them both from harm' (2010:20).

¹²⁴ Here Derrida is referring to language in its broad sense as an 'ensemble of culture, it is the values, the norms, the meanings that inhabit the language' (Derrida 2000c:133).

listen to one another. Ricoeur's concept of *linguistic hospitality* presents translation as a conflation of two concepts (linguistics and hospitality) which serves to amplify the inherent political, social and ethical issues enacted by translation: how effective translation requires a willingness to be open to the 'other' (opinions, languages and cultures). Its application ensures that we remain alert to the wider socio-cultural conditions and contexts that are at play in such exchanges. In other words, linguistic hospitality provides us with a useful metaphor to consider translation's dizzying circularity, its internal, self-referentiality. Translation can do nothing but refer to itself: it is simultaneously its own *host* and *guest*, introducing us to relationship between familiar and the strange, self and other which we will return to in chapter 3.

This brief discussion indicates the implication of hospitality for translation that warrants a more in depth examination at postdoctoral level¹²⁵. It returns us to the need to consider translation as a situated and sociological phenomenon; the impossibility of separating language as a formal, structural and 'abstract' object of study from its application and use in society, in all its varieties. Sociologist Pierre Bourdieu, like Derrida, integrates theory and practice into a praxis that embeds philosophical thinking with practical fieldwork. Bourdieu is, however, critical of how Linguists study the formalities of language (text, grammar, structure) as a separate entity from its use. His theoretical discussions on language and its function within a broader socio-cultural context can be used to extend our discussion of *linguistic hospitality* and translation; particularly in relation to legitimate and illegitimate uses of language, power and reciprocity (see Bourdieu 1977, 1984, 1991).

Bourdieu proposes that 'the structure of the linguistic production relation depends on the symbolic power relation between two speakers' it relies upon the speakers 'capacity to command a listener' to 'not only to be understood, but also to be believed, obeyed, respected, distinguished' (Bourdieu 1977:648). This reciprocal engagement and dependency on another means that the 'text', as a form of communication, cannot be isolated from its function, where and how it is used - this information is central to how it is received and understood. It also emphasises how the separation language from its use involves certain assumptions about the protagonists engaged in such an exchange; for example it assumes that the people who are talking are 'on speaking terms' with each other and 'regard those who listen as worthy to listen and those who listen regard those who speak as worthy to speak (Bourdieu 1977:648). Furthermore it fails to take into account the multiplicity of languages that exist within a language, which Derrida consistently refers to (see 1998a, 1988a for example), Bourdieu as its legitimate and illegitimate use (1984) and Deleuze and Guatarri as the minor of a language (1986).

Bourdieu's praxis, as a whole, challenges the 'traditional dichotomy between subject and object', the 'division of individual and the external world' (Inghilleri 2003:127). He insists that the researcher should acknowledge their position within their studies because their observations and actions are influenced by and reflect their own national, cultural and political ideas, laws and policies, consciously or unconsciously, which inevitably 'impacts' upon their

¹²⁵ There are many more avenues that could be examined further such as the conception of hospitality as a threshold, which would imply that translation and speaking other languages can be seen as being welcomed into or crossing into another's territory (See Derrida 2000a:12-13), which could be used to examine the prefix 'trans'.

observations, perceptions and general practice. Bourdieu argues that,

...linguistic relations are always relations of power (*rapports de force*) [...] Even the simplest of linguistic exchange brings into play a complex and ramifying web of historical power relations between the speaker, endowed with a specific social authority, and an audience, which recognizes this authority to varying degrees, as well as between the groups to which they respectively belong.
(Bourdieu in Wacquant 1989:46)

In other words, all individuals consciously or unconsciously act according to social and collective constructs; there is no neutral position - the norm becomes politicised. Bourdieu highlights this multiplicity and implores us to acknowledge its complexity, he wants to make the relations between these differing positions and the interplay of asymmetrical power more visible by promoting a self-conscious and reflective approach to research.

Bourdieu proposes that one's language, particularly one's accent is indicative of one's status and position within society; it is an embodiment of one's *cultural capital*. *Cultural capital* refers to different forms of capital (embodied, objectivised, institutionalised states) that are acquired consciously (economically, educationally and socially) and unconsciously (hereditary), accumulated over time; these all possess different values and thus demonstrate the inequality of society. The *embodied capital* in the voice, in one's dialect or intonation, for example is so embedded within society that we often overlook both the source and its affect ¹²⁶. Bourdieu states that 'all particular linguistic translations depend on the structure of the power relations between the groups possessing the corresponding competences' highlighting the specific issue of 'dominant' and 'dominated' language in multilingual discourse (1977:647), which are implicit in any act of translation.

Bourdieu (1991) draws our attention to the dangers of focusing on purely 'grammatical' and formally 'legitimised' language - the 'norm' that is preferred and promoted by nation states. He proposes that these legitimate languages ignore and suppress alternative uses or types of verbal languages adopted, developed and used by various linguistic communities (deliberately or habitually). These 'illegitimate' languages have often developed within a certain class, generation or ethnic group and those that are often associated with a particular subculture; as a minor of the dominant language or culture. These linguistic laws and controls, consequently, create an insidious hierarchical system whereby language is used as a vehicle of power to control, silence and oppress particular types of behaviour and promote others that shapes and structures society.

The legitimate/illegitimate status of a language is also determined by its relationship to the 'market', certain languages having greater value and therefore commanding a higher status over others. For example, the legitimacy of a language depends upon its cultural value, as market forces dictate what languages individuals and groups want to consume and communicate in English is the predominant language in business and policy making (within the

¹²⁶ See Bourdieu The forms of Capital in Woolsey Biggart (ed.) 2002 for further information.

translation

disruptive

troublemaker

annoyingly

Level 1

disruptive	division	failure
break	nervous collapse	mishap
interruption	basket case	nervous
separation	crackup	prostration
severance	disintegration	neurasthenia
splitting	disruption	neurosis

Level 2

break	division	prostration
breakdown	downfall	ruining
catastrophe	exhaustion	separation
collapse	failure	severance
crash	faint	smash
debacle	failure	smashup
destruction	flop	splitting
disintegration	interruption	subsidence
disruption	mishap	undoing
disorganization	neurosis	wreck

Level 3

Fig.4 *Translation* 2010. Sample layout for interactive text work/interface. Level 1: is the screen the user would first encounter, the user would be invited to click on the term *translation*, which would reveal a row of words used to describe translation, its processes and qualities. They would select one of these terms, for example 'break' which would reveal level 2, synonyms and back translations of this term (break). This process would proceed to level 3 and continue ad infinitum.

European Union for instance). Thus the popularity and dominance of a language is reinforced and perpetuated in the Global market.

It is also important to note that the legitimacy of a language's 'cultural' or 'market' value can be applied to the status of verbal languages (Icelandic, Latvian, Welsh relationship to English, French and German for example), dialects (Mixtec, Mayo, Otomi relationship to Spanish in Mexico), variations of single languages (International Englishes such as Chinglish, Globish in comparison to the so called 'Queens' English), and those that are associated with a particular class or subgroup. These 'other' languages deviate from the dominant 'norm', whose value derives from the degree of competency one shows when using a language; of an underlying understanding of what is culturally and socially expected within a given situation. The rules and regulations that govern acceptable language use goes beyond the vocabulary and formal grammar of a phrase, they depend upon one knowing social boundaries and cultural etiquette much of which cannot be imparted in a classroom setting as it is so engrained and can only be learned through experience. Such rules and etiquette are often only apparent to the elite few who have been immersed in the practice since birth and thus it becomes embodied knowledge – so engrained that is difficult to identify, articulate and therefore impart to others.

The different registers within a language are not always apparent to the second language speaker, who has often learned the formal mechanics of a language in a classroom situation. It is not until one has to use a language within its native setting that such issues, often in an act of miscommunication, come to light. Embodied socio-cultural knowledge and behaviour is accumulated over one's life time and is determined by inheritance, stature, interaction, education and so forth – it cannot be replicated. Therefore immersion within another culture, linguistic community, is only ever partial and their status as an 'other' is imparted in their accent, amongst other things. A multilingual speaker's habitus is comprised of a complex set of relations and experiences.

The issues of value, status and power are therefore further complicated and amplified in translation, as not only is there a decision being made about who and what should be translated but also how this should be translated, by and for whom; which could potentially be used to reinforce a particular regime or stereotype, assimilate ideas into the target language; to alter and manipulate the source text by extracting it from its original context; or to ignore certain cultural or 'untranslatable' aspects of texts altogether especially if transcribing the paralinguistic aspects of a conversation (sighs, pauses, slippages) of speech. All of these decisions are made in part by the translator's personal experiences, training and so forth, but also dictated by contractual obligations - restrictions and directives – outlined by the publisher, commissioner and context within which he or she is operating.

Charleston proposes that these power relations, cultural and social constraints and constructs are 'encrypted' (2014:12) within the translator's textual choices. Thus the translation becomes a 'textual embodiment of translatorial dispositions' (2014:12); it demonstrates and expresses shared social and cultural values and the position assumed by the author/translator themselves in relation to their professional/social/cultural field and community - from both a disciplinary and translatorial perspective (as illustrated in our earlier discussion of Venuti).

In many ways, my art practice deliberately ignores Bourdieu's insistence on the 'situatedness' of language as it does not examine a particular linguistic community and it uses structuralist devices to isolate the linguistic and grammatical elements of predominantly 'ordinary' language/phrases within my artistic practice¹²⁷. However, it does this in order to highlight how socio-cultural practices are deeply engrained within texts and how translation can be used to amplify, what Bourdieu calls, the *doxa* of language. *Doxa* refers to the way in which some everyday practices and actions become so embedded and engrained within our lives and bodies, we do not think about them because we do not have to (Jenkins 1992:70). My practice seeks to enquire what happens if and when one brackets the formal elements of language from its use; to understand how the 'technical' aspects of 'everyday' language especially when speaking a second or third language - when one is not as fluent, conscious, aware and complicit with the socio-historical, cultural and political constructs of the language they are using - effect our understanding and world views; to consider what happens when the *linguistic habitus* of different linguistic communities meet, collide and overlap? *Linguistic habitus* is a term, a theoretical paradigm, coined by Bourdieu to articulate how language is situated, shaped and transformed through social relationships and interaction (Jenkins 1992:153)¹²⁸.

My practice and research is predicated on differences, similarities and unfamiliarity of speaking or communicating in a second language and, arguably, reading or listening to a translated text in your first language¹²⁹. It has the potential to alert us to *linguistic doxas* (that which we take for granted). This can be seen in the translation of 'ordinary' language phrases such as 'this is me' (fig. 31), discussed in length in chapter 3 (section). Thus my research project can be seen to extend Bourdieu's (1991) general¹³⁰ theory of linguistic phenomena and exchange - particularly in its analysis and use of 'everyday' or 'ordinary' language, as well as Charlston's (2013 & 14) and Inghilleri's (2005a & b) specific application and development of these concepts in translation studies, particularly those relating to philosophical texts and concepts (we shall return to Bourdieu in chapters 2 and 3).

Bourdieu and Derrida's theories, text and practices draw our attention to the different ways in which language is used and understood - what is deemed legitimate, appropriate and proper, what is suppressed, perceived as deviant, as a threat to the particular regimes, national and cultural identity and so forth. They outline the socio-political aspects of language, issues of power implicit in intercultural discourse and translation - issues that have the potential to be examined in a separate research project; one that adopts a more overtly political and socially engaged artistic practice and focuses on a particular cultural/linguistic group. This research instead probes how translation and/or speaking multiple languages, effects and alters our *linguistic habitus* and *doxa* to consider how this, in turn, effects the translated text/message/communication, in general. This is something that Katarina Zdjelar's work can be also seen to address in *Shoum* (discussed in chapter 2 fig.22.), *There is no is*, *The Perfect Sound* and *Would that be alright with you if I bring my cat along*. These specific works draws attention to accent as a form of em-

¹²⁷ See my discussion the first person pronoun in chapter 3 (section 3.3.4).

¹²⁸ For example language is a habitual part of life and gains currency through particular usage, and particular ways of speaking, vocabulary and turns of phrases are used by different social groups, people in positions of authority.

¹²⁹ Given that it has been mediated through another language and consequently it's structure or turn of phrase can be unusual.

¹³⁰ I acknowledge that this statement contradicts Bourdieu's stance against the 'generality' of linguistic theories, but here I am referring to the Bourdesian approach to linguistic phenomena as opposed to other Structuralist or linguistic or sociolinguistic methodologies.

bodied cultural capital and language is a constituent part of our bodily hexis; how the voice, the vocabulary and tone that we use to address each other; how our accent is determined by and reveals different power structures and relationships.

PART 3 : ART AND TRANSLATION IN THEORY AND PRACTICE

1.7 Translation a transcreative, transdisciplinary praxis

The notion of hospitality leads us into a discussion of transdisciplinary nature of this research, how these translation models and strategies that have been discussed so far have provided a structure (binary/multiple, exclusive/inclusive, and/or); alternative ways to organise ideas; collections of *things* (consecutive/cluster); different practices (radical/normative, foreign/domestic, fluid/static); and ways to connect independent ideas (replacement/recreation, independent/interdependent, isolated/chain); and consider how they interact with each other (monologic/dialogic, hospitable/resistant).

These various strategies and conceptualisations suggest that there can be no single, dominant definition, no overriding ‘truth’; it flags up the need to acknowledge a more complex and fluid model for translation. I have used these alternative models to develop a practice-based research strategy which foregrounds ‘emergence and reflexivity’ (Haseman and Mafe 2009:217) that allows the researcher to inhabit and value ‘zones of uncertainty’, whilst searching and producing ‘tangible’ outcomes (Ibid.:221). The practice employs various translation strategies to create art works that investigate, challenge, mimic or isolate particular translation issues or characteristics, thus creating a generative and experimental methodology which uses a linguistic **text** to create a **Text**; a process that Barthes sees ‘as a never ending structuring process’ (according to Ribière 2002:59), highlighting issues of uncertainty and untranslatibility.

All of the artworks (created for this PhD) use Jakobson’s interlingual translation as a starting point and rely upon Barthes’ differentiation between *text* and **Text** in order to bring *différance* and the multiplicity of language to the fore. Specific **texts** (words or phrases) are subjected to translation and before being back translated into English, at times they are passed back and forth between many languages to see what transformations occur; they are analysed, deconstructed and decontextualised (*Translation* fig.4 and *This is me* fig.31). The ‘original’ **texts** have been translated and back translated, predominantly, through online machine translation programs. Each ‘new’ translated and back translated **text** brings with it, its own particular set of **Texts** (chains of signifiers) which reinforce, differ from and overlap with the existing one (from the source text) thus emphasising the unruly, multiple and complex web of *interlingual* and *intra lingual* signifiers.



Fig.5 Hsia Yü, detail of transparent pages of *Pink Noise* (2007) the book.

Translation and *This is me* both showcase how the nuances of the 'original' terms (in the source language) have been significantly altered and expanded in translation, through this process of *différance*, and now include all of these newly acquired or 'extra' referents and connotations. These 'new' Texts, consequently, become part of the 'original' text's Texts as "“new concepts take shape” because foreign language “enhances the agility of our thinking by gradually disassociating the concept with the word” (Schopenhauer 1997:248 in Walsh Hokenson & Munson 2007:145). This research proposes that these 'new' terms can be used to challenge underlying assumptions and interrogate the 'original' term or concept in the source language, potentially altering the way in which the source culture perceives or uses the term in the future. Thus introducing us to translation as a self-reflexive and a *deconstructive* analytical methodology: it invites 'us' to reconsider and rethink how we use certain terminology, what we mean by it and what its 'language effects' are (Davis 2001:53). Translation and back translation, therefore, functions as a *differing* process that enacts *différance*. The multiple translations of 'an original' text in a single language, highlights the differences in intercultural communication thus challenging the predominant, passive, binary model. Consequently these text works attempt to expose what is overlooked or lost when language is treated purely as a code and translation is perceived as a simple uncomplicated process. The artworks invite the translator, user and reader, to consider what happens *in* translation, when translation is left unproblematised or treated as merely a product (an object of consumption); and what can the respective 'language' communities learn from these differences? It also invites them to consider how this 'dynamic exchange' could be used to provoke new ways of thinking about translation, and what happens if we think of translation as comprising of, or being, networks of these translated and back translated terms?

1.8 Machine translation, uncertainty and untranslatability

For practical reasons machine translation (which shall now be denoted as MT) and back translation (the reprocessing of the 'foreign text', for example from French back into English) have become invaluable tools and mechanisms for me to explore translation and to make art works for this research. Firstly, it has enabled me to experiment with the 'process' itself – pushing it beyond the norms without having to explain to a translator why she or she should undertake such a task; secondly because of

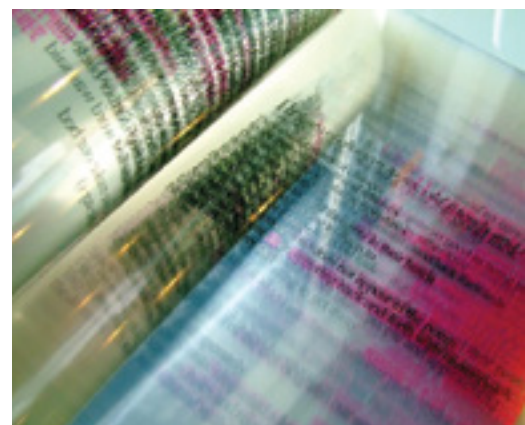


Fig.6 Hsia Yü, detail of transparent pages of *Pink Noise* (2007) the book.

the ease and time that it takes to process, it embodies the binary/monological model that this research is challenging; thirdly because it enabled me to work with numerous languages and to quickly identify common issues of ‘untranslatability’ and incompatibility to follow up with human translators and multilingual speakers; and finally because it allowed me to isolate the linguistic text – the only context or external influence being the parameters, bias and context provided or anticipated by the computer programmer and the processing system itself.

Untranslatability is much debated topic, it is a contestable state is summed up by Derrida as, ‘nothing is translatable; nothing is untranslatable’ (2001:178), in other words, everything is translatable in some shape or form. This presupposes that there is always a way to articulate, describe or interpret a term, Derrida points out that this ‘process’, results in a dynamic and extended equivalent rather than an economic one (Derrida 2001). This thesis uses the term, *untranslatability*, to describe words that have no ‘equivalent’ in the target language; words which are often associated with and often embody, culturally specific practices, concepts or events (see [appendix 1.9](#)).

Barbara Cassin, French philologist and philosopher, published *Européen des Philosophies: Dictionnaire des Intraduisibles* (*The European Vocabulary of Philosophies. Dictionary of Untranslatables*)¹³¹ in 2004. The dictionary was written in French to create a dictionary that challenged ‘the hegemony of global English’ (Cassin in Quiniou 2012), ‘going against [the] tendency to hierarchise languages and to sacralise the untranslatable’ (Cassin 2011:2) and as a challenge to projects that are usually determined by it. Cassin sought to celebrate difference and trans-European plurilingualism (including Greek and Latin, Hebrew and Arabic) and engaged with 150 scholars and translators of fifteen European languages. It has recently been translated into English (Princeton University Press)¹³², and it is also being translated Arabic (in Morocco), Ukrainian, Romanian, Portuguese (in Brazil) and Spanish (in Mexico), Russian and Persian’ (ibid). There are plans to develop a digital version, which will operate as a network of hypertextual links, to enable the additions and editions to ‘resonate with one another, making up a comparative link along the chain of traditions and philosophical cultures’ (Cassin in Quiniou 2012).

Cassin (2011, Quiniou 2012) and Apter (2012) have both discussed the need to find a suitable computer program that confronts and exploits ‘plurality instead of aiming at unity’ (Cassin in Quiniou 2012), they are critical of the usual Systran MT model in which each language is passed through, decoded, into a single dominant language before it is translated into the target language. Something that my own research practice has sought to examine, considering how transmedial practices are altering the ways we think about and practice translation and how they can be used to investigate and generate new knowledge about the phenomenon. I have been working with

¹³¹ It features 400 entries of untranslatable philosophical terms that are defined and discussed from different cultural perspectives, to highlight the fact that even though the ‘word/term’ remains intact in multiple languages, there is no universal understanding of these terms. Rather than closing down or narrowing their meanings, the words are revealed as contingent, interpreted and used in a myriad of ways.

¹³² Emily Apter is editing the Anglo/American version.

freely available online MT programs that use the Systran system despite their limitations¹³³. These programs are predominantly used by untrained 'lay-translators'¹³⁴: users who may not be aware of issues previously raised and the uncertainty of translation (as a whole). I propose that this lack of specialist knowledge enables the 'lay translator' to be more experimental and creative with the texts but also leads them to ask different questions of the process. Working with these programs has enabled me to observe and participate in the translation process and to identify some specific translation 'difficulties'; though doing.

Ambiguous phrases are notoriously difficult to translate even for trained translators, their ambiguity increases once the text is fragmented and decontextualised¹³⁵. The equivocacy of a term or concept is often only revealed in its (so-called) untranslatability; though or by linguistic or cultural difference. The disparity between differing grammatical structures is a key issue for computational linguistics, for example English determiners 'a/an, the, my, your' and locative, temporal prepositions 'in, on, at' (Bond 2005:3) do not exist in Japanese and therefore require the MT program to 'understand' the meaning of a text in order for them to generate the missing information and produce an appropriate response required by the target language. Human translators draw upon their own 'world knowledge' and experience to fill in such gaps¹³⁶. Therefore in order to compete with and offer adequate translations, machine translation programs need to be able to anticipate ambiguity and consider contingency¹³⁷ in addition to being efficient; to be able to 'work' *beyond* an overtly simplistic binary system.

It is easy to think of computer programs as negating and overcoming these cultural differences and to consider them as providing a neutral or objective translation service, but this is to deny the underlying driving forces, authorship, economic and political circumstances that have led to the development and creation of the systems. MT has ultimately, despite their use of artificial intelligence operating systems, has been developed by human beings who adhere to particular translation models, ideologies and strategies. It is also important to note, however, that MT programs (on the whole) do not operate on a simple binary system where language A = language B. Instead many (including Systran) employ an *interlingua*, a mediating language (natural or artificial) in order to reduce the number of computer systems that need to be developed¹³⁸. The source text passes through an intermediate language before it is translated

¹³³ Professional and memory based systems that allow user input would not have enabled me to be as experimental because they are aimed at 'assisting' the translator and improving efficiency and consistency – which is not something that I am concerned with, they are also aimed at professionals who are already aware of the complexities of translation and problems that could arise, whereas the freely available translation programs are generally less sophisticated and are limited in their semantic knowledge and capacity to understand the nuances of each language – however they are able to translate between multiple languages.

¹³⁴ A user group reflects my own monolingual position.

¹³⁵ As I experienced during 'Incubate' a socially engaged project in Weedpatch, California where I worked with approximately seven different translators, translating fragments of texts in and out of English, Spanish and Mixteco. The translators themselves asked us questions about the rest of the texts, and what the translations were for etc. we did provide this information, as we wanted to see how the 'stories' changed through translation (see Whiteley 2007 and http://homepages.lboro.ac.uk/~achc/pages/projects/Projects_incubate_menu.html.)

¹³⁶ They have the intelligence to: i) identify it as an issue in the first place; ii) attempt to comprehend and rearticulate the ambiguous information; iii) possess the agency to ask questions and go off on tangential inquiries; and iv) can look for paralinguistic cues – interpreters for instance can pay attention to the tonal register, body language and situational context to ascertain its meaning.

¹³⁷ I recognise that this is a simplification, as computer scientists are striving to mimic human decision-making through artificial intelligence and so forth (see Edmonds and Hirst 2002 for further discussion on this).

¹³⁸ This is due to the amount of variables between different languages.

C's Garden by Oana Avasilichioaei and Erín Mouré

Fără titlu, fragment dintr-un poem neterminat

Iarba ochilor tăi, iarbă amară.
Flutură vânt peste ea, pleoapă de ceară.
Apa ochilor tăi, apă iertată.

Paul Celan

Untitled fragment of an indeterminate poem

Your eyes in the grass, bitter grass.
The flute winds past, windlass of wax.
Apt are your eyes, apt and uncertain.

Paul Celan,
tr. by Elisa Sampedrín

Untitled, fragment from an unfinished poem

Your eyes, grasses, bitter grass.
Wind tremors above, the wax eyelid.
Your eyes, waters, forgiven water.

Paul Celan,
tr. Oana Avasilichioaei from Romanian

Sen título, fragmento dun poema inacabado

Os teus ollos, herbas, herba amarga.
Trema o vento por arriba, a pálpebra de cera.
Os teus ollos, augas, auga perdoada.

Paul Celan,
tr. E.M. from the English of O.A.

From fragment, untitled

Water, given for waters, eyes your eyelid.
Wax the above tremors, wind grass bitter, grasses, eyes
your poem unfinished, an

Celan Paul,
reversed by S.E. from the English of A.O.

Pink Noise by Hsia Yü

If not quite a harangue, at least a little discourteous	如果不相當熱烈的討論，至少一點無禮貌	If the not quite warm discussion, at least a spot does not have politeness
You work all day, and get half-drunk at night	您服務整天，和得到一半喝在晚上	obtains one partly drinks in the evening
A little chaos every now and then seems necessary	一點紛亂常常似乎必要的	A spot chaotically frequently as if is essential
When it comes to a matter that's close to your heart	當它來到是緊挨您的心臟	When it will arrive is tightly suffers your heart
You're addicted to excitement	您是上癮的對興奮	You is gets hooked to is excited
You'll love these easy recipes	您將愛這些容易的食譜	You to love these easy recipes
And the kids will adore this crafty activity	並且孩子將崇拜這個詭計多端的活動的事情	And the child worships this crafty activity the matter

Chinese translation by Sherlock

A back translation from Chinese by Sherlock

Fig.8 YÜ H. (2007), fragment of *Pink Noise*. Full version of the poem is available from http://fulltilt.ncu.edu.tw/Content.asp?I_No=33

into the target language (Gunkel 1999:70), which based on what we have discussed earlier in this chapter, implies a certain level of distortion, a probability is further increased by the fact that the text is processed in fragments (as opposed to a whole). Consequently an *invisible* chinese whisper-like chain¹³⁹ emerges. My text works have attempted to reveal these processes by presenting multiple back translated phrases that have come out of MT programs.

Mediation is undoubtedly an inevitable part of translation, whether it is processed in person or via a computer, however the use of an *interlingua* assumes that language can be treated as a code and that all languages are interchangeable. This may work for selective phrases, for instance when there are no ambiguities, cultural differences in references, style, present, however it does not correspond if there are fuzzy and uncertain phrases in attendance. An Interlingua, therefore, increases the likelihood of *distortion* by introducing an additional level of mediation as the text is translated into and out of an extra language and is therefore subjected to three different logical/cultural systems. This exaggeration can be seen in the back translation of the phrase *This is me* (fig.31) and clearly demonstrates that a term in language *A* does not equal a term in languages *B*, *C* or *D*. What this means in real terms is that something that may easily translate from *A* to *D* could be bypassed and reinvented because it has been processed via language 'B'. This protracted process makes obvious the differences between languages and the shifts that occur and thus highlights the uncertainty of translation and is further complicated when back translation is introduced.

Back translation programs (which shall now be denoted as BT) are notoriously unreliable, they are a relatively unresearched area, and are considered risky and unreliable within the translation profession. However BT offers the only way for the monolingual user to follow and assess the translation process. Consequently it is essential that the issues surrounding its difficulties should be discussed more prominently within the public realm and this (relatively under researched) area should be looked into in more depth. This is corroborated by Shigenobu (2007)¹⁴⁰ whose findings provide conclusive evidence of the need for users to be more aware of where the translational discrepancies occur; so that they can trace where the mistranslations occur and edit their original text accordingly to smooth the flow and accuracy of multilingual communication.

Whilst this is something that I agree with, it is precisely these mismatches and slippages that occur through MT and BT that begin to demonstrate translation's full creative potential to artists in general. Back Translation emphasises the differences and idiosyncrasies that are inherent within the translation process in general and illustrates that translation is not a simple reversible or a reciprocal activity. It reveals translation as something that is relational and in constant movement; transforming and recreating texts. Creating new texts that open up the 'original' text to new interpretations and play a provocative and creative role in the life of the text, indeed, according to Walter Benjamin (writing in 1923), 'their translation marks their stage of continued life' and the original is 'ever-renewed' (1999:72).

¹³⁹ This game is also known as telephone game in USA. It is a children's game where one person whispers a word or phrase into another person's ear, who then whispers into another's ear and so on until they reach the end of the line. The final person enunciates what he or she has heard and inevitably the words have changed and the sense shifted.

¹⁴⁰ Who is concerned with devising ways to improve the usability and accuracy of BT for users.

Other artists and poets have also identified the creative potential of working with machine translation adopting it as a method to create fluid texts that challenge assumptions and create new ways of thinking, looking at and being in the world. Poetry is a notoriously difficult genre to translate, and is the topic of much theoretical and practical debate in TS. The ambiguous, idiosyncratic, polysemic use of words, phrases, metaphors, sounds, word play and pace mean that the translator has to make many choices about what to translate, what to focus on – the sense, the content, the rhythm? – and thus highlight the ‘inequalities’ between languages. Professor Alexis Nouss suggests that it can also be considered the easiest form to translate, as it is a medium that enables the translator the most freedom and encourages the creation of a new work – a new poem (personal correspondence 24th July 2013). This is something that Derrida¹⁴¹, Irigaray, Cixous and others deliberately exploit, seizing on the (poetic) manipulation of language as a strategy to create works that examine and challenge translation. Poetic language creates a different type of communication, it is, according to Irigaray, ‘a language that lives’, its irreducibility embodies difference and thus requires us to communicate differently (2002:12). Irigaray writes of the difficult and ‘almost impossible’ task of translating the poetic, particularly in speech, ‘its rhythm, its possible melody, going from one language to another’ (2002:xviii); it has the ability to expose the differences between languages, cultures and individuals.

Canadian poets Erin Mouré and Oana Avasilichioaei (both of whom are multilingual speakers and work as translators) and Taiwanese poet Hsia Yü (who resides in Paris and Taipei) have used MT to create poems: *C’s Garden*¹⁴² and *Pink Noise*¹⁴³ respectively. *C’s Garden* (2007) is a collaborative poem that was created by translating an unfinished, untitled three-line poem by Paul Celan. It was originally written in Romanian, Mouré and Avasilichioaei passed it through an MT translation program into English and Galician, and back into English again. The text moves seamlessly between languages, written and performed by both poets, building up a chain of events, which contains the resonance of Celan’s original verse, each echoing the last (fig.7). *Pink Noise* (2007) is a book of thirty-three bilingual poems (fig. 5 & 6) that consisted of fragments of found text (from blogs, spam and the like), which Yü then reformatted into poem-like structures and subsequently passed through Sherlock, an early Apple MT program into English, French and Chinese (fig.8).

Yü remarked at how this process liberated the languages in a way that could never be ‘humanly achieved’ (Weng et al. 2008). On the surface this observation by Yü, comments upon the difference between human and machine translation and draws our attention to the fallibility of MT, however it could be argued that there would be similar disparities if the texts were given to a variety of translators who differ in backgrounds, training, cultures and experience, however the results may not be quite as extreme. This can be seen in the *Transpoetry project* (2012)

¹⁴¹ His practice can be considered poetic in the way that he exploits the plurivocality of language and translation as a way of opening up new meaning, expanding how we conceptualise and understand words.

¹⁴² For further details listen to Mouré and Avasilichioaei audio recordings (2007 & 2011).

¹⁴³ Connor also uses the term *Pink Noise* to describe how ‘language stalls or stutters, becomes cluttered’, he writes that ‘pink noise; an inflected noise, able to embody both the noise itself and the idea of noise. Thus it is drawn back into the orbit of signification. The particular way in which it seems to exceed or fall short of full meaning is indicative as well as merely active. It means a certain kind of unmeaning, it leaves the service of signification while remaining in its pay.’ (Connor 2011:2).

run by Professor Alexis Nouss¹⁴⁴ in collaboration with artist Glenn Davidson¹⁴⁵. The project used new media and new technology to ‘showcase’ the process of translation and the subjective and contingent nature of translation. Nouss refers to this as its *l'événement*¹⁴⁶ (personal correspondence 24th July 2013), a Derridean term that is often translated into English as the ‘event’. The French term, however, refers to how each translation can be seen as a product of its particularity; the sum of the translator’s experience and his or her environment at that given moment in time¹⁴⁷. We shall return to the temporal and performative nature of *l'événement* in chapters 2 and 3.

The Transpoetry project consisted of commissions, workshops and events and was predicated on the irreducibility of poetry, seeing its translation as a subjective and creative activity that produces a ‘multiplicity’ of potential outcomes and interpretations (appendix 2.3). Nouss identified the potential of his collaboration with Davidson to make *visible* the dynamic process of translation and to reveal the fluid, ongoing process of revision and endless possibilities that translation provides. This is evident in the documentation available on the Web, which I have extended using English BT to demonstrate some of the differences (fig.91). Nouss suggested that this project only partially achieved his aims in revealing the creative and ‘unfinalizability’ of the translation process¹⁴⁸. This dynamic model of translation recognises the ‘outcome’ as a new ‘original’ inspired by the first poem but not a ‘direct translation’ of it. The project as a whole, points towards the creative potential of transdisciplinary research projects between art-and-translation¹⁴⁹.

Katerina Zdjelar is a multilingual artist based in the Netherlands who is also interested in the poetic quality of mistranslated texts, focusing particularly on those made by ‘second’ language learners, and the mispronunciations caused by the different accents, registers, alphabets and aural tones made by different language speakers¹⁵⁰. She uses Clark Lunberry’s¹⁵¹ neologism ‘parapoetics’ to describe the unintentional slippages ‘produced through the speaker’s lack of language’ and produce texts that stray ‘beyond unseen boundaries’ (Zdjelar 2009:14)¹⁵². This differs from the previous examples as the poetic practice is unintentional, a by-product of writing in a second language. The *parapoetic* author is unaware of the mistakes he or she is making and thus how the collection of words will be interpreted, as opposed to the deliberate

¹⁴⁴ Whilst he was professor at the Cardiff University School of European Languages, Translation and Politics, currently working at Université d’Aix-Marseille.

¹⁴⁵ Who developed the digital interaction design, moire framework and site.

¹⁴⁶ Derrida offers an extended discussion on his conceptual use of the term *l'événement* in *A certain impossibility of saying the event* (Derrida 2007) originally published in French as *Dire l'événement, est-ce possible?* (2003).

¹⁴⁷ Nouss discussed a poetry workshop that he had organised for which he invited individual translators from around the globe to simultaneously translate the same poem. Some of the translators did this via Skype. He used the example of a Brazilian translator translating in the early hours of the morning and how this subjective experience became engrained in her translated poem (personal correspondence 24th July 2013).

¹⁴⁸ He wanted the translators to revisit their ‘texts’ and to rewrite them, to revise and create multiple versions, in order to make the process of translation more visible (personal correspondence 24th July 2013).

¹⁴⁹ We have spoken about developing something together over the next twelve months.

¹⁵⁰ See *There is no is* (2006), *Untitled as Ms. Laker* (2006), *Would that be alright with you if I bring my cat along* (2006).

¹⁵¹ Lunberry is an American who teaches English in Japan.

¹⁵² Braidotti discusses how the ‘complex muscular and mental apparati that join forces in the production of language combine in the polygot to produce strange sounds, phonetic connections, vocal combinations and rhythmic junctions’ (2002:13).

ways in which many writers and artists consciously and masterfully subvert and appropriate language for a specific purpose.

All of these works draw attention to the subversive nature of poetry, the way in which it wilfully manipulates language and exploits the **Textuality** present within the text, within the **sound-image**¹⁵³. Avasilichioaei's and Mouré's, Yü's and Lunberry's practices have undoubtedly been influenced by the Dadaist Brutist, Simultaneist and Static poets. It is the latter that is most relevant here which Hülsevenbeck describes, in the 'First German Manifesto' (1917) as making,

...words into individuals, out of the letters spelling woods, steps the woods with its treetops, liveried foresters and wild sows, maybe a boarding house steps out too...' (Hülsevenbeck in Harrison and Wood eds. 1992:255)

This extended description illuminates how the poem should be considered a performative work and hints at a radical, playful and deliberately nonsensical use of word and structure, which is further illustrated in Jean Arp's methodology of tearing 'apart sentences, words, syllables' and breaking 'down the language into atoms, in order to approach the creative.' (Arp cited by Groz 1971:136 in Bolter and Joyce 1987:45).

The deliberately experimental, obtuse and multilingual¹⁵⁴ nature of these poems inevitably causes a great deal of difficulty for translators whilst also providing a great deal of room for experimental and creative approaches, particularly in relation to computer processing¹⁵⁵. Rothwell, proposes that the 'mechanical method of textual production' of MT offers an alternative method that is in keeping with the Dadaists original intentions and has the ability to retain some of the 'semantic "flaws"...and 'free play' revealed in the source language (2009:264). Championing how the lack of access to Systran's dictionary, in this situation, can be seen as an advantage as it can overcome the human translators 'instinctive urge to create coherence' (Rothwell 2009:263), which is inappropriate for a Dadaist text.

Rothwell also suggests that 'Systran's failure to parse' particular expressions 'has the heuristic advantage of drawing attention to these peculiar interference characteristic of the French language' which exposes 'a blind spot in French, a concatenation of accidental cross-wirings in the language which from the outside look strange and illogical, but remain all but visible to a monolingual human speaker' (2009:266). Whilst the works that I have produced for this research project may not be in the same radical Dadaist political vein, my reasons for incorporating MT in my methodology operates in a similar way.

¹⁵³ The sound image is a term used by Saussure to describe how sound has the potential to create particular concepts, cognitively (see Saussure in Cobey 1996:41, expanded upon in chapter 3).

¹⁵⁴ Dada was an international movement that was keen to work outside of the confines of nationalist boundaries prescribed by language, culture and geographic location, its poetry also made use of intralingual and intersemiotic translation using sounds, noise and images as the content and form of the poem. See Kramer (2011:201-13) for further discussion about the multilingual aspects/importance of the movement.

¹⁵⁵ See Bolter and Joyce (1987), Bulhak (1996), Cramer (2002) and Rothwell (2009) for further details on this.

Kristeva referred to poetic language as ‘text in practice’ (Oliver 1993:100) as it ‘pre-alter[s] representation by showing the *process* of representation itself’ (Ibid:99) – it operates in its gaps and margins, seizing the uncertainty and playfulness that it finds to subvert and open up meaning, declaring in 1974 that poetic language is revolutionary (Kristeva 1984). Something that Erin Mouré, Oana Avasilichioaei and Hsia Yü and myself have sought to harness the potential that these slippages afford, to exploit and replicate to the miscommunications and mispronunciations that occur between languages. Collectively the poetic works, movements, projects and practices that have been discussed all deliberately seeking out ways to destabilise common and dominant meanings and to open up gaps where new emergent ideas and thoughts can flow freely.

Parapoetics therefore draws our attention back to Barthes’ theory of the text, by demonstrating through practice that meaning is not a given but requires the ‘active participation of the listener and reader’ (Zdjelar 2009:14), as the author is usurped by the reader as the purveyor of meaning. Hence, the role of the translator is transformed and is no longer seen as subservient to the author, as he or she is recognised as the mediator and interpreter of the text, inextricably engaged in ‘meaning making’. This will be developed further in chapters 2 and 3.

Chapter summary

This chapter has provided a theoretical grounding in some key themes, issues and processes that will be built upon and continually referred to throughout the thesis, such as *différance*, hospitality, foreignisation, linguistic habitus, stuttering/minor of a language, untranslatability, machine and back translation. It has focused on written textual practices, using a variety of methods, practices and theories (artistic, analogue and digital, philosophical, linguistic, translation, literary, critical and textual) to establish *translation* as an expanded concept. Using it to examine what happens to *text in translation*; how this process affects the source text; how these changes open up the ‘original’ *text*; how artists, poets and theorists use these shifts to reveal hidden cultural assumptions that are engrained and embedded within the linguistic units or grammatical constructions of the *text*; thereby adding to the *Text* of the *text*. The following chapters will expand upon Barthes’ preference for the written word and his belief that ‘the theory of the *Text* can coincide only with a practice of writing’ (Barthes 1986:64), by applying his and others’ textual theories to the spoken word.

Chapter 2 : Translation as dialogue

The previous chapter set out some of the predominant models and translation strategies have emerged out of an exchange across geopolitical boundaries and linguistic communities; between opposing theoretical methods and perspectives¹⁵⁶, interpersonally, multi-modally, intertextuality and transdisciplinary¹⁵⁷. This chapter will explore the *interactive*, *durational* and *generative* nature of these and other dialogues, and how they operate within my research praxis, outlining how they contribute to this complex and contingent model of translation. It focuses on the *process* and *orality* of translation and introduces us to its *performativity* (expanded in chapter 3) to consider what can be learned by conceptualising translation as *dialogue*; as intercultural *communication*.

Part 1 offers an examination of the term *dialogue* and a discussion of how it has been used theoretically, methodologically and practically within this research, reflecting upon how,

...dialogue becomes a model of creative process. It assumes that the healthy growth of any consciousness depends on its continual interaction with other voices, personalities or world views. (Emerson on Bakhtin 2000:36)

Parts 2 and 3, review the central role that dialogic practices (interviews, interpretation and participation) have within my own and other artists research methodology and praxis, outlining how dialogue has been used to investigate the translation process and as a way to ask specific research questions (performatively). Part 3 focuses upon the dialogical nature of participatory art practices, events and in order to render the translation process 'visible'.

PART 1 : TRANSLATING DIALOGUE

2.1 Dialogue

Dialogue, like translation, implies movement and communication between a number of parties; it is another fuzzy term, along with many terms associated with translation. *Dialogue*, as a term, is used by many researchers¹⁵⁸, theorists (Bakhtin, Derrida, Linell et al.) and art critics (Kester, Bishop and Bourriaud)¹⁵⁹ to refer to a variety of processes, approaches, practices and aesthetics. Bakhtin described *dialogue* as 'unfinalizable in principle' (Nikulin 1998:391), continual and self-perpetuating. It is usually adopted as a means to articulate a more inclusive or participative way of working, investigating or thinking about an issue. However, it is not always clear how people are employing the term and its ambiguity is rarely acknowledged or discussed in any great depth. This leads to assumptions about what the 'other' party

¹⁵⁶ Such as scientific-linguistic versus socio-cultural methods.

¹⁵⁷ Between the translator, author and reader, the human and machine, texts and contexts, art, translation, linguistics and philosophy

¹⁵⁸ This was evident in the diverse proposals and presentations that we received for the *InDialogue* symposium (2011) during which Fucking Good Art facilitated a discussion/workshop 'Make quotes not notes' which led to a discussion about our understanding and use of the term. See <http://voiceofanother.wordpress.com/in-dialogue/> for further detail.

¹⁵⁹ See Gablik (1991); Kester (1999, 2004, 2011); Bishop (2004, 2006, 2012); Bourriaud (2002, 2009), for example.

means, understands and expects from a dialogue, something that is made particularly clear in interlingual translations of the term, which will be discussed following an examination of the English term.

Per Linell¹⁶⁰ suggests that there is a common *misconception* that the prefix ‘dia’ in *dialogue* means ‘two’ (2009:4) which often leads to the *mistranslation* of the Greek term *dialogos*¹⁶¹. Consequently, it is often defined in relation to monologism - a concrete, two-dimensional model. Etymologically speaking ‘dia’ in this context ‘actually means “through” or “by”’, and *dialogos* therefore means ‘in and through *logos*, a fuzzy term which can mean ‘word(s), discourse, talk, thought, reason, knowledge, theory’ (Linell 2009:4). This broadens out the concept considerably and results in a constituent model that embraces the socio-cultural, contextual and individual influences; a description in keeping with the concept of translation that we discussed in chapter 1.

According to the Oxford English Dictionary (OED), *dialogue* comes from the Latin and Greek terms that refer to conversation, dialogue, to speak alternately, converse (1989:601). The dictionary defines ‘dialogue’ *in relation to* the context in which it is occurring, for example in politics - as a discussion or diplomatic contact between representatives of two nations, groups or the like. This association elevates its status above that of *conversation* in that it implies that it is an activity that generates *valuable* or *constructive* discussion or communication between two or more people¹⁶².

Dialogue, *conversation* and *interview* are all *dialogic* practices that have been used in my methodology. However, the particular nuance of each term has been used to distinguish between the different communicative exchanges and practices used to gather, research, disseminate and test out my hypothesis. For example,

Interviews have been conducted in person and on Skype and through online questionnaires. An interview is a specific *event*, which is structured by predetermined questions, creating a particular type of dialogue that although guided and focused, allows for a certain amount of wandering yet addresses specific aims (appendix 1.9).

Conversation is used (in this thesis) to describe information gained in an informal, unstructured and spontaneous exchange – at a conference or amongst peers.

Dialogue whilst sharing some of the characteristics of, i) and ii) it suggests a ‘larger’ more detailed, engaged, inclusive and focused activity than conversation.

Dialogue bestows the participants with an agency and a purpose: an ability to act upon, contribute or affect something in some way. It insinuates the immersion in a topic/situation/

¹⁶⁰ Linell is Professor of Language and Culture at Linköping University, Sweden, specialising in communication and interaction (dust jacket Linell 2009).

¹⁶¹ From the verb *Dialegethai*, which means to conduct a conversation (Linell 2009:3).

¹⁶² *Dialogue* (as a term) is often used as an alternative to *conversation*, however for me there are important distinctions between these terms and I have chosen to work with the term *dialogue* because of its multiplicity. Conversation on the other hand is largely associated with ‘familiarity’, it implies the immediacy of verbal human interaction - becoming acquainted and intimate with a matter (OED 1989:868) – the term is also used to refer to various electronic communication systems: email, Short Messaging Systems (SMS), online chat rooms - that allow informal spontaneous and instantaneous communication and a premise that the other person(s) ‘could talk back to me’.

discourse that could be changed in this encounter, through this interaction with another. Dialogue is not restricted to *human interaction* and can be extended to include objects and things¹⁶³ and often refers to something that is 'outside' of the immediate time frame (how 'objects' or 'discourses' or 'conversations' relate to and inform each other). This contrasts with *conversation*, which tends to be *about* something and occurs at a localised level and consists of a less in-depth discussion. In English *dialogue* remains a *noun* - it can be altered and used as a prefix (for example a dialogic act), you can converse and interview but you cannot 'dialogue'¹⁶⁴.

This discussion serves to outline why *dialogue* has been selected for this research. Bakhtin's theory of dialogue proposes that we, as subjects, only exist in dialogue. We are *relational* and *interdependent* and that our utterances become meaningful only when received and *interacted* with 'every single voice and even each word is profoundly dialogical...as it anticipates another reply' (Nikulin 1998:391). According to Nikulin, Bakhtin considered dialogue happens in a meeting of equals; 'they meet not as a synthesis, but rather as different facets of one and the same phenomenon in the unified structure of communication between different independent voices...' (Nikulin 1998:394)¹⁶⁵. The individuals retain their own voice and are not assimilated by or unified into an all encompassing *whole*. Bakhtin proposed that 'a dialogic encounter of two cultures does not result in merging and mixing. Each retains its own unity and open totality, but they are mutually enriched' (1986:7 in Jackson 2008:19), rather than being diminished in this encounter.

This theory is predicated on the existence and retention of differences rather than of assimilation. However, Bakhtin's theory of difference differs from that of Derrida's *différance*, as Bakhtin considers differences to be 'perpetually *related* through simultaneous dialogue' (Pearce 1994:10), whereas Derrida believes 'differences [are] perpetually *alienated* through deferral' (ibid). For Bakhtin differences are always 'present in the "now" of communication', [...] 'all the inexhaustible possibilities of meaning (of the idea, in Bakhtin's sense) are thus already there, so that dialogue is unfinalizable but complete at every particular moment' (Nikulin 1998:393). Whereas for Derrida, meanings are never addressed fully – they are always deferred, endlessly out of reach and never attainable.

Irigaray builds upon Derrida's and Bakhtin's theories, calling for an *open* dialogue between the self and the other; a reciprocal exchange that is driven by a desire to share experiences and knowledge; echoing Ricoeur's linguistic hospitality¹⁶⁶. In *The way of Love* (2002), Irigaray articulates what can be learned and gained in this situated, intimate encounter, as long as both parties respect their differences. Her position differs from the other theorists, in her emphasis on the transformative potential of an 'embodied' encounter; an active relational space, 'an interweaving of exchanges' (Irigaray 2002:x) that cultivates and moves towards the 'new'; what is not-yet known. She proposes that this is only possible if individuals are prepared to move

¹⁶³ For example, you can enter into dialogue with a work of art, topic, set of theoretical ideas.

¹⁶⁴ Viviana Checchia pointed this out during the FGA workshop at the *InDialogue* symposium (2012), she said that in Italian there is verb and noun for both converse and dialogue, which in English come from different routes: In Italian you would use dialogue, when you were delving 'deeper' into the subject - going beyond the surface.

¹⁶⁵ A model that recalls Benjamin's constellation model and Tymoczko's use of the cluster discussed in chapter 1.

¹⁶⁶ See Irigaray's description of a language as a dwelling (2002:144-6).

beyond the comfort of their own knowledge; beyond the restrictions of the linguistic sign (which she believes creates a distance between the human and the physical world 2002:7) and what is already named (that belongs only to one) already known, and venture into the new (that belongs to one and other). We shall return to this in chapter 3.

Dialogue provides an opportunity and for certain conditions (site, context, media) for different elements (cultures, individuals, disciplines, texts) to come into contact with one another. Each element, itself, is independently contingent (it has its own associations and characteristics) and responsive; its own individual potentiality determined by the combination of elements present at that moment in time. Dialogue, thought of in this way creates an event.

2.2 Dialogue in translation

An all encompassing definition of *Dialogue* slips further away as its translated *interlingually* (as witnessed with translation in chapter one) and its *intralingual* intertextuality increases. Its contingency is amplified as soon as it is considered as a cross-cultural concept (see Ganesh and Holmes 2011:87-108)¹⁶⁷. For example, one of the Japanese terms for dialogue is *hanashiai* (話し合い), which refers to the process of achieving harmony between the social and emotional self through respectful listening and turn taking (Carbaugh, et al. in Ganesh and Holmes 2011:94)¹⁶⁸; the Korean word '*daehwa*' (대화) relates to 'face-to-face interactions' (Ibid:95) and *hwehwa* is used to indicate a foreign language exchange (Ibid.). These distinctions also apply to European languages, for example the Finns have two different terms for dialogue: '*vuoropuhell*', (vuoropuhelu) traditional term, which stresses the importance of the topic being discussed and '*kestustelu*' that values the interaction that takes place (Carbaugh et al. 2011:104).

These alternative interpretations are useful in focusing our attention to the different aspects of the *dialogic event* and *process*. Some stress the interactive competencies by addressing the status of who is speaking to whom - indicating the level of intimacy and the cultural honorific system, whilst others focus upon a specific 'style' of communication which presumes 'a broader ordering of talk, itself consisting of a set of acts and events' (Carbaugh 1989:98 in Carbaugh et al. 2011:97). Each *linguistic* translation infers particular cultural and social practices and behaviours, thus encapsulating the multiplicity and complexity of *intercultural dialogue* as a whole. Thereby demonstrating the imperative for us to consider how we use the term: one has to ask questions in order to analyse and to investigate what is embodied, implied and expected by the culturally specific terms that are being employed?¹⁶⁹ The *translation* of 'dialogue' reveals linguistic translation as inherently *dialogic*; how this particular form of intercultural exchange and

¹⁶⁷ Ganesh and Holmes (2011) outline how intercultural dialogue is a becoming an essential and important strategy and concept in communication studies and learning environments and is a key focus for the European Union. The European Union declared 2008 to be the European Year of Intercultural Dialogue, and the Council of Europe (2008) published a white paper on the subject and Arts for Intercultural Dialogue Toolkit.

¹⁶⁸ Carbaugh, Nuciforo, Saito & Shin are practicing ethnographers (in their own language speaking community) who are also an interlingual and intercultural research team. This paper brings together theories on dialogue and intercultural communication.

¹⁶⁹ For example: What are the starting points?, What are the aims and intentions of both parties?, How will the term be understood conceptually? How will it be translated? What meanings, practices are being activated by the terms being used? How will this affect the communication? What are the differences? Is there any common ground? How will the dialogue be structured? How will it be practiced? What are its aims and methods? What are the rules? Is there any particular etiquette? How will these be interpreted? What are the underlying cultural assumptions and traditions that each party will bring to the event?

generates new and expanded meaning, and how it can be used as a 'practice' to encourage the source culture to reflect upon other possible meaning and applications.

The multiplicity of dialogue aligns *dialogism* with *multilingualism*, whereas *monologism* is more closely aligned with *monolingualism*. The monological model of translation (aligned with 'domestication strategies'). It is based on the proposition that monolingual speakers', specific, cultural beliefs remain unchallenged in the encounter - their 'worldview' remains intact, whereas the dialogical model requires a *dynamic, participative* and *interactive exchange* between the source and target culture, and is often predicated on the willingness to be open to others' views and the understanding that the participants will be altered in and by the exchange. A dialogic approach to translation, therefore, offers an alternative to the traditional *monologic, monolingual* model that promotes an 'either/or' binary opposition, which pits *domestication* strategies against *foreignisation*¹⁷⁰. It brings them together to reinforce an intercultural model that embraces the potential of linguistic hospitality. This reconceptualisation of translation as dialogue draws our attention to translation as communication¹⁷¹. Translation requires an understanding of, or at least an attempt to comprehend, another's words and concepts in order to rearticulate it to another (cf. [appendix 3.3](#)). It also becomes increasingly clear that successful communication relies equally upon both the locuter and the receptor. Thus translation relies upon collaboration with others; it is an act of negotiation, listening, processing, expression, and rearticulation (cf. [author/reader](#) paradigm).

PART 2 : DIALOGIC ENCOUNTERS

Interpretation (as a translation practice) enables us to experience, observe and investigate translation *in action*. Translation is revealed (performatively) *during* this encounter *through* and *in* the presence, dialogue and interaction of the three parties involved: the interpreter/translator, who act as pivots and mediators; the translated/participants, whose positions shift between being the locuter/instigator of the communication, and the recipient/listener who responds and reacts to what has been said. Viewed in this way, interpretation, makes the translation process and the translator *visible/tangible*, and has, consequently become an essential element of my research praxis (for example, see *Speaking through the Voice of another III* 2010 [appendix 1.5](#)). The interpreters' visibility draws our attention to translation as a performative and subjective activity, the focus of chapter 3.

2.3 The interpretative turn

Interpretation has traditionally been considered a separate discipline to translation; *interpretation* is used to refer to the 'verbal' exchange, rewording in oral discourse and interaction, whereas translation is more closely associated with scholarly and academic activity of translating written texts. Interpretation, as a specific practice, involves concerns and complexities (for example *particular* situational, sociological, psychological, institutional and

¹⁷⁰ See Rollason (2006) *Beyond the domestic and the foreign: Translation as dialogue* for a discussion on this.

¹⁷¹ As translation makes dialogue and communication possible between and amongst different-language speaking communities, disciplines, media and so forth.

Speaking through the voice of another III



Fig.9 Heather Connelly, *Speaking through the voice of another III* (2010) Audio work installed in the entrance of the Tartu History Museum at the 'Culture in Mediation Conference' Tartu, Estonia. The speakers are located bottom left and between statue and leather sofa.

Audio
removed
due to
file size

Fig.10 [Click symbol to listen to](#) *Speaking through the voice of another III* (audio sample 0.34 mins)

Fig.11 [Click symbol to listen to](#) *Speaking through the voice of another III* (entire audio/work 8.09 mins)

interpersonal issues/relationships that interpretation is engaged in such as the legal, medical or asylum professions) that are outside/beyond the immediate concerns and remit of my particular research, which although engages with such contexts, focuses on the *general* topic and use of translation.

Pöchhacker¹⁷² describes interpretation as a 'translational activity or special form of translation' (2004:9). This remark invites us to consider what are the specific characteristics and differences that mark interpretation apart from other translation activities, and consequently asks what can be gained from appropriating and mapping particular theoretical and practical devices onto other forms of translation. John Biro differentiated between *translation* and *interpretation* in 1981, suggesting that translation focuses solely on the linguistic meaning and semantic reference of the text, distinguishing it from the speakers meaning and references. He proposed that subjectivity and interpretation should play no role in translation (Biro 1981:280).

Lederer and Snell-Hornby propose that it was exactly these differences between the activities; the way in which interpretation revealed 'the interaction between the *translating individual* and *the text*'¹⁷³ (emphasis in original, Lederer 2003:100) and its interest in the 'mental' processes of translation (Snell-Hornby 2006:124) that led to its integration into TS. A move that has become known as the interpretive approach¹⁷⁴, that, along with the cultural turn and technological advances moved the focus of translation studies from an exclusive academic literary and textual activity, to a communicative and reception-oriented practice. Lederer¹⁷⁵ suggests that 'interpretive theory establishes a basic difference between the linguistic meanings of words or sentences and the sense they point to in a text' (2003:88), which mirrors Barthes' *theory of the Text* by separating the *text* and the *Text* into different translational activities¹⁷⁶. Thus *interpretation* becomes an ideal translational practice with which to investigate translation *in action*.

Lederer (2003) proposes that the translation process comprises of three distinct stages: *reading*, *deverbalising* (where the translator/interpreter aims to forget the actual words used, focusing on understanding and analysing the text) and *re-expression* or rephrasing. The deverbalisation process highlights the extra linguistic information that is intrinsic to effective communication and identifies a stage where the *Text* of the *text* becomes activated during the translation process and added to by the translator (prior to the translation being presented as a final product/outcome). Therefore acknowledging their mediating role and individual contribution to the translated text. The *temporal nature* of interpretation - its immediacy and *liveness*, and the interpreter's physical presence draw our attention to the interactive construction of 'meaning' and translation as a subjective, performative, responsive

¹⁷² Pöchhacker is an interpreter and leading researcher in Interpreting Studies, who has mapped out the relatively 'young' discipline in *Introducing Interpreting Studies* (2004).

¹⁷³ Lederer is using the term 'text', in this instance, to refer to both written and spoken word.

¹⁷⁴ Which corresponds with the *interpretive turn* in cultural studies and other disciplines see Yanow, Schwartz-Shea ed. (2006).

¹⁷⁵ Lederer is a conference interpreter and academic who outlines what TS can learn from interpretation theory in *Translation: The interpretive model* (2003).

¹⁷⁶ Here, I am referring to the intertextual combination of the linguistic interpretation/dictionary definition of *translation* and its practical application, taking into account its cultural, social and contextual references.

and reactive practice. Interpretation makes visible translation as dialogue and thus provides a method to investigate translation in action¹⁷⁷.

A number of artists have made works that use *interpretation* to explore translation, for example Fucking Good Art (abbreviated to FGA) and Holmkvist facilitated 'interpreter mediated encounters' to interrogate the process and politics of translation. They devised situations that (subtly) subvert 'usual' interpretation protocols by presenting the interpreter as the main protagonist; inviting interpreters to translate and participate in unusual situations and interviewing interpreters with their clients. These works give translators a voice and build upon Wadensjö's (1998) studies of interpretation as a 'real life' practice, as opposed to studying interpretation from a normative, ideal, theoretical perspective. The artists' motivation for using or investigating translation differs from that of TS scholars because they use interpreters and interpretation (and therefore *translation*) as the subject of *artworks*, as a medium and process to make art; they are not concerned with creating of new *knowledge* about translation. This research proposes that artists' alternative approach and ambivalence to the discipline, enables them to ask different questions and provides ideal *material* for TS scholars to study, which potentially elicit different knowledge and new insights into the translation process.

Art practice therefore has the potential to offer new multi-modal resources, perspectives, and observations about the translation that can be pursued further by (translation) experts in the field. Whilst this is not something that has been rigorously or formally examined in this thesis, it became evident in my discussions/interviews with professional translators and comments made by Dr Alex Mével during a panel discussion that followed screening of Zdjelar's (fig.22) and Charnley's (fig.99) works, he said '...what struck me is one of the areas that is under studied in translation is *performance*, the only area in which this happens is interpretation' (Mével: *InDialogue* 2012)¹⁷⁸; an observation that is investigated in chapter 3.

This led me to test out my hypothesis, whether art practice can provoke new ways of thinking about translation, at a number of conferences. Performing, presenting and analysing my own and other artists works to ascertain what knowledge about translation is being created through this transdisciplinary, artistic approach and what are its possible applications. This is best demonstrated by a session that I organised for a conference¹⁷⁹ (appendix 1.12) to investigate what particular issues the artworks raised amongst non-arts audiences. I encouraged the delegates to think beyond the visual aspects of the works and focus on what Holmkvist's and Zdjelar's works revealed about translation. This prompted them to respond subjectively and identify issues that were pertinent to, themselves as, translators and multilingual speakers. The unfamiliarity of the language spoken in the works¹⁸⁰ placed the translators into a position

¹⁷⁷ Wadensjö (1998) does this from a practical position as an experienced legal interpreter and uses examples from medical situations, police interviews and court appearances etc.

¹⁷⁸ This comment followed the presentation and screening of Zdjelar's, *Shoum* (2009) and Charnley's, *Dibur/Speech* (2006), as part of a panel *Translation as Dialogue* that I curated for Indialogue 2012. Mével was invited (by me) to provide an overview of from a TS perspective and to respond to artworks. Zdjelar and Charnley were fellow panellists. See *InDialogue* 2012 <http://bambuser.com/v/2943969#t=2427s> recording of the event.

¹⁷⁹ This took place at the *Translations: Exchange of Ideas - An Interdisciplinary Postgraduate Conference* (2013) Cardiff University, Wales UK.

¹⁸⁰ Particularly Swedish in Holmkvist's unsubsitled *In translation: Mohammed* (appendix 2.4).

of ‘mutual vulnerability’¹⁸¹, an experience common to most monolingual speakers. This repositioning is useful for a number of reasons: firstly, because it enables the translator to look at translation afresh; secondly, it refreshes seasoned translators to consider the agency and power that they have when interpreting or translating others; and finally, it revealed the potential of working with minor languages to create art works in the future, in which professional translators and ‘non’ translators can experience being in translation. This exercise, confirmed ‘arts’ ability to enable the translators/multilingual speakers to bracket their experience, which indicated the potential to use the works pedagogically, to train translators; something that Elisa Alonso-Jiménez¹⁸² discussed with me following this presentation. She suggested that it would be useful to show students such works, so they could observe, analyse and respond to what these encounters revealed. Thus demonstrating how this research can be applied to translation and how it could be extended in the future.

Speaking through the voice of another III (fig.9) is an audio work that I created for the *Culture in Mediation Conference*, Tartu, Estonia (2010). It emerged out of an interpreter dialogue that I initiated in order to i) examine translation by being translated, ii) to discuss the process subjectively with the participants, and iii) to make an art work that investigated, engaged with and disseminated the different perspectives/experiences. This *encounter* was conceived to enable me to immerse myself in the translation process: i) to investigate what it felt like to be translated; ii) to test out what happened if translation was conceptualised as an intervention (Munday ed. 2007) or an interruption¹⁸³; and iii) to interrogate the different perceptions and experiences of the translated (me –self reflexively) and the translator (Nelé – through a post-interpretation discussion). The experience proved to be instrumental and pivotal in my research process as it, unintentionally and uncomfortably, drew attention to my own position within my research praxis, which as a practising artist, I had previously taken for granted¹⁸⁴.

¹⁸¹ A phrase used by one of Charnley’s collaborators [drop down menu: 2002-7 Speech Collaborators] <http://www.clarecharnley.com/>

¹⁸² Lecturer and researcher at the Universidad Pablo de Olavide, Seville.

¹⁸³ I am using the term here as a ‘temporary cessation, intermission’ by the OED [online], as ‘a breaking in upon some action, process, or condition (esp. speech or discourse), so as to cause it (usually temporarily) to cease’, as the translation/interpretation whilst aiding intercultural communication, it could be argued that the inability of the protagonists having to rely upon a third party to converse presents a ‘hindrance of the course or continuance of something; a breach of continuity in time; a stoppage.’ [OED online]. This differs from the Blimes’ (1997:507) description of interruption ‘as a violation of speaking rights’ (in relation to discourse analysis). He does, however, suggest that the identification of what is and what is not an interruption depends upon each particular communicative exchange, this is evident in the different ways that each party (the participants and analysts/researchers/observers) classifies the same activities. The analysts base their decisions on ‘norms’ and the participants on ‘the flow of the actual interaction’ (Blimes 1997:511). This is a subject that could be developed in the future.

¹⁸⁴ Prior to this I had treated my voice as a readily available medium without interrogating or problematising the inclusion of my own voice.



Fig.12 *Translation: Mohammed, Holmkvist (2011)*

As an artist-researcher I became more aware of how the inclusion, exclusion and position of my voice could be harnessed to reinforce (its subjectivity), manipulate and perform my research questions. The adoption of a self-reflexive methodology enabled me to ‘evaluate’, interrogate and to become more explicit about i) my subjective position, ii) the role that it plays within, and how it informs and shapes my practice and research. According to Roulston¹⁸⁵ reflexivity enables the researcher to consider how their own backgrounds, assumptions, presence and subjectivity influence the research process and narrative; ‘self - consciously refer[ring] to him or herself in relation to the production of knowledge’ (2010:116). A reflexive practice provides a multilayered model that encourages, values and incorporates the ‘researcher’s voice’ (Ibid:116), and ‘a way for the researchers, and readers to evaluate the research process’ (Ibid:118). Bleakley (2000), remarks on how reflexive praxis has become an established methodology in education, and how creative writing and narrative are becoming integrated in academic practices. Varela and Shears (1999) discuss the advantages of conducting a research from a first person (phenomenological) perspective and how this can be used to identify and reflect upon others’ positions and experiences, something that is developed by Kozel (2007:56-61) and can be seen as a method to investigate the tension/gap that is created in between a personal, a first, and a detached, third person account.

¹⁸⁵ The book is about qualitative research methods and offers and provides a practical guide to bring together theory and practice in interviewing techniques for a multidisciplinary audience. For further information see Roulson, chapter 6: *Theorising the Researcher: The Reflective Interviewer* (2010:115–129).

2.4 The sound of translation

The audio recording that I made of the interpreted encounter, between Nelé, Eve and myself, was edited and structured to create a sound work that articulated and mimicked my findings and personal experience (expanded in [appendix 1.5](#)). It was designed to be played on two stereo speakers using three audio tracks: the right and left channel were split so that Nelé's voice appeared on one speaker and myself on the second. The third track was inhabited by Eve's voice (the Estonian speaker), which panned and united both tracks, fusing the stereo channels temporarily. The audio amplified my own discomfort and awkwardness, by contrasting Nelé's eloquent, fluent and articulate statements (audio figs.10 & 11) with my own inability to speak, characterised by my non-linguistic utterances (sighs and false starts). These *verbal disfluencies* (Schachter et al. 1991:362) are a natural part of spontaneous speech that 'unlike read or laboratory speech' (Shriberg 1999) provide a physical manifestation of internal mental processes.



Fig.13 *In Translation: The President*, Holmkvist (2011)

These sounds, and oral interruptions are indicative of:

'the speech production apparatus to search for the next word, phrase, or idea. (Rochester 1973)'

'choosing among word or phrase options or for making decisions about the next thought (Goldman-Eisler 1968)

'may be interpreted as indicative of the strength of association between sequential linguistic events (Lounsbury 1954)'.

(all cited in Schachter et al. 1991:362),

and thus expose my own thought processes and struggle to articulate certain ideas¹⁸⁶. According to Biro these 'superfluous' utterances 'that are outside of [...] language' (1981:275) can be used to distinguish translation from interpretation. He argues that such sounds and gestures are interpretable, though not translatable. However, it could be argued that these terms can be translated metatextually through description and commentary or linguistically through phonetic transcription and description. In other words their translatability, like translation in general, is dependent upon the definition of translation (which

¹⁸⁶ For example the gaps and silences experienced during the event that felt enormous, were not, on reflection, as extraordinarily long as they appeared during the event.

Saskia Holmkvist - In translation: The President



Fig.14 *In translation: The President*, Holmkvist (17.04 mins.) and fig.15 (17.06 mins.)

In the video, *In Translation: The President* (2011), Holmkvist interviews Guntis Ulmanis, Latvia's former president, and Ieva Zauberga, his long standing interpreter. At first they appear as equals, sharing their experience, discussing how important it is to 'stand there, both of us' (3.42 min.). However, as the interview progresses the President asserts his position of power. For example, he states (via his interpreter) that 'I am in charge of the situation...I have to create the conditions in which the interpreter can function' (8.45 mins.) and uses the analogy of a car driver to reinforce his point. Towards the end of the video (16.13 min.) the President suggests that the interpreter 'has no right to analyse the content' of what is being said, because he is the author of the words and knows where he wants to take the 'speech', which he argues cannot be anticipated by the interpreter, believing that any modification or correction by the interpreter could lead to a misunderstanding and a skewing of his intention and particular rhetoric. This contentious issue creates a turning point in the interview/video (17.04 min.), as the interpreter objects to what is being said (fig.14). The physical intimacy and reaction at this point is interesting in that she leans into him (showing her allegiance), whilst she challenges and disagrees with his thoughts and changes her tact (fig.15). The video ends with the president stating that he values (and would thus select an interpreter) based on their 'personal traits' as he sees their skills as 'secondary'.

The video can be viewed in full at <http://vimeo.com/63847310>

for Biro: writing in the 1980s was a distinctly different discipline than the contemporary field today). However, as with any mediated encounter (transcribed, reported, documented and so forth) the resulting text or commentary will always differ from the initial event.

This encounter and the practice of interpretation in general, demonstrates the important role that listening plays within communication and the translation process; communication requires the speaker to awaken something in the listener¹⁸⁷. Listening, as opposed to hearing, implies an active process, one of consideration and focus: a purposeful and directed activity (a subject that is returned to in chapter 3). TS employs numerous techniques and methods to investigate and monitor the cognitive processes of translation, to analyse the: ‘behaviour of translators’, ‘conscious and unconscious translation processes’, ‘differences between experts and novices’, ‘different strategies for solving problems’ and ‘seek[s] to identify the temporal (and/or contextual) structure of those activities and describes inter- and intra-personal variation’ (Carl 2011). These research techniques and methods are collectively known as Human Translation process research (abbreviated as TPR).

What is significant about these research methods is that they focus on the *process* of translation *in action* rather than the *product* of translation: they focus on the value of an individual’s subjective experience. Whilst the technological advances of *eye tracking* and *Translog-II*¹⁸⁸ provide new insight into the phenomenon and have had significant impact on MT and pedagogical development. It is, however, the more rudimentary *Thinking Aloud Protocol* (TAP) that has proved to be more pertinent to my own research, this is because the translator (him or her -self) is engaged in making the translation process visible. It could also be said that TAP reveals the inner/outer dialogue and the inter- and intra- lingual exchange that occurs in translation. This inevitably alludes to particular philosophical arguments and debates about what is being translated, where does translation begin and so forth, subjects that warrant a more detailed discussion than is possible within the confines of this thesis. Therefore, for the purposes of this research, we will assume that it is possible to represent and articulate one’s ideas and inner thoughts linguistically in order to communicate with others.

TAP involves translators speaking aloud their usually ‘subconscious’ processes, to provide a running commentary as they progress throughout the task; indicating their macro- and micro-decisions, thoughts and activities, such as consulting a dictionary and why they have selected a particular lexical expression and so forth. They are tasked with verbalising their *inner thought* processes. In other words, TAP invites the translator to give voice to the translation process.

¹⁸⁷ Grant discusses this in relation to Husserl’s theories (2007:34-5).

¹⁸⁸ Translog-II is ‘data acquisition software’, which logs the translator’s ‘keystrokes’ (keyboard input) and records ‘gaze fixations’ as he/she works on a computer (Carl 2011).

SUPRA 'Fucking Good Art Live'



Fig. 16 SUPRA 'Fucking Good Art Live' CCA Tbilisi Sept 2010 - 3 fragmenten. Technical set up of the event.

SUPRA 'Fucking Good Art Live' was a live and performative version of Hamelijnck and Terpsma's *Fucking Good Art (FGA)* Magazine and research practice, which took place at the Centre for Contemporary Art, Tbilisi, Georgia.

FGA appropriated the format of traditional Georgian Supra, which they describe as a 'highly scripted format [...] a formalised dinner conversation resembling the Greek Symposium' (Hamelijnck and Terpsma email correspondance 02/10/2013). The Supra is characterised and structured by a ritual of toasts and speeches, which are initiated by a toast master known as the Tamada (Hamelijnck and Terpsma *InDialogue* presentation 2012), then each guest takes their turn to offer a speech, which in this instance focused on art, whilst the others listen then respond to what has been said. The Supra thereby creates a model that highlights distinctive components of communication: speaking, listening and responding, a model that echoes the simple communication formulae used in norm theory: sender>message>receptor that a model, which was originally derived from early information theory (Robinson 2003:8).

The meal (Supra) was staged as an event, it was eaten in a courtyard that was lit by portable spot lights, the action was documented by a small film crew and the audio live streamed (through headphones) to interpreters positioned away from the 'action' on the first floor of the building (overlooking the courtyard, fig.17). There were three simultaneous interpreters (as they should only translate fifteen minutes at a time), two professional interpreters and an art historian, who translate the dialogue to another camera in real time.



Fig. 17 SUPRA *'Fucking Good Art Live'*, 2010, CCA Tbilisi - 3 fragmenten. Photograph of interpreter speaking to camera.



Fig. 18 Video still showing the 3 screens of Fragment 1: *SUPRA 'Fucking Good Art Live'*.

Fragment one shows the technical set up, the meal is framed as an event, the guests have been invited to perform, the topic has been set in preparation but there is no script. The table and courtyard is lit for filming, the sound and lighting levels are checked, the interpreter speaks directly to camera, playfully translating Hamelijnck's English words into Georgian.



Fig. 19 Video still showing the 3 screens of Fragment 2: *SUPRA 'Fucking Good Art Live'*.

Fragment two shows the toast master introducing the supra and the topic for discussion (as is customary), outlining the analytical aim of the evening. Whilst channel one shows the guests speaking and listening to one another.



Fig. 20 Video stills showing the 3 screens of Fragment 3: *SUPRA 'Fucking Good Art live'*.

Fragment three [Fig. 20 right] begins fifty minutes into the discussion, the guests are relaxed and the guests begin to leave conventions behind, they begin to lose sight of the aim of the analytical aim of the supra and instead become engaged in the conviviality and celebratory nature of the feast; laughing and enjoying a quick exchange of ideas.



Fig. 21 Video stills of interpreter from Fragment 3: *SUPRA 'Fucking Good Art live'*.

The objective of TAP is to make this interior and cognitive process¹⁸⁹ visible, which may, at first, appear similar to an interview process. However, it differs significantly as TAP functions predominantly to collate data for *the researcher* to examine, to measure and analyse the various decisions and processes that occur whilst the individual translates. The immediacy of the time frame is designed to produce 'automotive' and unmediated response that eradicates self-reflexivity (as far as possible). This is distinctly different to my own research, which aims to produce a self-conscious subject who is aware of the process and the analytical, political and potentially manipulative process of translation.

This observation also draws our attention to the influence that an interviewers intention and context (research and other) can have on the behaviour and response of the interviewee; as they anticipate what information the researcher is looking for. Thus a translator may divulge different information and experiences to an artist than to TS researcher because they are 'addressing' a different audience and their expectations are different. This is something that became evident in my interviews with translators and multilingual speakers, as I frequently made comments and asked questions that made them think differently about the phenomenon, this was particularly prominent when I asked them questions about how they translated and whether they could describe the processes metaphorically or otherwise, one participant described it as 'rather like doing a jigsaw', another as a 'twin'. This led to me to the conclusion that artists and art practice ask different questions *of* translation, conceptually (theoretically), verbally (through *saying*), and practically (through *doing*), in making, exhibiting and dissemination of the work; which differentiates their research from those in TS.

¹⁸⁹ TAP participants generally undergo a period of acclimatisation in these tests whereby they do a number of trial runs and a number of exercises in an attempt to make the 'narration' become 'second nature', more 'natural'.

Some artists, such as Hamelijncx and Terpsma (FGA) make a point of differentiating themselves as ‘artists and ‘non academic researchers’ (email correspondence 6th August 2013). Artists are focused upon making work(s) that ask questions, experiments with, and open up the phenomenon, to provoke the audience to observe, consider and draw their own conclusions from what they are presented with (that is framed as art); it is not tasked with offering any solutions or conclusive evidence. Whilst artists may have their own particular interests that drive their research/practice, it is unlikely that they are seeking to find evidence to develop a specific aspect of TS for example; they are not bound by the particular set disciplinary protocols and parameters associated with TS. Instead, they test its limits and potential, creating alternative translation events, treating language and translation as media to experiment with; manipulating it to see what it can produce. I propose this freedom and open-ended enquiry (driven by personal experience and curiosity) creates the conditions for new ways of thinking about translation to emerge. The art works provide ‘material’ and events with, out of, and about translation that extend the phenomenon and are not restricted by ‘normative’ or presumed behaviour.

Saskia Holmkvist’s translation series consists of two video works: *Translation: Mohammed* (2011) fig.12 and *Translation: The President* (2011) fig.13, which comprises of edited footage of interviews carried out by Holmkvist with interpreters and their clients. The videos reveal the different requirements (personal and professional), responsibilities (public and political), subjective position and agency of the translator. Translation is made *overtly* visible through the voice of the interpreters and the content of the discussion, and *covertly* visible through their relationships with the translated revealed in their interaction and body language, facial expressions and how they are positioned for the interview (and to a certain extent in the settings in which they are taken place¹⁹⁰). The interpreters’ position and status differs, in each work; the interpreter dominates the discussion in *Mohammed*, whereas the interpreter shares the discussion in *The President*.

In translation: The President provides a reflective oral account of the practice of interpretation and the film offers us an opportunity to analyse translation *in action* from different perspectives. Firstly, we can listen to the President’s and Ieva’s (his longstanding, interpreter) consciously self-reflexive perceptions of the translation/interpretation process¹⁹¹; and secondly, we can observe their un verbalised and subconscious differences by analysing the visual and oral ‘content’ of the video. The video¹⁹² demonstrates the complex power relationship between the translator and the translated, as it shifts and changes throughout the piece. They begin by answering the questions separately and as the interview continues they start to respond and answer the questions together (in dialogue with one another). Ieva reports his words whilst

¹⁹⁰ The placement of the three participants varies in each piece and immediately distinguishes the formal - Mohammed and Yassine who are sit adjacent to each other - versus the intimacy between Guntis and Ieva who sit together side by side (figs.12 &13).

¹⁹¹ For example Ieva reinforces the communicative aspect of interpretation (7.09 min.), how she shapes the text (7.50 min.), how the durational nature of the encounters ‘affects the dialogue’ (Holmkvist 10.21 min.) and how it provides the participants ‘time to think’ (14.25 min.).

¹⁹² Available at: <https://vimeo.com/63847310>.

also enunciating her own, the two voices are distinct but become merged together as the topic shifts to how and what an interpreter should translate. For example, she ‘reports’ the president’s belief that the interpreter’s ‘task is not to think about the content but to think about the language’ (17.09 mins.), but it is evident by her facial expression (fig.14) that it is impossible to separate the two. This work provides evidence of interpretation in action and an example of translation as dialogue.

Holmkvist presents her interview in a familiar, standardized, documentary format. The appearance and content of the work means that they could be used as a teaching aid for translators¹⁹³, and begs the question of how does this interview *as art practice* affect the way in which translation is perceived? How does it, as art function differently to an interview conducted for and by translators or linguistics for instance? And subsequently, what is uncovered *through* this transdisciplinary enquiry? These questions can be applied to all the art works discussed in this thesis, and will be addressed as we discuss each artwork, and collectively at the end of this chapter.

Artists Rob Hamelijncx and Nienke Terpsma (Netherlands) use a dialogic methodology to engage with other artists and cultural producers internationally. Their work *Supra: Fucking Good Art Live* (2010, fig.16) provides evidence of interpretation in action and an example of translation as dialogue. It differs from Holmkvist’s *In translation* and *Speaking through another III*, because it is a video that disseminates a ‘live event’. The video allows us to observe and analyse a translation process that was *part* of an art project as opposed to being the ‘subject’ of the work, set up with the sole purpose to interrogate the interpretative encounter Holmkvist, for example. The *Supra* makes translation visible in the guise of an interpreter; it is their gestures and facial expressions that we watch and focus on in the video, not the ‘translated’, original speaker. The decision to spotlight the interpreter subverts the normative, submissive figure of the translator, hidden from view; their agency is clear and it is her voice that is heard (fig.17).

SUPRA ‘Fucking Good Art Live’ 3 fragmenten is a video of the event¹⁹⁴, which has been divided into three fragments of time and presented on three channels. Each channel shows edited footage from a single camera, taken from three different perspectives (see figs.18-20): the left screen shows a roaming camera that focuses upon the individual who is speaking at that particular moment, the central screen shows a fixed view of the table and documents the participants eating and discussing as the *Supra* unfolds, whilst the right is a fixed view dedicated to the interpreter/translator. The channels guide us through the different stages of the event, appearing and disappearing as the event progresses. For the majority of the time all three channels are visible (fig.19), however in fragment 3 (fig.20) as they head towards the end

¹⁹³ The potential for this possibility was remarked at during the Cardiff conference mentioned earlier in the chapter and is also referred to by Tiselius (a conference interpreter, teacher and PhD researcher) in her blog post (21st November 2012).

¹⁹⁴ I have seen a short 10-minute edit of this work. *SUPRA ‘Fucking Good Art Live’* has not yet been exhibited and I have not seen the work in its entirety. My observation as and analysis are based on a short clip of the three-channel video at the *InDialogue symposium* 2012, which the artists have given me permission to write about and include in this thesis. Their aim is to show it to the people involved in Tbilisi and then to publish it on ‘the internet as a three channel video, in which the viewer can control the sound channels (choose between the table and the translators)’ (Hamelijncx and Terpsma personal correspondence 6th August 2013).

of the meal, the formal elements begin to break down and the central image vanishes. This is echoed audibly as we are left with fragments, snippets of conversations as the microphone gets left on the table, and the conversation becomes barely perceptible.

The interpreters are prominent and deliberately visible in the video – they are the only ones who directly address the camera, and therefore the viewer. We are able to watch as they listen, process and reword what they have heard, with incredible speed – to observe translation *in action*. The interpreters are a constant presence, they are the last ones to leave, they remain with us when the others have lost interest and appear to have forgotten the purpose of the Supra and being watched/filmed.

The difference between the vocal expression, intonation and register of the interpreter and the interpreted are particularly marked at the beginning of fragment three, where the female guest (in the first screen) appears very animated and passionate, whereas the interpreter is calm and measured (fig. 20 - top). A second female takes the microphone and begins to speak, as she does so the simultaneous interpreter struggles to anticipate what she is going to say. We witness the interpreter struggling to make sense of the ‘anecdote’ as the guest continues to conduct ‘a natural’ conversation. This draws our attention to the dialogic and interdependent nature of communication and meaning making, concurring with Bakhtin who wrote that: ‘... every word is directed towards an answer and cannot escape the profound influence of the answering word that it anticipates.’ (Bakhtin 1994a:280 in Kumar and Malsh 2005:115). An observation that Kumar and Malsh have applied to translation, to suggest that ‘translators not only compose an “answering word” to the ‘source-text, but also produce it so that this “answering word” will meet the anticipation of target-readers’ (2005:115); the answering word should not be confused with the ‘final’ word, instead it indicates the provisional (anticipatory), dialogic nature of communication.

The video ends as the microphone gets left on the table and the interpreter becomes visibly lost (fig.20); she looks around for clarification and support and is unsure how to progress. It is then that she seeks visual clarification for what she can(not) hear (fig.21), she physically turns to look down at the action below, where the meal has been taking place and realises that the Supra has run its course. A voice off camera says to the interpreter ‘I guess they are having a break’ and the screen fades to black and we hear Hamelijnck thanking his guests (in the courtyard) before the clip ends.

It is easier, in this work, to identify the specific ‘artistic’ decisions that challenge ‘normative’ translation encounters. Firstly, FGA have separated the interpreters from the people and activity that they are interpreting¹⁹⁵; they have been positioned away from the action, physically located above the courtyard, with their back to the action. Secondly, the interpreters are tasked with translating for the artists and for the future viewers (of the work) rather than to facilitate a dialogue between the participants. Performing the unusual function of ‘reporting’ and ‘reenacting’ the event as it unfolds, producing a text for future analysis and to enable future

¹⁹⁵ Both were practical and theatrical decisions based upon the location, and the fact that they didn’t want the translators to disturb the table (Hamelijnck and Terpsma personal correspondence 6th August 2013).

Katerina Zdjelar - Shoum

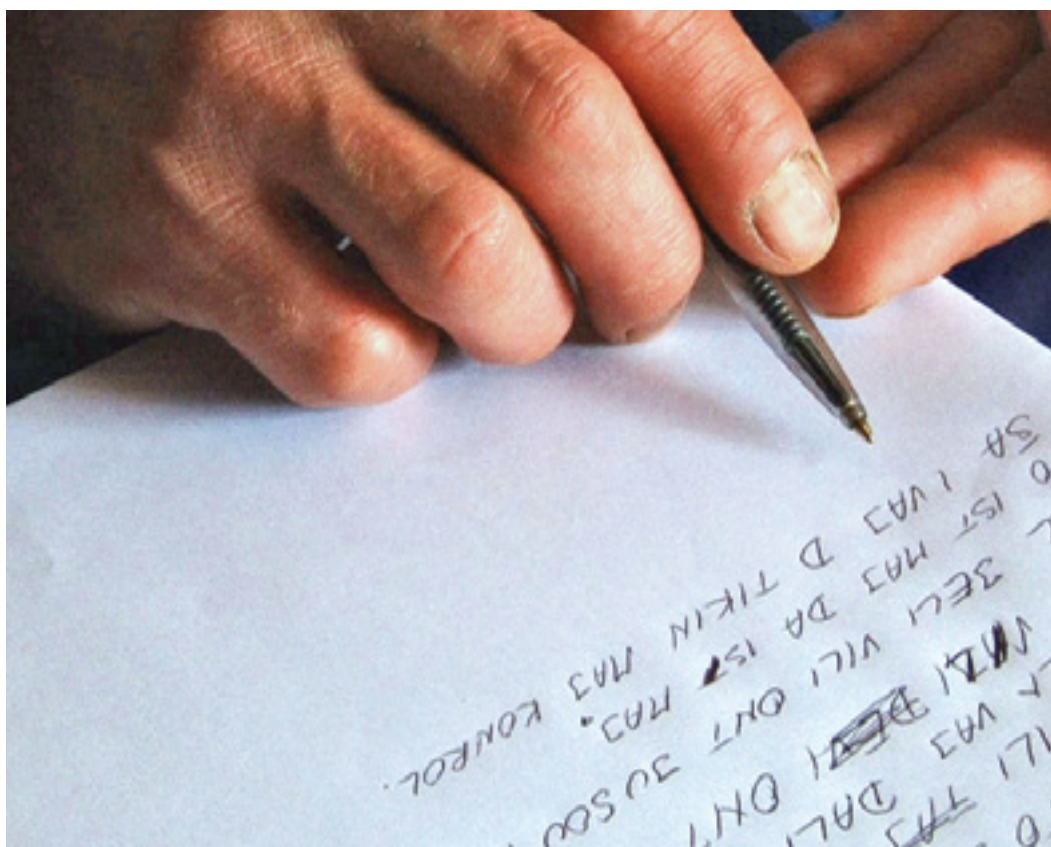


Fig.22 Katerina Zdjelar, *Shoum* (2009). Digital video. A short extract of *Shoum* can be viewed by visiting <http://katarinazdjelar.net/> (between 3.00 - 5.20 mins).

Shoum features two Serbian men, who do not speak English, collaborating to decode and recode the lyrics to the Tears for Fears¹ song *Shout* (1984). We witness one man phonetically transcribing the words, we watch, read and listen as they create their own shared language so that they can sing along to the song. They repeatedly listen, pause, rewind and correct their vocabulary fastidiously, we watch as their discussions and their recodings mark the page. We accompany as they complete this task and begin to match the text on the paper with the sounds that we hear. During this process sense becomes separated from the actual words of the song. The English language starts to disintegrate: it fragments and disperses becoming a series of sounds.

¹An English pop duo who wrote the original Lyrics and sang the song which became an international hit in the 1980s.

dialogue. Both of these actions focus our attention (and theirs) on the text of the conversation; what is revealed through the voices of the Supra participants as opposed to visual clues and facial expressions¹⁹⁶. Hamelijncx and Terpsma, when reviewing the video footage, noticed that the translators 'often made the same gestures as the people they translate' (personal correspondence 6th August 2013). These observations demonstrate the transgressive nature of the event and how this situation (artwork) challenges the 'normative' role of the interpreter-mediated encounter, during which the participants would usually have to modify their behaviour to accommodate the time needed for the interpreter to speak for them.

Whilst Hamelijncx's and Terpsma's practice shares many similarities with social science research, as corroborated by their own description of their practice (as research):

...use ways of working and making from anthropology, documentary, and journalism. Conversation is our main tool. We are observing and recording our own cultural group and habitat, the art world. Our field of interest is oral history, ethnography, documentary film, modes of investigative art, counter- and sub cultures, self-organisation and DIY strategies, resistance and anarchism, models outside the art market, art making, the social and political realities, metaphors and images surrounding all of that. (Hamelijncx and Terpsma personal correspondence 6th August 2013)

They also recognise the differences between the art and academia with the former offering more 'freedom' to ask 'blurry' questions which allow for 'deviations' which engender 'new questions' that feed back into and shape their research 'at any point'. They cite the generative capacity of dialogue as their reason for working 'with conversations'¹⁹⁷ (personal email correspondence 6th August 2013).

In chapter one we established how 'uncertainty' is a valid methodological trope, a strategy that emphasises the contingency of art and art practice (a character that is shared with translation), which importantly resists closure. Many artists, writers and researchers are drawn to the open-ended indeterminacy that such a practice offers, particularly in relation to practice-based research, such as, Maharaj (2009) and Fisher and Fortnum (2013)¹⁹⁸, for example. These texts examine, analyse, promote and demonstrate the value of the mutability of art practice and its propensity to ask questions of itself, its subject matter, and other issues it encounters (regardless of its disciplinary boundaries). Tendencies and processes that alongside responsiveness and a desire to engage that render my own and others art practices dialogic¹⁹⁹.

¹⁹⁶ The extra lingual gesture that we rely upon to help us 'interpret' and fill in any gaps that may be missing or select the correct to enable us to respond appropriately (especially if it not in a language that we are familiar with).

¹⁹⁷ This is a term that FGA routinely adopted to describe their practice prior to the *InDialogue* symposium (2012), however following on from discussions had over the two day event and having answered specific questions about their methodology and researching dialogue in more depth they have begun to adopt the term 'dialogue' to describe their practice (personal correspondence 1st January 2014).

¹⁹⁸ See also Millward (2013) and Nelson (2006), Cocker (2013), Jones (2009) and Lomax (2005).

¹⁹⁹ I recognise that this is not true for many artists, nor all of the practices discussed in the papers (listed), however what I wanted to emphasise here are the varied dialogues that could be said to occur in and as a result of artistic practices and the adoption of certain methodologies.

2.5 Translation: a dialogic practice

Both Ieva's comments about interpreting for the EU in *The President* - 'you interpret for twenty one other booths' (7.50 min.) - and the multiple interpreters featured in FGA's *Supra* challenge the traditional perception of the translator as a solitary figure, which is in itself misleading as there is a tradition of mass 'institutional' translation of historical and religious scripts such as the Bible and those of Buddhism (Baker and Saldanha 2009:142) to ensure consistency and compatibility of styles, language and imagery and so forth (cf. appendix 3.9). More recently collective and collaborative translation has been adopted as an activist strategy and political act to subvert and challenge the norm and give a voice to the under-represented and minority languages. The trend has been partially enabled by the growth in social media and the increasing availability and access to the Internet – enabling global cross-cultural dialogue (see Neilson 2006 and Perrino 2009).

*Babels*²⁰⁰ is an international network of volunteer activist interpreters who translate for the Social Forum²⁰¹ (Boéri 2009:i). *Babels* grew out of a response to the recognition of a power imbalance that they recognised within the Social Forum (SF), as speeches, papers and declarations were being translated into *major*, dominant languages (i.e. English, Spanish and French), which disadvantaged the minority language communities by excluding, or at least delaying them from the debates. This also ran the risk of the messages being distorted for communities who speak minority languages - as the languages were translated into and out of a 'mediating' language before passing into their own. *Babels* aimed to address this imbalance by devising an alternative approach to interpreting; creating a model that would situate translation as a means of 'emancipation' and not as 'domination'²⁰² (Boéri 2010). Thus a network of volunteer interpreters were formed who could translate into and out of minority languages, individuals who give their time for free in order to broaden diversity, access and participation for less wealthy and underrepresented nations in the SF.

Katerina Zdjelar's work focuses upon the differences and power struggles between major and minor languages, considering translation to be a political issue. Deleuze and Guattari's *What is a minor literature* (1983:13-33) reposition *minority* as a positive and powerful mode of being, proposing that it has the ability to challenge existing forms and ideas and to create new and alternative models that are active, responsive and forever changing and adapting²⁰³. Deleuze and Guattari define the majority mode as reliant upon an 'already given and privileged [...]

²⁰⁰ According to Boéri (2010) *Babels* operates as an activist, volunteer network that 'transcend and disconnect the action from paid labour'; are not 'constrained by the real world' (i.e. beholden to a particular agency/government); and 'are no longer mere producers - a chain of individuals who do not identify with their work'. *Babels* aims to 'provide a public narrative/communiqué; increase the diversities of the debate, transform and open up the debate thus adding to its autonomy; contribute to increasing SF's visibility and is motivated by the desire to create a shared language from its multiples' (Boéri 2010).

²⁰¹ 'The Social Forum (SF) is a subsidiary body of the United Nations Human Rights Council. It serves as unique space for open and interactive dialogue between the representatives of Member States, civil society, including grass-roots organizations, and intergovernmental organizations on issues linked with the national and international environment needed for the promotion of the enjoyment of all human rights by all.' <http://www.ohchr.org/EN/Issues/Poverty/SForum/Pages/SForumIndex.aspx>.

²⁰² Deliberately mirroring the aims and objectives of the Social Forum.

²⁰³ A minor literature does not write to express what it is but 'writes to produce' (Colebrook 2002:118). [...] it repeats the past and present in order to create a future...repeating the hidden forces of differences that produce texts, rather than repeating the known texts themselves' (Ibid:120).

term', whereas a minority mode is not based on any preposition or 'already given order', it takes nothing for granted, and promotes 'becoming'; it only remains minoritarian if it remains 'open' (Colebrook 2002:104)²⁰⁴ This asks the question of what happens if we apply this definition (of the minority) to *translated texts*, en masse, redefining them as *minority* texts and *translation* as a *minority* mode of production as it reinforces the generative potential that the translated text has on the source text (and language).

Zdjelar uses 'second language as a tool' to investigate 'intercultural negotiations' and 'as a vehicle to unpack the cultural, ideological or political practices and processes' (InDialogue 2012). Her practice focuses on how people speaking foreign languages, 'especially when it is not yet fully understood...' disrupts and challenges dominant ideas, using it as 'it enters into the sphere of producing and hearing something alien, that is different to the foreign or the native language' (Ibid.). She calls these 'diversions' the *minor* of a language (be it a major language like English or a minor language such as Serbian) because they break with the norms, and these slippages, mistakes, and misunderstandings question and rupture the flow of conversation. What is interesting is that, like translation, 'the minor of a language does not exist as a self determined concept but it is established, of course, only *in relation to another*' (Ibid. my emphasis) which recalls Bakhtin's proposition discussed earlier on in this chapter.

Zdjelar is interested in how the creative potential of a language and linguistic term is manifested in the abstract sounds of the languages and the slippages (which could be said to operate in the same way as verbal disfluencies discussed earlier in this chapter) that occur when we attempt to speak another language which can be seen in *There is no is* (2006) and *Shoum* (2009), described in fig.22. The uncertainty and creative interpretation of the protagonists in *Shoum*, draws our attention to the (our own) English language and thus unsettles and destabilises what we take for granted. It enables an *English speaking* audience to observe the 'foreignness' of *their* language and experience the difficulties that others face when trying to converse in *their* language²⁰⁵. The work relies upon the audiences' recognition and familiarity with learning a second language and their ability to recall their own attempts at learning and becoming competent in another language²⁰⁶. The non-Serbian speaking audience however is left wondering whether the hand written transcript makes any sense to the protagonists, a situation that seems unlikely, due to the many alterations and their focus on the musicality of the song, which is punctuated with recognisable English words that make little or no sense.

Our attention is focused on the sound of the words - the grain of the voice (Barthes 1977). We are invited to move beyond the comprehension (of the lyrics) and the grasping of 'a' language towards the materiality and the semiotics of language that Kristeva discusses (cf chapter 3).

²⁰⁴ For a useful overview on this topic see chapter 6 *Minor Literature: the power of eternal return* (Colebrook:103-123).

²⁰⁵ Whilst this could be applied to other languages – it is a particularly Anglophile phenomenon as the majority of English speakers (in the UK and USA rarely listen to, read or watch foreign films, music or television programs). There is little research on the negative effects of this phenomenon, but there are many studies, which demonstrate the benefits of being exposed to foreign language films. This can be seen by conducting a Google Scholar search on 'the benefits of watching films for second language acquisition'.

²⁰⁶ This is based upon personal experience of trying to learn 'other' languages at school and Mandarin as part of my research methodology.

Shoum demonstrates the communicative and dialogic nature of translation as the two men work *together* to devise the code: they negotiate, confer and settle on specific textual manifestations of the sounds they hear. The lyrics, and original English terms emerge, transformed, ‘...cut off from the lingua franca of a globalized world, with perseverance these two men create something of their own that lies between the foreign and the familiar’ (<http://katarinazdjelar.net/shoum>). What is evident in this work is that *this* translation is generative; it emerges out of a coming *together* rather than replacing one thing with another²⁰⁷.

2.6 Translation and language learning

Our discussion of language learning as a particular type of translation, deviates from the professional definition of ‘linguistic’ translation and brings us back to the subject of ‘lay translation’. Translation and language learning are generally taught and studied as distinct practices; they require different demands, issues, practices and levels of competency²⁰⁸. However, I argue that the majority of monolingual speakers have their first encounter with translation (*in action*) when learning a foreign language; it requires one to translate one’s own thoughts and ideas or into another language²⁰⁹ and thus becomes their primary reference to the translation process. Consequently the practice of decoding and recoding and searching for equivalents is cemented by particular language learning techniques (usually associated with second language acquisition in school). This research brings these two disciplines together in order to engage monolingual speakers *in* translation, to demonstrate what can be gained culturally, creatively and cognitively by engaging with other ideas, concepts, which are implicit within linguistic and grammatical forms (analysed in depth in chapter 3)²¹⁰.

The benefits of learning a second language are outlined by Ellis (2006), who proposes that it,

...assist[s] cognitive processes as it constitutes an “intellectual stimulus” and includes “new ways of thinking and learning and organising knowledge” (ALS & ALAA, 1981:24). It can “(...) help learners to understand that there are alternative ways of conceiving and labelling the physical universe (...)” (Gibbons, 1994:3). Bilingual children show greater cognitive flexibility and creativity in problem-solving (Lambert & Tucker, 1972). Language learning provides an “analytic and communicative skill that enhances learning in other fields” (Baldauf, 1993:125). Byram (1999:93) maintains that other languages “provide access to different bodies of knowledge which are unavailable to the monolingual speaker”. Learning other languages involves processes of “metaphorization” (Kramsch 1996) and “hypothesis forming and testing” (Corder, 1981). (Ellis 2006:181)

²⁰⁷ As discussed by Frans-Willem Korsten in chapter 1.

²⁰⁸ Translating or learning a language in this way, rather than through immersion as a child does hinders language acquisition. This is the subject of many of Zdjelar’s works see *Untitled as Ms. Laker* (2006), *Would that be alright with you if I bring my cat along* (2006) for further exploration of this.

²⁰⁹ This is based on an assumption that most monolingual speakers have at least been exposed to other languages in a classroom situation or have met someone who speaks another language

²¹⁰ Jackson discusses the benefits of cultural immersive methods of language learning, and how they shape ones identity as ‘one’s linguistic competence in a new culture reflects a process of transformation rather than one of replacement’ (2008:40). See also Lantolf ed. (2000)

This suggests that immersion in, engagement with texts and other linguistic communities/ languages has the potential to expand your own points of reference. Thus challenging your own established, culturally specific worldview, a process that can be seen as beneficial; leading to an enriched experience and the creation of new knowledge.

The recently formed *Translation and Language Learning* research project at University of Leicester writes that ‘after many decades of being shunned from language learning, translation is gradually being re-introduced as a viable activity in the language class’ (taken from website²¹¹), and their research questions include:

Can translation contribute to effective language learning?

How can translation as a method of language learning be made more attractive in order to motivate the students?

Is there a difference in attitude towards the role of translation in language teaching between bi/multilingual and monolingual countries?

How can translation as a method of language learning be made more attractive in order to motivate the students?

Is there a difference in attitude towards the role of translation in language teaching between bi/multilingual and monolingual countries?

(http://www.est-translationstudies.org/research/2012_DGT/project.html)

It is envisaged therefore, that this art practice and research project in general contributes to this current debate; the work operating as a catalyst for participants to see what can be gained by speaking and learning another language, or inversely what is missed by not being able to converse in another language.

2.7 Translation and dialogue as an event

The term ‘event’ has been used in this chapter to describe the durational and performative *conditions* that enable dialogic encounters to happen. It is also a term and concept that captures and infers the equal emphasis that my research places on the duration (time based nature) of the practice/project/event: the preparatory stage (before); the nowness (as it occurs); and the reflexive stage (the ‘what has just happened, which is becoming *no longer*, and what is just about to happen, which is *not yet*, [and how they] come to co-exist.’ Lomax (2005:99). The *event*²¹² is constitutive, it is both singular (unique) and multiple (iterable), determined by the particular set of circumstances, the configuration of the cluster or constellation at any given point in time:

‘...with events the present gapes...’ the ‘past and future mingle; or to put it another way, what has happened and what is going to happen come to co-exist. With an

²¹¹ *Translation and Language Learning. An Analysis of Translation as a Method of Language Learning*, a project run by the intercultural studies group at the University of Leicester. See reference list for further reading http://isg.urv.es/publicity/isg/projects/2012_DGT/docs.html.

²¹² Whilst I acknowledge that the event as a concept is in itself a problematic philosophical proposition and this description of it is dependent upon the western perceptions of time, I am unable to extrapolate on this notion/concept further due to the delimitations of this thesis. Instead I have chosen to give a brief overview of the subject to enable me to formulate a methodology and hypothesis and a position from which to discuss the subject of my thesis.

event-extension- there is no instantaneous present, no moment in time.’ (Lomax 2005:88)

The *event* always includes other *events*, which recalls Barthes’ *semelfactive* moment.

The events capacity to bring various elements, processes and practices together at a particular moment in time and space, becomes a useful term to articulate and infer how *linguistic translation* (temporarily) brings texts, languages, personal and collective, socio-cultural practices, ideologies, philosophical and political preferences together (as a cluster or constellation of ideas): in dialogue with one another. Thus translation conceived of as an *event*, emphasises its multiplicity; as a contingent, temporal and relational practice, which Douglas Robinson describes, ‘translation is the most complex [linguistic] event ever produced...’ (2003:3 my addition).

Bakhtin (1993), Derrida (2007), Lomax (2005)²¹³ and Lyotard (Bennington 1988) discuss the constitutive dynamic and performative nature of the event; focusing on the ‘saying’, ‘sounding’ and ‘writing’ of the event (respectively). However, it is Derrida’s use and analysis of the French term *l’événement* that embodies the philosophical complexity of the concept, associations that are lost in the English translation (personal correspondence Nouss 24th July 2013)²¹⁴.

Thus *event* (as a concept) becomes extended, like dialogue and translation *in* translation. According to Derrida (the event) *l’événement* can never be something that is predicted or planned (Derrida 2007:441), on the contrary,

...the event falls on me because I don’t see it coming. Like the *arrivant*, the event is something that vertically befalls me when I didn’t see it coming (Derrida 2007:451).

This description describes the deliberate venture into the unknown that is characteristic of experimental artists’ practices and can be perceived as synonymous with the search for new knowledge.

The term, *event*, is also closely associated with music, ‘as a genre of performance or composition’ (Dezeuze 2005:2). It is a key concept for John Cage, who described sounds as ‘events in sound-space’ (ibid.), and George Brecht whose ‘event scores [are] verbal instructions which anyone is invited to perform’ (ibid.) and their artistic practices. Brecht’s event scores provide a set of verbal or textual, often enigmatic, instructions that are interpreted by performers (preselected members of the audience or spontaneous volunteers):

²¹³ Lomax offers different categories of events such as ‘the percipient event’ (2005:86), ‘event-particles’ (2005:88), ‘the presentation event’ (referencing Lyotard 2005:114) and ‘the occurrence event’ (ibid.), which goes somewhat towards demonstrating its complexity.. Lomax describes *the percipient event* as ‘what is characteristic of the percipient event is the awareness of being here, and what is special for this event is that here has one unbroken meaning in relation to the passage of nature that is passing.’ (2005:86). She uses *event-particles* to denote how the complexity of events are ‘diminished’ into ‘simplified’ descriptions and elements which become ‘ideals of the event’, because they ignore its messy contingency (2005:88). *The presentation event* is a phrase/concept she takes from Lyotard, which refers to the ‘pure happening’ or what Lomax refers to as the ‘occurrence event’ (2005:114).

²¹⁴ Interview conducted with Nouss via Skype 24th July 2013.

I: what does the Japanese world understand by language? Asked still more cautiously: do you have in your language a word for what we call language? If not, how do you experience what with us is called language?

J: no one has ever asked me that question. And it seems to me also that we in our own Japanese world pay no heed to what you are asking me now. I must beg you, then, to allow me a few moments of reflection.

(The Japanese closes his eyes, lowers his head, and sinks into a long reflection. The inquirer waits until his guest resumes the conversation.)

J: There is a Japanese word that says the essential being of language, Rather than being of use as a name for speaking and for language.

Heidegger (1982:23) italics in the original

Fig. 23 Quotation from
*A Dialogue on Language -
between a Japanese and
an Inquirer.*

The interpretations are endless, and can encompass everything from poetry to slapstick, from theatrical entertainment to boring routine. Unlike a traditional musical composition, there is no 'right' or 'wrong' way to perform a Brecht score.' (Dezeuze 2005:3)

This is a process that has been adopted by other artists, who produce written scores to be performed (see Lane 2008)²¹⁵. Such performances demonstrate both the coexistence of the 'singularity' and the 'iterability', the *différance*, of the event that Derrida describes (2007:446 and 451); the instructions remain the same but the act varies each time it is performed.

Luce Irigaray describes how staging a dialogic event, 'an encounter between one and the other' (2002:viii), that values intersubjectivity and difference, has the ability to draw our attention to the personal, the body, the present and the future. To create a 'philosophy of the feminine' (ibid), which is not restricted by what already been written²¹⁶, but seeks to find new modes of expression that comes out of this 'open' exchange with an Other. This presents us with an alternative to Western philosophical tradition that separates the body and mind²¹⁷; it situates itself between these two apparently opposing positions to enable the individual to recognise the potential that lies in being open to the other's ways. An activity that requires both parties to listen to each other with a view to 'altering' (as opposed to assimilating) one's own position.

This results in both individuals moving forwards towards a new place of understanding that would have not been possible had they not come into contact with one another. She calls this a 'third world [...] a world in common and space-time to be shared' (2002:10); a transdisciplinary territory, which hitherto, may not have been imagined. We shall return to this discussion in chapter 3.

This overview of *the event* serves to highlight how *translation* perceived of as an *event*, creates a space for dialogue and exchange that has the potential to lead to new insights and shifts in position. This is evident in Heidegger's *A Dialogue on Language - between a Japanese and an Inquirer* (1982:1-54)²¹⁸; a text that immerses and engages the reader in a dialogue about language, translation and dialogue through dialogue. *A Dialogue on Language* appears to be a transcript of an *event* - a prolonged discussion between an unnamed Japanese scholar and an inquirer (Heidegger) about the Japanese term and concept *Iki*, a reflection and extension of

²¹⁵ Sound artist's: Tomomi Adachi, Alessandro Bosetti and students of Sound Arts and Design at London College of Communication: Xastre, Lapelyte, Locke, Knipe, Kwabe, Jones and Alani featured in *Playing with words: the spoken word in artistic practice* (Lane 2008).

²¹⁶ It goes beyond imparting or reiterating existing information.

²¹⁷ Irigaray is critical of the way that 'man surrounds himself inside-outside with a world of signifiers which separates him from the real world and from all others. At least from those, men or women who do not speak the same logic, who prefer to communicate with someone rather than fabricate objects of which the name will be communicated to the other...' (2002:7). She highlights language as a code, that is accessible to some for example those academics that are well versed in a particular subject or discourse - the perpetual reiteration of the same language/ideas thus excludes others from entering into a dialogue; and the arbitrary nature of the sign (words) which have the affect of distancing the object from our experience of it. A philosophy of the feminine seeks to rectify this by emphasising the importance of subjective, bodily experiences, 'touching' (i.e. goes beyond the body 2002:16) - a more accessible and inclusive approach.

²¹⁸ Originally published in German as *Unterwegs zur Sprache* in 1951, with its English translation by Hertz published in 1971.

previous dialogues with a deceased Japanese scholar Count Shuzo Kuki²¹⁹ (cf. [appendix 2.2](#)). It is, however, a creative construction devised by Heidegger to articulate his own philosophical and theoretical praxis. This revelation emerged out of research conducted by translators and scholars who researched the text from a *Japanese* perspective and identified the interlocutor and their corresponding texts, which revealed differing accounts of the event (Johnson 2008, Marra²²⁰ 2004, May 2005). These texts articulate the Japanese protagonists own experiences and response's to the encounter and Heidegger's text, thus alerting us to beware of taking the written word at face value and the need to critically analyse what we are presented with; to consider the why a particular text has been written, what purpose does it serve, what is hidden, masked and embedded in the *ellipsis* of the text (a concept that will be unpacked shortly).

Heidegger hints at the duplicity of text (its appearance as a transcript but its reality as a construction), in the text itself, 'any transcript is a distortion of its saying' (1982:49). The text operates performatively, it demonstrates translation *as dialogue* and reveals how this intercultural process (of *différance*) leads to both the source and target culture interrogating their own language, and the benefits of 'indeterminability',

Japanese: We Japanese do not think it is strange if a dialogue leaves undefined what is really intended or even restores it back to the keeping of the undefinable.

Inquirer: That is part, I believe of every dialogue that has turned out well between thinking beings. As if of its own accord, it can take care that the undefinable something not only does not slip away, but displays its gathering force ever more luminously in the course of the dialogue. (Heidegger 1982:13)

This fragment of the text points towards the cultural differences, values and expectations of dialogue. Heidegger proposes that we should pay attention to the undefinable, which I would argue could be substituted with *untranslatable*²²¹; he believes that uncertainty and ineffability will lead to a 'productive' dialogue, and pave the way for new ways of thinking. It is only *in* and *through* intercultural dialogue (translation) that particular differences emerge and come to light. Heidegger urges us to pay attention to the covert 'danger' of dialogue, to look beyond the content of the discussion and the explicit revelations that are made to interrogate what is 'hidden in language itself, not in *what* we discussed, nor in the *way in which* we tried to do so' (Heidegger 1982:4 emphasis in the original). This is reminiscent of how the interpreters responses and dialogic exchanges were analysed in *Speaking through the voice of another III*

²¹⁹ A deceased Japanese scholar/colleague whom had 'devoted himself to what the Japanese call *iki*' (ref) ; the inquirer (which we assume is Heidegger) had been discussing this concept with Kuki in an attempt to understand and therefore translate the term.

²²⁰ Marra is one of Kuki Shūzō's translators - whose writings on *iki* and original dialogue with Heidegger are the starting point for the dialogue. May reveals Tezuka Tomio as the Japanese protagonist – it was his conversation with Heidegger that is believed to be the catalyst for the text (Parkes in May 2005:vi). It is important to note here that these comments are made in Parkes translators preface of May's original German publication *Ex oriente lux: Heidegger's Werk unter ostasiatischem Einflu* (1989).

²²¹ As the translatability of a term or concept, between one linguistic community and another relies upon an understanding of the term in the target language. This is evident from my research for *Untranslatability* project ([appendix 1.9](#)). As the terms that people put forward were generally emotive and culturally specific concepts or somatic experiences that were 'felt' and thus difficult to articulate or put into words.

and Holmkvist's (2011) works, and directs us towards the potential use of conversation and discourse analysis theories for translation – an area that is beyond the remit of this thesis²²².

Heidegger suggests that 'the language of the dialogue [in translation]²²³ constantly destroy[s] the possibility of saying what the dialogue was about' (1982:5), his (own) inability to speak Japanese and his exclusion from 'the spirit of the Japanese language' (ibid:4); he is not and can never be Japanese, which prevents him from fully articulating or comprehending the dialogue in its entirety, with all its layers and connotative meaning. The dialogue and dialogic process has the potential to enlighten and *move* him *towards* a better understanding of the word and concept *iki*, but he acknowledges that there will always be *différences* between the European and East Asian comprehension of the term. The discussion between the two parties about the inadequacy of the linguistic unit (in isolation) and language (in general fig.23) to capture the fullness of complex concepts, however, demonstrates how the 'mutual interplay' between two words (Heidegger 1982:47) can provoke new ways of thinking about: The relationship between words, language and identity; Why such concepts exist within certain cultures and languages and not others; How the existence of such concepts/vocabulary contributes to our sense of self and belonging. Thus inviting us to consider what happens to the target culture when we are exposed to these 'new' concepts, do we find something that we didn't know, something we lacked for example? The cognitive aspect of these cultural differences, are expanded upon in chapter 3. The overt and covert content of this intercultural *dialogue on language* draws our attention to some of the more subtle effects of intercultural communication and how this research can be applied to a variety of intercultural exchanges.

The circularity of this text (the dialogue) demonstrates how translation can be used reflexively and used to reconsider the cultural bias of ones own thought/language. This constant reflection, iteration and return; a non-symmetrical circular movement around a particular point has been described as an ellipsis (see Irigaray 2002:100-108 and Derrida 1978)²²⁴. Derrida uses this term to refer to relationship between reading and writing, considering writing as returning to and expansion of a text, he proposes that the repeated line 'is no longer the same, the ring no longer has exactly the same centre, the origin has played. Something is missing that would make the circle perfect.' (1978:296). This same notion can be applied to translation (if we conceive translation as a recreation or rewriting of the 'original' text), the target text is closely related to the source text but can never be fully equivalent to it; the 'ideas' are connected to 'the original' with varying degrees of distances. This is also a useful model to describe the self-

²²² The transdisciplinary potential of this way of working can be seen in RADAR's forthcoming *Talk Action* programme scheduled for Thursday 27 March 2014.

²²³ Here I am referring to the fact that the original dialogue took place between a Japanese speaker and a German speaker – Heidegger. The Japanese inquirer was inevitably limited by his command of the German language but also by the lack of a cultural and conceptual German or Western equivalent and specific vocabulary that belongs to it. This difficulty is increased further by Heidegger's lack of language – in that not only could he not speak, converse or comprehend the term, but also because he was not Japanese. An observation that identifies the covert relationship between language (linguistics), culture and identity – reasserting the fallacy that language is merely a code.

²²⁴ This concept should be considered in relation to Derrida's writing on iteration, the event and the trace. For further reading on this particular topic see Li (2007) *Elliptical Interruptions: Or, Why Derrida Prefers Mondialisation to Globalisation*. Irigaray uses this term to articulate the dialogic relationship between self and other, discussed in chapter 3. It is also a term that been adopted to describe a particular approach, style of writing, see 'Elliptical Poets' a special edition of *American Letters & Commentary* (1999, no.11) for example.

reflexive nature of translation, as the movement exemplifies the 'return' to an idea and how that concept, in its displacement, has been altered.

A dialogue on language provides a useful example of translation as dialogue *in action*, as the discussion articulates the difficulty of translating particular Japanese terms that represent Eastern philosophical concepts in Western European languages. A conversation that is returned to again and again, extending into a protracted philosophical discussion that unravels throughout the text. The repetitive and revelatory feature of dialogue highlights its iterative and emergent nature: it is always provisional and in process 'becoming' (appendix 3.1), which identifies another set of characteristics that it shares with translation (it indicates afterlife of a text Benjamin 1999:72).

A Dialogue on Language itself has also spurred an ongoing dialogue with other academics (see Johnson 2008, Marra 2004²²⁵, May 2005²²⁶). Marra and May offer us a Japanese perspective and reading of the encounter (the dialogue). May provides us with a translation of Tezuka's factual account of the encounter '*An Hour with Heidegger*' (2005:61-64), the content, tone and differences between the two texts expose the tensions inherent in any dialogic encounter (Johnson 2008:85) and are amplified in/through and by intercultural communication. These revelations pose the question why Heidegger chose to construct the text in such away, especially because this is only one of two dialogues that he published (Parkes in May 1989:iv) due to his distrust of transcription and the preference 'accorded to speech over writing' (Johnson 2008:86). I propose that Heidegger adopted the dialogic format: to demonstrate the origins and (practical) process of his philosophical practice (through intercultural exchange) - to acknowledge 'others' input; to highlight the provisional nature of his ideas; and to ensure the 'continuation' of the debate. However, the generic title given to the protagonists and lack of contextual material accompanying his text remains problematic; the reader is presented with an apparently 'authentic' East Asian protagonist, who has, nonetheless, been mediated and manipulated to suit a Western philosophical context.

This debate reanimates the **foreignisation versus domestic paradigm** discussed in chapter 1, and also raises issues about the generic²²⁷ versus specific, highlighting the global versus

²²⁵ This essay is interesting as it offers a critique of Heidegger's essay and concepts from knowledge and an analysis of Kuki's work, what Marra describes as Kuki's rebuttal or response to Heidegger's own account of their meetings and discussions. The essay also provides a detailed discussion, with reference to Kuki's poetry and Japanese encounters with the Other, the foreign, and different models of contingency.

²²⁶ What is significant about May's book particularly is the essential role that May's translation and multilingualism play within his analysis of *Heidegger's hidden sources: East Asian influences on his work* (is made evident in Parke's translators preface 2005:ix), which extends the problematic issue of 'saying' and 'language' activated in Heidegger's text even further. May describes Tezuka as a 'renown Japanese Germanist (2005:xiv) prior to this Tezuka's text had remained in Japanese and thus not been used to interrogate Heidegger's text (Parkes in May 2005:vi).

²²⁷ Here I am referring to the way in which some artists works, like Tiravanija, are transportable and can essentially be adapted for new contexts and sites depending upon which Biennial they are presenting at or where they have been invited to take up residence or show their works, it is this lack of local 'knowledge' and direct engagement with specific communities, their issues and dialogues with the individual participants allowing them to shape the projects and so forth.

local dilemma in translation (see [appendix 3.6](#)); often referred to with the neologism *glocal*²²⁸ (see Palacios González 2012, Pym 2004, Yifeng 2008). Drawing attention to the difficulty of incorporating and including others voices within research; alerting us to the dangers of reductive definitions of dialogic practices, wary of making any over arching statement or claim of its benefits. It also draws our attention to translation as relational, dependent on interaction and exchange between the **text**, **Text**, the agents and various contexts that it is part of at any particular time.

PART 3 : TRANSLATION, ART AND DIALOGUE

The desire to include ‘others’ voices leads us onto to the final discussion in this chapter, focusing upon dialogic art practices (as opposed to art practice that features dialogue). Academic and artistic research is punctuated and structured around a succession of formal and informal events designed to encourage dialogue amongst peers, clients, publics, across disciplines and so forth. Many artists consider the facilitation of such events part of their art practice, and these are commonly described as ‘participatory’.

2.8 Participatory art practices

Participatory art is a broad category and nebulous genre of contemporary art, which has been dubbed as a ‘social turn’ in art (Bishop 2006²²⁹). It has many strands, champions and critics - the most vocal of these are Bishop (2004, 2006, 2012), Kester (1999/2000, 2004, 2011) and Bourriaud (2002, 2009), each of whom use different criteria to identify and describe participatory art practices. They align themselves with particular methodologies and artists working with different models of engagement within their practice to reinforce their individual positions and particular ideology. These three critics work *in dialogue* with each other; they critique and respond to one another’s texts, interpretations and biases in their own writing. Bourriaud uses the term *Relational Aesthetics* (2002) to describe the emergence of artists making works that involved/engaged the publics in the 1990s – a practice that is often referred to as participatory. Kester is critical of the application of this term to such artistic practices, which see the individual artists retain authorial control, and concern themselves with aesthetics, and proposes that participatory art should be social and transformative, engaging participants in the planning, process and production of the project. Kester values process over and above any aesthetic judgment and outcome. Bishop, on the other hand, stretches the term ‘participation to include all forms of remunerated work, as well as involuntary or even unwitting attendance’ (Teixeira Pinto 2012). Her writings give more consideration and prominence to

²²⁸ According to Andrä and Schütz (2010), who discuss the use of MT in globalization tasks, state that ‘the term “glocalization” that is derived from the Japanese term “dochak- uka” meaning “global localization”’. Meyrowitz discusses this concept in *Rise of Glocality: New Senses of Place and Identity in the Global Village*, writing that ‘Today’s consciousness of self and place is unusual because of the ways in which the evolutions in communication and travel have placed an interconnected global matrix over local experience. We now live in “glocalities”. Each glocality is unique in many ways, and yet each is also influenced by global trends and global consciousness. [...] Although we continue to live in particular physical localities, we now increasingly share information with and about people who live in localities different from our own. We more frequently intercept experiences and messages originally shaped for, and limited to, people in other places.’ (2005:23)

²²⁹ Bishop suggest that it ‘should be positioned more accurately as ‘a return to the social, part of an ongoing history of attempts to rethink art collectively.’ (2012:3).

the artist's agency; she suggests that artists' adoption of social and participatory practices is conceptually driven (as is the case in other disciplines/research projects).

Bourriaud and Bishop firmly situate this new genre (participatory art) within art history, acknowledging its routes in the Situationist's performance art and happenings of the 1960s and 1970s, and as a reaction to Modernist practices (Bourriaud 2002:12). Bourriaud proposes that this genre was borne out of a backlash to aesthetic formalities and rationality of modernism 'the role of artworks is no longer to form imaginary and utopian realities, but to actually be ways of living and models of action within the existing real...' (Bourriaud 2004:13) and Bishop proposes that participatory art '...reassess[es] Modernism through the lens of the theatre [...]' through event and performance, to create 'a type of practice "in which people constitute the central artistic medium and material"' (Bishop in Teixeira Pinto 2012). Bourriaud stresses the importance of the artefacts, objects and the aesthetic experience of the environment analysing how these art 'objects are an intrinsic part of the language' (Bourriaud 2004:47) and operate as vehicles to facilitate and stimulate participation and interaction: in other words the objects and materials, and the way that they interact are performative and create the conditions for a convivial exchange. Kester on the other hand suggests that there is no place for traditional aesthetics in participatory and socially engaged practices, he dismisses Bourriaud's relational aesthetics, and the artists he cites, because they are generic and utopian working within the confines of a closed 'art' system, as opposed to initiating or effecting a socio-political change in society.

2.9 Art and translation a participatory research praxis

My own research praxis straddles all of these models: it comes out of a tradition of the arts but also seeks to work and engage others in a transdisciplinary discussion. My art practice (although often lacking an 'object based' presence) conforms to Bourriaud's and Bishop's 'aesthetic' model of participation, as it is made within an art/institutional context rather than for a public social context; using art as to create:

[...] free areas, and time spans whose rhythm contrasts with those structuring everyday life, and it encourages an inter-human commerce that differs from the "communication zones" that are [usually] imposed upon us.'

(Bourriaud 2004:16, my addition)²³⁰

Bourriaud describes this as a 'state of encounter' (2002:18), a claim that recalls Jean Luc Nancy's proposition 'that art practice is constitutive and has the potential to 'crystallize[ing] other divergent or emergent narratives, or new and different forms of sense' (2006:199 in Schoene 2009). In other words, art has the agency and ability to infiltrate, appropriate, subvert, isolate, manipulate specific practices within other disciplines and engage with others; it has the potential to interrogate and expose normative behaviour and engrained practices: to look at them anew.

²³⁰ Bourriaud describes relational aesthetics as a 'political project' - a response and reaction to the 'general' reduction in social/public space (2004:17) - a generic condition as opposed to a local/site/context specific issue.

The relevance and appropriateness of relational aesthetics as a social art practice continues to be discussed in art/research contexts²³¹, one researcher uses Hannah Arendt's philosophical position to demonstrate the need and value for relational and dialogic practices. Arendt proposes that such practices allow, 'the most intimate and personal experiences', which would otherwise, 'remain shadowy and uncertain', to be 'deindividualised, deprivatised, transformed into a "shape fit for public appearance"' (Arendt 1958/1998 in Ontheedgeresearch 2014)²³². This suggests that, 'In drawing the private into the public [...] we construct a new reality that is influential in furthering experience. This occurs not just through art but through everyday speech' (ibid). Art can thus, be used to elicit, draw out, and share personal experiences from an engaged audience/participants in order to expand knowledge. This is how the art practice operates within my own research - it has been used to identify, perform and elicit answers to my research questions; evident in *Speaking through another III* and *Speaking through another: This is me* (discussed in chapter 3) and other artists works and practices that we have discussed, who adopt a dialogical and participative methodology to question and investigate translation.

Art and artists therefore have the ability to contribute and expand ongoing debates and to identify social silences²³³, which will lead to new areas of enquiry. Spanish artist Muntadas' practice relies upon an interaction between site and audience and how this creates different levels of participation within his practice. He has been working *On Translation* - an extensive body of mixed media and cross-platform works of art that investigate translation for the past two decades. He devises 'exercises that test a certain model of artistic audience [and] explore its limits and identify its specificities' (Muntadas and Rofes ed. 2002:7), considering how they may participate in the art work and encounter the translation process.

His specific interest in translators began when working with translators during a month-long workshop that he initiated in 1994 with twenty-five participants from different disciplines and countries (Staniszewski in Muntadas and Rofes ed. 2002:36). The discussions were translated into English, French and Spanish (three languages that Muntadas could speak) and caused some amusement between the participants. It is Muntadas' personal experience²³⁴ of translation (and mistranslation) that led him to use it as a conceptual and practical framework for his ongoing artistic enquiry.

Many of Muntadas' individual works and projects emphasise or utilise *linguistic translation*, appropriating technologies, processes and environments associated with professional translators and interpreters²³⁵. Arnaldo uses the artistic metaphor of *casting* to describe Muntadas' use of

²³¹ See <http://ontheedgeresearch.org/>, for example.


²³² Cited from Blog post *A response to 'Are dialogic and relational aesthetics relevant to all participatory and co-creative practitioners?'* (20th January 2014).

²³³ Tett (2013) described these silences as 'the gap between rhetoric and reality' and Bourdieu's anthropological theory that's proposes the importance of what is not spoken about - the social science- in the retention of power, which could be applied to the little discussion of translation amongst monolingual (an particularly English speaking) societies. It would be useful to consider this alongside Bourdieu's 'cognitive maps' in future research.

²³⁴ Something that is characteristic of the majority of artists and theorists, cited in this thesis.

²³⁵ For example, see *Between the Frames* (1983-1991); *On Translation: the Pavilion* (1995) Helsinki, Finland; *On Translation: The transmission* (1996) Atlanta, USA and Madrid, Spain, *On Translation: The Games Atlanta*, USA (1996); *On translation: the internet project (OTTIP)* (1997) Kassel, Germany.

Muntadas - On Translation: Warning



Images removed due to copyright
restrictions

Muntadas *On Translation: Warning* (1999 - onwards). Fig. 25 (main image) centre pour l'image contemporaine, Geneva (Rofes 2002:239). Fig. 26 Bottom left image (ibid. 244-5). Fig. 27 (vertical strip on right) *On Translation: Warning* (n.d.), (ibid:243).

On Translation: Warning has been manifested in many ways as posters, window decals, stickers and an intervention in a newspaper - Le Temps (Geneva 2000). This specific body of work is significant as it overtly fuses linguistic translation with site specificity and demonstrates how a situated art work can be deictic, contingent upon its immediate environment and can be understood (differently) dependent upon its particular relationship with its surroundings, its here and now. The work will inevitably be 'read', interpreted differently from those who come into contact with it in situ and for another audience experiencing it a documentation within an exhibition catalogue or research paper.

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translation, as it

...always requires the modelling of an original, which serves to prepare the mould. The word “casting” is suggestive, because it indicates a complete assimilation of the form created in the previous process. (Arnaldo in Muntadas and Rofes ed. 2002:49).

He proposes that ‘what Muntadas’ realisations convey that “translation” – “transferral” – is the aesthetic agent of communication’ (Arnaldo in Muntadas and Rofes ed. 2002:50). This can be seen clearly in *On translation: Warning*, as the phase *Warning: Perception requires involvement* has been translated into numerous languages, dependent upon where it was being exhibited and cited (see figs. 24-27).

Muntadas uses ‘verbal’ language and ‘linguistics’ as a political and ideological tool to make translation a ‘visible/invisible fact’ (Muntadas and Rofes ed. 2002:89) and to draw attention to the variety of languages spoken: making this diversity prominent. He provokes the audience to listen and pay attention to these minority languages by refusing to assimilate them or reduce them to a dominant lingua franca. He does this through surprisingly simple means, for example, by not subtitling videos in *Between the Frames* (1983-1991) and subverting language hierarchy by using Vietnamese interpreter as the main protagonist in *On Translation: The Games* (1996); there was an English translation available via headphones.

In addition to these (physical/traditional) art works generating debate, Muntadas also facilitates and participate in discursive events that investigate and interrogate translation. These discursive, participatory events and FGA’s conversational strategies are indicative of a growing number of artists (particularly artist/researchers) who adopt a facilitative, curatorial practice to create transdisciplinary dialogues about particular topics, for example Zdjelar’s *Parapoetics* (2010),

Fig. 24 Muntadas *On Translation: Warning* (Rofes 2002:240-41)

Workin' Progress (2005-2007), *Being here two* (2002)²³⁶ and discussions organised by Imogen Stidworthy (2005)²³⁷ and round table discussion *Whisper Heard* (2003). This practice challenges the dominant position of the expert academic, enabling multiple voices to be heard and is a strategy that is common in feminism (Betham 2002 and Harraway 1991 for example), a phenomenon that is examined further in chapter 3.

This approach is not restricted to the art-world; I have found transcripts of discussions or attending similar translation-focused events²³⁸ invaluable in my research. However, these 'dialogical events' are just beginning to gain attention that they deserve²³⁹ as 'art practice', rather than as a peripheral educational or public/outward facing activity. These *events* set up the conditions for an exchange of ideas, and they function in a number of ways: i) they focus on how transdisciplinary discussion can lead to new ways of thinking about the 'subject', which can lead to new approaches, new knowledge and collaborative enquiries; ii) they disseminate research; and iii) openly invite others to contribute to ongoing and debate. Thereby demonstrating the generative potential of a *dialogic enquiry* in the arts, academia²⁴⁰, transdisciplinary research and my methodology²⁴¹, and how these research questions are performed *in* and *by* the art works (as an events and projects includes the preparation and process). This is something that I have tested out during my time as a postgraduate researcher, by initiating a number of public events and projects, for example *New Research Trajectories*²⁴² network (2010-11), *In Dialogue* (2012) and the screening/debate that I ran in Cardiff (2013) [appendix 1.12](#). It is something that I will continue to explore post-doctorally (see conclusion).

²³⁶ *Workin' Progress*. Open call for a closed meeting is a series of semi-public discussions. With this project Zdjelar is interested in incidental or potential transfer and exchange of knowledge that occurs within a group of individuals who come together around a shared subject of interest. The starting point for the joint discussions is a text "Universality in culture" by Judith Butler, which is sent to the participants who sign up for one of the discussions in advance *Being here two* (2002) A film and video screening curated by Katarina Zdjelar focused on works which look at different aspects of translation (<http://katarinazdjelar.net/5-other-projects>).

²³⁷ In relation to *Murmur*: an exhibition about sound and language co-curated with Edwin Carels (TENT, Rotterdam, Exploding Cinema, IFFR 2005). Stidworthy continues to use this strategy inviting the participants to present with her at conferences and so forth, giving them a voice not only in her work but in the academic or art arena see transcripts of *Chinese Whispers* in *Die Lucky Bush* (2008) and the *Whisper Heard* is available in *Reasonant Bodies, Voices, Memories* (Bangma, Donoghue, Issa & Zdjelar 2008:173-194).

²³⁸ For example, *The Labour of Translation - A Public Roundtable Discussion on Working amid Languages* (2010), *Translating Cultures Remembering, Narrating, Translating: GDR and Beyond* workshop with Julia Schoch (2011), *The Ear of the Other: Otobiography, Transference, Translation* (Derrida 1988).

²³⁹ For example, see Transit (2013); Vessel (2013) and Firth-Eagland (2005) for workshops and presentations on curating as, for and about generative practices. Generative art is generally used in relation to computer generated (software related) art works that create their own systems, whereas here I am using the term to reflect the capacity for art to create new knowledge.

²⁴⁰ Something that becoming increasingly prevalent in particular institutions increasing as public engagement is considered a priority: Public Engagement Concordat, <http://www.publicengagement.ac.uk/> and participatory/ education/public programmes supported by contemporary galleries such as Tent and Witte de With Center for Contemporary art Rotterdam.

²⁴¹ For example, how, i) my monological position requires me to investigate the translation phenomenon in theory and practice; ii) my interest in its subjectivity drives me to observe myself and others *in* translation; iii) my position as an artist researcher (as opposed to a translator, linguist or philosopher for instance) leads me to find different ways to create opportunities for this dialogue to happen, and to experiment with alternative ways to investigate, disseminate and engage others in the process; iv) how these events and information gathered is used and analysed to ask *general* questions of translation - what aspects of the phenomenon did it engage with? How did it do this? How the different parties involved, perceived it? What was the role of 'art practice in this and how did this 'test' translation? How can this be used to provoke new ways of thinking about the phenomenon? How can these findings/particular qualities of translation be used to create art works that investigate it further?

²⁴² See <http://voiceofanother.wordpress.com/collaborative-projects/> and <http://voiceofanother.wordpress.com/in-dialogue/>, for further information.

Chapter summary

This chapter has expanded the definition and concept of *linguistic translation*, presenting it as a *dialogical* (durational) *event*; a constituent and ongoing process. It has demonstrated how *interpretation* and artists working with *interpretation* and *interpreters* can be used to make translation 'visible'; outlining what can be gained by conceiving translation as interactive exchange; as 'an answering word' (Amith and Malshe 2005). It has begun to consider how artists create appropriate conditions for a transdisciplinary dialogue about translation to occur, an atmosphere that encourages participation; a place that 'cultivates' opportunities and relationships. The conceptualisation of translation as a *dialogue* act reinforces its as a communicative activity, whose meaning is based on interaction and exchange and determined by the multiple agents involved in the exchange. This leads to an acknowledgement of the multiplicity of voices that can be heard in translation, a subject that will be expanded upon in chapter 3, which considers how sound and performativity can be used to create new ways of thinking about and engaging with the phenomenon.

Chapter 3 : Subjectivities, sound and performativity in translation

The previous chapters have established translation as a contingent activity that involves interaction between different protagonists that engage with the 'text'. This chapter considers how this interactivity highlights issues of agency and *subjectivity*, as a linguistic, situated and embodied phenomena, in translation. It is divided into three sections: part 1 examines the relationship between language and subjectivity in translation, outlining the role that language plays in our perception and construction of self (individually, culturally and socially); how translation provokes an exchange between *self* and *other*; and the embodied subject, and how these topics are embedded and examined in *Speaking through the voice of another: This is me* - a performative sound work that I created for the PhD. Part 2 investigates the *performance* and *performativity* of translation, in relation to theatre, performance art, contemporary art practice and speech act theory; revealing how *linguistic performativity* has emerged as a method to ask and answer my research question. Part 3 focuses on the agency of the voice in sound art and translation. Describing how this multi-media, multi-model, practice-based research enquiry creates translation zones, which cultivate a hospitable environment to enable new ways of thinking about translation, and new opportunities to emerge. Considering how audio/sound works, particularly those using the voice, can be used to draw attention to subjectivity and agency in translation.

PART 1 : LANGUAGE AND SUBJECTIVITY IN TRANSLATION

3.1 Monolingualism

Translation Studies uses the term 'first language' to denote the (verbal) language that an individual has spoken since birth, which is usually the one that they are most proficient in. The adoption of the numerical prefix attempts to avoid other problematic prefixes, such as '*native*' or '*natural*' language and *mother tongue*²⁴³ terminology that infers particular ideological issues and assumptions. However, it could be said that 'first' still privileges this language, whilst inferring the possibility of 'more' languages; signifying that it is one of many, unlike 'mono' which implies stand alone singularity, part of a binary, either/or formation.

Monolingualism has been used within this research, to differentiate between individuals who can *speak* and *converse* fluently and competently in only one 'verbal' language, such as English or French, from someone who is *bi-* or *multi-* lingual: someone who can speak two or more 'verbal' languages with ease. Etymologically speaking it can be divided into three segments *mono* – single; *lingual* – relating to the tongue and therefore relating to speech (an activity); and *ism* - a suffix suggests a practice of speaking, of communicating (as opposed to *monoglot*: a person who only *knows* only one language - a static position). However, I have used *monolingualism* to include those who have learned or are familiar with 'other' languages,

²⁴³ See *Parallax* (2012) vol.18 for further discussion.

but cannot read texts or enter into a complex discussion with speakers of another ‘verbal’ language²⁴⁴.

Monolingualism, as we have already discussed is a highly contentious term, it is a ‘condition’ that is the subject of much international debate, from economic, social, ideological, psychological, philosophical, political perspectives (Derrida 1998a, Holquist 2012, Linnel 2009) and has become increasingly problematised within academia. The renewed interest in it is apparent in *Parallax* (2012 vol.18), which is devoted to this ‘new linguistic turn - or return’ (Thompson 2012:1). Monolingualism is perceived simultaneously, as a powerful nationalistic tool and as a disadvantage in certain cognitive tasks (see Kovelman et al 2008²⁴⁵) and we will now return to our discussion of the cultural specificity of *language* (chapter 1) and how language reflects or conditions social and cognitive behaviour in relation to linguistic anthropology and the relative and determinist linguist theories of Sapir and Whorf²⁴⁶, cognitive linguistics²⁴⁷, literary research²⁴⁸, and psycholinguistic research conducted by Lera Boroditsky (2000-2013)²⁴⁹. These theories demonstrate how different word views are contained within particular words, phrases and grammatical structures,

Sapir asserted in 1929 that “the ‘real world’ is to a large extent unconsciously built up on the language habits of the group. [...] The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached.” (Steiner, 1992:91 in De Pedro Ricoy 1999:546) which suggests that ‘effective communication between the members of different linguistic communities’ is impossible (Ibid:547).

Lakoff and others revised Sapir and Whorf’s theories to create a more nuanced and complex approach, taking into account how ‘different aspects of language shape distinct modes of thought; acknowledging that some cognitive processes and modes of thought may not be affected by language at all’ (Jarvis and Pavlenko 2007:16).

Raquel De Pedro Ricoy²⁵⁰ suggests that Sapir and Whorf’s presupposition that ‘each language conditions the way in which its speakers perceive and interpret the world’ (De Pedro Ricoy 1999:546)²⁵¹ leading to different *cognitive* organisations of reality creates conceptual gaps

²⁴⁴ For example I studied French for eight years at school and can get by when travelling and am familiar with certain cultural nuances but could not read a text book or novel written in French and comprehend it without reading its translation. This also refers to the *Longman Dictionary of Language Teaching and Applied Linguistics* definition of Monolingualism: ‘a person who has an active knowledge of only one language, though perhaps a passive knowledge of others.’ (Richards & Schmidt, 2002 cited in Ellis 2006:175).

²⁴⁵ Kovelman et al. suggest that ‘behavioral psycholinguistic research the neuroimaging data revealed the remarkable observation that bilinguals were recruiting a greater extent of the brain’s classic language processing tissue than monolinguals’ (2008:13).

²⁴⁶ See Duranti (1997), Foley (1997), Gumperz and Levinson (1996), Kay and Kempton (1984), Spolsky (2001) et al.

²⁴⁷ Gallese and Lakoff (2005), Janeke (1995), Marmaridou (1996) and Pavlenko (2007).

²⁴⁸ For example, *Text Word theory*, whose ‘basic premise ‘is that human beings process and understand all discourse by constructing mental representations of it in their minds’. (<http://www.textwordtheory.net/Welcome.html>).

²⁴⁹ Lera Boroditsky is assistant Professor of Psychology at Stanford University.

²⁵⁰ De Pedro Ricoy’s research interests lie in translation theory and cross cultural communication (Heriot Watt University).

²⁵¹ ‘a) That there will be terms which are specific to each linguistic community, b) That there will be concepts which are common to two or more linguistic communities and nevertheless have different connotations in each of them, c) That each linguistic community structures reality in a different way, according to its own linguistic codes.’ (De Pedro Ricoy 1999:546).

and these perceptual differences highlight the ‘gaps’²⁵² between languages (ibid:548), which consequently serve to emphasise the difficulty that translators face and draws our attention to the inevitability of uncertainty in translation and (*un*)translatability. This research project, extends De Pedro Ricoy’s discussion about what *translators* can learn from these cognitive and perceptual differences and ‘apparent’ gaps between languages, by suggesting that *translation*, itself, can be used to draw *monolingual* speaker’s attention to this phenomenon (fig. 4 & fig.31) and can be observed in other works (figs. 38, 40, 41 & 100, appendices 1.4, 1.7, 1.9, 1.10 and 1.11)

Many of these relativist theories of language and cognition are founded upon a *monolithic* view of language, which treats bi- or multilingualism as a condition that brings together two *distinct* monolingual perspectives; presupposition that each linguistic community is locked into specific ways of thinking. Jarvis and Pavlenko point out these shortcomings of this assumption in *Cross linguistic influence in language and cognition* (2007)²⁵³ from a psycholinguistic perspective. One of their main aims is to dispel the assumption that the coming together of two languages and influence of one on another, somehow ‘weakens’ or has a negative impact upon the languages spoken (individually and as a whole); concurring with Ricoeur that its benefits are positive and wide ranging (cf chapter 1 section 1.6). They state that ‘a bilingual is not a sum of two complete or incomplete monolinguals in one body but rather a specific speaker-hearer with a unique but nevertheless complete linguistic system’ (Jarvis and Pavlenko 2007:17). However I would argue that the system could never be considered complete; it is always provisional and shifting. My research proposes that multilingualism is a dialogic condition, where languages, cultures and cognitive systems feed into each other.

3.2 Linguistic subjectivity

This brief overview provides an insight into how language constructs and reflects our identities (dependent upon which theoretical position one takes). The issue of subjectivity and its linguistic representations is problematic *in* translation. The use of the first person pronoun ‘I’ immediately raises the question of *who* speaks in translation? - who is the *I* spoken by the translator? Whose voice is it as *I* speak through another? - as *I* am paraphrased, mediated and represented. Ordinarily, ‘the first person is implicit in any feature of discourse [...] every time we speak about the world we also give information about ourselves, and even about our relative anonymity’ (Pym 2004:71); through our accent, tone, register, vocabulary and language use. The first person becomes *displaced* in translation as the translator/interpreter speaks *for* another, *as* another. Pym suggests that ‘the translating translator cannot occupy an “I”’ (2004:70), he or she is in a precarious position. The translator/interpreter is the subject

²⁵² The claim that such a gap exists is contentious issue, and something that many TS theories and others deny, as a term and a concept ‘the gap’ is problematic and there are various alternative phrases that have been adopted to try to articulate such a position that is neither one thing nor another, but denotes a space where the two ideas/entities come into contact with one another, mutate, exchange or converse with one another. Maggie O’Neill (2008) describes it as ‘a potential space/dialogic space where transformative possibilities, and visual and textual products can emerge through “subjective-reflexive feeling” (Witkin 1974)’. It has also become known as an in-between, third, hybrid, interstitial or liminal space, the precise nature of this space and the various cultural and theoretical connotations that these terms convey present an opportunity for research in the future.

²⁵³ This is an in depth study of the ‘influence of a persons knowledge of one language on that persons knowledge of another language’, focused particularly on the ‘effects of one language on the verbalization of thoughts in another’ (2007:1 & 115).

who speaks or write, however their subjectivity is rarely acknowledged in the event of translation. This is apparent even when the interpreter is physically present, as their words are both theirs and another's; their texts (written or spoken) originate from another subject, whose opinions, experiences, cultural and linguistic background differ from their own. Benveniste (1996b), Siewierska (2004) and Jarvis and Pavlenko (2007) discuss how subjectivity and 'personhood' are linguistically performed and 'encoded'²⁵⁴ across cultures. It is useful to consider how these different definitions and configurations can be used to expand our investigation into the subjectivity of translation.

Each linguistic community uses various methods (linguistic, numerical, grammatical) to express their 'personhood', to signify and perform specific cultural, social and ideological structures, reflecting particular ways of looking at and being in the world. These individual expressions and structures provide an insight into how individuals interact with one another in particular linguistic communities. For example, how the first person - *I* - the 'speaker' should address, relate to or behave towards the second person - *you* - the 'addressee' and 'hearer', and talk about the third party - *he/she/it* - who is absent or may be the object of discussion. Some languages lack these personal pronouns and use an honorific system instead that identifies the relationship between and the status of both the speaker and the addressee. For instance, Thai has twenty seven forms of address for the first person which signify 'defence, acceptance, assertiveness, age, sex, kinship' and so forth (Siewierska 2004:228); Korean has six levels of speech distinction - plain, intimate, familiar, blunt, polite and deferential (Ibid:231), and the Japanese infer the 'I', 'we' and 'you' grammatically which is indicative of how the Japanese perceive themselves as interdependent and socially constructed²⁵⁵.

²⁵⁴ For further discussion on this and examples see Jarvis and Pavlenko (2007:129-135).

²⁵⁵ Smith suggests this is partially a result of the infant being considered as an extension of the mother or the societal construction of self determines this, which is in contrast to the Anglophone perception of the child as a separate entity (1985:71).



Fig. 28 *This is me: Speaking through the Voice of Another VII* (2012)

Audio
removed
due to
file size

[Click symbol to listen to Fig. 29 *This is me* audio sample 2:30 mins](#)

[Click symbol to listen to Fig. 30 *This is me: Live* performance 12:36 mins](#)

this is me

This is

This is my

It is my

It - I

This is I

It is me

it is me who is

It is

This me

This I am

I

There's me

That's me

this is me

Speaking through the voice of another: This is me (Connelly 2012), is a text/sound work that has been developed out of this theoretical research, specifically designed to examine the subjectivity of translation performatively. It comprises of live (performed) and pre-recorded, layered voices, enunciating the English phrase, *this is me*, and its various translations and back translations (fig.31), played in surround sound on multiple speakers (audio figs.29 & 30 and [appendix 1.10](#)).

This is me as a linguistic phrase and performative artwork draws attention to the role of the translator and the activity of translation. The person marker 'me' makes direct reference to the speaker, thereby directing our attention to the precarious state of authorship in translation and posing the question, *who speaks in translation?* The phrase becomes even more pertinent once passed through numerous languages and back translated, when written down (as it is usually used in informal situations/conversation) or spoken by another (the translator), which is observable in the transitions of the phrase (fig.31 overleaf).

The phrase, *this is me*, is deliberately ambiguous because it contains two deictic words, the anaphoric references that would enable it to be defined are missing. As a phrase it is contingent, the words *this*, the place marker and *me*, the person marker, are both context dependent and require an active response from the audience. One needs to ascertain or decide *who* is speaking, *who* is *me* and what is *this*? What does *this* refer to; an object, an image, a person? Does something embody or signify the speaker's taste, and so forth? *This* is vague and struggles to act in its usual grammatical function as a demonstrative; there is no indication (in the text) of what *this* refers to or what 'it' (*is*) could be and thus opens up multiple interpretive possibilities. *Is* functions as a link between the two deictic words, as a copula and as a form of the verb 'to be' serves 'as an affirmation of existence' (Ricoeur 2006:15), and thereby underlining the assertion of selfhood. See [fig.75](#) for an indepth analysis of the phrase.

The back translations (BT) point towards the difficulty of translating this phrase, as some of the resultant phrases significantly change the meaning of the original utterance (even though its context is not provided). Many of the phrases are no longer grammatically correct, and many would not be spoken by a 'native' English speaker, however there is always something contained 'in' or 'signified by' the (back) translated phrases. The way in which the text has been 'rephrased' activates new ways of thinking about the original statement. The grammatical and interpretive shifts highlight the alternative ways in which different cultures conceptualise and position themselves in the world and the significance of grammar and language, in general, for all societies and cultures. Translation according to Homi Bhabha 'activates both the culture being translated *from* as well as that being translated *to*' (paraphrased by Trotman 2012:4 emphasis in the original), and in this way it has the ability to draw the monolinguals attention to different ways of seeing and being in the world²⁵⁶.

²⁵⁶ This reciprocal movement and benefit is perhaps obvious to those who move between languages with ease but I believe that a majority of monolingual speakers do not realise the extent to which this happens and the potential it has to offer – this intercultural exchange invites 'us' to reflect upon our own language and world views, to see them from another perspective.

Like all deictic words, *me* and *I* are both linguistic structures that represent the self; they are both general and specific. Benveniste suggests that, 'each *I* has its own reference and corresponds each time to a unique being' (in Cobley 1996:286); their meaning is dependent upon context and who is doing the speaking. They belong to a category of words that are also known as *shifters*²⁵⁷, 'the general meaning of a shifter cannot be defined without a reference to the message' it is both a 'symbol', a sign associated with an object, and an index; it points towards something (Jakobson 1957 in Cobley 1996:294). Rosalind Krauss refers to Jakobson's notion of *shifters*, by describing this state of flux in a discussion about 'the pluralist conceptualisation of the self' in *Seventies Art in America*²⁵⁸:

As we speak to one another, both of us using 'I' and 'you', the referents of those words keep changing places across the space of our conversation. I am the referent of 'I' only when I am the one who is speaking. When it is your turn, it belongs to you.'
(Krauss 1977:69)

Nauman, like Acconci, uses the linguistic shifters *I*, *you* and *we* to engage the viewer; the work relies upon the 'intersubjective relationship of the linguistic "I" and "you"' (Kraynak ed. 2003:27). The viewer, in *Good Boy Bad Boy* (1985), is drawn into the work, the act, as the figure on the video monitor addresses 'you' directly in the exchange and 'each subsequent viewer, therefore, represents another potential "you", produced at the time of encounter' (ibid. 27-28). Irigaray exploits the duplicity and multiplicity of language²⁵⁹ using the 'double subject (*tu/je*)', 'nous: toute(s)' (Burke 1980:67 & 1981:299 respectively) to indicate the interchangeability of the two positions the 'two aspects of the self, and more' (Burke 1980:68).

This is me makes this perpetual negation evident, as the (back) translated texts jostle and shift the subjects position – the object 'me' becomes the subject 'I' – it draws attention to, and destabilising the 'self'. *Me* and *I* are both English grammatical constructions of self; they are contingent and demonstrate how English-speaking



Fig. 32 *This is me: business cards* 2012

²⁵⁷ *Shifters* is a term coined by Jespersen in 1922 and developed further by Roman Jakobson in 1957 see Cobley (1996:292-298).

²⁵⁸ Krauss describes the constant movement of this "empty" pronominal sign' as a sort of 'gymnastics' (1977:69). She describes how Vito Acconci's 1973 video performance *Airtime* plays out 'this linguistic confusion' and 'the drama of the shifter-in its regressive form' (1977:69). The video shows Acconci performing a monologue directly to camera - he addresses an unspecified 'you' (the audience) spoken to his image reflected in a mirror, addressing his mirrored self as both 'I' and 'you'.

²⁵⁹ Irigaray does this to disrupt traditional, male dominated, discourses on the subject.

communities position themselves as individuals, centrally, within the world. The back translations of *this is me*, expose alternative cultural positions of self, and point towards how the different linguistic structures, in various languages, reveal particular social etiquette of the self; how one is expected to act in and towards the presence of others.

This is me has been performed live at a number of conferences²⁶⁰, it featured me, standing in front of the audience repeating the phrase *this is me* and its various translations, improvising to and with the surround sound recorded audio work that consists of my own and others voices, speaking a variety of languages (see fig.31). These others voices are recordings of various individuals and participants translating the phrase *this is me* into their 'native' language. The English back translated phrases (on the audio track) are repeated at the same pace and spoken without emphasis (audio fig.77) - so as not to indicate any particular emotional stress to indicate to whom or what the 'texts' referred (for example avoiding *THIS is me*, or *this is ME* and so forth). My physical presence *overtly* introduced issues of in/visibility, the embodied and disembodied voice, the live and the prerecorded, the visual and the aural. *I* became audibly multiple, disconcertingly plural, which raises the question of who was speaking. See appendix 1.10 for more detail.

As the 'performance' continues the other recorded voices interrupt my own (audio figs. 79, 81 & 83). The introduction of these others' voices, 'subjects' and languages into the work operates on a number of levels: i) it highlights process of *interlingual* translation and creates a bridge between the apparently *intralingual* translations previously heard, hinting towards the process and origin of those various 'awkward' phrases (the audience was only told of the process and content of the performance after it had happened); ii) the presence of others' voices, particularly, male ones, into the performance disrupts the hypnotic rhythm, due to the shift in tone and register of the voice; iii) it immediately engages other language speakers in the activity of translation and the performance, particularly if those featured in the work are in the audience, which poses the question of whether speaking another language divides the self (as we heard with the Estonian translator Nelé who declares that she feels like different people - audio fig.11 at 3.54 min.); iv) it reinforces the polyvocal nature of translation and v) draws attention to the fact that I am simultaneously in translation and being translated. This polyphonic performance presents translation in action, immersing the audience in the fuzzy and unstable process; it destabilizes and creates as it oscillates between sense and nonsense, where the linguistic and sonic qualities of language merge together. This work engages with many divisive issues in translation: visibility, performativity of the voice, subjectivity and the self and the other, which are important to unpack and contextualise further.

²⁶⁰ Presented at the Art in Translation: International Conference on Language and the Arts, University of Iceland and the Nordic House, Reykjavik, Iceland (May 2012), The 1st Nottingham Post Graduate Work- in Progress conference on Translation Studies, Centre for Translation, University of Nottingham (June 2012) and *Translating Cultures: Bodies in Translation*, University of Nottingham part of an AHRC funded network (Sept. 2012).

The performative action of *speaking* (*this is me* and its translations) enacts and amplifies the multiple conceptualisations and positions of the self, amplifying its linguistic complexity. The enunciation produces a ‘sound-image’, whereby,

...a given concept unlocks a corresponding sound – image in the brain; this purely *psychological* phenomenon is followed in turn by a physiological process: the brain transmits an impulse corresponding to the image to the organs used in producing the sounds. Then the sound waves travel from the mouth of A to the ear of B: a purely *physical* process. Next, the circuit continues in B, but the order is reversed: from the ear to the brain, the psychological association of the image with the corresponding concept. (Saussure in Cobley 1996:41)

The sound-image *signifies* a mental idea or concept, otherwise known as the *signified*, translation highlights and problematises this relationship. Saussure is mindful of the differences between sound-images in various cultures and languages, which reinforce his theory of the arbitrary nature of the sign, and describes his ideas as ‘things rather than words’ (Saussure in Cobley 1996:43) in order to ensure ‘his definitions are not endangered by certain ambiguous words that do not have identical meanings in different languages’²⁶¹ (ibid:43).

This is me creates a fluid and amorphous sound-image which is consistent within an ‘over arching’ language system (as it refers to the self) but is equally subjective as it ‘relies wholly upon the identity of the speaker for its meaning’ (Cobley 1996:9) and the signs that surround that particular utterance and places it within a particular discourse and context.

In other words, the phrase implies the distinction between self and other, as ‘all translation involves some aspect of dialogue between self and a stranger. Dialogue means just that, *dia-legein*, welcoming the difference’ (Kearney in Ricoeur 2006:xvii).

3.3 Intersubjectivities: self and other in translation

Translation is a result of a desire to communicate with and enter into a dialogue with an *other*, a term that is often substituted by *foreigner*, *stranger* and *outsider*; each term emits its own connotations and its own particular nuances (appendix 3.3). The self/other paradigm is implicit within foreignisation strategies, monolingualism and political and ideological discussions about translation²⁶². Indeed the existence of others and otherness is a prerequisite for translation,

“I” and the “other” are simultaneously independent, but also mutually presuppose each other: ... the image of myself for myself – my own identity – is essentially established in the dialogue with the “significant other.” (Nikulin writing about Bakhtin 1998:394)

The phrase and performance of *This is me* mobilises the varied and complex subject of/ discourse about the Other. The Other is a concept that is implied within the title of my thesis (Speaking through the voice of *another*; a direct reference to issues of subjectivity and invisibility. It is debated in a wide range of disciplines from philosophy and psychoanalysis,

²⁶¹ Saussure uses the following examples to illustrate the differences: ‘German *Sprache* means both ‘language’ and ‘speech’; *Rede* almost corresponds to ‘speaking’ but adds the special connotation of ‘discourse’. Latin *sermo* designates both ‘speech’ and ‘speaking’ while *lingua* means language, etc.’ (in Cobley 1996:43).

²⁶² Godard’s praxis driven from her feminist perspective reaffirms the potential of translation leads us into a discussion of the relation of the self, subjectivity with the other as foreign and as stranger.

cultural, social and literary studies, and has shaped many ideologies and discourses such as post colonialism, feminism and postmodernism, however, I am going to limit my discussion to theorists, who I have already referred to in this thesis Bakhtin, Derrida²⁶³, Irigaray and Kristeva.

Taken at 'face value'²⁶⁴ the statement, *this is me*, distinguishes the *self* (the enunciator) deictically from external, embodied *others*; and as it becomes (back) translated into *this me*, *that's me* and *there's me* multiple, the internal *others* enter into the dialogic sphere, which reveals the multiple, divided 'self' of psychoanalytic discourse. Lacan's psychoanalytic theory was developed from Saussure's structural linguistics²⁶⁵ and influenced many theorists, writings and approaches to translation, (Kristeva, Derrida, Ricoeur and Berman). Whilst there are many different aspects of psychoanalysis that can be discussed in relation to translation, it is Lacan's theory of language: how it operates within the symbolic, the real and the imaginary realms that is particularly relevant to our discussion of self and other. Irigaray's philosophical praxis, however, sees the real and the imaginary, self and other, not as divided but as coexisting and influencing each other.

These, descriptions illustrate some of the complex alternative figurations of subjectivity, how the relationships between self and other can be perceived, and how they are manifested in the linguistic distinctions between the self as *fragmented* or *multiple*²⁶⁶. As a descriptor, *fragmented* implies the possibility of a whole (self) constructed from individual parts (selves); each part being considered in isolation operating as part of a closed system, as opposed to the *multiple*, which suggests a relational social 'self'; determined by others, 'my voice can mean, but only with others – at times in chorus, at best of times a dialogue' (Bakhtin in Pearce 1994:10). In short Lacan's 'Other' is synonymous with a psychological [inner] whereas Bakhtin's 'Other' is a social [outer] (Vice 1997:5).

Kristeva amalgamates these two positions when she considers the 'Other' as traversing these two distinct states; we are at once self and other, as foreign, 'a stranger to ourselves' (1991). She builds upon Bakhtin's and Lacan's construction of the subject, as provisional and *unfinalizable*, she uses the term 'subjectivity' to distinguish between this dynamic, unbounded and constituent state of 'self'; referring to it as the *subject-in-process/on trial* (Kristeva 1977). Kristeva perceives language as being inseparable from the body (McAfee 2004:29) and reinstates the importance of the body within poststructuralist thinking; emphasising the roles

²⁶³ See in particular Derrida's writings on *deconstruction*, *différance*, *ipseity* and *iterability* (see Guibal 2010 and Pada 2007).

²⁶⁴ I make this comment to acknowledge the post modern and feminist assertion that there is no such thing as neutral subject; it is a subject that I will expand upon shortly.

²⁶⁵ Lacan believed that the unconscious is structured like Saussure's *Langue* – Language : he believed that we enter into an already existing, over arching structure. Unlike Saussure, Lacan's work focused upon speech, '*parole*'; the individual's use of language as he believed that psychoanalytic conditions were revealed through slippages in spoken language and so forth. It is interesting to note that structural anthropologist, Lévi-Strauss, introduced Lacan to Saussure's ideas, who had learned of them from communication theorist Roman Jakobson (Nobus 2003:54).

²⁶⁶ For example, the various determiners that are evident in the back translations of *This is me* (fig. 31): 'this', 'that', 'there' (demonstrative) and 'my' (possessive) reinforce the separation and formation of the 'ego'; the self as an identifiable other. Or as Irigaray and other feminist theorists propose the other as a constituent element of the self; contributing to the construction of an embodied subjectivity.

that physical and psychological experience play in the identification and construction of self²⁶⁷. She refers to this *self*, that is inscribed with history and affected by others as a speaking subjects (*parlêtres*)²⁶⁸; replacing Saussure's passive model of communication with an active, productive one; one that makes use of the gap between signified and signifier to produce 'an excess' or 'other' meaning.

Kristeva²⁶⁹, Irigaray, Cixous and others working with *L'écriture féminine* use the fluidity of poetic language to stretch the limits of language; challenging its system and structure by replacing 'rational' and traditional concept of knowledge, which is traditionally considered to reside in linguistic form - language, with a relational model of embodied knowledge that is grounded in experience²⁷⁰. This alternative model reconfigures the self as incomplete, never singular, a 'constitution of two worlds open and in relation with one another' (Irigaray 2002:100), 'the one and the other interpenetrate and transmute each other such that the dichotomy between them no longer exists' (ibid:11). Their texts and practices call into question the very possibility of a universal, neutral self, a position implied by the linguistic system; the signs that serve to position oneself in relation to others (I, you, we and so forth).

Irigaray brings the self and the other into intimate proximity with one another, emphasising and acknowledging the transformative potential of their intersubjective dialogue. In *the Way of love* she outlines the conditions necessary for this to occur; how the dialogue between self and other must be a 'real', reciprocal exchange (2002:7-8) as opposed to a monological one. It has to involve a listening to, and a listening with, the other; 'to hear a meaning different than the one from which a world of one's own has achieved its own' (ibid:8-90). The self is thus redefined and reconstituted in this intersubjective relationship that is characterised by its flexibility and openness; creating a self that is multiple, remains in construction and can never be considered a unified whole. We will now consider how artists have developed a process of *othering* to investigate translation *in action*, focusing on the potential of adopting such a methodology, how it can be used to make art works that make translation process visible, and expand transdisciplinary debates.

We have already established how the (back) translated phrases of *This is me* (and other text based works) use poetic language to invite the audience to consider alternative 'other' ways of perceiving and positioning oneself, in addition to contemplating how language (in general) shapes our conceptualisation of self and other, and this relationship. The back translated determiners, *this*, *that*, *there*, amplify and direct the audience (linguistically) towards multiple 'selves': myself: embodied (live), interacting with other (recorded) past and potential selves: disembodied, layered and repeated. Thus bringing into question the differences between who and what we *are* and who and what we say we are. I call this process of distancing, 'self *and*

²⁶⁷ For example, Kristeva proposes that children becomes aware of the melodic sound of language before they learn language, and that this begins in the mothers womb, end that this melody that helps them to learn syntax, that essentially enables them to communicate and enter into language (Oliver1993:35). This 'semiotic disposition' precedes the mirror stage, beginning in the womb - it is unconscious and instinctive - and remains with us determining and influencing how we react and respond to things.

²⁶⁸ *Parlêtres* is translated as 'speaking beings' a combination of the French for speaking and being (McAfee 2004:29).

²⁶⁹ See *Revolution in Poetic Language* (Kristeva 1984).

²⁷⁰ See Irigaray's 'philosophy in the feminine' (2002:vii), Braidotti (1994), Haraway (2007)

other' and 'self as other', *othering*. It is a method that enables the artist/researcher to probe dominant discourses from multiple angles (a role that is common in immersive action research/learning projects where the participants are part of the research process²⁷¹ (cf. chapter 2 section 2.9). Artists use this peripheral and marginal position to trespass, traverse and transgress perceived or actual (traditional, disciplinary, cultural, institutional and operational) boundaries²⁷² - recognizing, harnessing the potential of materials, practices and theories (through subverting, transforming, borrowing and appropriating) to make art works. I, like many of the other artists cited in this thesis, use my position as an outsider to my advantage. It enables the artist to ask basic questions and to look at things from a different perspective²⁷³.

Netherlands artists, Robert Hamelijnk and Nienke Terpsma (FGA), and British artist, Clare Charnley, deliberately take up 'the position(s) of an ignorant outsider' (FGA 2012:4). Charnley uses her *inability* to speak 'other' languages and ineptitude for grasping/learning languages as the subject for series of performances: *Speech* (2002-7). These are performances of speeches written specifically for Charnley by numerous collaborators (art workers²⁷⁴) from various countries. Charnley performed these (given) texts to an audience in their 'native' language without knowing, or understanding the contents of the texts she was enunciating (appendix 2.5). One particular performance *Shuo Hua/Speech* (2005 fig.33) makes full use of the freedom and 'innocence'²⁷⁵ afforded to the Other (in China) to articulate and perform a text he (writer Shu Yang, Charnley's collaborator) would otherwise have been prohibited to publish/speak (for fear of retribution and incarceration from the State). Yang exploits Charnley's 'foreigner unable to speak the language'

²⁷¹ See *Qualitative research methods for the social sciences* (Berg 2004); *Handbook of Action Research: Participative Inquiry and Practice* (Reason & Bradbury 2001); *ABC of Action learning* (Revans 2011) for further discussions on this.

²⁷² Allowing them to disregard particular assumptions and protocols that are engrained within a certain field or activity, subverting utilitarian functions, adopting alternative uses and methodologies.

²⁷³ As an artists I am not restricted by the same constraints as a linguist, language teacher, translation scholar or practicing translator for example.

²⁷⁴ Charley uses this as an umbrella term to describe the various individuals: artists, theorists, curators, critics, or writers that she collaborates with to produce the various performances of *Speech*.

²⁷⁵ Charnley did not know the content of the speech as she delivered it to the audience and suggests 'that it was [her] foreignness that protected her' (personal correspondence Charnley 25th March 2013).



Figs. 33 Clare Charnley *Shuo Hua/Speech* 2005. Documentation of performance at Dashanzui International Art Festival, Beijing. This piece was performed by Charnley (top) in the forecourt of a gallery. Charnley's collaborator and writer, Shu Yang, was positioned out of site (middle). We observe the audience (bottom) as they watch and listen to Charnley's performance.

to disseminate his text derived from illegally downloaded material, 'a report about domestic abuse which was (and as far as I know still is) not acknowledged by the authorities', taken from the Internet that morning (personal email correspondence 25th March 2013).

Charnley also uses her position as a foreigner when she works collaboratively with Brazilian artist Patricia Azevedo in the public realm, exploiting what they have called the 'foreigner's privilege' (personal correspondence with Charnley 23rd August 2012)²⁷⁶. One of the main benefits of this situation is that as a foreigner, you are forgiven for not knowing what the social norms and rules are, and what etiquette to follow, you are given more space and time to establish a relationship and to get your ideas across. Whilst this is not always the case (and indeed *othering* is not usually seen in these terms), it is useful to consider how these artists use their positions as speakers of other languages, as foreigners and as outsiders, to their advantage. These are prime examples of Ricoeur's *linguistic hospitality* in action 'where the pleasure of dwelling in the others language is balanced by the pleasure of receiving the foreign word at home, in one's own welcoming house' (2006:10).

PART 2 : PERFORMANCE AND PERFORMATIVITY IN TRANSLATION

Mieke Bal (2002) writes about performance and performativity as transdisciplinary concepts, using the following definitions to distinguish between these two distinct, yet etymologically related, practices: *performance* is described as, 'a presentation to an audience of a character in a play, a piece of music, etc.' and *performative* as, 'an expression that serves to effect a transaction or that constitutes the performance of the specified act by virtue of its utterance' (Bowie in Bal 2002:174). We will now examine how these terms are applicable to translation, how they are used to describe/define particular types of art practices and what happens if we consider translation as a performance and as a performative act.

Let us begin with a brief discussion of the variety of ways in which performance is used in art, theatre and translation. Catherine Ewels, writing about woman performance artists in 1985, suggests that performance art,

...is about the 'real life', presence of the artist....She [the woman] is both the signifier and that which is signified. Nothing stands between the spectator and the performer.'
(Ewels 1985 cited in Jones 1997:12)

Performance art is (generally though not exclusively) distinguished from theatrical performance by the artist's intention; the artist/performer is usually, the author of the work, politically speaking, in control of their own agency. Those working in this genre are often driven by

²⁷⁶ Charnley says that this is a useful strategy, 'as it establishes from the very beginning that I am really struggling and that I am an outsider and that they are the experts within that situation, and that establishes a relationship' (personal correspondence 23rd August 2012). For example when they work in a Portuguese speaking country it is Charnley who approaches and invites the public, to participate in their projects and she finds that she can ask questions, in her broken Portuguese, that Azevedo wouldn't be able to ask. Charnley said that the participants are particularly generous in this situation in ways that they may not have been in an exchange with someone from the same linguistic community and/or culture. This is a common phenomenon that others have discussed with me and is something that I have experienced first hand both, when working in non-gallery and outside institutional settings in the UK and when working abroad in Europe and the USA.

a desire to engage the audience in the moment of the event, wanting the audience to 'experience' the work directly and unmediated. This differs from most theatrical performances, which are, predominantly, written and directed by people other than the performers and tend to present the audience with a fictional reality, space or spectacle; requiring the audience to suspend themselves from their quotidian reality. I acknowledge that this is a simplification and partial description of the differences between the two genres and that many works transgress these boundaries; it does, however, provide an adequate foundation from which to continue this discussion about its relationship to translation.

This is me, Charnley's and Zdjelar's [fig.22](#) works, all present translation as a *performance*. Collectively these works focus on the activity and process of translation by isolating and extracting it from its 'normative' environment, making it the subject of the works, and creating a (often subtle) spectacle of translation *in process* and *in practice*. Charnley's work is, arguably, more about mimicry than translation; it can be perceived as the channelling of 'the others words' through Charnley. Her practice, unlike the others can be described as performance art, as 'a specialised art form that [foregrounds]...the incidental. Non-iterable, one-time event over the durable work of art.' (Bal 2002:179). Whereas *Shoum* and *This is me* (which also uses aspects of mimicry) allows us to observe translation as performance; the work itself is grounded within performativity.

3.4 Linguistic performativity

This is me is a work that was devised to draw attention the *linguistic performativity* of translation. This is evident in the grammatical transformations that affect the meanings of the particular phrases, shifts that are at odds with my constant physical presence, as my identity appears to shift (linguistically) with each enunciation. A phenomenon, which is amplified further by the addition of my own prerecorded voices, heard from audio speakers situated around the venue in 5.1 surround sound. The recorded audio and back translations of the phrase, *this is me*, emphasise Derrida's notion of the 'iterability' of the event; as the repeated phrase differs each time it is spoken by me (live or recorded) and by other (foreign nationals). As the meanings of the words are affected by its context, changed each time the text is uttered; the repetitious illocutionary act destabilises its meaning.

This is me plays on the theatrical tradition of 'staging subjectivity' outlined by Bal (2004:189) and the 'embodied subjectivity' that is implicit in performance art and a key concept in postmodernist and feminist theories. My presence (as an artist and the author of the work) raises questions of visibility and subjectivity: who am I *in* translation and subsequently asking the question of who is the subject - the 'I' - in translation? Who speaks? What role does/should the translator assume - a 'parrot', a 'ventriloquist', a 'black box' or a 'conduit'? Where do they place themselves in this process, this activity, this performance? Who do the words belong to? Where does the self reside in translation?

The connection between translation and the theatre can be seen in the abundance of performance-related vocabulary and metaphors used in translation and to describe the phenomenon. This can be seen in Holmkvist's *In Translation: Mohammed* (fig.34). Tymoczko

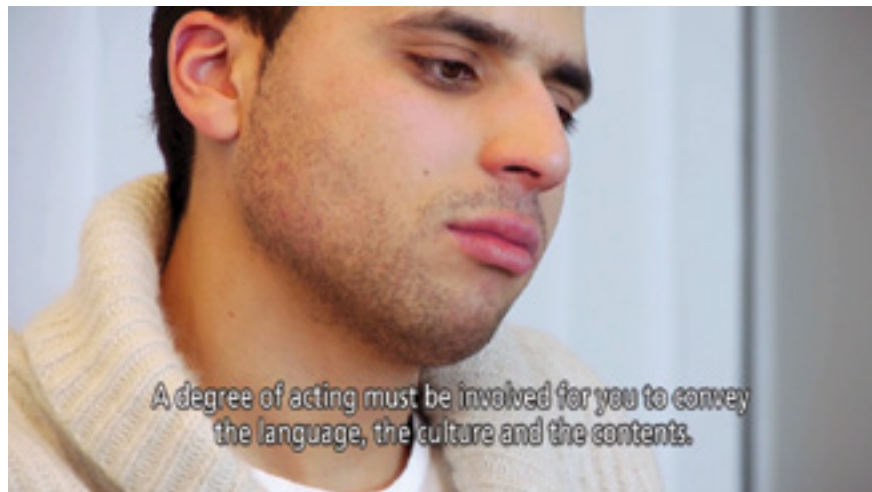
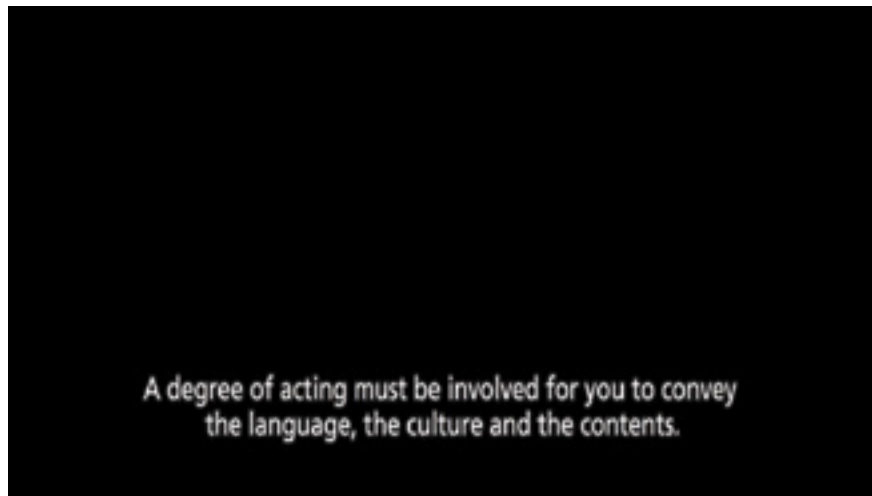


Fig. 34 Saskia Holmkvist - *In Translation: Mohammed* (2011), video stills

also, outlines how *anuvad*, an Indian term for translation, ‘emphasizes the parole and performance of the text’ (Singh in Tymoczko 2010:68); and the way that the translator and (theatrical) performer has to suspend their own subjectivity. St André (2010:6) describes the relationship between theatre and translation as the ‘score and the performer’, he proposes that cross-identity performance can be used as ‘a new and specific metaphor for translation related to acting [...]. It covers a number of different but related types of performance, including [...] impersonation and masquerade’ (St André 2010:275). Benshalom, in his essay entitled *Performing Translation*, proposes that, ‘translators are similar to actors: they both assume altered identities in an effort to modify a sign system and represent it in front of an audience. They are both praised for being creative, but also blamed for being technicians; treated as servants of truth, but also as masters of deceit’ (in St André 2010:47). All of which provide alternative ways to perceive translation and emphasise different aspects of, and approaches to, the process.

There are, however, significant differences that distinguish an actor from a translator, particularly with regards to their visibility (as a *subject*, agent or protagonist); how their subjectivity is presented, considered and perceived by themselves and the audience/viewer/receptor/reader, in theatre or translation. For example, it is expected that an actor should suspend and subsume his (individual, embodied) subjectivity in order to assume the role of another, however, as he or she takes centre stage, his or her physical presence, actions and performance counteracts this; he/she stands there as a physical and embodied subject, and will be recognised/acknowledge as an individual who is playing a particular role. On the other hand, the translator (and especially the interpreter) is often expected to ‘blend’ into the background, to conceal their presence, so as not to interfere in the proceedings that he or she is a facilitating. They are (often) required to deny their subjective role and obscure their participation in the communicative act; they are expected to be invisible and deny their presence. This is particularly true, if we consider the use of headphones and the placement of scores of interpreters into booths at large international conferences and meetings and can be seen in the interpreters comments in *In Translation: Mohammed* (Holmkvist 2011) (appendix 2.4).

This is me attempts to override this, to draw the attention of the audience to the translator’s agency, position and subjectivity through the constantly shifting relationship (*it, this, there, that’s*) between the enunciator and the linguistic determiner (*I, me*), even though there is no second or third party present. This movement (the shifts caused by translation and back translation) renders the process of translation *visible* and *audible*, as each grammatical configuration (phrase) repositions the speaking subject. The various (translated) phrases reveal how different linguistic communities perceive themselves and others, and thus can be considered performative, as the subject ‘appears and disappears by speaking through the very structures of language that make its appearance possible *and* difficult’ (LaBelle 2006:104).

Whilst *performance* and *performativity* are often discussed in relation to the social, cultural and communicative aspects of translation, very little attention has been paid to the *performativity* of translation at a textual level²⁷⁷; how linguistic translation is *performative* and produces multiple *performative* speech acts. Translation scholar, Douglas Robinson, suggests that the lack of research into the linguistic performativity of translation is because translation is a linguistic act ‘that is considered so complicated, so problematic and so rife with irresolvable methodological difficulties as to be virtually beyond the pale of linguistic study’ (2003:6). He proposes that in order to consider translation as a language (speech) act, it is necessary to create a ‘*performative* branch of linguistics’ (2003:7), and suggests that the linguistic versus the cultural paradigm could be replaced with a *constative* versus the *performative* one (2003:17).

Robinson divides key linguists and philosophers/theorists into two distinct categories, accordingly:

Constative Linguists interested in *stable* ‘structural’ linguistics: Saussure, Jakobson and Benveniste

Performative Linguists interested in language *use*:
Derrida, Bakhtin and Wittgenstein (Robinson 2004:3).

In *constative* strategies, translators are invisible; their subjectivity and agency is overlooked and ignored. This is a situation that is reversed in *performative* strategies which, according to Robinson, is grounded in the somatic theory of language; the way in which we rely upon our own personal experience and feelings ‘make language-related decisions’ (Robinson 2003:71)²⁷⁸. A description that is reminiscent of feminist and postmodernist notions of ‘embodied knowledge’, a topic that will be return to, following an expanded discussion about performativity.

Austin’s (1962) and Searle’s (1972) speech act theory (appendix 3.8) proposes that speech acts do not merely *signify, describe or represent* concepts or ideas but they actively *do* something. In speech act theory,

[...] language is understood as a form of human action, as opposed to an instrument of communication or a passive vehicle for the transmission of mental states. Language is not simply something we use but itself constitutes a form of behaviour [...] it is both material and social. (Kraynak ed. 2003:13)

For instance if speaker (of language) A says ‘X’ (the message) to get speaker (of language) B to do Y (an act), A has to speak *through* translator C (who is competent in languages A and B), C is tasked with finding an equivalent to ‘X’ in order to achieve the desired outcome/response Y. Therefore A’s message, ‘X’, becomes ‘X’ (or even possibly ‘Z’) due to the *différences* between languages and the *iterability* of the event. However ‘X’, ‘X’ and Y (and so on), should in theory perform the same function, serve the same purpose, and thus the *performativity* of a

²⁷⁷ Chapter 1 outlined how Text is encoded in the text of translation, how the translated ‘text’ is constituted by cultural intentions and creativity of the ‘original’ author and translator in addition to the cultural information, ideology, practices and preferences inherent within the source and target language, which Barthes denoted as the Text. The Text which is ingrained within the linguistic terminology of the ‘text’, which Barthes denoted the text.

²⁷⁸ For a detailed explication see *Chapter 5: Somatic Markers* (Robinson 2003:70 -80) and Robinson (1991).

speech act increases twofold in translation. *Spoken translation* (translation and interpretation as an integrated discipline), therefore, exposes and amplifies the 'gap'²⁷⁹ between meaning and intention (particularly when using the first person pronoun) and the possibilities that this 'space'³⁷ and cross-cultural linguistic interplay opens up. It demonstrates how the meaning (Text) of an utterance (text) goes beyond what is linguistically evident and immediately contingent.

A *performative* theory of linguistic translation, however, deviates from Austin's notion of performativity, which 'requires a first person address: I pronounce, I bet, I promise and so on' (Robinson 2003:43), as the presence, subjectivity and agency of the translator remain *linguistically* 'personlessness' (ibid:42) - implied rather than *linguistically* marked (there is no 'I' in translation see Pym (2004)). Whilst Robinson's discussion of *performative* and *constative* translation is appropriate to this research, its binary logic is problematic. My research seeks to counteract this by bringing these divergent approaches in dialogue with one another, in order to see what new knowledge can be derived. *This is me* mobilises Robinson, Austin and Searle's definition of speech act. The repetition and various translations (and back translated phrases), *it is*, *it- I*, and so forth, reveal the artifice and inadequacy of the linguistic phrase (as a constative linguistic act), the deficiency of the linguistic expressions to accurately represent and perform what it proclaims. The previous analysis of the (back) translations of *This is me* demonstrates the *performativity of linguistic translation* – how it enacts, signifies and (re)produces existing cultural and conceptual structures and ideas, as well as (re)creating new forms and expressions that challenge 'normative behaviour' and preconceived ideas. Its *performativity* is made visible and audible through the embodied (live) and (recorded) disembodied voice – and the relationship between the two.

This is me as a live performance - its structure (repetition, layering, rhythm), relationship between the texts and position of the audio (the performer and the audio speakers), and the engagement with the audience (which is discussed in part three), along with the general concept of linguistic performativity - reinforces translation as a contingent complex act. An act that mobilises and relies upon the protagonists own knowledge and experience. This research proposes that engaging in the practice of translation (bringing the self and other(s) in dialogue with one another) creates new somatic experiences, which serve to question and destabilise assumed and engrained knowledge and behaviour. The variety of linguistic denotations for the self serves to amplify the self as social, political and cultural construction.

²⁷⁹ This term is, in many ways, conceptually problematic and inadequate as it suggests an 'empty' space and a space between two bounded 'binary' oppositions, it has also been called 'hybrid', 'third space', interstitial, and or liminal space, none of which successfully capture the fluidity of this space where different elements come and go; a place where ideas come together, rub off on each other and infect each other before passing through the membrane of language.

3.5 Translation and embodied subjectivity

The peculiar status of the translator (inferred by their physical presence or actual/IMPLIED absence) and the *linguistic performativity* of translation (as manifested in the various renditions of the self) draws attention to 'the bodily roots of subjectivity' (Braidotti 1994:30)²⁸⁰. Braidotti, uses her own 'performative' figuration²⁸¹ of the *nomadic subject* to allows her to weave together different levels of [...] experience' (2002:7); that place equal emphasis on bodily, life experience, theoretical and situated knowledge. She proposes that the nomadic subject, 'allows for otherwise unlikely encounters and unsuspected sources of interaction of experience and knowledge' (1994:6), thereby creating, 'spaces where alternative forms of agency can be engendered' (ibid:7); a description that is in keeping with much of my own findings and discussions, on translation.

The embodied subject, acknowledges the body as 'a supplier of forces' and 'energies' that have the ability and power to affect and construct the self/subject; thus displacing the classical notion of the 'fixed' subject²⁸² or the existence of the norm (appendix 3.7). The recognition of the body as important factor in meaning making bestows the body with agency; as knowledge can no longer consigned to a privileged or detached position from beyond or outside the body, but, is something that is interactive, tactile and responsive.

*In the performances I stood,
uncomfortably in front of the
audience, my hands clasped
in front of me, staring into the
distance concentrating on my
enunciation*

I continually attempt to assert my subjectivity in *This is me* through the physical act of speaking and linguistic expression; which appears absurd and futile. The 'performance' reveals the inadequacy of the personal pronouns and the phrases that I enunciate (that have come about through translation) and expose a gap between what these linguistic signs pertain to signify, and what they actually 'do' (at that moment in time, within a particular context). It is my own embodied subjectivity that destabilises the linguistic expression; the physical act of speaking amplifies the arbitrary and abstract nature of the linguistic sign and its ability to 'articulate' the particularity of the subject, is called into question²⁸³. It is my body, my physical presence that remains constant, / remain the same (I try to retain the same composure throughout), it is the linguistic expressions that

²⁸⁰ Which, according to Braidotti referring to feminist theory, is not to be confused with body as a 'biological' or 'sociological' entity, '...but rather as a point of overlapping between the physical, the symbolic and the sociological [...] not a 'monolithic essence defined one and for all but rather the site of multiple, complex and potentially contradictory sets of experiences, defined by overlapping variables, such as class, race, age, lifestyle, sexual preferences and others' (1994:4).

²⁸¹ Braidotti explains that 'figurations are ... politically informed images that portray the complex interaction of levels of subjectivity' (1994:4).

²⁸² See McLaren (2002) and Braidotti (1994) for further discussion on this.

²⁸³ The work reinforces Braidotti's proposition that, 'the personal pronouns cannot sustain the interpersonal charge required by the feminist project.' (1994:202).

change, thereby raising questions, performatively, about who, and what does *me* or *I* refer to. The enunciated phrases are a result of translation; they linguistically reflect and therefore perform various socio-political and cultural notions of self. The way in which *This is me*, destabilizes classical, universal notions of the self and the linguistic unit (in general), demonstrate how translation can be used to draw attention to linguistic performativity.

This goes some way to illustrate how an artistic approach to translation as *performative* and *performance*, as opposed to an analysis of the *performance* or *performativity* of the translator. That is, how repositioning the translator as an embodied subject could be used to further the debate on agency and subjectivity in TS, pointing towards its potential use for alerting monolingual speakers to the uncertainties of language and engaging them in translation.

Linguistically speaking I am translating myself in each new phrase, which has been translated through machine translation, or I am attempting to express my subjectivity in another language – by mimicking the other languages that I hear.

PART 3 : PLURIVOCALITY: SOUND AND THE VOICE IN ART AND TRANSLATION

3.6 The voice

The orality of *This is me* draws our attention to the voice *in* and *of* translation; to issues relating to the translator's subjectivity and (in)visibility. It invites us to consider, once again, *who* speaks in translation? From what, where and whom does this voice emanate? What is its source? And who or what controls it? Hermans argues that 'we are conditioned to regard the interpreter's voice as a carrier without substance of its own [...] a virtually transparent vehicle', he warns that 'anything that takes away from this transparency is [considered] unwelcome "noise" in the information-theoretical sense of the term' (Hermans 1996:23). He writes that any evidence of plurality of voices within the text²⁸⁴ 'creates the prospect of a runaway inflation of voices and meanings' (1996:4). It destabilises and decentres 'the speaking subject'; an effect that *This is me* actively seeks to mobilise.

The agency that is embodied in the translator's voice and the linguistic performativity of the words that they speak, draws us back to Bourdieu's notion of the *linguistic* and *translational hexis* and 'language [a]s a praxis: it is made for saying' (1977b:646). However, before we interrogate the role of sound and the voice as 'a vehicle of meaning' (Dolar 2006:4), it is necessary to consider how the voice operates within speech: not only in

²⁸⁴ Hermans is referring to the presence of the translator's voice, signified by textual commentaries, in footnotes and introductions that accompany the translated text or the inclusion of the 'original' foreign language term in brackets within the target text. See Hermans (1996, 2007) and Schiavi (1996) for further information on issues pertaining to the presence/absence of the translator's voice.

what is being said but how it is said. Bourdieu considers speech as a constituent part of the *bodily hexis*, part of one's *cultural capital*.

Hexis is best understood in the context of Bourdieu's wider theory of practice (1977a & 1990), specifically in relation to *habitus* a term that describes how individual acts are influenced and determined by socio-cultural, historical, political, individual and collective practices that make up everyday life. *Habitus* is defined by Bourdieu as, 'embodied history, internalised as a second nature and so forgotten as history – [it] is the active presence of the whole past of which it is the product' (1990:56). Linguistic exchange is just one amongst many mundane activities, practices within everyday life and consequently, language itself can be described as a *linguistic habitus*; it is situated shaped, formed and transformed through social relationships and interaction (Jenkins 1992:153). *Hexis* is used to denote how these influences are embodied, manifested in a physical form. Linguistically, this can be heard in one's pronunciation and verbal disfluencies. Speech, as part of our *linguistic habitus*, reveals one's societal position and aspirations via our accent, fluidity, tone, register and diction, whether we like it or not, and due to its reciprocal nature (it is reliant upon the reception and acceptance of the listener) it also conforms to the underlying (and often hidden) dominant linguistic market force (as discussed in chapter one). Bourdieu proposes that 'a person's speech habits - particularly those that are most unconscious [...] such as pronunciation' are impregnated with 'the memory of his or her origins, which may be otherwise abjured, is preserved and exposed' (1977:659). A native language speaker is instinctively attuned to the subtle shifts in rhythm, turn of phrase and pronunciation that marks a second language speaker, the residue of one's mother tongue remains audible, almost impossible to conceal.

Charlston (2013 & 2014) applies these Bourdieusian concepts to translation. He uses it as a way to identify and illuminate the complexity of translators' *translational hexis*, to consider how the conflicts of power and various socio-cultural influences are revealed and played out in translation, and reveal how the translators' *hexis*, his or her particular beliefs and attitudes are embodied of in the minutiae of the text, and expressed in the sound of the voice. We have already seen (chapter 1) how lexical choices and paratextual commentary, turns of phrase, use of grammar and punctuation consciously or unconsciously refer to the translators' presence and how these translatorial choices reinforce particular ideologies, participate in the perpetuation of particular socio-economic systems and linguistic domination.

Bourdieu's analysis of speech focuses upon language and the voice's *embodied* cultural capital – its relationship to power – and how our *linguistic habitus* conditions us to act and respond to others in particular ways. He vehemently opposed the separation of language from its use (advocated by structural linguists), emphasising the embodied nature of language that is present in the act of enunciation, 'what speaks is not the utterance, the language, but the whole social person' (Bourdieu 1977:653). Douglas Robinson develops Bourdieu's theories further by focusing upon the way in which we use and select 'appropriate' or 'correct' language according to what we 'sense' or 'feel' is appropriate within a particular context (which is derived through idiosyncratic and collective experiences), and how these choices are often 'emotionally' rather than 'rationally' charged (2003:77). *Somatic markers* are 'learned, experience-based; they are part of "what we know," what we have learned in the course

of our lives' (Robinson 2003:70) and differ from the preferred or legitimate use of language. When language is spoken, when words are performed, they are marked language *somatically*, they are marked by the person that uses them. Through speech, language and specific words become imbued with new and alternative meanings, ensuring that language remains generative and constantly in flux. This connection between speech (the body) and its cultural and economic value alerts us to the significance of sound and the voice, which we will now examine further.

Sound artist and theorist, Brandon LaBelle, proposes that 'the voice could be said to perform the intersection of sound and language in the event called speech' (2006:105); where speech is to be considered a series of common recognisable sounds that are produced, shaped and formed by the body that operate within a shared language system. LaBelle writes:

... to speak is a complicated act: the voice resounds in a sonorous flow, spit out from the oral cavity, rising up from down inside the body, and out into the spaces of other bodies, other voices, and other rooms. [...] the voice is inside and outside in one and the same instant; it is spoken and heard, in the head of the speaker, as a vibratory sensation and an expelled breath, and signifying gesture, as a communicable message. (LaBelle 2006:105)

Speech is a visceral, physical act involving various organs, particularly the tongue and the lips. Derrida draws our attention to the role that speech and these organs play within translation in his essay *Des Tours de Babel* (reprinted in Kamuf 1991:274), which is expanded upon in *The ear of the other* (1988a:100-1). Derrida uses the biblical story of Babel to draw our attention to the impossibility of translating (which he uses in the broadest sense to include intra, inter and Intersemiotic translation) and the role that interpretation plays within translation. The text is according to Derrida already 'a translation of a translation' (1985 in Kamuf 1991:247)²⁸⁵, the original Hebrew manuscript is a translation of a story and it contains many words and names that function performatively – whose complexity cannot be recreated in another language. Derrida uses the term 'tongue' to refer to the resonance of the speaker or writer's *linguistic habitus* within his or her voice/text²⁸⁶, he remarks that 'translation can do anything except mark this linguistic difference inscribed in the language, this difference of language systems inscribed in a single tongue' (Derrida 1988a:100).

Derrida's discussion of Babel pivots around the desire of the 'Shems' to impose their tongue, by force on 'the entire universe' (1988a:100), their punishment takes the form of geographical displacement and the creation of multiple languages which means that they can no longer communicate with each other in a single tongue. Therefore forcing them into a perpetual state of confusion and translation. Derrida refers specifically to the differences between two French translations of the same Hebrew phrase: 'all the earth had a single tongue' (Segond) whilst translates the same sentence as 'a single lip, one speech' (Chouraqui in Kamuf 1991:274).

²⁸⁵ A translation effect that is amplified further as Derrida's text, which is being quoted from in this thesis, features an English translation of the French biblical passage.

²⁸⁶ For example, if a Spanish writer deliberately adopts a French style, the duplicity that resides in the 'style' of writing and that mimics and expresses this French-Spanish hybridity is almost impossible to emulate when translated into French (see Derrida 1988a:98-100 commentary of Luis Borges' *Don Quixote*).

What is of particular interest to us here is the emphasis that is placed upon the vocal organs (the mouth, tongue and lips) which is evident in the doublebind of the original Hebrew **לשון** term, which according to Derrida means both 'lip' and 'tongue' and also refers, more generally, to speech and communication (Bartholomew 1998:313). Derrida proposes that this plurality of meaning within this single term embodies the confusion and conflict that the story conveys. He uses the story to emphasise the disunity of a linguistic system, and to amplify the multiplicity of languages present within a single 'tongue' and the precarious nature of translation; the translator's impossible task in attempting to capture the nuances of the spoken word; language in action.

Derrida's use of 'tongue' as a synonym for language and 'lips' draw our attention to the physically of language and speech, as an evasive, intimate act that is ever-present in Finnish who have a single word for both language and tongue 'Kiele' (Jarvis and Pavlenko 2007:75). Irigaray (1980, 1985b) uses the figuration of the 'lips' to characterise the multiplicity of woman - her body and her speech (Littau 2000:29), to articulate the inmost relationship of the self and other, the coming together and touching of the interior and exterior voices. She writes about the sensual and reciprocal act of speaking, and communication with another,

[...] a single word cannot be pronounced, produced, uttered by our mouths. Between our lips, yours and mine, several voices, several ways of speaking resound endlessly, back and forth. One is never separable from the other. You/I: we are always already several at once. (Irigaray 1985:209)

This imagery is deliberately used to provoke the reader/audience to consider its sexual and symbolic significance particularly in relation to psychoanalysis and feminist practices (see Irigaray 1980, 1985 and Burke 1980, 1981 for an in depth enquiry of this topic). Kaja Silverman conducts a psychoanalytic examination of the female voice, its symbolic, ideologic and individual agency in cinematic convention and experimental feminist film practices in *The Acoustic Mirror* (1988), which highlights the role of audio within film, breaking with conventional film theorists by asking the question of who or what is speaking, from where? Silverman foregrounds the role of the female voice, in it's embodied and disembodied form, over the visual aspects of the medium; a discussion, which we shall return to shortly.

Speech is a physical phenomenon – it emanates from and through the body; words are formed by the placement of our lips, teeth and tongue. The shape of the aperture we make with our mouths and the languages we regularly speak has an effect upon our bodies. Physically it shapes the apparatus we use to speak, namely the buccal cavity – lips, mouth, tongue and so forth, which default to certain positions (associated with our birth/first language) when we enunciate. This makes it difficult to speak some languages and to pronounce certain sounds. Our ability to speak, to enunciate an other language (like a native) diminishes with age as our anatomy ossifies with age and our 'neuronal circuits' that are used to recognise and process pronunciation matures and loses plasticity (Flege 1987). It serves as a permanent reminder of our country of origin within this 'new' language that betrays our status and plays out political and issues of linguistic domination²⁸⁷.

²⁸⁷ For further details see Bourdieu (1977:660 -67), Flege (1987) and Leather & James (1991).

Roland Barthes describes the bodily presence that can be heard within a voice, as ‘the grain of a voice’, a concept that he applies specifically to the singing voice. His ideas emerge out of theories on the origin of language – how speech and language, purportedly, evolved out of communicative oral gestures and sounds²⁸⁸. Singing, according to Barthes refers to as the ‘precise space (genre) of the *encounter between a language and a voice*’ (emphasis in original, Barthes 1977:181). The ‘grain’ refers to the specific quality of the voice that carries the ‘materiality’ of the body of the singer, that goes beyond the communicative aspects of language, individual interpretation of the composed musical score, the semantic meaning of the text, expression, timbre, accent and tone of the voice itself. He refers to it as the ‘apex (or that depth) of production where the melody really works at the language – not at what it says, but the voluptuousness of its sounds-signifiers, of its letters – where melody explores how language works and identifies with that work...the *diction* of language’ (emphasis in original, Barthes 1977:182-3).

Barthes proposes that the ‘grain’ of the (singing) voice is exposed in the ‘friction’ between music and language, signifies the particularity of a ‘language’ itself (be that French, Romanian or Japanese for example) that ordinarily remains hidden, beyond comprehension. The ‘grain’ applies to the particularity of a voice, he insists that only certain singers have this quality or can project it audibly to the listener, stating that there is ‘no neutral voice’. Barthes also suggests that the grain of the voice of these singers expose the poetic orality of the ‘language’, something that is above and beyond what is ‘ordinarily’ discussed, thereby creating their own ‘text’ and sensuously provoking desire. A description that can be aptly applied to the rhythmic orality of *This is me*, whose repetitive and layered enunciation of the phrases in various languages appeared to ‘empty out’ the meanings of the phrase. This resulted in us listening to the sonorous qualities of the languages, thereby emphasising what could be called the ‘grain’ of these various languages.

Our discussion so far has focused upon the live event, the spoken word performed in real time, but what are the implications of the recorded voice; the interplay between the two forms of speech in *This is me*? and what do the musical, rhythmic and sonorous qualities of the voice and the structure of the piece add to this discussion of the voice, language and translation?

Each voice, in This is me, is situated; emitted from a single speaker, which collectively spread to inhabit the room. The cacophony of voices, gradually fill the room; joining my own unmediated voice; situated by my visual presence. Most of the voices that are heard, repetitively, over the speakers are mine and the physical and temporal distance of the pre-recorded audio creates a disturbing uncanniness . The voices are both mine and not mine, I and other, this multiplicity and the ‘surplus of the voice [...] disrupts any notion of a full presence’ (Dolar 2006:55).

The simultaneity of my own live voice with the multiple recordings (of my voice) unsettles and undermines the audience’s natural instincts; they are unable to identify who is speaking with any particular certainty. The voice is at once embodied and disembodied, singular and plural, original and fabricated, oscillating between the past and present; it is rendered uncanny.

²⁸⁸ See Clayton, ed. (2008) *Music, words and voice: a reader* and Tolbert (2001) for a further discussion on this.

There are a number of terms that could be used to describe the pre-recorded voice in *This is me* - a voice that is emitted from or heard 'outside' of the human body - for example acousmatic, disembodied and disassociated voice. I have opted to use the term *disembodied*, as a means to distinguish between my live and my recorded voice as it implies that the voice originates from a body and thus aligns my discussion with Robinson and Bourdieu. My own gendered physical presence along with my own and other (male and female) pre-recorded voices and the specific phrase, 'this is me', deliberately multiply and destabilise notions of subjectivity. My 'live' performance slips in and out of sync with the recorded voices; it is disruptive at times and harmonious at others.

The voice immediately implies a body; we assume that a person has generated the pre-recorded voice even though this cannot be confirmed ocularly. The sound enters the listener's body; it resonates and momentarily becomes part of their (subjective) bodily experience. Their subjectivity is inscribed in the body of the performer and felt by the listeners.

...the voice carries with it the interior of the one who speaks; the interior is essentially externalised, to enter the interior of the listener, thus "pulling them into his [the speaker's] own interior and forcing them to share the state which exists there.
(Ong 1962 in LaBelle 2006:111 parenthesis in original).

The voice exposes human fallibility through the slippages, the indecision, misinterpretation, mispronunciation and verbal disfluencies; making it 'visible' through its audibility. It amplifies the futility of obtaining or aiming for equivalence *in* translation and emphasises Robinson's somatic theory of translation (2003).

Silverman (1988) discusses the mediation of the recorded female voice in classic cinema, paying particular attention to the synchronisation between sound and image. She outlines the various ways in which the female voice has been undermined through a variety of technological processes and habitual practices, which create and serve to reinforce particular female 'normative representations and functions' (1988:viii) in film. Her focus on the female voice and its agency, or rather its lack of agency within the traditional cinema provides us with a useful model to reflect upon the relationship between the visual - my live embodied presence - and auditory - disembodied pre-recorded - aspects of *This is me*; to reflect on how they operate.

Silverman's examination of the dislocated female protagonists voices demonstrate how certain cinematic tropes and conventions reinforce engendered power relations and serve to create a set of subservient and helpless female/feminine 'norms'. She also provides detailed descriptions of a number of feminist films that deliberately appropriate these techniques to readdress the balance of power (1988 chapter 5). These films by Bette Gordon, Patricia Gruben, Yvonne Rainer, and Sally Potter examine and explore the mechanics of the cinema and the potential of the separation the body from the voice, an image that ordinarily anchors the voice to the one who speaks. The female voices are heard on and off screen, speaking in different registers and taking a variety of roles - accusatory, authorial, narrating, delivering objective and impassioned monologues, supplemented by and supplementing their male counterparts - the voice is synchronised and asynchronised with the lips of others.

Silverman's intricate dissection of the affect of the voice, as it is displaced, heard and revealed as separate to the body, draws our attention to its orality, its ability to manipulate, create and deceive. This disconnection draws our attention to the grain of the voice – to its idiosyncratic qualities. The recorded and disembodied voice has the ability to conjure up a 'fictitious' physical appearance that contradicts the reality of its 'owner', it can mask the frailty of an individual. A deception whose potency vanishes once the voice is reunited with its body, its source revealed. The films that Silverman cites, knowingly manipulate the audience – who comply with what they are presented, unwittingly directed by the sounds of the cinema; the interplay of the aural with the visual. The acoustic mirror also relies upon the audience recognising themselves, hearing themselves in the other, just as the protagonists can be seen and heard as an echo of the filmmakers, as authors, themselves. The audio-visual 'mirror' reflects, amplifies and promises a 'momentary' unification of the speaking subject. The separation of the voice from the image in cinematic production provides a powerful tool to interrupt and subvert the expected union, and creates the opportunity for a stranger's voice to inhabit a foreign body.

The multiplicity of disembodied voices in *This is me*, my own and others, both male and female, thereby serve to disrupt our belief in the authenticity of the voice and its alignment with the subject – its location within a single body. Silverman's description of these cinematic techniques is useful in extending *This is me* as a live performance and video work in the future.

The separation of the voice from its origin is a common theme within TS, as it identifies how the voice can be (apparently) separated from the body, projected into another vessel (consider the usually contrasting personalities and dialogues enacted by ventriloquists and their dummies). Venuti (2002:21) used ventriloquism as a metaphor to highlight and critique the submissive position of the translator (as an empty vessel) that certain translation strategies and institutions wish to promote and impose. Ventriloquism alongside a wealth of other analogies, such as mouthpiece and parroting, has been used to enforce the prominence of the author of the source 'text/utterance'. However one could look at these analogies from an alternative perspective and reconsider how the source text being a vehicle for the translator to assert his or her own voice and ideological stance²⁸⁹. This discussion also recalls Robinson's (2001) adoption of the term channelling, which he uses to interrogate the subjectivities of translation, and to ask who speaks in translation. One could use the analogies of *channelling* and ventriloquism to analyse Charnley's *Speech* performances and how they relate to the manipulation and transmission of language from one individual to another. However its basis in the equivalence/ symmetrical model of translation has meant that I have not pursued them any further in this research.

Mladen Dolar's (2006) *acousmatic voice* refers to a voice that is emitted from an 'unknown' origin; its source is often deliberately concealed or obfuscated (a term that derives Pythagoras' pedagogical style of teaching behind a curtain). He proposes that the recorded voice, the reproduction of the voice by and through a machine, separates the voice from the body

²⁸⁹ See Connor (2000), Cooren (2008), Gupta (2009) and Maynard (1997) for further discussions on translation and ventriloquism.

and thus exposes the voice as a mechanism, 'instrument', 'vehicle' (2006:15) – a carrier of meaning – and as an 'excess' (2006:10). This emerges as a logical conclusion from Saussure's insistence that 'sound' is not 'part of language' but 'merely something that language uses' (Saussure in Dolar 2006:18). Dolar pushes linguistic logic to its limits, he suggests that its preoccupation with the codification of language and its reduction to a system of abstract iterable sounds, phonemes (Dolar 2006:18), reduces the voice to a substance of language, a vehicle that supports the signifier but as something that lacks materiality itself (ibid.:19), and as something that does not 'mean' anything in itself. The phonemes produce a series of combinatorials that operate within a matrix of relational differentiation, which constitutes language. The voice is caught up in this matrix and is almost silenced by it (ibid.:20), however there are other characteristics of the voice that escapes linguistic definition, something other, that can be heard but is not easily defined or articulated in language. This according to Dolar produces a voice 'in excess', which does not contribute to the signification of the linguistic form. The excess (accent, tone, register and verbal disfluencies for example) may not contribute to its linguistic meaning – in its purest sense – but they can be used to infer, subvert and alter its intention and affect the reception of the enunciation as they are socio-cultural signifiers and therefore cannot be ignored. This is what makes a mechanical, manufactured voice uncanny – as it may well be able to replicate the phonemes of language but it lacks the grain and the excess of the human voice.

The mechanical voice, which can be extended to include the recorded voice – as it has been digitised and potentially 'cleaned' up in the production or post production process – creates a voice that is flattened and impersonal, according to Dolar 'it reproduces a norm without any side effects' (2006:20). Consequently the recorded voice and its uncanny nature draws our attention to what Dolar describes as the 'object voice' – the gap that exists between the phoneme (the enunciated linguistic unit) and voice (that which makes the sound). An object voice, 'which does not go up in smoke in the conveyance of meaning [...], but an object which functions as a blind spot [...] and as a disturbance of aesthetic appreciation' (Dolar 2006:5). Dolar conceptualises this gap (blind spot) as a 'void'; a space in which 'the voice comes to resonate' (2006:42), an extension of Barthes' 'grain of the voice'.

The *object voice*, according to Dolar, exists at the 'intersection of presence and absence' (2006:55) and thus establishes the voice's "'in-between-ness.'" [...] between the body and language [...] the self and the Other' (Rafferty 2008:827); it exposes the gap that is inherent in every speech act. It is this gap (what remains unclear, unsaid, unsayable) that can never be fully occupied, a gap that drives communication. It is unfinizable, it remains forever incomplete; there is always excess, always a lack. This space and gap, that Dolar refers to, is occupied by the multiple voices emitted from the audio speaker in *This is me*, whose spatial configuration (fig.73) and the distance between each of the voices amplify this phenomenon. What is it that we hear in or through this object voice that is the result of my repetition of a phrase that I attempt to speak (mimic) in a foreign tongue? a phrase that during the performance reverts between sense and nonsense for me. I understand what it ought to signify but it is not necessarily a 'heartfelt' or an embodied declaration of selfhood, the performance itself feel like a mechanical operation. During this monotonous repetition, I become aware of the strangeness of language, of the voice as a vehicle – I become estranged from my words as

I hear them emitted from within and outside my body – mingling in a confusion in my ear and through my body.

What is also significant for this research is Dolar's observation that 'a heavy accent suddenly makes us aware of the material support of the voice...as it appears as a distraction, or even an obstacle, to the smooth flow of signifiers and to the hermeneutics of understanding' (ibid:20). This goes some way to explain how this monolingual foray into translation and back translation takes this discussion in another direction. The multilingual or non-native English speaker's accented English makes the monolingual British born English speaker aware of his or her language and their own competencies. This is something that I noted when attending conferences when many researchers presented in English as a second language – I found it difficult to understand some of what they said due to their tone, rhythm and pronunciation, whereas fellow second language English speakers suggested that this was not an issue for them. This difficulty in tuning into how others speak a language can be seen in the British media where certain ethnicities or regional accents are subtitled and was a subtext of one of my early experimental works *Speaking through the voice of another I: Avatar* (appendix 1.1) in which I had a transcript of my paper read by translation avatars. I used the avatars from the free translation website <http://free-translator.imtranslator.net/> to perform a script to a conference audience, the avatars all spoke with heavy accents and had obviously been programmed to speak by pronouncing phonetically according to the languages they were assigned. These accents were difficult to comprehend by an English speaking audience - unless they followed the text, which appeared on screen with each word highlighted in red as they spoke. This was developed practically in *Speaking though the voice of another IV** (2011) when I worked collaboratively with an Arabic speaker and passed a text through various translation processes and performed with an audio recording of the avatars voice (see appendix 1.7).

These specific examples point to a translation zone that has more to do with the variation within one language – that of English and International English that has the future for further investigation and which is the subject of Netherland based artist Nicoline Van Harskamp's works, for example *British Forecast* (2014), *New Latin* (2010)²⁹⁰. Dolar's concept of the object and acousmatic voice, particularly in relation to the developments of speech recognition software and direct speech translation has the potential for a more investigation that has been possible within the breadth of this thesis. One can also assume that an examination of my own (live) iteration of the translated phrases can be used to amplify the object voice – the voice in excess. The use of the recorded, multiple mediated and amplified the voice in *This is me*, documenting, exhibiting, performing, archiving the spoken word and from a technological, sound art perspective²⁹¹ all provide many other avenues for further research and warrant more explication than is possible within the limits of this thesis.

²⁹⁰ Visit <http://www.vanharskamp.net/> and <http://bcove.me/vdosz5vz5> for a video of English Forecast and discussion as part of *BMW Tate Live: Performance Room* series.

²⁹¹ For example Charles Bernstein discusses the way in which audio recordings made by poets are transforming the genre; the recordings inevitably draw attention to the more musical and rhythmic components of the text and set them adrift from their visual grounding in alphabetic texts' (2009:966).

3.7 The echo of translation

In translation, you first hear yourself as you speak, without leaving your 'interiority' (Dolar 2006:38); you are simultaneously the sender and the receiver. Secondly, you hear yourself as your voice resounds externally within the world. Thirdly, you hear your words spoken through the voice of another. Fourthly, you hear yourself in the response of another in a language you do not understand, as sound in the voice of a second other. Fifthly, you hear yourself mediated once again, through the translated voice of another, before it finally, returns internally to you as you correlate between your intended/expected response and the one you received. The internal listening to oneself has been referred to as an acoustic mirror (Silverman 1988)²⁹²; as the audible quality of the sound relies upon it being received and resonating against a surface, as the 'air pressure vibrations touch[es] the eardrum' (Brown in Lane 2008:49). *This is me* plays with this uncomfortable phenomenon by multiplying the echo of my own voice periphonically, until only its melody remains.

Echo is a term that is synonymous with translation; Benjamin proposed that 'the task of the translator consists in finding that intended effect [*intention*] upon the language into which he is translating which produces in it the echo of the original' (1999:77). It is a term that continues to be used today; for example, Wadensjö identifies 'echo machine' as a term used to describe interpreters (1998:8); Hokenson & Munson refer to the bilingual text as an 'inter echo' (2007:5) and Buden warns against the separation of radical texts from their political contexts, lest they become 'a frozen echo of the original' (2008). Hermans discusses *echoic translation* (2007:52-85), particularly in relation to how a translator/interpreter can use his/her agency to imbue the text with an ironic echo, a quality that is only detectable in the language and tonal delivery of the target text.

Echo, is a term that is embedded within Greek mythology; the familiar story of the nymph Echo being subjected to a life of repetition, only able to communicate with others using their own words. Narcissus hears his own words reflected back to him by Echo, in his voice is 'turned into the other' (Dolar 2006:39). This analogy can be applied to polyphony of voices in *This is me*, as the dizzying repetition of the same words in the same voice, escalates into multiple versions of the phrase spoken at the same time, in a multitude of languages (audio [fig.83](#)). This is further complicated by the inclusion of others' voices; all of which serve to challenge and problematise the premise of the initial phrase.

The monotony of the repetition visibly affects the performing body and has a physiological impact upon the listeners who succumb to the hypnotic, solipsistic rhythm of the voices, which become sounds that are created by the patterns of the phonemes and the timbre of the voice. As the voice loses its intelligibility it becomes sound 'a senseless play of sensuality' (Dolar 2006:43)²⁹³. The singing voice, according to Dolar,

²⁹² See Kaja Silverman's *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema: Theories of Representation and Difference* (1988) for further discussion.

²⁹³ The repetition and sonority of the female voice also recalls the myth of the Sirens, which refers us to the danger of the female voice and its apparent 'dangers' (Dolar 2006:43) this is something that could be considered in the future but is not something that is relevant to this research.

...prevents a clear understanding of the text [...] it blurs the word and makes it difficult to understand [...] The voice appears surplus to meaning' (30) [...] 'where what cannot be said can be conveyed' and 'by not meaning anything, it appears to man more than mere words' (Dolar 2006:31),

something that is clearly evident in Zdjelar's *Shoum* (fig.22). It is also applicable to *This is me*, which as a mode of practice, asks what this cacophony of voices tell us about translation?

3.8 Heteroglossia and polyphony

Bakhtin's concepts of *heteroglossia*, *polyphonic* and the *double-voiced*²⁹⁴ are particularly relevant to our investigation into the performativity and subjectivity of translation, which (as a practice and product) is always constituted of multiple voices. Heteroglossia 'means "differentiated speech"'²⁹⁵ (Vice 1997:18); it relates to *language* rather than the voice. Heteroglossia refers to the multiplicity of *languages* that are present within a single language; usually used to analyse novels written primarily in a single verbal language.

Bakhtin identifies the different types of 'languages' that are present within everyday speech. Firstly, the "social languages" within a single national language' (Vice 1997:19), characterised by the different styles of address; formal and informal (for example slang, honorific language discussed in chapter 2 and part 1 of this chapter), and secondly, the 'different national languages within the same culture' (Ibid.), such as accents, dialects and various cultural hybrid languages (Creole and Chinglish for example). Whilst Bakhtin differentiates these languages from one another, he considered them to be in dialogue with each other; in flux, bound together, merging and conflicting with one another other²⁹⁶.

Heteroglossia, as we have already established, can be used as a deconstructive tool to draw a monolingual audience's attention to the *linguistic performativity* of the text, and the different *languages* present within the *voices* present within a (monolingual) text. 'Social' and 'national' languages are often deeply embedded within the culture; residing, implied and unmarked, in the text. Consequently, the 'native' reader (due to their familiarity with the language) often overlooks their significance, agency and function. These 'social' and 'national' *languages* present a huge challenge for translators, as illustrated in the following remark, 'translation can do everything except mark this linguistic difference inscribed in the language, this difference of language systems inscribed in a single tongue' (Derrida 1985:100). The 'cultural' markers and behaviours are not only notoriously difficult to interpret and communicate cross-culturally, they are often only audible, invisible in written form, like *différance*, or visible and not audible. These incidents can result in miscommunication and intercultural conflict (cf. *foreignisation*

²⁹⁴ Bakhtin uses these terms to differentiate between voices within literature. They were developed as part of his theory of dialogue to demonstrate how novelists indicate different modes of speech, the relationship between the characters and the narrator and so forth.

²⁹⁵ Differentiated speech, according to White 1(994:136), describes 'the complex stratification of language into Genre, register, sociolect, dialect, and the mutual interanimation of these terms.'(in Vice 1997:18).

²⁹⁶ It is important to note that Bakhtin does not perceive these voices to always be in harmony with each other, or are they perceived as neutral or static entities. In literature Heteroglossia, according to Allon, 'serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author' (Vice 1997:19). This description echoes previously discussed models of translation by Schleiermacher, Ricoeur and St André in chapter 1.

vs domestication paradigm chapter 1). Translation effectively, multiplies the languages (and cultural conventions) present within a given text, consequently *heteroglossia* can be used to alert monolingual speakers to the (inevitable) presence of several languages (or tongues) within one linguistic system, which opens up a discussion of the potential issues at stake in translation.

Polyphony, according to the Oxford English Dictionary, comes from the Greek: ‘poly’ – many and ‘phone’ – voice(s) or sound, it is defined as:

‘variety of tones or speech’; ‘multiplicity of sounds’; (in music as) ‘the simultaneous combinations of a number of parts, each forming an individual melody, and harmonising with each other’; and (in philosophy) ‘the symbolization of different vocal sounds by the same letter or character’ (OED 1989:vol. XII:71).

The philosophical definition draws our attention back to the linguistic unit and to Derrida’s manipulation of *polyphony* in *différance* (which we shall return to shortly). Theo Van Leeuwen, a musician and sound theorist, explains that

...in “polyphony” several different voices and/or instrumental parts combine and intertwine. However, each of these also has musical interest and value as an individual voice and could stand on its own...they are “equal but different”, united in a musical pluralism. (Van Leeuwen 1999:80).

Nikulkin divides the musical definition of polyphony into two categories:

imitative polyphony, where the melodies repeat each other or are quite similar but enter the polyphonic texture at different times.

non-imitative polyphony, where the melodies are essentially different and irreducible to each other’ (Nikulkin 1998:382).

Bakhtin uses polyphony to describe the multiplicity of *voices* that exist within novels; characters and narrators that are treated as independent subjects who speak for themselves, who go beyond being ‘objects of representation for the authors’ (Torop 2002:599)²⁹⁷.

Polyphony draws our attention to how these individual, yet interdependent, voices come together (harmoniously and discordantly) to constitute ‘texts’ and ‘music’, responding, reacting and coexisting²⁹⁸. This is particularly evident in translated texts, which bare the traces of both the source and target languages; uniquely entwined. A new text is brought into existence, in translation, through the meeting of different voices, cultures and languages.

This is me extends and mobilises Bakhtin’s theoretical propositions of polyphony and heteroglossia beyond the confines of the text and the novel; it is multi-voiced, rhythmic and melodic (a result of the layered multiple pre-recorded tracks and my improvised performance²⁹⁹)

²⁹⁷ Bakhtin uses this term to discuss Dostoyevski’s characters and narrators enter into dialogue with one another as he ‘frees the characters from the author’s sway over them and makes them into independent subjects.’ (Torop 2002:599).

²⁹⁸ Nikulkin writes, ‘on the one hand, every voice, as the expression of a person, is independent and unmerged and thus irreducible to every other voice. On the other hand, every voice expresses and receives its unique individuality as a voice among others, in the interaction with other equally independent voices. (1998:385).

²⁹⁹ See Torop (2002), Kumar and Malshe (2005), Polezzi (2013) and Suchet (2013) for further information on the use of Bakhtin’s ‘metalinguistic’ theories in linguistic and cultural translation.

and is constituted of multiple speaking subjects. My singular presence colludes with multiplicity of voices, linguistic declarations of self, plurality of languages create a cacophony of sound, and could be said to represent what Robinson (2001) describes as ‘pandemonium subjectivity’³⁰⁰ the multiple-selves and the multiple voices that constitute translation. The art work alludes to the private/inner dialogue that we have when reading and interpreting texts³⁰¹, as the process becomes audible. The use of sound creates an immersive experience, engaging the body *in* the act of listening. The work ‘is completed’³⁰² through the audience’s participation; its main objective, like that of translation, is to make the other’s ear hear³⁰³. The work has been created to engage the ‘audience’ in the process of translation; to participate in, listen to and contemplate the phenomenon. The work relies upon their active, cognitive, engagement with it but also invites the audience to participate in the search directly by having their voices added to and incorporated in the recorded ‘audio’ tracks. This is something that I would like to develop at post-doctoral level, working with various groups to create live performances, where the participants themselves are situated in a space; such work would build upon a growing body of sound and participatory audio works that explore the communal and performative potential of the choir as explored by Drummond (2009), *Juxtavoices* (Archer) and discussed by Myers (2010) and Rajguru (2013).

The use of sound, voice and the spoken word builds upon a body of works by artists who have created polyphonic vocal audio works such as Janet Cardiff and Bruce Nauman³⁰⁴. Whilst my use of multiple speakers alludes to Cardiff’s multiple speakers in *The Forty Part Motet* (2001)³⁰⁵, my employment of wordplay is more closely related to Nauman’s work, see *Good Boy Bad Boy* (2002); *World Peace* (1996), and *Raw Materials* (2004–5), for example. My practice differs from Nauman’s theatrical use of the voice; his audiovisual text works often rely upon words/texts being animated through the actor’s voice. He deliberately alters our perception of the linguistic unit, by asking the protagonist to enunciate the word in a certain way³⁰⁶; by changing their tone, timbre and register³⁰⁷. Nauman’s works draw attention to the way in which the *performance*, the enunciation, of the word can affect the interpretation of the linguistic unit, whereas my insistence on the ‘neutral’ delivery of the linguistic phrase (aimed to minimise extra linguistic information) draws attention to the *performativity* of the grammatical and linguistic units that comprise the textual phrase.

³⁰⁰ Which Hague is Robinson’s ‘attempt to account for the interior and exterior forces that shape self’ and ‘seeks to reflect the highly complex reality that translators face’ (2009:16).

³⁰¹ See Hague (2009) and Emerson (1983) for further discussion on this.

³⁰² I use this term to describe how the work, has been created to perform a particular function that is to *engage* the audience *in* translation: experience the act/process of translation. In that way the audience’s participation (physically or cognitively) is considered an essential component of the work. The contingency and iterability of the work means that the work will never be fully ‘complete’.

³⁰³ See Derrida (1988a) for an expanded discussion on this.

³⁰⁴ See also work by John Wynne and Susan Phillipz and various mobile and permanent platforms that are designed specifically for such works: the sound spiral (Slavin) and the sound wall at Lincoln Collection museum and art gallery (Lincoln Digital Arts). See also, Tubridy (2007) *Sounding Spaces Aurality in Samuel Beckett, Janet Cardiff and Bruce Nauman*, for an extended discussion of these and Beckett’s use of the voice/sound.

³⁰⁵ This is a simplification of Cardiff’s work which was derived to enable the audience to move around in the sound of the work, to experience the individual and the collective sound, working with Tallis’s 1575 original score, *Spem in Alium*, which was composed for eight five-part choirs (Tubridy 2007:7).

³⁰⁶ For example, the video installation *Good Boy Bad Boy* (2002) in which a male and a female actor (shown on two separate monitors) repeat the same one hundred phrases containing ‘good boy’ with varying emotional emphasis: ‘I am a good boy. You are a good boy. We are good boys...’ ranging from neutral to disdain and seduction.

³⁰⁷ For a detailed discussion on these qualities see *Voice quality and timbre* (van Leeuwen 1999:125–155) and Gritten (2010) discusses how these qualities are received and perceived by the listener.

Cardiff's and Nauman's use of the voice, for harmonic and unsettling purposes and its ability to provoke a response in the viewer/listener draw our attention to the multi-sensory experience of language *through* sound. Robinson writes about the multi-sensory experience of the rhythm of language in the translation process in his essay *Feeling extended- sociality as extended body-becoming-mind* (2013). Robinson uses the term *kinesthetic* (2013)³⁰⁸ to describe this experiential form of knowing; of meaning making and knowledge-transfer (2013)³⁰⁹, which in many ways builds upon our previous discussions on embodied subjectivity/knowledge. Robinson is one of the few TS scholars who write about embodied knowledge in translation. He claims that the practice and success of translation relies upon the translator being in tune with, and experienced in, the rhythm of the source and target culture/language; the particular *sounds* of the language, how tonality and rhythm affects meaning making, response and behaviour in relation to language³¹⁰.

Robinson refers to Avrami's (2002) and Henri Meschonnic's writings about the meaning rhythm, the rhythm of language³¹¹ and orality (respectively) to extend his own discussion about the linguistic performativity of translation. What is particularly pertinent to this research is the emphasis that Meschonnic places on the *orality* of the voice; how the voice, as *sound*, exposes and reveals the subject,

By *the voice*, I mean orality. But no longer in the sense of the sign, where all we hear is sound opposed to meaning. In the continuum, orality is of the body-in-language. It is the subject we hear. The voice is of the subject passing from subject to subject. The voice makes the subject. Makes you subject. The subject makes itself in and through its voice. (Meschonnic, 2011:136 in Robinson 2012:80)

Meschonnic also identifies the importance of the ear in translation, inviting us to consider 'what the ear tells us about the translator's (inter) subjectivity' (Robinson 2012:87),

What we hear in it is *not* what it says but *what it does*. What it does to itself, to the one speaking it, and also what it does to the one hearing it. It transforms. It does what we do not know to be hearing. The work of listening is to recognize at certain moments, unpredictably, all we did not know we were hearing. (Meschonnic, 2011:137 in Robinson 2012:87-8)

Thus introducing us to an extended discussion on the central role of listening to the findings of this research.

³⁰⁸ *Kinesthetic* is a derivative of kinesics, which refers to the linguistics study of the bodily gestures and movements and gestures that communicate and 'convey meaning non-vocally' (OED online).

³⁰⁹ What he also refers to as 'knowledge translation'.

³¹⁰ As opposed to being a 'walking' dictionary.

³¹¹ Henri Meschonnic [1932 - 2009] was a French linguist, poet and philosopher, an influential figure in French literary and philosophy circles. His work was rarely translated for English speaking audiences partly because of 'the dense workings of the possibilities of the French language, not only regarding the semantic valency of words but also the shifts, often at first imperceptible, of style and register, and modes of address, which characterise his style.' (Nowell Smith introduction to Meschonnic 2011:161), which made his work difficult to translate. Poets and translation theorists refer to his *Critique du Rythme* (1982). In addition to his influence in discussions about rhythm and language in life and poetry (perhaps significantly in reference to experimental poets such as Dada). Meschonnic also features in discussions pertaining to translators of French feminist writers such as Cixous (see Díaz-Diocaretz & Segarra 2004, for example).

3.9 Listening as a participatory practice

The experiential nature of *This is me* and its role within my research praxis, requires the audience to participate in ‘engaged listening’, interpretation and translation and reflect upon these process and activities. The work has been specifically designed to provoke a dialogue, to communicate, to engage others *in* translation (rather than consumed as a spectacle) and to reflect upon the work and its translational properties (in conference feedback sessions and post-performance discussions). *This is me* requires the audience to engage in what Carter describes as, ‘radical *mislistening*³¹²’, a practice that requires you to ‘attend[ing] to the breakdowns in communication and to the echoic, mimetic sounds hybrids incubated in the gaps’³¹³ (2004:60).

Engaged hearing and *radical mislistening* play an essential part in my research methodology. It has been the basis for (the majority) of my analysis of the translation process; for example, listening to translators and multilingual speakers accounts of their experience, which can be seen in my own interviews and Holmkvist’s, *In Translation*; the pronunciation and slippages in Zdjelar’s *Shoum*, Charnley’s works *Speech* and *Speaking through the voice of another I* (appendix 1.1 and fig.61), attending to the verbal disfluencies in *Speaking through the voice of another III*; and my own self reflexivity (being translated and engaged in the translation process). Claire Bishop proposes that art is ‘capable of speaking twice: from their readability and from their unreadability’ (2012:30); in other words art works can be experienced rationally and somatically. This is a quality that I have sought to exploit in my own works by inviting the audience to engage, at an experiential and semantic level, within an immersive sonic environment. The performative nature of listening, automatically engages the ‘audience’ in an intersubjective encounter with another(s). *This is me* uses this phenomenon to expose and potentially engage the ‘audience’ in the act of translation as an embodied experience, an open-ended artistic enquiry (my objective was to make work that engages the audience in translation without any preconceived ideas of what exact knowledge will emerge from this encounter). Listening is becoming an increasingly popular topic for research, due to the growing interest in audio art³¹⁴, which is an area that my research could contribute to in the future.

3.10 Translation zones

The inter-relational, interactive and participatory nature of many of the art works and events discussed in this thesis therefore can be considered as creating *translation zones*; a term that Apter uses to designate ‘sites that are “in-translation,”...[that] belong[ing] to no single, discrete language or single medium of communication’ (2006:6). The translation zones provide the appropriate conditions for individuals and texts to enter into an intercultural dialogue with each

³¹² Carter describes listening as ‘engaged hearing’. He suggests that listening can be separated from hearing as the latter is more passive, ‘in contrast to the detached auditor, whose prosthetic ear is the microphone, the listener is after traces of significance. Listeners listen with both ears, monitoring their own mimetic responses to what is said and heard.’ (2004:42-43).

³¹³ Carter refers to Beckett’s aims with his drama ‘the experience of my reader shall be between the phrases, in the silence, communicated by the intervals, not the terms, of the statement’ (Beckett 1983:49 in Erlmann 2004:60).

³¹⁴ For example, see *The listeners* Boetti (2005), Carlyle and Lane (2013), Ihde (2007), Mouré and Bernstein (2010), Spinks (2013), Voegelin (2010), the special edition of *Performance Research* focusing on this subject (2010 vol.15:3) and *Hlysnan: the notion politics of Listening* (2014), forthcoming exhibition at the Casino Luxembourg, Forum d’art contemporain (17.5.14 -7.9.14).

other, creating a space where terms come into contact with one another, enlightening and expanding each other. 'Zone' is a transdisciplinary term that it is equally at home in science and cultural studies; it implies the configuration of a collection of ideas, objects and activities (like constellation and cluster) that occur in a delimited area (that is temporarily or permanently defined, solid or porous)³¹⁵.

Apter's definition of the *translation zone* draws upon Mary Louise Pratt's idea on the *contact zone*,

...a space of encounter between peoples in which discursive transformations occur as different groups endeavour to represent themselves to one another, a space that may be a site of violence or disruption, but which is nevertheless an enabling theoretical space where cultural difference and their imaginative possibilities can be explored. (Bassnett 2013:57)

Thought about in this way, translation can be seen simultaneously as an 'act of love' and as a 'disturbance', which involves the individuals stepping out of their 'comfort zone' and encountering the other (ibid.).

The *translation zone* that the artworks create is a hospitable space, in which ideas from different disciplines are allowed to exist in a state of 'mutual permeability' (Hague 2009:18³¹⁶). Something that is also characteristic of the Deleuzian concept of 'smooth space' which,

...gives rise to 'zones of indiscernibility', where diverse elements (clothes, affects, cosmology), that from a traditional point of view ought not to be mixed, are nevertheless seen to be capable of entering into relations through 'proximity' and form 'new bodies' (Bruun Jensen and Rødje 2010:25 -26).

It is important to note the emphasis that is placed on *hospitality* within this zone, which implies the creation of a welcoming and 'safe space' to inhabit, where differences can coexist and will be respected for what they are and refers back to the concept of linguistic hospitality discussed in [chapter 1](#). It is not necessarily a harmonious space, but a space in which listening is given the utmost priority. In other words, it is essential and necessary for the dialogic exchange to be transformative and to elicit new knowledge.

The *translation zone* created by the art works builds upon Irigaray's philosophical praxis by, 'staging an encounter between one and the other – which has not yet occurred, or for which we lacked the words, gestures, thus the means of welcoming, celebrating, cultivating it the present and the future' (2002:viii). This event/encounter is focused upon the potential that this 'coming together' may bring; of what is to become and yet-to-be-known. A description that sounds familiar to the conditions that many artists try to create, where art can emerge 'as a form of research or a way of thinking provides a means to engage with the unknown' (Fisher in Fisher and Fortnum 2013:11); 'a place where things can happen' (Ibid:12).

³¹⁵ Collectively these theoretical models begin to outline the translation process as a spatial phenomenon, which unfortunately (along with the temporality of the event) cannot be explored in depth in this thesis but will be returned to in future research.

³¹⁶ A concept Hague develops from Kruks (1990), using it to discuss how Robinson's (2001) subjective translation theories rely upon a fluid exchange 'between subject and social structures' (Hague 2009:18).

Peggy Phelan (1993:174) calls for us to reconsider our position with regards to not knowing or misunderstandings, she suggests ‘that we begin to see the inevitability of misunderstanding as generative and hopeful, rather than a betrayal of a promise.’ (in Dusman 1994:143). A position that is recognized and promoted in Fisher’s and Fortnum’s (2013) is a collection of texts (essays, conversations, works and case studies) that articulates a variety of ways that artists seek to create conditions of uncertainty and ‘not knowing’, and how they are used as a deliberate artist strategy practice/methodology. Jones proposes that ‘part of the ‘artistic work’ of becoming [...] lies in remaining open to the strange in its strangeness; being prepared to lose ourselves in the encounter (in Fisher and Fortnum 2013:16 -17) and Cocker writes that, ‘not knowing is an active space within practice, wherein an artist hopes to encounter with something new or unfamiliar, unrecognisable or unknown’ (in Fisher and Fortnum 2013:27). This collection of essays³¹⁷ identifies a broader artistic context to which this practice-based, process-focused research project contributes.

Chapter summary

This chapter has shown how multi-media art practices can be used to examine the complex issue of the translator’s subjectivity. Using (physical and vocal) performance along with performativity (linguistic declarations of the self) to destabilise our understanding of subjectivity. The use of sound reinforced the dialogic nature of translation, as an active, relational and contingent activity by requiring the audience to *listen* to and engage with the translated phrases, raising an awareness of their role in the interpretation and communication process. This was achieved, in part due to the tactile nature of sound, which is processed and received, through and by the body and automatically, engages and elicits an embodied response to those who are exposed to it³¹⁸. The oral performances of the text personalises and animates the translated phrases; it invites us to respond to the ‘texts’ differently than if we read them on a page and reinforces the distance between the linguistic sign and what it proposes to signify. The use of sound demonstrates the inseparability of cognitive and bodily knowledge and firmly establishes the need to consider the translator as an embodied subject³¹⁹. This chapter demonstrates how multi- media art practices can be used to make the process of translation *tangible*, something that is felt, rather than ‘visible’.

³¹⁷ Particularly *Creative accounting: not knowing in talking and making* (Fortnum 2013:70-87), which contextualises the position of *unknowing* in relation to practiced-based PhD research, see also Barthelme (1997).

³¹⁸ Although many will not necessarily be consciously aware of it or attuned to it.

³¹⁹ There are many other various relevant aspects of embodied subjectivity that I have been unable to expand upon here, due to the restriction of the word count; such as Haraway’s figuration of the cyborg, ‘a hybrid of machine and organism, a creature of social reality as well as a creature of fiction’ (1991), in relation to human and machine translation. These will be examined at a later date.

CONCLUSION

I will begin the conclusion by outlining how I have answered my research questions, describing how my findings contribute to existing research and identify opportunities for future, post-doctoral research projects. I will demonstrate how this reflexive, dialogic enquiry has led to the creation of a new transdisciplinary paradigm, *art-and-translation*; a creative practice that opens up debates about translation to new (monolingual and non-specialist translators) and existing (artists, translators and academics) audiences, and contributes to research in and beyond both disciplines³²⁰.

4.1 Research questions revisited

My initial research question(s) were purposefully general, open and generative, written from an artistic perspective and led by my curiosity in translation. They did not seek any definitive answers³²¹; a strategy that translation scholar, Douglas Robinson, also adopts when researching. He proposes that ‘rhetorically [...] questions complicate existing answers’ they challenge ‘entrenched dogmas’ (2001:8) and refers to Fuimara who suggests that ‘the dominant role of the question can suppress any kind of understanding that goes beyond the limited amount it prepares us to receive’ (Robinson 2001:8-9). I set out to examine whether art *could* be used to create new ways of thinking about translation and to identify the *potential* of ‘future’ transdisciplinary dialogues and research projects. An approach that contrasts with most academic research, that, whilst driven by the desire of uncovering the ‘unknown’, its success is measured against previously determined criteria and hypothetical answers.

Chapter 1 established *interlinguistic* translation as the focus of my research, the investigation has in practice, relied heavily on *intralinguistic* and *intersemiotic* translation, and ‘other’ languages to investigate the topic³²². Chapters 2 and 3 examined linguistic translation as a dialogic, polyvocal and subjective phenomenon, considering how these specific reconceptualisations and experimental art works could be used to expand how linguistic translation, is perceived and used creatively³²³. The artworks used *linguistic* translation, successfully, as both the subject and process to draw attention to the translation process; making the shifts that occur ‘visible’ and audible by displaying or performing their multiplicity.

³²⁰ See CIDRAL research group at the University of Manchester for example: ‘The Centre for Interdisciplinary Research in Arts and Languages was established in 2005 [...] to facilitate cross-disciplinary activities and exchanges within the School of Arts, Languages and Cultures (SALC) and beyond’, <http://www.alc.manchester.ac.uk/cidral/aboutus/>

³²¹ Artistic inquiry is more often than not characterised by a willingness to meander and to be diverted from your initial object/area of study is seen by some as directionless, lacking in rigour and a negative trait. This research has sought to overturn this myth and demonstrate how this willingness to bracket, to suspend, to look beyond, across, in between, behind and in front of the ‘problem’ can be adopted as a methodology that challenges assumptions about a subject, leads to new questions and knowledge about a particular concept, practice, phenomenon, established ways of thinking, doing and analysing a problem.

³²² My use of back translation involves intralingual translation, the use of sound, design and media, intersemiotic translation and the works rely upon non-verbal languages (gesture and body) and specialist vocabulary. This is evident in the way in which specialist terms, concepts and vocabulary are often expanded upon in the footnotes, margins and supplementary information that accompanies the main body of the thesis.

³²³ As a creative tool for artists and poets (chapter 1) or reflexively to challenge and underlying cultural assumptions, for example, which open up new ways of thinking.

The auditory, performative and participatory nature of (some of) the artworks/events, created a somatic experience of translation that provoked the 'audience' to consider translation from an embodied perspective.

Collectively these *translation zones* created a space for discussion and reflection on translation, making it perceptually 'tangible' (rather than 'visible', which is aligned with visibility). Consequently, this *tangibility* raises an awareness of the transformations that occur in translation. The multi-modal nature of this research enabled me to conduct an inter-relational, inter-subjective enquiry that engaged with and included others' voices (translators, artists, monolingual speakers and so forth); examining and revealing translation as a contingent and provisional act - there is always the possibility of another translation.

4.2 Findings

The thesis has demonstrated how I, myself, and other artists have engaged with translation and demonstrated how these artworks provide new insights into translation, and how they can be used pedagogically in language learning, translation training and research. The finding of this research can also be seen as contributing to research in audio/visual and relational/participatory arts, feminism, intercultural communication and research by practice debates, for example. This has been enabled by open-ended methodology that has allowed the 'real potential'³²⁴ of this transdisciplinary research to emerge, providing evidence of 'arts' agency to 'mobilise sensory forms of engagement and tapping into effective economies of meaning that can enable subjects to imagine difference, to encounter diverse others and respond to them' (Meskimmon 2011:193)³²⁵. The *translation zones* create the conditions and opportunities for different knowledges, practices, subjectivities, cultures, languages and disciplines to come into contact with each other, to interact with each other and to explore synergies, differences and points of discussion that have hitherto been un- or under explored.

All of my findings are a direct result of the transdisciplinary relationship I fostered between art and translation, which have become firmly intertwined and ensconced in each other, as art-and-translation. Creating,

A rich dialogical standpoint allows one to encounter the otherness of the text without sacrificing one's own position. As in all genuine dialogue, something unforeseen results, something that would not otherwise have appeared. The text allows for and invites this sort of interaction, but does not contain its results. (Morson and Emerson 1989: 4, discussing Bakhtin)

³²⁴ Bakhtin, according to Morson and Emerson, proposes that the difference between 'empty potential' and is determined by commitment, and suggest that only 'open ended commitment, [...] produces the genuinely new' (1989:19).

³²⁵ Meskimmon proposes that art (and artists) have the capacity of producing 'a "thickened" present that admits difference and diversity' and the ability to produce 'a non teleological future' (2011:197 referencing Meskimmon 2003 & 2010), imagining the world 'as it might be' (Ibid:197). Terry Smith uses 'thickened' (in his essay *Currents of world-making in contemporary art* 2011:175) to articulate the way in which the contemporaneous present is no longer seen/treated at surface value but its 'depth and complexity' (Ibid:176) is generally acknowledged. The use of the term recalls Kwame Anthony Appiah's *Thick Translation* (1983 reprinted in Venuti 2004:389-401).

A description that reinforces the model of translation that I have cultivated throughout this thesis; it brings individuals, cultures, practices, disciplines and subjects in dialogue with one another. Transdisciplinarity suggests a relationship based on hospitality – it assumes that the disciplines exist on a level playing field – as opposed to a struggle for dominance (as characterised by the binary model). Nicolescu also suggests that knowledge comprises of external, abstract and theoretical facts and concepts, and internal, physical and cognitive, experience: it is ‘neither exterior or interior’ but ‘simultaneously’ both (2012:21): always incomplete and ‘forever open’ (ibid.:20). *Transdisciplinary* practices bring the status and relationship between subject and object into question; they challenge the apparent (and expected) neutrality of the subject (obsolescence of the first person) in academic research, which is enacted in the inclusion of my own voice within this research.

I adopted a *transdisciplinary* methodology for a number of reasons: firstly, it echoes the contingent and relational aspects of art and translation, and secondly, it considers the different ‘knowledges’³²⁶ as *complimentary* to each other, and finally it built upon notions of translation as an ‘interdisciplinary’ (Snell-Hornby, Pöckenhacker & Kaendl 1994), ‘multidisciplinary’ field (Greenall 2006). Hatim and Munday proposed that translation is a discipline that ‘interfaces a whole host of other fields’ (2004:8³²⁷), which has led to a more self-aware/conscious/reflexive discipline (Bassnett 2011)³²⁸. Mieke Bal described *translation* as ‘multiple (dissipating), metaphorical (transforming) and active (for a verb rather than a noun renders its ‘essence’)’ (2002:67). A description that directs us to a discussion about the linguistic performativity of translation (as opposed to its general performativity per se) and the role that performativity³²⁹ has played within my research process in examining linguistic translation *in action*. Which builds upon Freeman’s proposition that performative methods and interventions have the ability to ‘innovate areas of debate and discovery’ (2010:x)³³⁰.

The multi-modality of the works created (the combination of text, live and recorded sound and performance that constitutes the event) mobilised the *performativity* of the linguistic unit; amplifies and animates it. It extends Robinson’s discussion of *linguistic performativity*³³¹ to include feminist theories of *performativity* as discursive practice see

³²⁶ For example, see Thompson-Klein for a discussion on the interplay between transformation, target and systems knowledge (2013:194-96) and Daniel for a discussion of kinesthetic and tacit knowledge (2010:462 and 467).

³²⁷ See Duarte, Rosa, and Seruya eds. (2006) and Whitfield (2013) for further discussion about translation as an interface between disciplines.

³²⁸ Not all TS scholars see this as a positive move, Sturges (2010) and Munday (2012) for example used their keynote addresses to warn us of the possible dangers of extending the TS boundaries too far, to prevent the dilution of the specific linguistic associations, practice, concept and discipline. Reference to Sturges *From Reflection to Refraction: new perspectives, new settings and new impacts*, The 6th International Postgraduate Conference in Translation and Interpreting (IPCITI), The University of Manchester 30th October 2010 and Munday at 1st Nottingham Postgraduate Work-in-Progress Conference on Translation Studies, 20th June 2012, respectively.

³²⁹ Firstly, the art practice uses the performativity of ‘text’ as a primary medium to investigate translation; secondly art practice is used performatively, as a way of conducting and disseminating research, and as a way of articulating my questions and findings; and thirdly the ‘event’ enacts various theoretical positions, performatively, so that the audience is immersed in the linguistic performativity of translation.

³³⁰ Freeman provides various examples of *practice as research*, or practice-based research.

³³¹ Criticised by Capone (2006) for its embrace of haptic emotive and somatic markers.

Barad 2003³³², Butler 1990, 1997 and Phelan 1993). My use of the voice, however, emphasises and examines linguistic translation as an embodied phenomenon.

My focus on linguistic performativity of translation differs from many other artists working with translation, who tend to investigate translation as a textual³³³ or interpretative practice; using linguistic translation as a method to make work as opposed to an analytical and investigative tool. The exception being Muntadas ongoing *Translation* project and Erica Tan's, *Pidgin* (2001); a multi-media and multi-modal installation that used early machine translation programs to create a complex model of translation (see Lok 2002).

The use of sound, in my work, is particularly significant for translation studies; the audio/visual (artistic) focus of this investigation has enabled an investigation of particular aspects of *textual* translation; expanding, conflating and challenging traditional translation studies paradigms. Some of which, have been identified by translation scholars as under-researched, such as back translation and performativity of linguistic translation³³⁴. The voice is a subject that is becoming more closely examined in TS, as scholars such as Munday (2013), Pekkanen (2007), Perteghella (2013)³³⁵, and builds upon earlier research by Hermans (1994, 2007) and Schiavi (1994). It is also the subject of an international research group, set up by the University of Oslo³³⁶, *Voice in Translation*, whose empirical objectives include the following:

To demonstrate how intra-textual voices (implied author, narrator and character) are altered when literary texts are translated.

To show that such voice alterations are produced by the interaction of various agents in a network of translation professionals (translators, authors, publishers, critics, etc.)

To demonstrate that some (but not all) voice alterations are visible even if only the translation is read.³³⁷

TS driven texts and research activities tend to focus on the different strategies that translators use to assert their presence and how it 'marks' the text as a *translation*. My research, however, considers the 'voice' from a different perspective; as an outward expression of the translator's individual and embodied subjectivity. This is evident in *This is me*, which quite literally, uses the voice as a *medium* to draw attention to the particular and peculiar agency of the translator; how they use their voice to speak for another. The voice of the translator is also the focus of a

³³² This essay is of particular interest to this research as articulate how discourse performs a temporary delimitation on a discussion – between a myriad of ideas etc. – but also advocates/emphasises a dialogic approach grounded in mutability and possibility. Barad writes that 'Discourse is not what is said; it is that which constrains and enables what can be said. Discursive practices define what counts as meaningful statements. Statements are not the mere utterances of the originating consciousness of a unified subject; rather, statements and subjects emerge from a field of possibilities. This field of possibilities is not static or singular but rather is a dynamic and contingent multiplicity.' (2003:819)

³³³ Xu Bing and Alessandro Boetti, for example.

³³⁴ Areas that, translation scholars Professor Myriam Salama-Carr (Salford University) and Dr Alex Mével (University of Nottingham) identified following performances of my work and discussions about my research.

³³⁵ And the forthcoming *Authorial and Editorial Voices in translation 1 & 2* (Jansen and Wegner ed.). The first issue will focus on the 'collaborative relationships between Authors, translators and performers' and the second on editorial and publishing practices. Both published in Montreal by Vita Traductiva Éditions québécoises de l'œuvre. For further details see: <http://www.hf.uio.no/ilos/english/research/groups/Voice-in-Translation/index.html>

³³⁶ 'Voice in Translation is an international research group which explores concept(s) of voice in Translation Studies, and employs it in empirical research on translations.'

³³⁷ <http://www.hf.uio.no/ilos/english/research/projects/voices-of-translation/index.html>

recent exhibition by Martin Waldmeier *The Translators Voice* (2015)³³⁸, which deals with some of the issues spoken about here from a curatorial perspective.

My use of the voice is distinct from the use of the 'physical' voice in TS research, in which it is predominantly used/referred to as a way of narrating and articulating the translatorial decision making process (TAP), or more obviously within interpreter training (where interpreters rely on the voice to communicate with and for others). The artworks discussed and created here use the voice as sound, as a medium (an alternative to paint, pencil or clay for example), to examine and amplify the performativity of the *linguistic* unit(s), and to connect the enunciators (translators) body, subject with the words that they say. To expose how a speakers physical presence has the potential to reveal the 'grain of the voice' (Barthes) and how our interpretation and understanding of a word and it's meaning is altered and affected by its context; whether it is reinforced, subverted or challenged. My use of repetitive variations of a single phrase can be seen to 'exhaust' language - making it *stutter*, in the Deleuzian sense. As a consequence translation and particularly back translation emerges as the *minor* of a language, the impact of which requires further investigation in the future.

The process of translation, enunciation and performance that these translations exposes the 'gap' that exists between the signifier and the signified but also the agency that we take for granted when we speak, a position that is called into question when someone speaks for us, or we speak for another. The words belong audibly to the translator, but bear the trace of somebody else, and beg the question of who speaks in translation; it exposes the instability of the linguistic phrase, and the self as a contingent and provisional construction. We have also considered the potential of the voice, which wittingly and unwittingly betrays ones *cultural capital* and could be used for political purposes to amplify, constrain, reinforce and subvert linguistic 'norms' - demonstrating how this research and artists working within this area, such as Katerina Zdjelar and Van Harskamp, can be used to extend Bourdieu's examination of language as socio-political phenomena.

The use of the digitally recorded voices in *This is me* took the examination of the voice of the translator into new territory. The presence of multiple, disembodied and predominantly female voices led us to consider translation from a psychoanalytic perspective - which extends TS scholars Robinson (2013, 2001) and Berman (2004) Riccardi (2002) discussions on the subject, and builds upon Silverman (1998) and Dolar's (2006) examination of the voice in film, audio and visual arts practice. The 'mechanical' vocal recordings extricate the voice from the body, they cleave it away from its source, displaced from its context and social duty, it no longer plays an active role in a dialogic exchange; it is 'cleaned up' and becomes ossified. Its repetitive enunciation makes us aware of the 'grain of the voice', and exposes what Dolar calls the 'object voice', the quality of the voice that is distinct from linguistic meaning - that which creates a disruption between the sign and its meaning, the voice as an excess as something that transgresses its bodily origins; it is extra lingual. This excess, the stuttering of a language and the potential for exploiting the synchronisation and the disembodied voice provides a useful starting point for further art works.

³³⁸ Visit <http://www.fraclorraine.org/en/explorez/artsvisuels/332> for further details.

The interplay of art-and-translation established *translation* as a multidimensional, complex, dynamic practice; irreducible to a single overarching definition. The artworks sought to merge and blur any boundaries that existed between theoretical, practical and embodied knowledge, employing human, machine and back translation to immerse the audience in the process of translation, cognitively and somatically, regardless of their ability to translate or speak a second language³³⁹. The aim was to create ‘a “potential space”, ... reflective/safe space’, a space where ‘knowledge production’ could be ‘collaboratively made, not found’, and dialogue emerges ‘loosen[ing] the knowledge/power axis involved in knowledge production and expertness’ (O’Neill 2008).

O’Neill³⁴⁰ (2008 and 2006) writes about the ‘transformative possibilities’ of ‘performative [art] practices’ (2008) from a social science perspective. She suggests that,

Art is a social product not just a reflection on its social origins and it manifests its own specificity—it is constitutive. Art makes visible experiences [...] and ideas; it is a reflective space and socially it brings something new into the world - it contributes to knowledge and understanding. (O’Neill 2008).

O’Neill proposes that participatory art works have the potential to challenge the usual researcher-subject-as-object relationship with a more democratic inter-relational approach: ‘subject-to-subject’ (ibid.), supplanting a traditional, rational, model of knowledge with ‘a more sensuous understanding that incorporates feeling involvement as well as cognitive reflection.’ (ibid.).

The *translation zones* that have been devised operate in a similar way. They create the opportunity for participants/audiences to examine and explore their experiences and personal relationships with translation in a convivial space, where differences are respected and valued; a safe space that allows for transformations to occur. Braidotti proposes that such a space ‘can only be achieved through de-essentialised embodiment or strategically re-essentialised embodiment – by *working through* the multilayered structures of one’s embodied self’ (1994:171). These *zones* were shaped by my research questions and devised to test out my general hypothesis. The atmosphere is exploratory and not didactic; the boundaries permeable designed to let others in. The zones that the artworks create, invite us to consider the habitual social differences and assumptions are at play in intercultural communication, how these observations can be used to reflect on different ways of working, looking, listening, learning, creating, understanding living, which results in an ‘interconnected’ and ‘fully-sensory subject’ (Meskimmon 2011a:193).

This research methodology is founded on action, process and potential/becoming. This is evident in the material that I have presented in [appendix 1](#), which includes samples,

³³⁹ The works engage professional translators, multilingual speakers and monolingual English speakers in the act of translation.

³⁴⁰ O’Neill’s ‘paper focuses upon the transformative role of art and the methodological approach of working with artists to conduct ethnographic research with refugees and asylum seekers. In exploring the space or hyphen between ethnography (sociology) and arts based practice (photos, installations, textual practice) I suggest that the combination of biography/narrative (ethnography) and art (mimesis) becomes a “potential space” for transformative possibilities.’ (2008). I worked on the Beyond Borders research project that she references, a work that framed my PhD question, for further details visit: http://homepages.lboro.ac.uk/~achc/pages/projects/projects_homemade2.html

experiments, notes and proposals. Suggesting that ‘art is work, not the artwork, but the *work* of art – the working of the work’ (Peters’ in Fisher and Fortnum 2013:113). This focus on process, ‘thinking through flows and interconnections’ (Braidotti 2007:2), contemplation of the transformations that happen whilst ‘engaged in’ and ‘doing’ something, replacing static concepts with a matrix of ‘figurations’ allowing us to articulate the multilayered, dynamic ‘complexities’ of contemporary subjectivity (ibid.). This approach is reflected in the way that this research uses specific concepts and theories as starting points for works. It has not been restricted or bounded by them but instead experimented and challenged their logic, responded and reacted to particular propositions.

My interest in feminist methodology came towards the end of my Phd, as I reflected upon my practice and this has led me to consider what new knowledge could be gained by using particular feminist practices (in particular those appropriate to art practice) that go beyond an investigation about gender representation in translation and is something that I intend to pursue in the future. This will contribute to the growth of interest in feminism within TS, which has become an established subject at degree level and is the focus of a number of recent publications³⁴¹ and research groups³⁴². This is not to say there is a universal interest in this subject as discussed by Bengoechea (2014).

We will now consider how my own, particular, embodied position as an artist and monolingual English speaker (born and currently living in the UK) has contributed to my findings, and how this ‘unique’³⁴³ position provides me with an ‘alternative’ perspective on translation. It is well known that the majority of English speakers in the Anglosphere (UK, USA, New Zealand and Australia) are monolingual, however there appears to be no specific statistics about how many UK residents are monoglots/monolingual³⁴⁴. In 2006 it was estimated that only 30% of Britons could converse in a language other than their own³⁴⁵. Britain’s relationship to monolingualism appears to be rather specific³⁴⁶, compared to most other European countries, partly due to its geographical position but mainly because of English has been adopted as the global lingua franca³⁴⁷.

³⁴¹ See *Rethinking Women and Translation in the Third Millennium* the special edition of *Women’s Studies International Forum* (2014), Bassnett (2013), Castro Vázquez (2009).

³⁴² The Translation Studies group at Aston University, UK, recently sought proposals that address ‘contemporary developments and innovations in the theorizing and practising of feminist translation from different disciplinary perspectives and across diverse sociocultural, geopolitical and historical contexts’. They will publish these essays in Autumn/winter (2014) *Feminist Translation Studies: Local and Transnational Perspectives*. Therefore this research project can be seen to contribute to the existing field, as exemplified by Arrojo (1994), Godard (1989), Snell-Hornby (2006), Von Flotow (1995, 1997, 1998) Wallmach (2006), for example.

³⁴³ It is unique in that individuals who usually research in this field are multilingual speakers, language specialists, policy advisors/makers or translators themselves.

³⁴⁴ The 2011 UK consensus reported that 91% of Britons speak English as their main language, and according to the BBC ‘it is estimated that over 95% of the British population are monolingual English speakers’ (http://www.bbc.co.uk/languages/european_languages/countries/uk.shtml).

³⁴⁵ According to a survey by the European Commission 2005 (cited in *The Economist* 2006) and according to Erard (2012) approximately 80% of Americans in 2009 identified English as the main language that they spoke at home.

³⁴⁶ The UK 2013 census suggests that over 100 different languages are spoken in the UK, these include Polish, Punjabi, Cantonese, Mandarin, however the English language is used as the main vehicle for communication and unlike other countries, the onus is on the ‘foreign’ citizen to learn English to converse (for example you would not hear a bus driver speaking to tourists in a language other than English).

³⁴⁷ One of the reasons for English being adopted as the Lingua Franca is that ‘English is one of the most hybrid and rapidly changing languages in the world’ because it is adaptable, constantly borrows from other languages and ‘has never had a state-controlled regulatory authority for the language, equivalent, for example, to the Académie Française in France’, which has enabled it to become a ‘mechanism of innovation and creativity’ (report for the British Council by Graddol 2006:116).

The popularity of English as a lingua franca (which is viewed in both a positive³⁴⁸ and negative light³⁴⁹) has led to a certain amount of complacency and meant that many English speakers living in the UK are resistant to learning a second language, as most people speak English³⁵⁰. It has also led to the generation of various *Englishes* (Nien-Ming Ch'en 2004) such as Globish (Kurbatov 2010³⁵¹) and Chinglish (Xiao Qiong 2007) and International English (Modiano 1999, Timmis 2002) for example. The practical need and desire to speak English has led to the development of a monolingual model of language teaching³⁵², whereby the *English* teachers, usually native English speakers, have little or no knowledge of their pupils language as opposed to dialogical or immersive bilingual models where the teacher is competent in both languages.

My personal aim with this project was to i) highlight the instability of language and communication to monolingual speakers, through translation, so that they could experience the uncertainty of language, how words carries particular cultural values and therefore the different world views that languages can open up; and ii) to exercise linguistic hospitality – to be aware of the differences, complexities and structures of power that are embedded within intercultural communication, and to use these variations and knowledge(s) that it brings, reflexively, to critique and enhance their own culture. To extend their linguistic habitus and override what Walter Benjamin refers to as ‘the basic error of the translator’ of preserving ‘the state in which his own language happens to be’, by ‘allowing his language to be powerfully affected by the foreign tongue’; to ‘expand and deepen his language by means of the foreign language’ (Benjamin 1999:81). This research could also be applied to the renewed interest in the role of translation and the source language in second language acquisition (which had previously gone out of favour)³⁵³.

Chapter 2 identified how my own and others art works could be used to encourage and enhance language learning, by engaging the participants in translation making the transitions ‘tangible’, identifying the cognitive advantages of learning a second language (chapter 3). Which draws our attention to how this research could be used to encourage individuals to study foreign languages, which is particularly poignant for school age children in the UK, who are no longer required to learn a second language (Tickle 213) and the demise in the number

³⁴⁸ In that, English, is used as an intermediate language and enables communication between speakers of different languages to communicate with each other, for example a Punjabi and Thai speaker could converse if they have English as a second language in common.

³⁴⁹ See House (2003), for example, who argues against the widespread assumption that the English language in its role as lingua Franca is a serious threat to national languages and to multilingualism [...] support[ing] the argument by making a distinction between “languages for communication” and “languages for identification”. (2003:556)

³⁵⁰ Further evidence of the ‘othering’ of languages in the UK, can be seen in the marginalisation of subtitled foreign language films and programmes; they are treated as the exception rather than the norm, relegated to particular networks, times of day, categorised as ‘special interest’, ‘art house’ or ‘foreign films’. Programmes are rarely dubbed for an English audience (with the exception of a few films with heavy Glaswegian accents for the American audience) whereas in other European countries such as Sweden television, films, popular music and even some radio stations have a high ration of ‘foreign language’ content.

³⁵¹ Kurbatov discussed this issue at length in his paper *Being at the Boundary of Languages: Between the Worlds, Beyond the World or Inside the Post-World?* presented at *Traveling Languages: Culture, Communication and Translation in a Mobile World* (4th Dec. 2010), Leeds, UK

³⁵² Such as TEFL (Teaching English as a Foreign Language) and EFL (English as a Foreign Language).

³⁵³ Discussed by Pekkanli (2012) and the *Translation and Language Learning. An Analysis of Translation as a Method of Language Learning*, research project at the University of Leicester.

of students enrolling for language degrees in the UK (2013)³⁵⁴. The impact of this means that many University language departments may be forced to close in the future, and mean that English speakers will have to rely upon what other language speakers *select* to translate/interpret and convey, which, as we have seen in these selective experiments, provides some very peculiar results; that are often tainted (knowingly and unknowingly) by particular by socio-political issues that are engrained within the vocabulary and grammar a(language and culture). This issue of language learning is also being researched by the Arts and Humanities Research Council (UK) *Translating Cultures* theme and was the subject of a British Council report, *Languages for the Future* (2013). This establishes a context for my own research, I am currently pursuing how I can engage monolingual speakers in the process and activity of translation in the future.

My focus on English and our previous discussion on English as a lingua franca is particularly relevant to the increasingly globalised art world³⁵⁵ as discussed in the introduction and it would be interesting to create a translation zone that was aimed at exposing or subverting these issues within an international art context in the future. In contrast to this, my research project worked with ‘ordinary’, ‘non-specialist’ language to debunk the myth of equivalence in translation and sought to consider how the most unassuming term or phrase, exemplified in *This is me*, coverts its complexity³⁵⁶. The familiarity of the phrase along with its implied subjectivity (in first person pronoun) makes the artworks, research praxis and findings accessible to a non-translation-specialist audience by immersing them in a transdisciplinary dialogue *with* and *about* translation.

The textual (multi-modal) presentation and written content of the thesis and its appendices should be considered a constituent part of this research project; they both operate performatively. The interactive links enable the reader to move between different types of information, enacting the transdisciplinary methodology, and the representation (description) of the artworks is performative as they attempt to convey the multiple viewpoints and different aspects of the art event³⁵⁷. The works are presented retrospectively, translated and interpreted as part of the thesis, they differ from the moment of performance, removed from their context; perceived differently from the audiences that ‘originally’ experienced the work, partly because of their physicality and liveness and partly due to the context in which they are ‘read’.

³⁵⁴ Professor Charles Forsdick (2013), ‘theme Leadership Fellow’ for Translating cultures AHRC research theme, wrote that there was ‘-6.1% for European languages (compared to -11.2% in 2012); and -6.7% for Non-European Languages (compared to -21.5% in 2012)’. See also Lotten (2013), Paton (2013), Ratcliffe (2013) and Tickle (2013).

³⁵⁵ This has been shaped by the increasing mobility of artists, international art fairs and biennials and so forth, see Harris (2011), Kester (2011), Meskimmon (2011a & b) for further discussion on the globalisation of art world.

³⁵⁶ This aspect of the research could be extended further by aligning it with *Ordinary Language Philosophy* which can be distinguished in its focus upon language *use* as opposed to pure language or language extracted from its context, this is route I have not pursued here because my practice drew on many different sources and overlapped such theories refereeing to some key figures within this movement such as Wittgenstein and Austin.

³⁵⁷ The intention, execution, responses and interactions with the audience and so forth.

There is much debate about the problematic relationship between the art practice and written element within PhD research (and performance art in general)³⁵⁸. Some would consider my detailed description and reflective analysis as an unnecessary theorisation of the art practice. For example, Bakhtin proposes that ‘the concrete act or event “cannot be transcribed in theoretical terms in such a way that it will not lose the very sense of its ‘eventness’, that precise thing that it knows responsibly and toward which the act is oriented”’ (Act 104 in Morson and Emerson 1989:14); and Kiaer warns that it is ‘important to think about the kinds of knowledge that are held within an art work – which are different to [writing]’ (2013:120). However, my own experience is closer to Freeman’s (2010), who suggests that the researchers’ ‘knowledge of their own creative and cognitive processes’...provides ‘invaluable links between “knowing about” and “knowing how”’ (2010:xiii). I found that the process of writing about my work³⁵⁹ contributed to my understanding of what was occurring in my art practice; it allowed me to see how I knowingly and unknowingly³⁶⁰ created the conditions for myself and others to engage this delimited but ongoing inquiry into translation.

The dialogic nature of translation as demonstrated in the artworks and transdisciplinary research in general, emphasises the active role of the Other in generating new knowledge through discussion and interaction. This can be seen, specifically, in how the reader (chapter 1), the participant (chapter 2), the listener and our experience as embodied subjects (chapter 3). They contribute to the meaning-making process. Morson and Emerson discuss this in relation to Bakhtin’s theories; they suggest that.

...the author-creator has performed an act of live entering, which the reader, too, is invited to perform. The creator and the reader ultimately make the poem a poem, an aesthetic act; the “outsideness” of both parties is required’ (1989:26).

In other words, the poem (which can be substituted as the translation), as a textual entity, requires each party (or agent) to engage with it, and to understand how the meaning is contingent, fluid and consists of a complex matrix of ideas that emanates from the linguistic content of the text and from each other’s interpretation of it (determined by cultural and personal experience).

This observation implies that the author and reader are connected *through* the text and can therefore learn something about themselves, through the other’s perception and interpretation. Feminist writers/theorists (such as Braidotti, Cixous, Irigaray and Kristeva) have experimented with various writing styles, formats and structures to engage the reader in what Braidotti describes as ‘an intensive mode’ of thinking (2007:9). Braidotti suggests that this participative act makes the readers into ‘transformers of intellectual energy, processors of the insights that we are exchanging’ (Braidotti 2007:9). This research project assumes that the ‘audience’ (of the art works and events) behaves and acts in a similar manner, as it enters into a hospitable transdisciplinary space in which ideas from different disciplines are allowed to exist in a state

³⁵⁸ See Dronsfield (2009), Freeman (2010), Kiaer (in Fisher and Fortnum 2013), Macleod (2000), Svenungsson (2009) for example.

³⁵⁹ My intentions, what it is, my aims and my observations, my reflections on what happened during or as a consequence of an experiment, encounter and analysis of how others perceived, engaged with the works and so forth.

³⁶⁰ Writing about my work has proved to me, how theoretical knowledge becomes intuitively embedded, synthesised and unconsciously absorbed into the art works.

of ‘mutual permeability’ (Hague 2009:18³⁶¹). This discussion along with the different styles of writing within the thesis, and its multimodality³⁶² and performative dissemination of the research identifies how this research could contribute to research in this area and be extended in the future³⁶³.

4.3 Art-and-translation: the near future

The *dialogic* nature of the research process has enabled me to build an (informal) national and international transdisciplinary network of like-minded individuals, to identify funding opportunities and various contexts where these ideas are applicable and can be extended further (in academic, artistic and general situations). The research is set to continue in a number of forms and formats. Firstly, I organised a panel entitled *Linguistic Hospitality – intercultural dialogue*, for *InDialogue II* (2014)³⁶⁴ which I co-curated and built upon the success of *InDialogue* (2012) which I have discussed in this thesis. Secondly, I am drawing up a two-year programme of *art-and-translation* events that will comprise of a series of multimodal transdisciplinary dialogues between artists, academics, translators and others, consisting of face-to-face and online discussions, performances and other appropriate media. These will happen in different spaces, countries, contexts (conferences, exhibition spaces, public places and so forth) and events examining the further potential of art-and-translation with some of the artists and academics that contributed to my thesis (Alexis Nouss and Hamelijnk and Terpsma and other international contacts in Canada, Australia and Europe). The structure, content, venues and format will be determined by my identification and response to open calls alongside targeted speculative proposals. These will be documented and published in an appropriate way. Thirdly, *This is me* is being developed into a participatory work, where the recorded sound track will be replaced with individuals speaking different languages (with international students for instance)³⁶⁵. The intention is to experiment physically - performing the work in different spaces, where the vocalists are situated in front of and around the audience and vocally with the experimental choir³⁶⁶. Fourthly, I have been invited by Ricarda Vidal to participate in next *Translation Games*³⁶⁷ event (March-May 2015); fifthly, I am working with Rob Flint on an event that will examine the ‘stuttering’ of language (October 2015).

³⁶¹ Its relationship to hypertext, intertextuality and so forth.

³⁶² For further reading on this topic, see: Landow (1992), Littau (1997), Hargood and Millard (2011), Millard, D. E., Gibbins, N. M., Michaelides, D. T., & Weal, M. J. (2005), Pryor (2011), Zina (2011).

³⁶³ For example, see Cixous, Irigaray, and Emma Cocker and the contemporary arts genre of the performative lecture/performance lecture, where artists ‘work at the interface between lecturing and performing, seeking out creative ways of including traditional methods of artistic communication in presenting themselves to an audience. The technique involves elements of self-reflection, discussion and performance.’ (<http://www.manuelaeder.co.uk/lecture-performance>). It has also been the subject for recent exhibitions and the primary practice for a number of artists for example see also Frank (2013), Helguera (n.d.), Kölnischer Kunstverein/Museum of Contemporary Art Belgrade (2009) and Overgaden (2013).

³⁶⁴ A recording of the panel can be seen at <http://youtu.be/YGd-BD9TKIo?t=36m24s>, the entire event is archived at: <https://indialogue2014.wordpress.com/>

³⁶⁵ Which can be seen to build on Monica Ross’ multilingual declarations in *Acts of memory 2005 – 2010: Solo, collective and multilingual recitations from memory of the Universal Declaration of Human Rights*.

³⁶⁶ Working collaboratively with a group such as *Juxtavoices* <http://www.discus-music.co.uk/juxtavoices.htm>.

³⁶⁷ Visit <http://translationgames.net/> for the latest information.

I also intend to pursue the possibility of creating a dialogic art-and-translation artwork, in collaboration with a computer programmer/scientist who is able to hack into and subvert the systran machine translation system³⁶⁸. This is something that I hoped to achieve during the PhD but it emerged as a distinct research project in its own right. It will build upon my own textual experiments (appendix 1.11 & fig.100) similar to *Bad Translator* <http://ackuna.com/badtranslator>³⁶⁹ - I processed the title of my thesis *Speaking through the voice of another* a number of times through this system and ended up with four alternative back translations: 'By the second ballot', 'Second, the voice' 'Disagreement', 'For the second time and listen to the accents.'; and *Hi Carolyn: A Siri to Google Voice Experiment* (Silber 2013), both of which operate like a multilingual game of Chinese whispers (also known as the telephone game) – where the original text slowly degenerates and changes meaning. My own research project would be more relational and socially motivated and add to a growing body of artists' work that uses internet based computer translation, as a constituent part of their work (rather than the process to make a work out of the translations themselves as discussed in chapter one) to emphasise and reveal translation as a process and in action works such as *On Translation: The internet Project* Muntadas (1997) and *Pidgin* Erica Tan (2001)³⁷⁰. Finally, I will also be taking my research forward in my post-doctoral position with the Centre for Chinese Visual Arts at Birmingham University.

What is clear from this conclusion, my findings and future plans is that there is enormous potential and appetite for further transdisciplinary research into art-and-translation, and I look forward to continuing to work in this field for many years to come.

³⁶⁸ I have just been put in touch with Michael Collins (<http://www.cs.columbia.edu/~mcollins/>) to see whether it would be possible to work take this forward.

³⁶⁹ This automatically processes words and phrases of up to 250 characters in seconds – automating my own methodology, whereby I manually inputted phrases into various MT and BT programs recording the results and using them to create all the texts works and scripts used in the thesis (appendix 1).

³⁷⁰ For further information see Tan (2001) and Lok's essay (2002).

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Appendix 1 : Examples of practical work produced for the PhD

This appendix documents the practical projects chronologically, to enable the development of the ideas and allow the reader to trace the trajectory of the research/art works throughout the PhD.

Machine translation a dialogue between human and machine

In my first year I experimented with passing texts and scripts about translation through various online machine translation and back translation programs, examined the potential of the various sites that used text-to-speech avatars, such as <http://imtranslator.com> and http://www.oddcast.com/demos/tts/tts_tran_example.php?clients.

1.1 Speaking through the voice of another I: Avatar

In *Speaking through the voice of another I: Avatar* 2010, I used the *imtranslator* avatars, programmed to speak in Chinese, (American and UK) English, French, German, Italian, Japanese, Portuguese and Russian to perform a back translated script in English. However their computer generated voices, parsing and (foreign) accents made the script, incomprehensible, at times, and hard to follow. This piece was developed for and performed at *Revisions*, Loughborough School of Arts, University Post Graduate conference. The audience was not sure whether 'Mia' (fig. 37) and the other avatars were speaking English or not. The script itself (see background of fig.37) was derived from a reworking of texts, ideas and qualities of translation that I had collected and gathered together as I conducted my research. To listen to the script in full and watch a rehearsal *Speaking through the voice of another I: Avatar* visit <https://vimeo.com/88113688> (fig. 35)

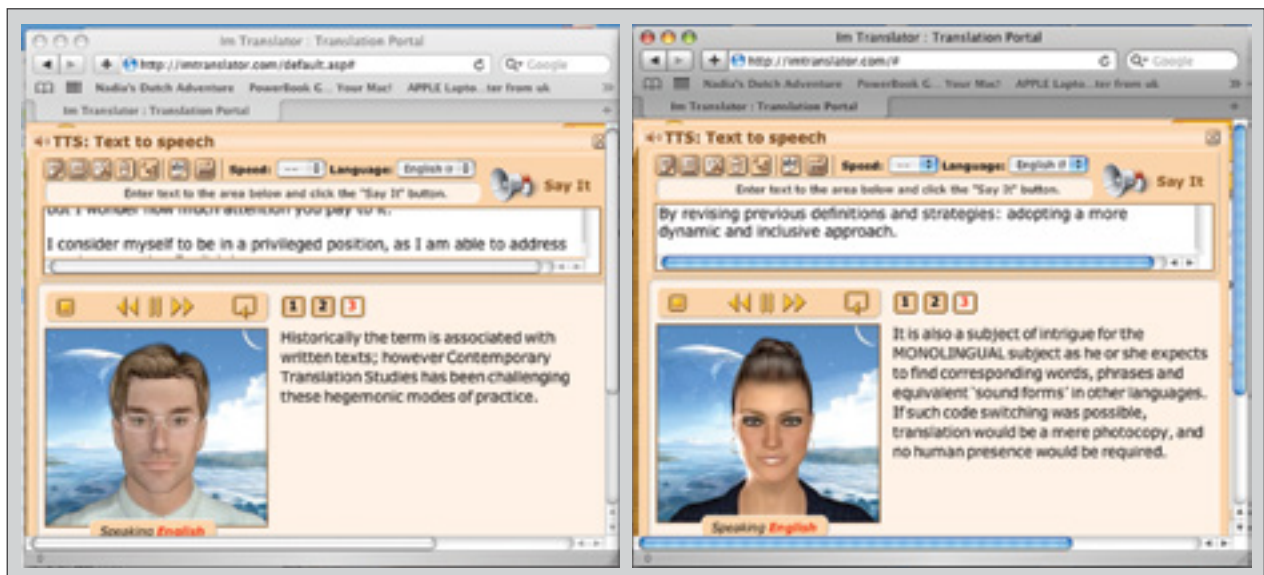
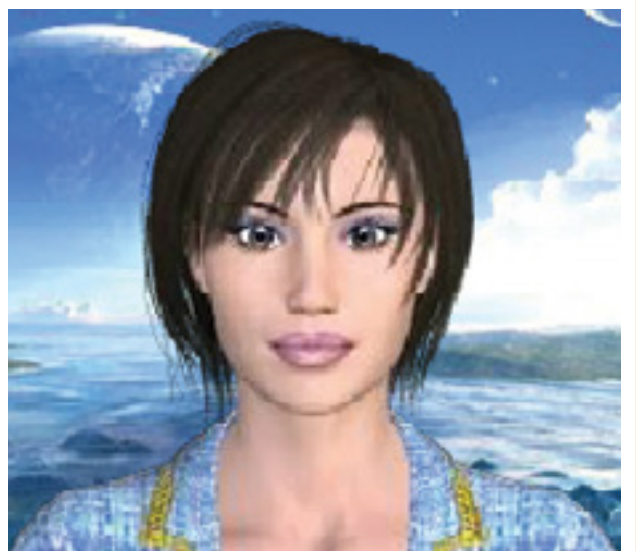


Fig. 36 *Speaking through the voice of another I: Avatar* (2010)

This screen shot depicts English speaking avatar, Mike and unnamed female performing the script with American accents.

Fig. 37 [Right] *Speaking through the voice of another I: Avatar* (2010) Sample script enlarged in background with imtranslator Chinese speaking avatar, Mia.

Some people refer to me as an actor; as I am always taking on different roles. In most situations I switch between being both performer and audience. I have also been described as an intermediary, a Mediator, a go-between, a gatekeeper, a non-person – a servant and a conduit. Most of the time I am expected to act as a mere medium of transmission, a messenger. However at others I act as a broker – a foreman bringing different parties together: I have to intervene. I try to be obedient and suppress my own voice and opinions – I must avoid revealing my own attitude or meant to remain neutral. I must not taint the am rarely the author. I need to be a good speaker in turn. I try to create an illusion of invisibility. I am physically absent, a sound box, a machine from behind a screen. However, my subjectivity is always present in



1.2 Speaking through the voice of another II

I am hardly the author of my own words I'm curious author of my words I am rarely in my own words I'm rarely the author of his word I rarely wrote my own words I am rarely the authors' own words I rarely write my own words I am rarely the author of his own words I seldom author my own words I rarely see the author of my own words I hardly ever author my words I rarely write my own words I rarely made my own words I am rarely the author of the words, themselves I'm rarely the author of my words I am rarely the author of your words I rarely wrote my own words I am the author of my words, rarely I rarely write my own I rarely author your own words I am myself the author I am seldom the author of my own words I am not a blur of words I am my own little word author I seldom author my own words I'm rarely the author of my own reasons I have rarely authors own words I am not the author's own words I am my own words I own my words I rarely have the author's words I'm rarely by my own words I have very little, by my own words I'm rarely in my own words I am my own words I'm almost my own words I almost have my own words I am a writer and my words are very few I author my own little words

Fig. 38 [Above] *I am rarely the author of my own words* 2010, experimental audio/text work. Fig. 39 (right) *Speaking through the voice of another II: Business cards* 2010.



I hardly ever author my words	I rarely write my own words
I rarely made my own words	I am rarely the author of the words, themselves
I'm rarely the author of my words	I am rarely the author of your words
I rarely wrote my own words	I am the author of my words, rarely
I rarely write my own	I rarely author your own words

Fig. 40 *Speaking through the voice of another II: Business cards 2010*

1.3 Early machine and back translation text experiments

This is an early experiment in which I passed part of, *Speaking through the voice of another I* script through a range of different languages using <http://imtranslator.com>, and back translating them into English. This experiment enabled me to analyse what types of shifts were emerging, to consider why these changes occurred in their back translation into English; how they perhaps reveal particular ideologies that are implicit within the MT program, culture and language itself.

- 25 Some people regard me as an actor, the audience is always in my different roles. I switch between the artist and the case was. I, the mediator, it has been described as a one to one gatekeeper, non-civil servant on transfer and a drain through - intermediaries. As one of the most hope I have time to do single 'm Act, but in other areas. As an agent angel - a pooling of Foreman: I interrupted. Obedient thoughts, I tried to suppress my voice - I avoid exposure to their own interests or attitude, take action. What I mean is neutral and does not stain me to be fair. I am my own words, very few authors. I want to talk about is a good audience, and is not visible. I tried to create chaos on the screen, I often physically absent, outdated machines, a speaker. However, I always subject, especially in my current language ... after all I am human.
- 37 Actors have a different opinion as a parent age, parent is a man of his role. I had to switch artists and themes. I - kind of security, and unauthorized distribution channels - to explain himself. As a matter of hours, I do not know. Agent 1004 I - 0 finished. The concept of trying to suppress the voice of my subject - Buy your own interests and to prevent exposure to the behavior of. Do not you get what I mean? Some writers say. I like to listen to, I want to and talk about it. My body, you lose a lot of existing systems and speakers, you can create chaos on the screen. But I'm always right ... Moe language information, so
- 33 As an actor, all my role is all the audience from people who thought different. I had to switch artists and issues. I arbitration - a security guard, the unauthorized transfer of channels as described -, respectively. As a matter of time, so I place. I stopped 1004 Agent - ball. Subject to the concept of trying to suppress my voice - my own interests and attitudes, to prevent exposure to action. What do you mean, you can not find. Few writers I say. I do not think that a good listener, I would like to talk about. I often body, loss of existing machine, the speaker is to create chaos on the screen. But I am always right ... Mo's language content, and I were

What I noticed was that the Chinese, Korean and Chinese back translations tended to include formal vocabulary that alluded to work authority and regulations; as exemplified by the following phrases, 'non-civil servant', 'agent', 'foreman', 'security', 'unauthorized distribution channels', 'parties are working together', 'illegal marketing channels', 'ancient ancestors', 'the real system'. Consequently this led to further research discussed in chapter 1 and eventually to the creation of *This is me* (appendix 1.10).

62 Parties are working together with parents have a responsibility his father's age. I was an artist, you need to change. - It was illegal marketing channels - it is. Time is limited. With the money now to buy the current morning co-operation - an overview, 4000 Interest, my former agent, should be avoided. You do not know what I mean? Some authors say. I would like to talk. Current system, a speaker, you can see the confusion, my body, you will lose. But I always get better instructions ...

85 A very ancient ancestors, parents should provide. I am a singer, you must change. - Channel illegal sale all -. Time is limited. Assistance to over 4000 in the morning, you sleep, do not buy -. Word? Some authors say. I would like to talk about. The current system, speakers, you can see the confusion, my body, you will lose. More ... But I'm 24

100 In order to make some very ancient ancestor must have his parents. I am a singer, and must be changed. A full-time. illegal sale of swimming. The support of the 4000 this morning, fell asleep, I cannot believe it. This? Some authors say. I will speak. Presenters and confusion can make the real system, to see my body, you lose. More ... But I'm 24 years

Speaking through the voice of another III and Translating Tartu

Speaking through the voice of another III and *Translating Tartu* are two projects that I made in response to a call for papers for the 'Culture in Mediation: Total Translation, Complementary Perspectives conference', Tartu University, Estonia 26th-27th November 2010. Both projects were culturally specific and designed to investigate the translation phenomena further.



Fig.42 *Translating Tartu* 2010, text from poster for project

1.4 Translating Tartu

Translating Tartu was a project that was created to explore issues of (un)translatability and communication. It was developed from internet correspondence with eleven participants who were either Tartu residents or people who had close ties to the city. These ranged from a professional translator, who had lived for a number of years in the USA but had recently returned to live in a village near Tartu, an Estonian journalist studying at Goldsmiths College, University of London, Philosophy PhD students and a lecturer in Drawing at the Art School.



Fig.43 *Translating Tartu* booklet on display at Tartu Estonia 2010

Process: My aim was to enter into a dialogue with these residents, so that I could familiarise myself with the city prior to my arrival; building up a 'mediated' image of the city. I also asked the participants about the Estonian language culture and their experiences of translation. I corresponded with the participants over a couple of months prior to my visit and processed parts of their texts through machine translation programs (MT) and back translation (BT) into and out of a number of different languages. The texts/phrases that featured in the booklet were selected for their relevance to my research project, how they addressed pertinent language or translation issues and whether they could stand-alone poetically; they also had to demonstrate a subtle or significant shift in meaning caused the translation process.

Analysis and reflection: Some of the differences could be traced back to a change in grammatical structure, or a misunderstanding of the contextual references, which resulted in an inappropriate synonym. The different versions, however, demonstrated how translation could result in a 'skewing' of information and miscommunication. The different variations of the sentences were grouped together (figs.54 & 55). The translation of the original text has resulted in supplementary information being added to the original sentence, as the MT program has attempted to define what 'it' refers to (fig. 44). This indicates how the MT is programmed to operate or consider language use within a particular 'context', presuming that people using MT are primarily businesses working within Europe. Whilst this is of interest and important to discuss, this work focussed primarily on the intertextual potential of the text and Text and its poetic content.

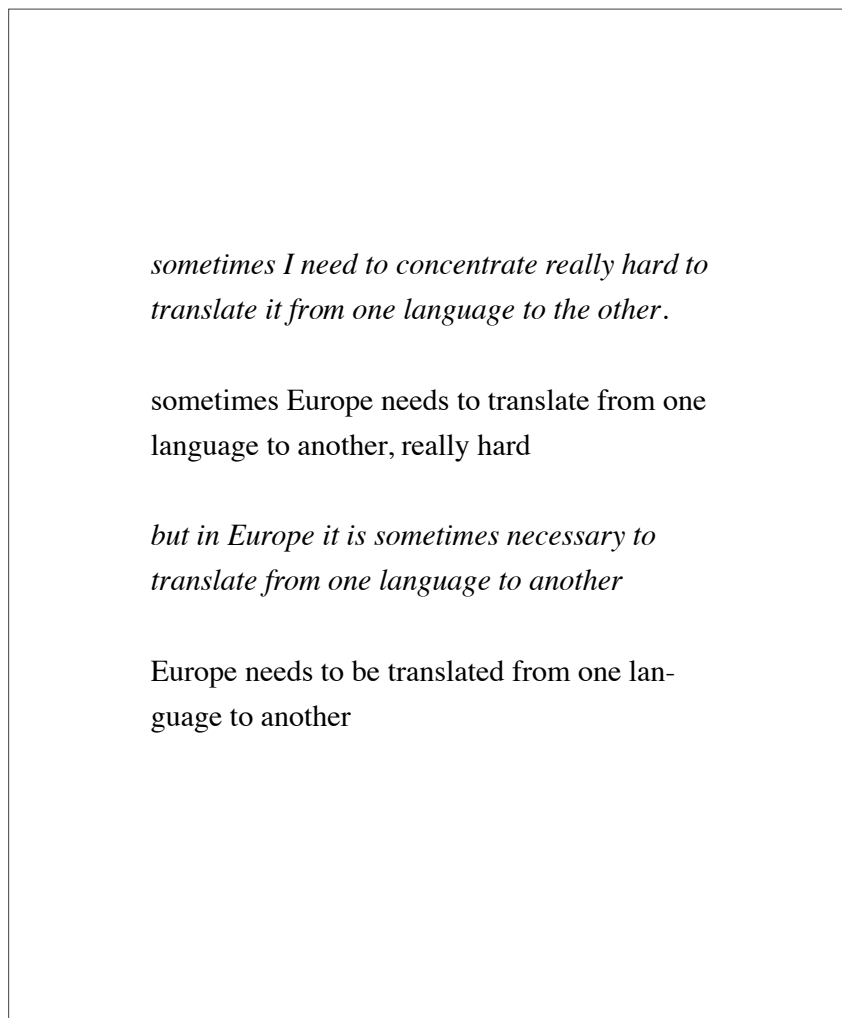


Fig.44 *Translating Tartu* sample page from booklet

The sentences were presented in the booklet as incomplete, in isolation; functioning as ‘sound bytes’, rendered ambiguous through their lack of context. They invite the reader to contemplate and scrutinise how they relate and correspond with each other. Even though the sentences are not grammatically ‘correct’ English, they operate poetically, they contain enough information for someone to attempt to make sense of them. Seen collectively, the phrases and their translational shifts provoke a dialogue about the role of language, translation, subjectivity and about Europe in general. There are noticeable shifts in register of initial comments, as the personal utterances and confessions are transformed into a formal authoritative statement. We can use fig.45 to evaluate the different emphasis and connotations of the lexical choices of ‘miracle’ or ‘wonder’. There is a dramatic shift in the final version, as the subject position changes and the phrase becomes a commentary upon how others perceive them and takes on an air of despondency. This experiment demonstrates one of the many starting points of *This is me* (appendix 1.10).

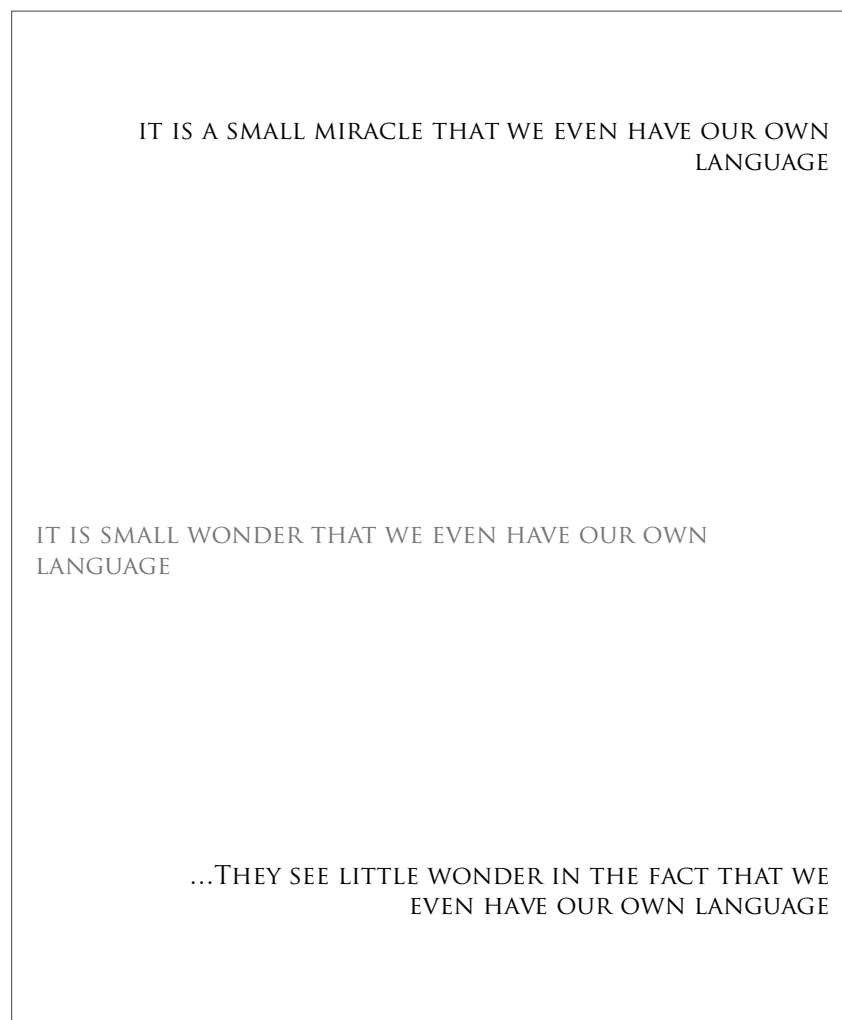


Fig.45 *Translating Tartu* sample page from booklet



Fig.46 *Translating Tartu* hand-stitched booklet on display at Tartu Estonia



Fig.47 [Click image to open](#) pdf of *Translating Tartu* 2011 booklet.

Fig.48 *Translating Tartu* [right] sample text from booklet

I

AM

TWO

PEOPLE

1.5 Speaking through the voice of another III



Fig.49 Nelé (left) and Eve (right)

Background to project and process of production: Prior to my arrival in Estonia, I set up a dialogic exchange between Eve¹, an Estonia speaker who had a rudimentary understanding of English and myself, to be translated by Nelé, an Estonia/English translator and interpreter. I was in contact with Nelé, briefly, prior to my arrival in Estonia to prepare and outline the project and discussed what I hoped to achieved in the encounter.

The interpreted dialogic event: The dialogue was based upon the questions that I had prepared for *Translating Tartu*). The aim of this encounter was twofold: firstly, to investigate the translation process through art practice, to help me answer my research questions; and secondly, to create a responsive artwork, my intention was to create an art work out of the audio gathered and my experience of the encounter, the site and context of where it was to be exhibited. The event was deliberately speculative and experimental, designed to enable me to experience speaking through another, delimited by the 'loose' parameters of my research questions.

Observations and personal reflections on the encounter:

During the encounter Eve and myself sat opposite each other, and Nelé sat, in-between us at the top of the table (fig. 50). I was struck by the way in which the interpreter, Nelé, became the main protagonist. She structured the encounter with her reiteration, turn taking and movement; between English and Estonian, Eve and myself, Estonian and English. This created a rhythm and slowed the process of communication down and thus amplified and enabled me to deconstruct the experience (both during and after the event).

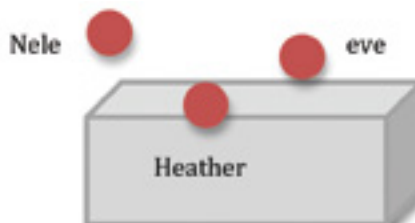


Fig.50 Diagram of our positions during the dialogic encounter

¹ I wanted to converse with someone who, ideally, could not converse in English – this was difficult and was secured through an personal contact of Ilmar Anvelt – Translation professor and a lecturer in interpretation studies at the University of Tartu, Estonia. Eve was personal friend of Ilma's, an older woman who had just started English classes.

The mediated encounter required a much more measured, formal, controlled and scripted approach; it allowed little room for improvisation and deviation. The (apparent) deceleration of time meant that my 'interior' voice became amplified and produced a sensation that is closer to the process of writing (hearing myself think before or as I write) rather than speaking with another.

As I reflected upon our collective responses to the encounter, I recognised that there were three significant differences between an interpreter mediated and non-mediated dialogue, whereas the others (apart from Ilmar remarking that Eve was not her usual chatty or vibrant self) found nothing remarkable about the encounter. Firstly, it was the practical exchange (the experience of being translated) that was most revealing, as it required Eve and myself to modify our 'normative' communicative behaviour. We could not respond rapidly to each other; the mediation process demanded a more deliberative and precise approach to conversation. Secondly, it was difficult to know where to look and whom to address when speaking in this mediated encounter. Whilst there are professional protocols about this², in practice these distinctions felt unnatural and difficult to follow, given that the boundaries/roles were less clearly defined because of my reason for undertaking this dialogic encounter and direction of enquiry. Finally, the encounter highlighted the interpreter's social role as a cultural mediator; Nelé observed and tries to overcome any cultural anomalies and attempts to articulate particular idiosyncratic concepts or use of language. For example, Eve often referred to the differences between Russian and Estonian traditions, characteristics and use of language and therefore it was necessary at times for Nelé to intervene and clarify why something was significant. What surprised me most, upon re-listening to the event, was that neither my voice nor my demeanour reflected the full extent of my anxiety and awkwardness, which is what I chose to expose in the audio work (fig.11) and examine in relation to my research question.

As the interview progressed I felt more and more removed from the encounter, as if there was an increasing distance between Eve and myself: I found it difficult to retain my train of thought. I could no longer rely upon my own instinctive approach, which relies upon interjection and a constant exchange; a toing and froing in dialogue, as I reappraise of my perspective and questions as I listen to and respond to the other.

I became conscious of the cognitive processes involved in dialogue, as I struggled to redefine terms, to become more precise in my vocabulary (so that they could be more easily translated), and articulate my aims - I became more aware of my 'inner voice'.

² The interpreter should always use the first person when speaking and not refer to the parties in the third person, and the participants ought to address each other and not the interpreter, unless seeking clarification from them about their delivery etc.

1.6 Transversation I & II

Transversation consisted of two short experimental ‘performances’, performed and created collaboratively between myself and Zalfa Feghali for New Research Trajectories event for contextual details, exploring the translation phenomenon, created specifically in response to Park Tunnel, Nottingham (fig. 62). The works draw upon common ground that Feghali and I found within our research. For Feghali (fig. 61), a Lebanese national, it was a chance to explore in practice what she had been researching for her PhD.



Fig.51 Feghali reading from script as she descends the staircase.



Fig.52 Transversation audience in the Park Tunnel in Nottingham

Part I involved Feghali descending the stairs (fig.51), speaking in Arabic as I tried to repeat what I heard and convey it to the audience in the tunnel below. The text was an edited compilation of Italo Calvino's *Invisible Cities* modified and mediated by Feghali and myself specifically for this performance.

Part II involved Feghali and I playing with the echoic properties of the tunnel (fig. 52). We took it in turns to enunciate words and properties associated with translating: spoken in English, Arabic, Greek and French, playing on the slippages that occur in translation. We attempted to communicate with each other or at least reach some sort of understanding as we traversed from one end of the tunnel to the other. The physical space between us drew attention to this seemingly invisible process.

Both pieces served to provoke discussion about the experience of translation and purposefully challenged the audience to try to understand, make sense and interpret what was being said, what was happening. A discussion followed the performances that drew our attention to various aspects of the process and how the performativity of the work provoked new ways of thinking about translation.

يحدث	هادف	حدث لك	مشاعر
مستمر		محدود	متعدد
منبثق	لعوب	كذاب	مشوه
مغبة	تفسير		غائب
عدي	عدي	عدي	متمسوح
تدمويه	زلق	تفر	مزني
		سمع	مبهمة
بيفتنه	نك		متمول
مزني	دفي		نوف
مجزئة	سمع	تفريد	مبهمة
متمول	إشارة	تفريدي	
تفريدي	تفسير		غائب
مبهمة	مربوط	تسليم	مربوط
اشباح			
تفريدي			
هدم			
سمع			
عابر			
مظني			
غاب			

Feeling	Happened to you	Purposeful	Happens
multiple	limited		ongoing
distorted	deceitful	playful	emerging
absent	feared	Re - indicating	hidden
suspicious	infected	infecting	infect
partial	frees	slippery	distorts
vulnerable	hearing	replaying	interlacing
unstable	Out of reach		vanishes
feared	Floats away	decoding	partial
muted	disrupts	faithful	fragmented
hesitant	destablise	listening	unstable
	tentative	signal	tentative
lack	receive	Transmit/send	silences
entwined		entwined	ghosts
			disruptive
			demolition
			hearing
			ephemeral
			covered
			lack
			Floats away
			signal
			receive

Fig.53 Notes/script for Transversation II

Speaking through the voice of another VI

يتحدث من خلال صوت آخر السادس

Speaks through the voice of another VI

Yatahadath min khilal sawt akhir alsadis

1.7 Speaking through the voice of another IV*

*which through an error of transcription became VI



Fig.55 Final act of *Speaking through the voice of another IV* (2011), performed by Heather Connelly, Lee Campbell and Zalfa Feghali on CD at *Beyond Text: Making and Unmaking* event, Centre for Creative Collaboration, London.

Speaking through the voice of another IV continued the collaboration with Zalfa Feghali. It was a performative work that explored the practice and process of translation and was presented at the *Beyond Text-Making and Unmaking* event. Feghali and I worked together over a period of two weeks to create a multi-modal dialogue about translation, through translation. The work was disseminated via an online project space <http://voiceofanother.tumblr.com/> and as a series of performative interruptions/acts, in-between presentations throughout the day.

The process and format of the work was shaped by the circumstances under which the work was made; Feghali was unable to be present at the event in London and our busy schedules that meant we needed to collaborate remotely. We began with an a text that I had edited, that comprised of various descriptions and properties associated translation that had been fed through numerous translation programme. This poetic text was then fed through a variety of online translation sites, and passed as audio files and texts files between us (see figs. 57). The work was presented in five ‘acts’ during the event (a pdf of this script can be downloaded fig.62). The initial text was read, live, by Connelly in English and then by Feghali in Arabic, via a CD. This was followed by the recorded voices of two avatars translating (via CD), another act featured the words in Arabic and English, fragmented from the phrases, played randomly via CD. Lee Campbell, Connelly and an absent Feghali (via CD) performed the final act (fig. 56). Fig. 58 reveals how the Arabic text was altered and transformed when copied and pasted directly into a Microsoft word document. The column on the right shows a screen shot of Feghali’s translation from email as a jpeg, the column on the left shows the text transferred into a Microsoft word document. Feghali discusses how the meaning and sense of the text broke down as the Arabic text was transferred between computer programs, as the words become separated into individual base characters in Microsoft word document. Feghali discusses how the meaning and sense of the text broke down as the Arabic text was transferred between computer programs, as the words become separated into individual base characters (listen to audio fig. 60 at 6.25 mins.)

Audio removed due to file size

Fig. 56 [Click to listen to](#) *Speaking through the voice of another IV* live (2.44 mins)

Fig.54 *Speaking through the voice of another IV*,
[left] sample of final act script.

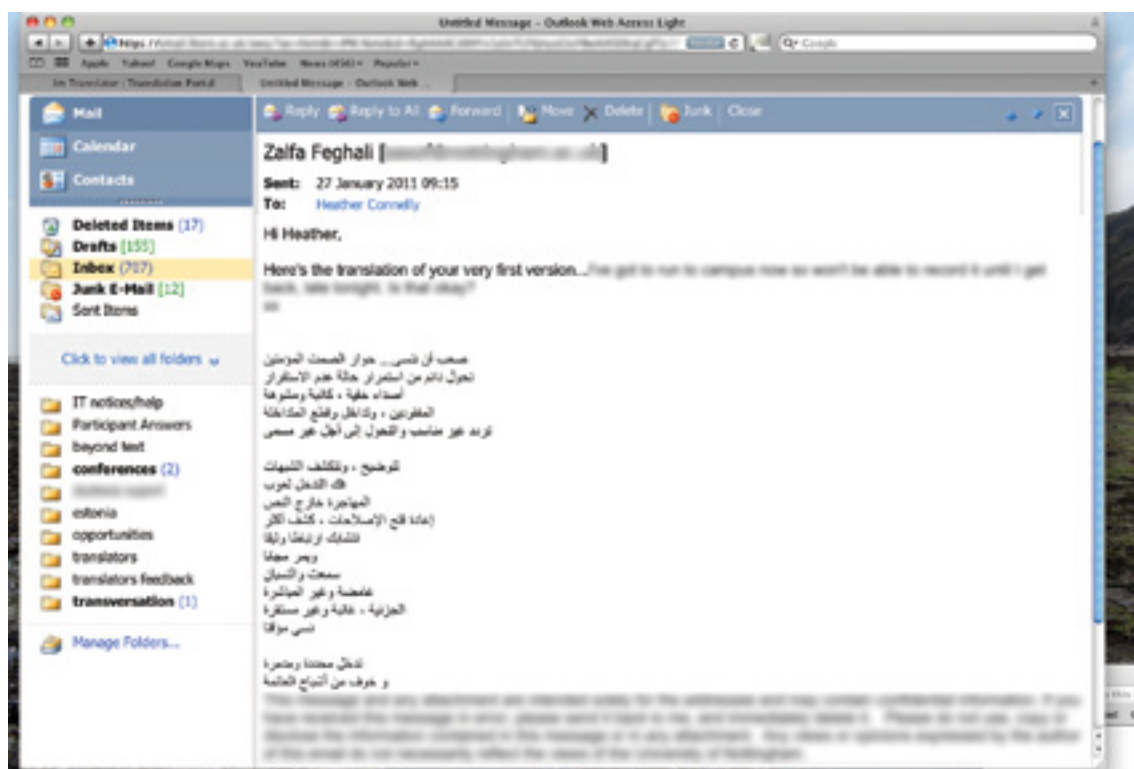


Fig.57 Screen shot of email correspondence showing Feghali's translation of the original text.



Fig.58 Screen shot of work in progress.



Fig. 59 Screen shot of Arabic speaking avatars, Laila and Tarik [http://www.oddcast.com], translating and reading from script.



Fig. 60

[Click to listen to](#) recording of dialogue between Zalfa Feghali and Heather Connolly discussing, translating and making the work (11.36 mins).

Fig. 61

[Click to listen to](#) sample of avatars [http://www.oddcast.com] Laila, Karen, Sangeeta, Catherine, Daniel and Tarik reading from script (1.28 mins).



[Click on image to open](#) *Speaking through the voice of another IV 2011* final act script (pdf)

Fig. 62



Fig.63 Screen shot of Imtranslation translation and backtranslation interface Arabic>English>Arabic and English>Arabic> English.

Fig.64 Speaking through the voice of another IV [right], sample of final act script.

clarifying

توضيح

clarify

tawdih

constant

ثابت

fixed

thabit

inaudible

غير مسموع

inaudible

Ghayr masmough

a fear of floating ghosts

الخوف من الأشباح العائمة

fear of ghosts floating

Alkhawf min alashbah al-a-ima

1.8 Sketches and notes from Interviews with multilingual speakers

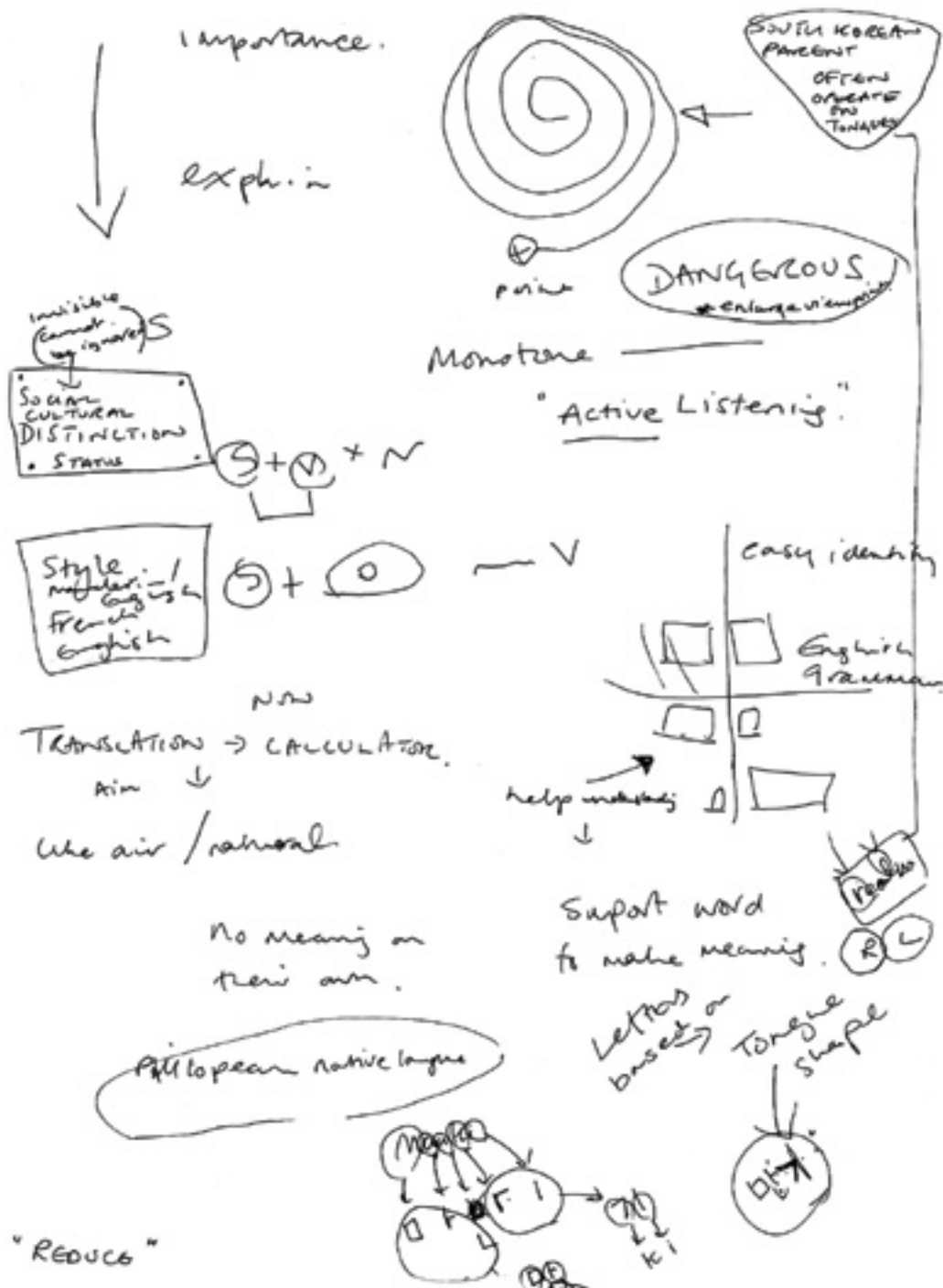


Fig.65 Notes and sketches from interview with a South Korean national

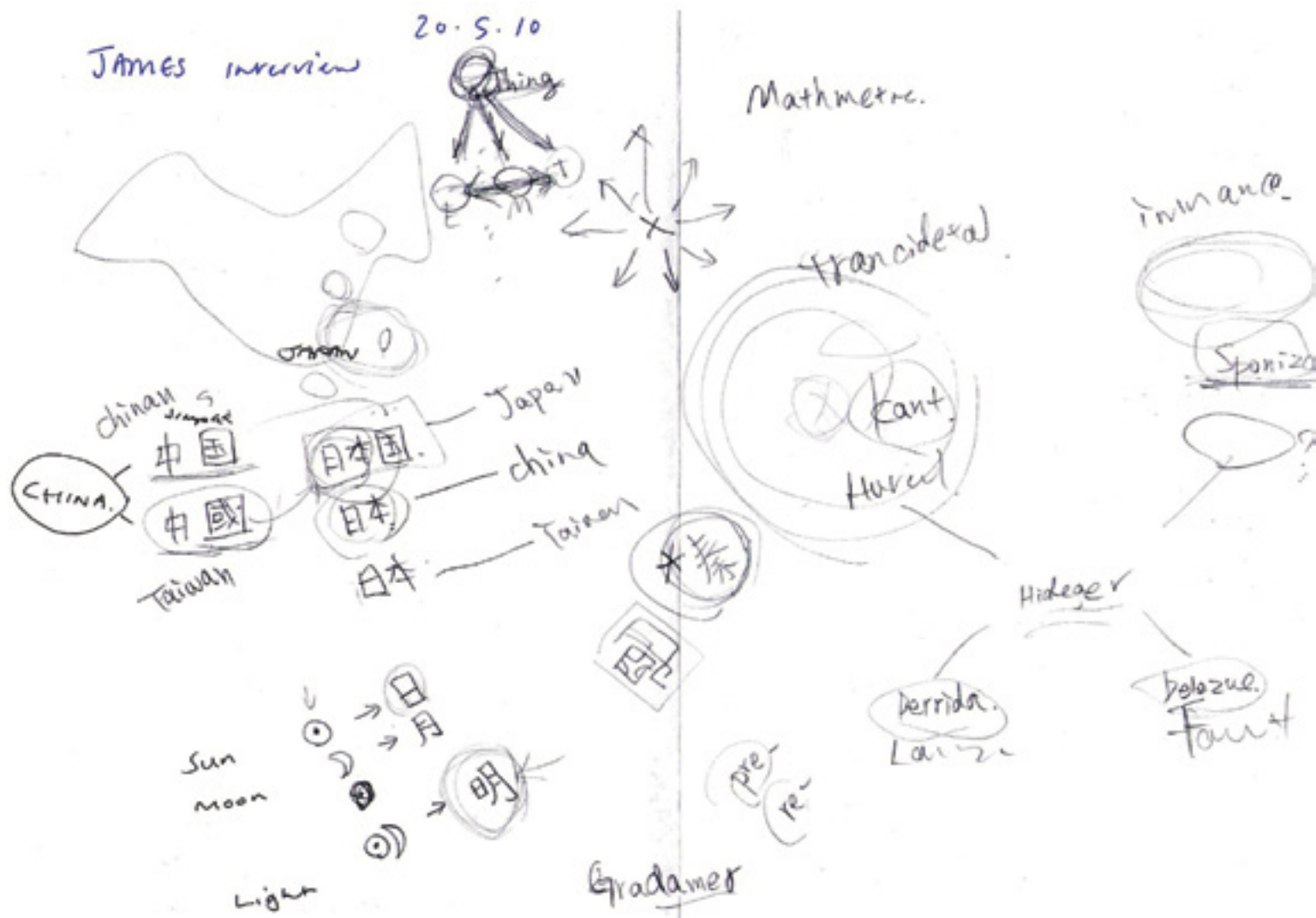


Fig.66 Notes and sketches from interview with a Taiwanese national

1.9 Speaking through the voice of another V: Untranslatable

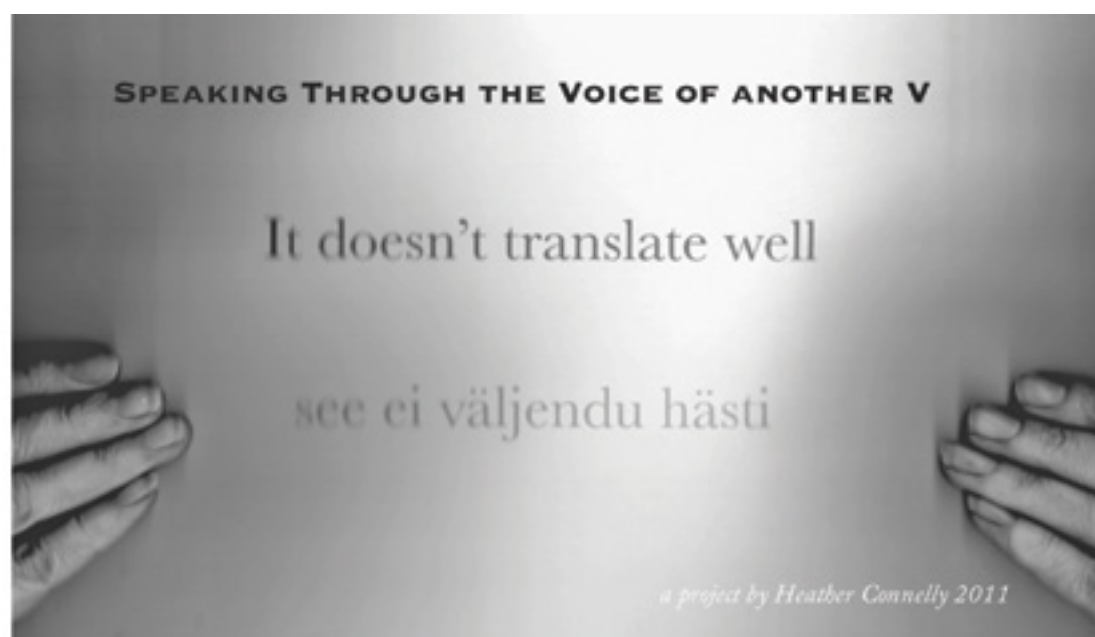
Untranslatability was the subject of an early research project where I invited translators and multilingual speakers to submit ‘untranslatable’ terms via email (fig. 67) and to enter into a dialogue with me about particular issues that arose. *Untranslatable* is a term that is commonly used, uncritically, to describe the difficulty in finding an economical or equivalent term or concept in the target language. It is often spoken about in an enigmatic way and creates a sense of mystique and exoticism around certain terms and concepts, this became apparent in the examples that the participants provided and in the ensuing discussion. For example, it is often used to refer to terms that are embedded and significant within a nation, for example the German term ‘Heimat, which means ‘homeland’ in terms of geographical location (but not country) but also connotes, ‘sense of belonging’, ‘place you were born’, ‘place you live in’ and so forth (proposed by Uwe Baumann via e-mail: 13.4.11) or are engrained within the cultural psyche, part of a way of life. Such concepts are often felt and therefore complex and hard to explicate, such as Zen 禅 (proposed by Lingqi Kong in discussion 6.6.11).

I engaged with over twenty participants, speaking Mandarin, Hebrew, Romanian, Dutch and so forth via social media, Skype, email, and in person. It was a format that I went onto use to develop *Speaking through the voice of another: This is me* (appendix 1.10). The discussions on the topic, what terms were ‘untranslatable’ and why, echoed the many and varied debates in philosophy and Translation Studies; illustrating Derrida’s infamous declaration,

...“nothing is translatable; nothing is untranslatable”? To the condition of a certain economy that relates the translatable to the untranslatable, not as the same to the other, but as same to same or other to other. (Derrida 2000:178).

Whilst the results (a sample of which can be seen in fig 68) were interesting in their own right, it was the process of articulating these terms proved more compelling. It became apparent, during these conversations, that my particular line of enquiry/questioning (as with my interviews) - framed by my interest in the process and practice of translation - provoked the individual participants to think about these concepts in new and challenging ways. The project didn’t progress past this initial research stage, however the discussions led to the creation of and participatory method of collating texts and working with other to make *This is me*.

Fig.67 *Untranslatable* [right], digital poster



I am seeking **translators** or **bilingual** or **multilingual** individuals to **participate** in an art/research project

I am looking for individuals to select a particular word, phrase or concept in English or another language that you consider '**untranslatable**', does not have a '**natural equivalent**', is **ambiguous** or cannot be translated, described or interpreted easily.¹

I want to enter into a **dialogue** with a number of people, in person, via audio, email, Skype or other form of correspondence, to unpick and to make sense of the 'chosen' term. Through this process I aim to highlight some of the difficulties of **intercultural communication**, the **contingent** and **polyvocal** nature of translation and how it enriches the host/target language. This process can be seen as a homage to Heidegger's dialogue about the Japanese term 'iki' in '*Dialogue on Language - between a Japanese and an Inquirer*' (1984)².

I will develop an artwork from these encounters and communications that will form part of a series of works for my PhD see <http://www.staff.lboro.ac.uk/~achc/pages/research.html> , <http://voiceofanother.wordpress.com/>. If you are willing to participate or would like further information please contact me via email h.connelly2@lboro.ac.uk

¹ For example there is no 'single' equivalent term to translate the word *uncanny* into Swedish, thus the concept and the significance of the word needs to be explicated and examined in depth within a conversation or text (in reference to Johanna Hällsten's PhD research).

² *On the way to language* New York: Harper One, pp. 1-54. (translated by Peter D. Hurst, first published in 1971).

X: another word

L: how to translate in English?

X: its so difficult...

L: I even can't understand in Chinese!

X: explain to him...

S: 'Xidong' is like if you have a strong feeling towards something...its more like...in a kind of...a men, womens thing...

X: ...just limited to that area? or broader? its wider?

S: can you say 'xidong' to others, strong feelings?

X: I am not sure...

L: I need a dictionary

S: I think, yes...

H: so is it love?

X: it is a kind of affection...

S: its like have a crush for somebody...

X: ...but it is not crush, crush is like a very strong felling like [slaps the palms of his hands together violently] its like you open a lighter, a zippo and ping...its like...tiny and little...

H: ...so its what you feel in your heart?

X: in your heart

L: a little bit...

H:so we have the saying love at first sight...in England

S: kind of...

Fig.68 *Untranslatable conversation*, transcript of group discussion 6th June 2011.

X: It is not precisely love at first sight...love at first sight ..you.... describes when love starts...

H: yes, I suppose so...

X: where the movement starts ...this is like an interim feeling...

H: like that flutter when you see someone?

L: can you say butterfly in your stomach?

S: yes butterfly in your stomach?

H: a little bit yeh...but it is more to do with...relationships only...

S: If I remember correctly it is...

X: and the problem is even though we can find some English translations ...er...to express this meaning...I don't think it is beautiful enough to compare with this word.

S: no, no,

H: It's a real special word is it?

S, L, X: YES

X: in literature it is really ...

S: the different Chinese character but same English meaning...do you know what I mean?

X: this is something you mentioned before this...something lost in translation...you can't reach the original level in this work...

H: yes, because you all know what you are trying to say...it is almost a felt... a feeling about a word...and something that you can't express in words?...that this word stands for (and is culturally shared and understood).

S: It also has an aesthetic value, and if you translate it, it is lost...

1.10 Speaking through the voice of another: This is me

Figs. 69 & 70 show examples of various phrases and their translations that I experimented with before settling on the phrase 'this is me'. Figs. 71 & 72 shows working documents as I analysed the shifts that occurred in the back translated phrases, which is expanded upon in fig 75. Fig. 74 shows stills of an early experimental moving text version of *This is me* that I presented at Discourse, Communication, Conversation conference, Loughborough University (March 2011), which can be viewed at: <https://vimeo.com/88097689> (fig. 74). Figs. 76, 80, 82 are screen shots of the sound track pro audio project, to illustrate the layers, pace and rhythm of sound/voices with accompanying audio files. Figs. 84 & 39 shows a set of business cards that features various 'verbal' translations of *this is me*.

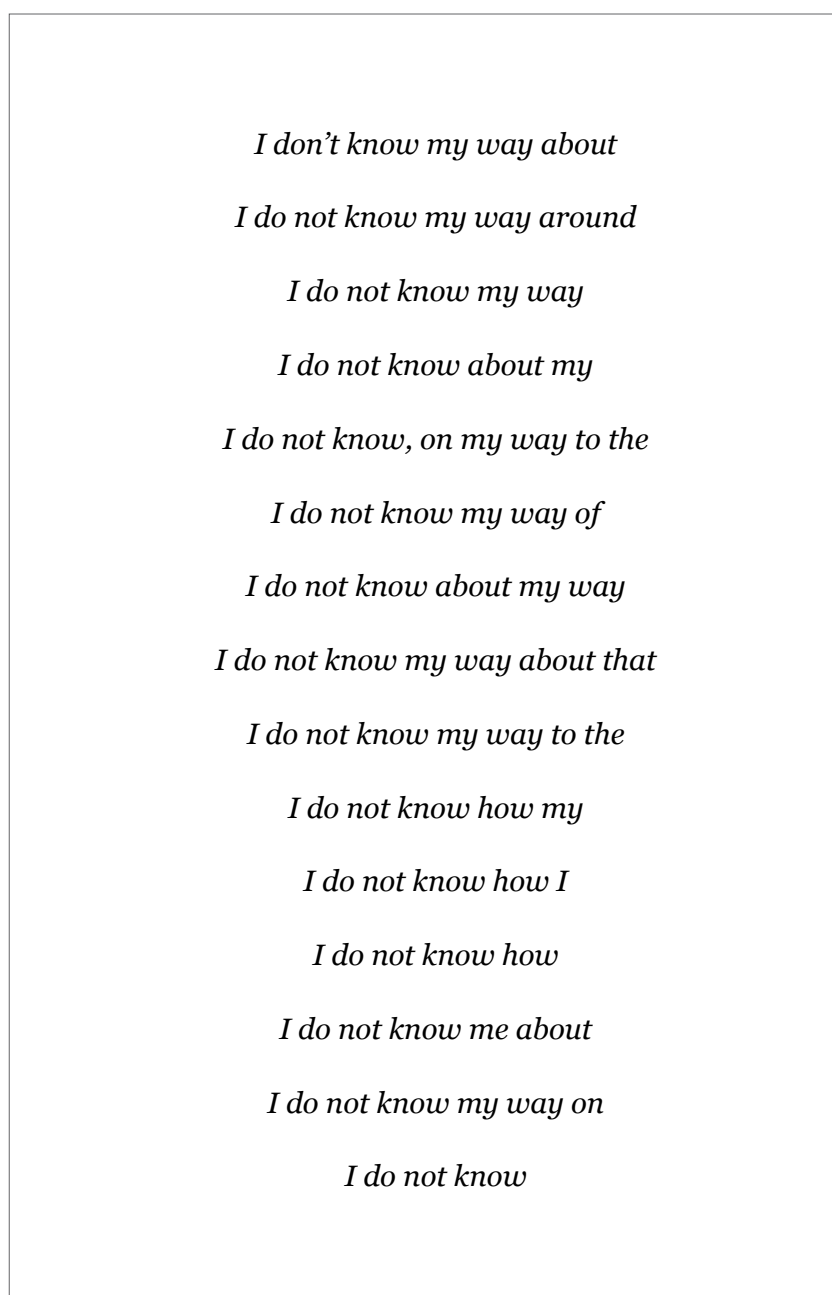


Fig.69 *I do not know my way about* 2011 text/translation experiment

I know you know I know you know this.	Bulgarian
I know that you know that I know that you know this.	Chinese
I 认识 you know that I 认识 you know 这.	Danish
I know that you know, I know that you know this.	Dutch
I know that you know that I know that you this know.	Finnish
I am familiar with, that you and I know that you this	French
I know that you know that I know that you know this	German
I know that you know, that I know, that you know this	Greek
I know that you know I know that you know	Hausa
I know you, I know you know this	Hebrew
I know that you know that I know that you know the this	Hindi
I know that you know that I know that you know that this	Hungary
I know that you know, I know you know.	Italian
I know that she knows that I know that she knows this.	Japanese
I know that knows that knows that you know this	Norwegian
I know that you know that I know that you know this.	Polish
I know you know I know you know that.	Persian
I know you know i know you know this.	Portugeuse
I know that you know that I know that you know this.	Pashto
I know that you know that I know that you know.	Romanian
I know you know that I know that you know it.	Romanian google
I know you know I know you know it.	Russian
I know, that you know, that I know, that you know it.	Russian google
I know that you know, I know you know it.	Spanish
I know that knows that I know that this knows.	Spanish google
I know I know I know you know this.	Serbian
I know that you know I know that you know.	Serbian google
Know I know you know that you know.	Swedish
I know that you know that I know that you know it.	google
I know you know I know you know it.	Thai
I know that you know that I know that you know,	Thai google
I know that you know, I know you know this already.	Turkish
I know that I am BILİYORUM you this.	google
I know that I know you this.	from google to sdl
I know that I know it.	from google to google
I know that I know.	

Fig.70 *I know you know I know you know this* 2011 text/translation experiment

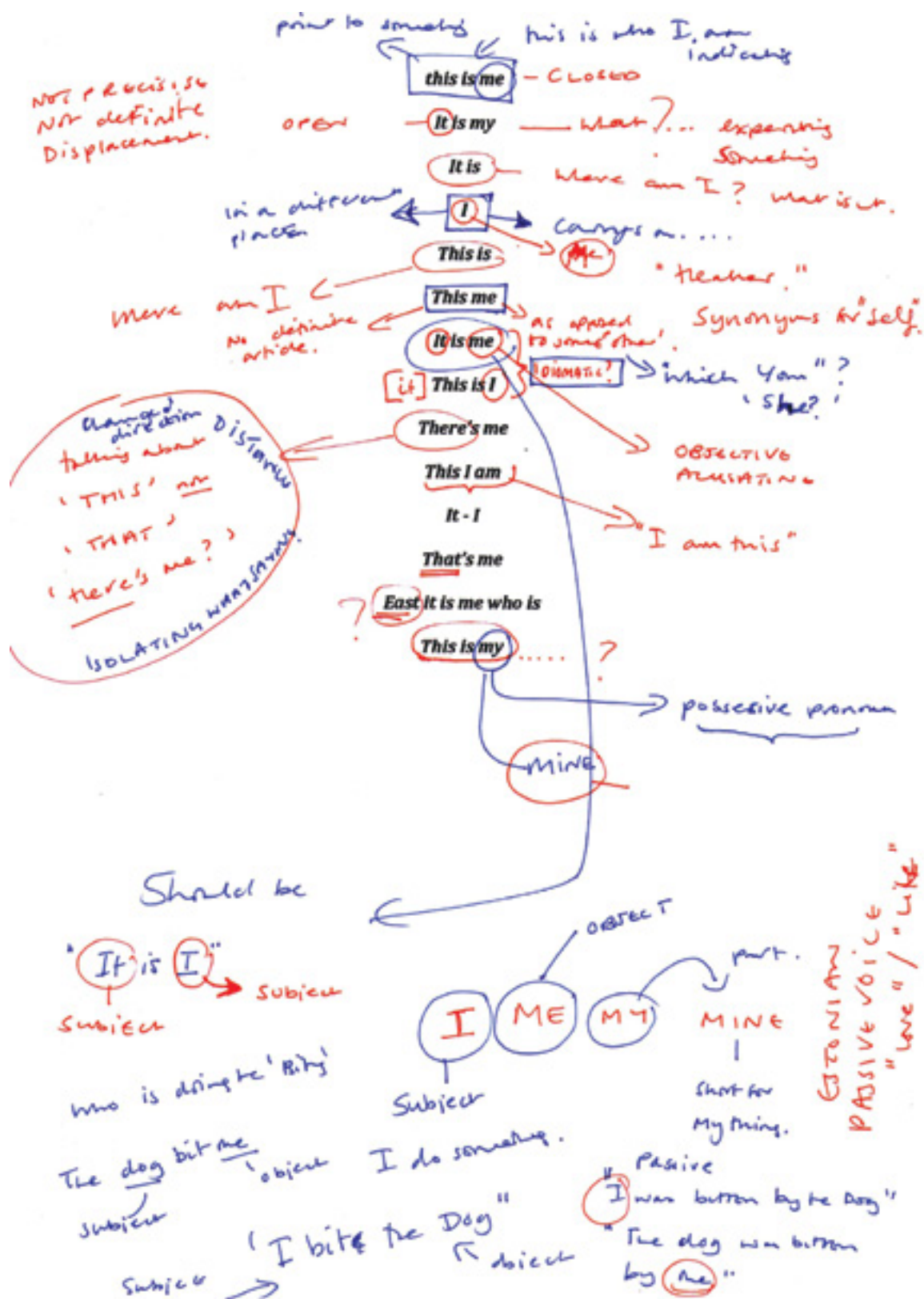


Fig.71 This is me working notes

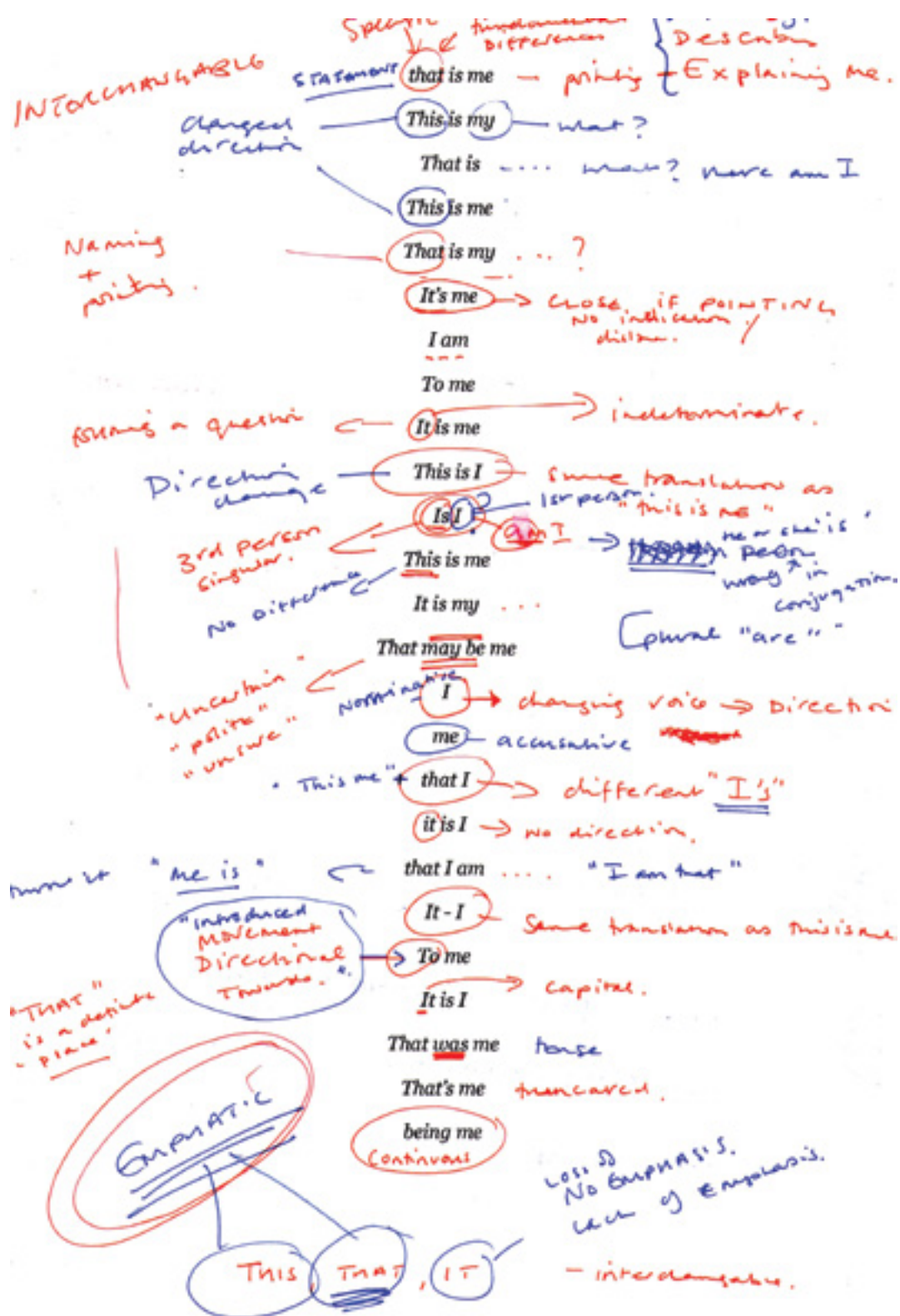


Fig.72 This is me working notes

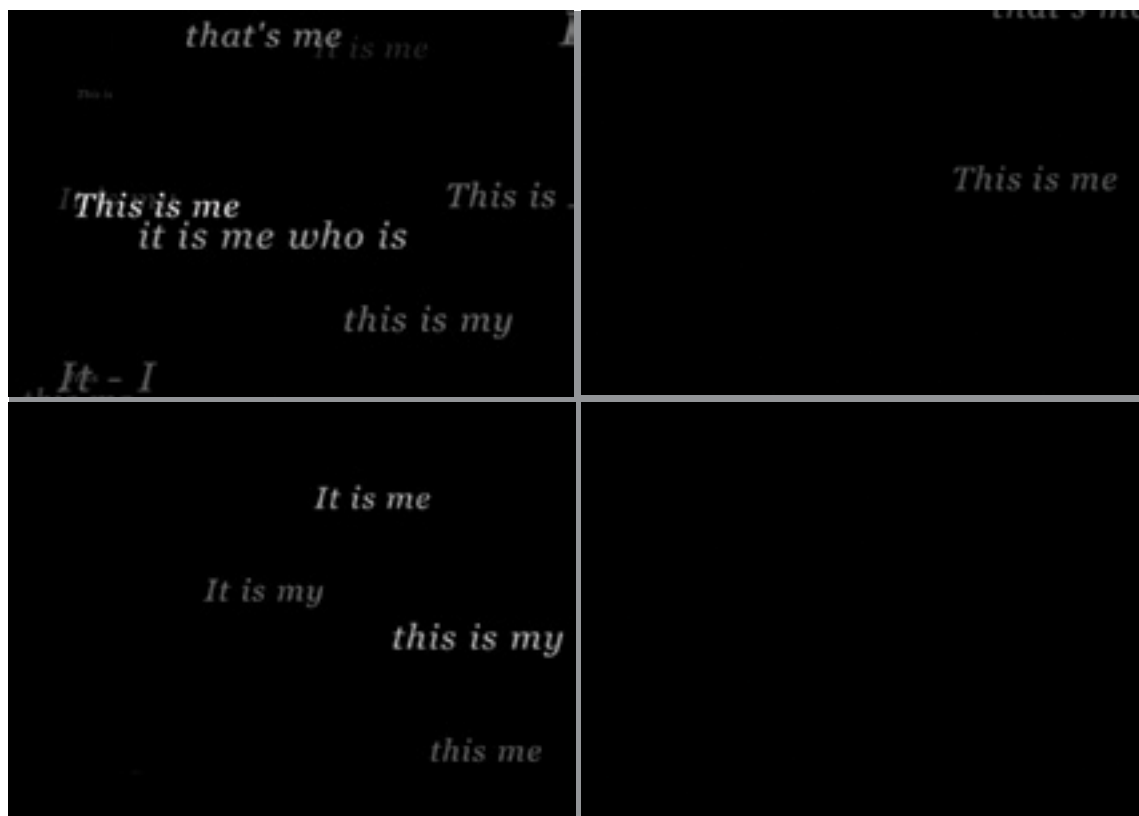


Fig.73 *This is me* 2012 stills from animated digital video/text work.

Fig. 74 To view video visit: <https://vimeo.com/88097689>

In (back)translation *this is me* becomes: **this is**, a open declarative statement; **This is my**, replaces the possessive pronoun me with my: it suggests a possession, and becomes an unfinished fragment; **It is my**, morphs this into it, so the phrase becomes outward looking rather than an inward and self-confirming gesture, it has a distancing affect and introduces a gap between self and other; **It – I** is reductive and deictic, which suggests a clear distinction between the two entities, or alternatively the hyphen could suggest a compound and thus the dialogue that is created between them; **This is I**, I, the subjective pronoun has usurped the objective pronoun me and draws attention to the different linguistic constructions of self, when and how we might use them differently ; **It is me** –points towards a splitting or doubling of self – the other is also me, they are one and the same; **it is me who is** – the inclusion of ‘who’, appears to be a retort to a question, who is speaking? as if the authorship, position of the enunciator is unclear - the speaker reaffirms their existence - their ‘being’, their presence or voice is insufficient, or alternatively is can be read as an unfinished fragment in the process of becoming?; **It is** – exudes a tone of resignation, the self, me and I have disappeared; **This me** – directs the audience towards which of multiple me’s (selves) who are present; **This I am** – suggests that you are being presented with all that the person ‘is’, as if there is nothing to hide and that they, the I, will not change; **I**, the subject emerges, declares its presence and speak for itself in a single sound; finally **There’s me** and **That’s me** reinforce the notion of a divided self – as the speaker seeks to locate their self or recognises their self in another form.

Fig.75 *This is me* analysis.

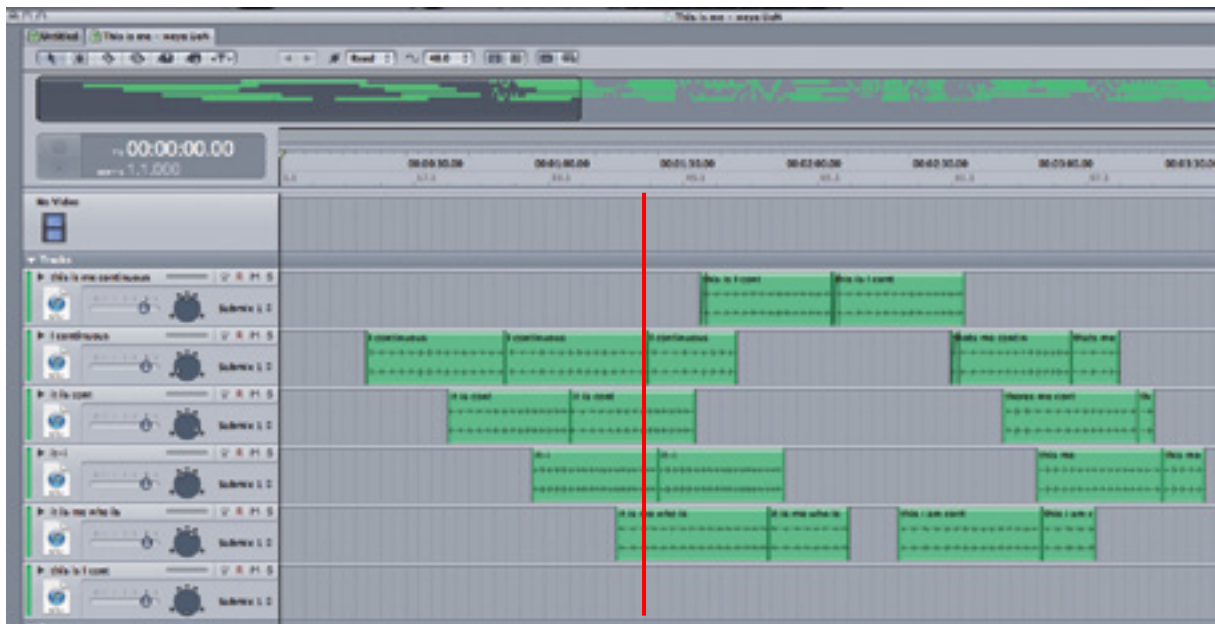


Fig.77 [0.20 mins]

Audio removed due to file size



Fig.78 *Speaking through the Voice of Another V: This is me.* Screen shot demonstrating how each linear track (fig. 1) is allocated to a single speaker, which is situated in different parts of the room/space where the work is performed. Each track is allocated to a single audio speaker that features a single voice at any one time. **Click on fig. 79 to listen to** a sample of the audio populating the speakers.

Audio removed due to file size

Fig.80 Screen shot of *soundtrack pro* project, illustrating the way in which different languages and speakers are introduced in the work and how they populate the speakers. [Click on fig. 81 to listen to a sample of this.](#)

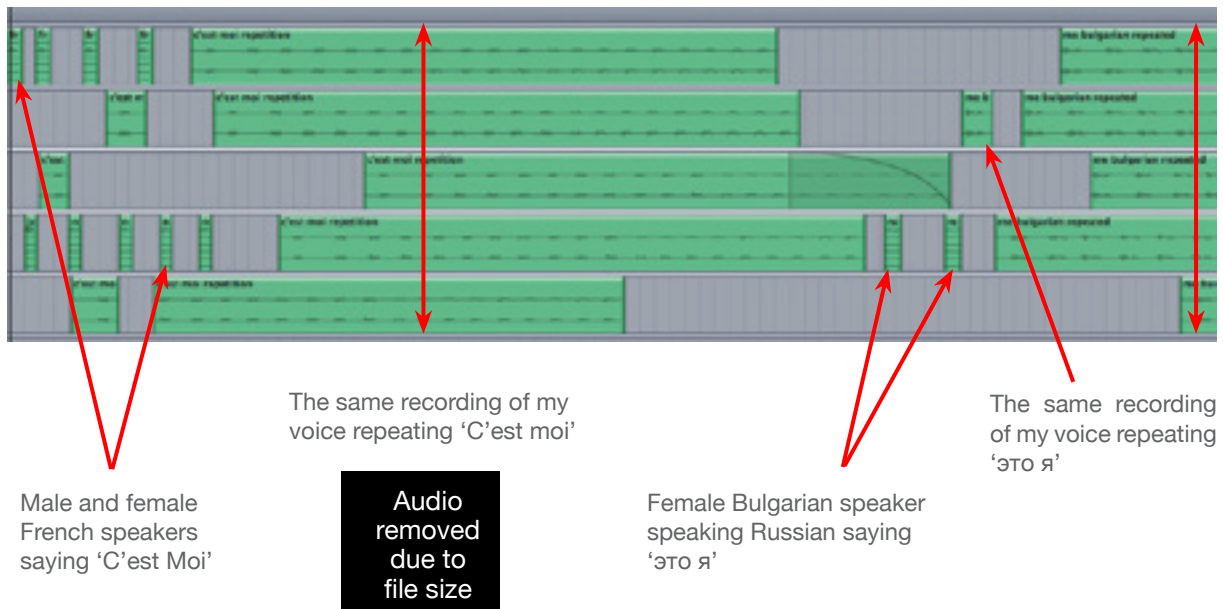


Fig.81 [0.45 mins]



Fig.82 Screen shot of *soundtrack pro* project, illustrating the introduction of different languages and how the pace and rhythm of the audio shifts. [Click on fig. 83 to listen to a sample of the audio populating the speakers.](#)

Audio
removed
due to
file size

Fig.83 [0.51 mins]

yo soy así

Esto soy

tai esu aś

yo soy esto

det här är jag

see olen mina

이게 나야

그게 나야

Tämä olen mina

나

Na

これが私です

asta sunt eu

ăsta sunt eu

これが俺だ

čia esu aš	れ、僕	kore ga watashi desu
Это я	kore atashi	kore ore
betta er ég	ינא תאז	ינא תאז
これ、あたし	Questa sono io	Io sono così
これ、俺	c'est moi	this is me

1.11 Speaking through the voice of another: Badtranslator

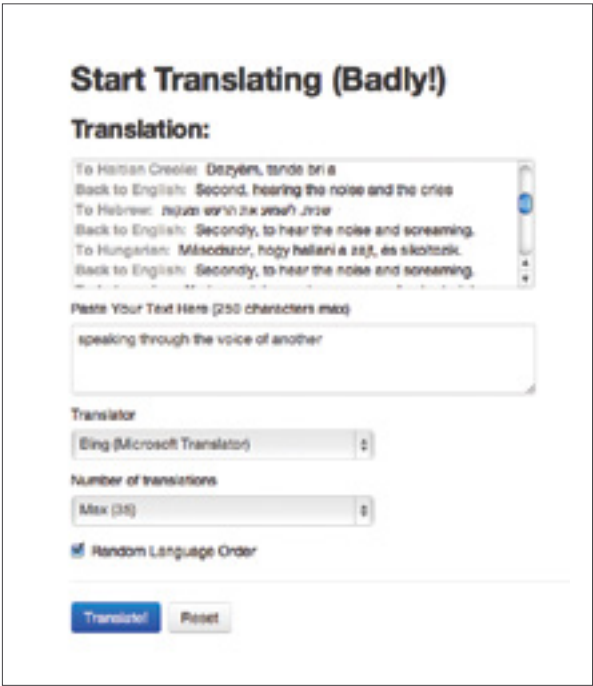


Fig.85 *Speaking through the voice of another: badtranslator* 2013, text/translation experiment. Screen shot from <http://ackuna.com/badtranslator>

As I finalised my thesis, I came across the badtranslator website: <http://ackuna.com/badtranslator>, and used it to translate the title of my thesis, *Speaking through the voice of another* (figs 85, 86, 110 & 1).

<p>From English: speaking through the voice of another</p> <p>To Bulgarian: Говорейки чрез гласа на друг</p> <p>Back to English: Speaking through the voice of the other</p> <p>To Catalan: Parlant a través de la veu de l'altre</p> <p>Back to English: Speaking through the voice of the other</p> <p>To Chinese Simplified: 通过对方的声音发言</p> <p>Back to English: Through the voices of the other side to speak</p> <p>To Chinese Traditional: 通過對方說話的聲音</p> <p>Back to English: Through the other voice</p> <p>To Czech: Prostřednictvím druhého hlasu</p> <p>Back to English: Through the second voice</p> <p>To Danish: Gennem den anden stemme</p> <p>Back to English: Through the second vote</p> <p>To Dutch: Door de tweede stemming</p> <p>Back to English: By the second ballot</p>	<p>From English: speaking through the voice of another</p> <p>To Bulgarian: Говорейки чрез гласа на друг</p> <p>Back to English: Speaking through the voice of the other</p> <p>To Catalan: Parlant a través de la veu de l'altre</p> <p>Back to English: Speaking through the voice of the other</p> <p>To Chinese Simplified: 通过对方的声音发言</p> <p>Back to English: Through each other's voice</p> <p>To Chinese Traditional: 通過對方的聲音</p> <p>Back to English: By each other's voice</p> <p>To Czech: Ve druhé je hlas</p> <p>Back to English: The second is the voice</p> <p>To Danish: Andet er stemmen</p> <p>Back to English: Second is the voice</p> <p>To Dutch: Ten tweede is de stem</p> <p>Back to English: Second, the voice</p>
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Fig.86 *Speaking through the voice of another: badtranslator* 2013, text/translation experiment

1.12 Art-and-translation: How can art practice provoke new ways of thinking about translation?



Fig.87 Screening and discussion devised for *Translations: Exchange of Ideas - An Interdisciplinary Postgraduate Conference*, Cardiff University, Wales UK. 28th June 2013

This was a lunchtime event that I devised, for the *Translations: Exchange of Ideas - An Interdisciplinary Postgraduate Conference* (2013), to test out my hypothesis, during which I screened four video works – Zdjelar, *Shoum* (2009); Charnley, *Shuo Hua/Speech* (2005); Holmkvist, *In Translation: The President* (2011) and *In Translation: Mohammed* (2011) to a room of twenty plus delegates. I decided not to structure or ask specific questions about the work, as I wanted the delegates to respond to the work without any specific direction. This was a useful exercise as I discovered that the delegates did not know how to talk about the artworks - they did not have the formal language to discuss art; and secondly they were unable to understand the 'verbal' languages that they encountered in the works (the majority did not speak/understand Serbian and Swedish), which meant that they could not approach the task analysing the translatable encounter in their customary, 'normative' manner. Their instinct was to discuss the visual aspects of the work, which in many ways is rather slight; the works are not overtly 'aesthetic' and one documentary of a performance was particularly raw (Charnley 2005). This made me reflect upon how we as artists/academics within the arts are look and read works in a particular way; have a particular way to analyse and decode its formal meaning, what visual 'languages' they are subverting and employing in order to articulate their message, for example. I overcame this difficulty by prompting the delegates to think beyond the visual aspects of the works and to focus on their 'content' - what the works reveal about translation, which enabled the discussion get underway.

The delegates began to discuss their own subjective experience of the work; what they 'found' in it. This ranged from a discussion of the artistic processes and decisions that contributed to their 'viewing experience', for example how the artists framed the subjects, edited the footage, used blank screens and the duration of the works, to a discussion of the content of the works - what the works were about. They commented on the relationship of the protagonists in the videos; the focus on the interpreters, their on screen awkwardness, their body language, inequality of their relationships and so forth. They also questioned me about my own decision to show certain parts of the videos, expressing their frustration at only seeing parts of the *In translation* works and how this potentially offered a skewed perspective of the works. Their frustration was particularly aimed at the fragments of *In translation: Mohammed* (unsubtitled), brought about by their general 'lack' of language. There was one Swedish speaker, however, who managed to translate what was going on in the work, which enlightened and challenged what many of us (at this time I had only just come across the work and not analysed or studied it in any depth) had assumed, because we could not understand what was being said. The works and my selection definitely provoked debate and a number of delegates asked for the artists' names and one, in particular was interested in how the works could be used in training translators.

**Appendix 2 : Extra information about key texts, artists
and artworks discussed in the thesis**

2.1 What is a 'relevant' translation? - Derrida

Derrida's lecture was originally delivered in 1998 to an audience made up predominantly of practicing translators at the annual seminar of the Assises de la Traduction Littéraire à Arles (ATLAS) (Venuti 2003:239). Derrida begins this essay by establishing the Latin roots of the French term *relevante*, which it shares with English and German, and outlines its most common definition derived from English usage:

...whatever feels right, whatever seems pertinent, apropos, welcome, appropriate, opportune, justified, well-suited or adjusted, coming right at the moment when you expect it or corresponding as is necessary to the object to which the so-called relevant action relates: the relevant discourse, the relevant proposition, the relevant decision, the relevant translation. (Derrida 2001:177)

Derrida proceeds to submit *relevante* to a process of 'frenchification' or 'domestication' (Derrida 2001:177) in order to unpack its etymological connections with the French verb *reléver* (fig 3). This process opens up a new chain of (culturally specific) signifiers which is implicit within the French text, but is hidden and masked in other languages. It is this economy of the single word that he proposes marks its 'apparent' untranslatability and thus its irreproducibility.

Venuti (2003) made a deliberate and political decision to translate Derrida, using the popularity of Derrida's texts and ideas to increase his own visibility as a translator; it also enabled him to showcase his own foreignisation strategy. He also uses it as an opportunity to criticise the marginality of TS within the American academy and the 2003 essay outlines the translation strategies that he has employed and his personal experience of translating it in-depth. Venuti's foreignisation of the text includes inserting of alternative English translations for *reléver* alongside the original French term in quotation marks within brackets, to reinforce the various connotations that Derrida inferred in the original (French) text. This is a strategy that departs from previous translators, namely Alan Bass, who leave *reléver* untranslated (Venuti 2003:256). for example: 'answerable to [*reléver de*]', 'mercy seasons [*relève*]', referring to cooking, 'rising and thus lifting itself [*se relevant*]' (Venuti's translated text, Derrida 2000:194,195,196 respectively).

2.2 A dialogue on language - between a Japanese and an inquirer - Heidegger

Heidegger's essay is concerned with the interpretation and the inherent untranslatability of the Japanese term and concept *iki* (1982:1). It appears to be a transcription of a conversation between Heidegger (the inquirer) and a Japanese speaker. This dialogue takes place over a number of years, continues a discussion that had originally been started by Count Shuzo Kuki. The text appears to document the conversation and its detours, utilising metaphors to convey this illusive and culturally dependent term. As the dialogue unfolds, it is clear that the inquirer begins to get a sense of what the term alludes to but can never fully grasp it and as readers we, too, experience this emergence of sense as it slips and slides through our fingers.

The dialogue draws out the cultural and philosophical differences between the Europe and East-Asia, whilst simultaneously informing and performing Heidegger's theoretical concerns (hermeneutics, language, the enigmatic and so forth) in a conversational form. Heidegger takes care to distinguish the informality of the dialogue that 'came about at [his] house' from the 'scholarly discussions' that took part in seminars (1982:4). He describes these dialogues 'as a spontaneous game' and quickly identifies role of translation in the 'original' discussions, which have been amplified further in the translated English version of the 'transcribed' dialogue between (in German with another Japanese speaker) about a dialogue (conducted in German between Heidegger and Kuki). For a further discussion about the problems caused by translation, different subjective accounts and perspective on the actual dialogue are discussed in depth in Johnson (2008), Marra (2004), May (2005).

2.3 The transpoetry project



Fig. 88 Images of *TransEuropa transpoetry* event at Chapter Arts Center 7th May 2011

The *transpoetry* project was divided into two parts: Part A consisted of commissioned poets Philip Gross and Tsead Bruinji, to write poems whilst travelling in Europe program (in order to emphasise the etymological routes and practical activity of translation); Part B series of workshops for students, poets and translators during which the poets and translators would read, translate and reflect upon the process. For example, poet Anant Kumar ran a workshop with students who translated his German poems into English, Turkish, French, Persian, Romanian, Spanish and Japanese (fig.91).

Professor Alexis Nouss and Greg Davidson (Artstation) ran a workshop during which he projected lines of Gross and Bruinji poetry onto a screen and the participants were invited to 'instantly publish their textual thoughts, using the artists TXT2 software' (www.cardiff.ac.uk/europ/transpoetry/menus.html). These fragments were translated in real time, simultaneously, into more than 10 languages, the poems thus became displaced: 'in transit' (Ibid). Davidson describes the results as 'new autopoietic' work of second originals' (Ibid) see figure for examples

These workshops culminated in the *TXTEU* event at the Chapter Arts Center in Cardiff (part of the TransEuropa Festival) where the poets and translators read their texts. A performative, multimedia event that included readings, projections and the creation of new works 'live' - using Davidson's 'Txting system' (figs.87 & 88). This dynamic/extreme model of translation demonstrates the creative potential of translation and recognises the 'outcome' as a new 'original' version (Ibid), inspired by the original poems but not a 'direct translation'.

For further examples and details of the project visit <http://www.artstation.org.uk/transpoetry1/menus.html>.

From Spoor...	
"I am out of my languages"	time:
I am out of my language...	# 15:53:53
Je suis hors de ma langue	# 15:55:00
Estoy fuera de mi idioma	# 15:55:25
Elmai ektos tis glwssas mou.	# 17:55:38
I'm out of my depth?	# 15:55:41
Je ne parle pas ma langue	# 15:55:51
I have lost my identity	# 15:55:57
sono fuori della mia lingua	# 15:56:10
Mo ti kuro lede mi	# 15:56:15
je suis dehors de ma langue...	# 15:56:20
Estoy ajena a mi misma	# 15:56:22
I am out of tongue	# 15:56:23
dwi ar gollll!	# 15:56:24
I'm don't speak proper English butt innit?...(Welsh valley dialect)	# 15:56:53
Me encuentra ajena a mis origines	# 15:58:48
Ana la agder atklm alloga (arabic)	# 15:59:03

Fig. 89 *TXT2 transmissions* made by students responding to a short extract of Spoor by Gross during Glenn Davidson's lecture for the School to European Studies/Translation Studies 6th April 2010.

Tränen im Herbst

Translation into Japanese

秋にの涙

Aki ni no namida

Tears in Autumn

秋に
涙は
特別な
ことだ。

aki ni
namida wa
tokubetsuna
koto da.

In autumn
the tears
are something
special.

洞窟を出たら
～お宅～
性的は
交ざりたい
男女・女男・男男・女女
頬染めた天照大御神
と御神様が黄色になられた葉
のみたい。

Dokutsu wo dettara
～otaku～
seiteki wa
mazaritai
danjyo-jyodan-dandan-jyojyo
hohosometa Amaterasu-oomikami
to okamisama ga kirosi ni narareta ha
no mitai.

If leaving the cave
～home～
gender
wants to mingle
MF FM MM FF
like blushing Lady Amaterasu
and the leaves turned yellow
by her.

特別な
ことだ
秋に
涙は

Tokubetsuna
koto da.
Aki ni
namida wa

Are something
special
in autumn
the tears.

すこし甘いし、
乾燥し、
止められない。

sukoshi amai shi,
kansoushi,
tomerarenai.

A little bit sweet,
dry,
cannot be stopped.

Fig.90 Translation of Kumar's original poem *Tränen im Herbst* by Sarah Uhl + Chris Smiddy alongside some notes on their process and selection of vocabulary and expression, which can be seen on the transpoetry website (<http://www.artstation.org.uk/transpoetry1/menus.html>).

Tränen im Herbst	Tears in Autumn	Tear(s) is Autumn
im herbst sind etwas besonderes die tränen	in autumn are something special the tears	There are some special things Tears
wenn sie die höhlen -ihr zuhause- verlassen mochten sich die geschlechter verschmelzen: MF FM MM FF	if they undermine the -their home- leave liked the gender merge: MM MF FM FF	If they are freed from the cage - which is their home - The genders want to mingle Man-woman woman-man man-man woman-woman
Anant Kumar's Original Poem in German	Back translation from original German poem (google translate)	Back translation from Persian (from Transpoetry website)

Tears Fall	Tears in Autumn	Tears Fall
In the fall There are certain things Tears	in autumn something special are the tears	in the fall something special are tears
If they are released from cages That is Mavashan The sexes together Dramyznd man, woman, woman, woman Mrdzn Mrdmrd	upon leaving/going out of their caves/hollows/cellars -their home- the genders want to blend/mix MF FM MM FF	coming out of their caves - From home to home - types want blend MM MF FM FF
Back translation from Persian (google translate)	Back translation from French (from Transpoetry website)	Back translation from French (google translate)

Figure 91: My extension of *Tränen im Herbst*. As part of my continuing experimentation with machine translation, I passed a number of translations of Kumar's poem through various languages via google translate, simultaneously back translating them into English to see how they could be further transformed.

2.4 In Translation: Mohammed - Saskia Holmkvist



Fig.92 *In Translation: Mohammed* 2011 screen shot of digital videos

In Translation: Mohammed (2011) comprises of an interview conducted by artist, Saskia Holmkvist with an asylum seeker, Mohammed Aslaoul, and his interpreter, Yassine Saeme; both interviewees are originally from Morocco. The interview was conducted in Swedish, the interview taking place in Norway. Holmkvist writes that this work explores,

How much power does the interpreter have during an asylum seeker's application for residence hearing? [...] The ... film presents an interview with the interpreter Yassine Saeme and the asylum seeker Mohammed Aslaoul concerning an asylum hearing and the demands of interpreting for someone one does not know. An incorrect translation could have dramatic consequences; people like Aslaou are fully dependent on the neutrality of the interpreter's presentation. (<http://saskiaholmkvist.com/in-translation/>)

There are two versions of the video online, one with subtitles (<https://vimeo.com/63971027>) and one without (<https://vimeo.com/39591038>). I watched the video without subtitles first, without having researched the artist or the content of the work in any depth. This, alongside the absence of subtitles makes it unclear (to a non-Swedish speaking audience) who is Mohammed - is he the asylum seeker or the interpreter?

This lack of linguistic knowledge (of a specific language) requires the viewer to interpret meaning from audio/visual cues, such as body language, framing and editing and the sound of the voices. Thus one's analysis is informed by the turn taking, tone of voice, whom speaks and for whom, for what length of time and so forth. The interpretation of the work becomes based on Holmkvist's artistic decisions (they way it had been edited and presented) and the paralingual cues demonstrated by the participants as opposed to what is being said.

The title of this work suggests that the subject of the work is Mohammed. However, contrary to his prominence in the title and his screen presence, it is Yassine, the interpreter, who is the most vocal. Mohammed is addressed only twice and then he only speaks briefly; he appears to be a bystander sitting patiently, with an air of resignation (fig.92).



Fig.92 Screen shots from video of Mohammed (Left), Yassine (centre) and Holmkvist (right)

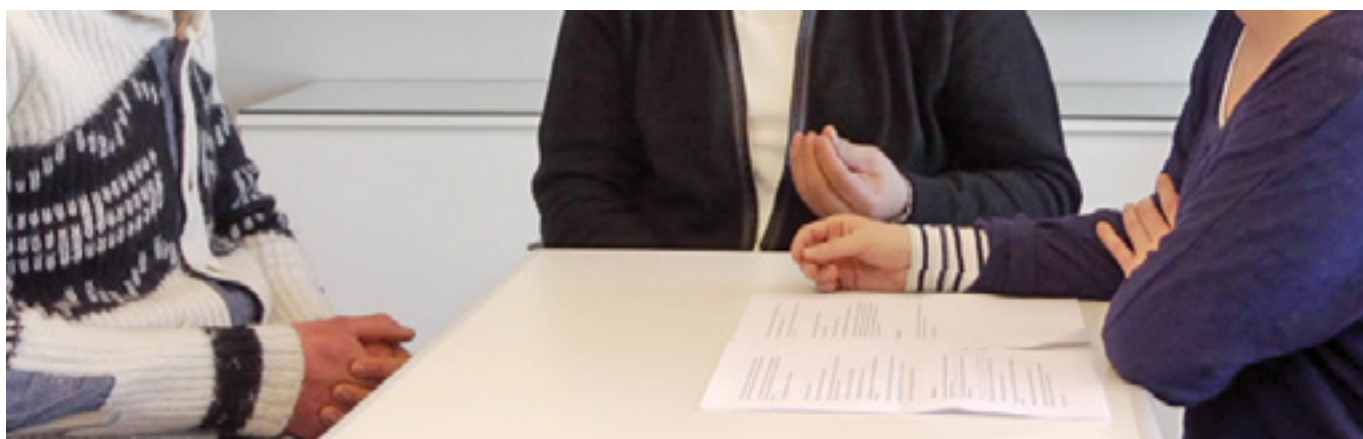


Fig.93 Screen shots of Mohammed (Left), Yassine (centre) and Holmkvist (right) hand gestures.



Holmkvist and Yassine address each other, whilst Mohammed sits upright, with his hands (mainly) firmly clasped, moving his thumbs slightly beneath the desk (fig.93). The interpreter becomes the focus of the video, he is the one who is animated and engaged (fig.96), gesticulating with his hands as he speaks (fig.94). It is clear in the video that the interpreter is going beyond what is required and expected of him; he is not merely translating the utterances. *In translation: Mohammed* makes the translator visible by giving the translator a voice. This visibility, however, appears to come at the expense of the other. The asylum seeker is outside the conversation, he appears to be the subject and the object of discussion. Mohammed's expression is disengaged, he looks towards the camera, downwards and towards the 'action', his boredom is revealed as the interview progresses, through his posture and eye movement (fig.95 top).

Fig.94 Screen shots of Yassine's (interpreter) hand gestures.

Once I began to research Holmkvist's arts praxis, further, I found a subtitled version of the work (<https://vimeo.com/63971027>), which changed how I 'read' the work. The linguistic content, subtitles, immediately affirmed Holmkvist's intentions (outlined in her statement earlier). However the physical placement of the subtitles also masked some of the most revealing paralinguistic body language that I had previously analysed; the tension depicted by Mohammed's hands, for example. The subtitles reveal that Yassine is discussing the role of the interpreter with Holmkvist, it is the practice of interpretation and thus translation is the focus of the work (as *In Translation: The President*); it is translation that is being analysed and revealed 'performatively' in the encounter.

In Translation: Mohammed **with** subtitles can be viewed at <https://vimeo.com/63971027>

In Translation: Mohammed **without** subtitles can be viewed at: <https://vimeo.com/39591038>

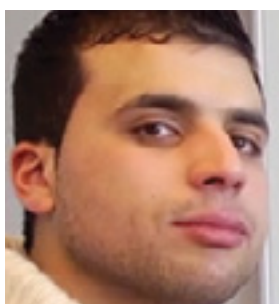
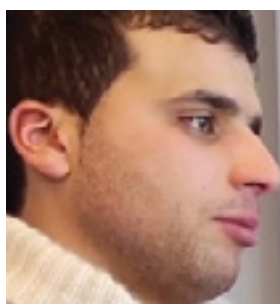


Fig.95 Screen shots of Mohammed (asylum seeker)

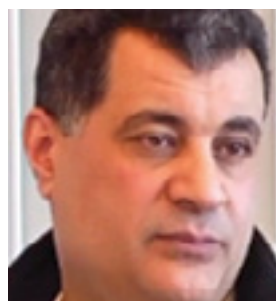


Fig.96 Screen shots of Yassine (interpreter)

2.5 Speech - Clare Charnley



Fig.97 *Speech Kurdistan/Iraq*, 2007



Fig.98 *Przemówienie/Speech Poland*, 2004

British artist Clare Charnley became intrigued by the process of trying to ‘speak’ in another language whilst she was working with an Estonian translator on a script (2002). This led her to develop a series of works, *Speech* (2002-7), that investigated this dependency. She invited collaborators (art workers) from various countries to write a speech, in their native languages, for her to perform, to a ‘native’ audience, in a language she didn’t speak. She performed each text, *speech*, without knowing or understanding its contents. In some instances the audience were aware her mediation (*Dibur/Speech* 2005 fig. 99), but mostly the original authors were hidden from view, communicating with Charnley via an ear piece. During these performances the audience gradually becomes aware of the artifice as Charnley trips up whilst trying to emulate what she hears. For Charnley the language is nothing but a series of sounds – it makes no sense, she can only hazard a guess at the content through observing and responding to the audiences reactions. The audiences demeanour and behaviour changes as they realise that Charnley is merely acting as a messenger, a mouthpiece, a conduit, she provides the opportunity for her collaborators to deliver texts that they may not have been at liberty to do so had they appeared in person (personal correspondence with Charnley 24.3.13). The status of the author is exposed as uncertain and precarious, the work enacts the death of the author (as discussed in chapter 1). One of her collaborators, Katrin Kivimaa, described *Speech* as a situation of ‘mutual vulnerability’ (<http://www.clarecharnley.com>) as neither collaborator has control over the way in which the speech is delivered or received.

For further information visit <http://www.clarecharnley.com>

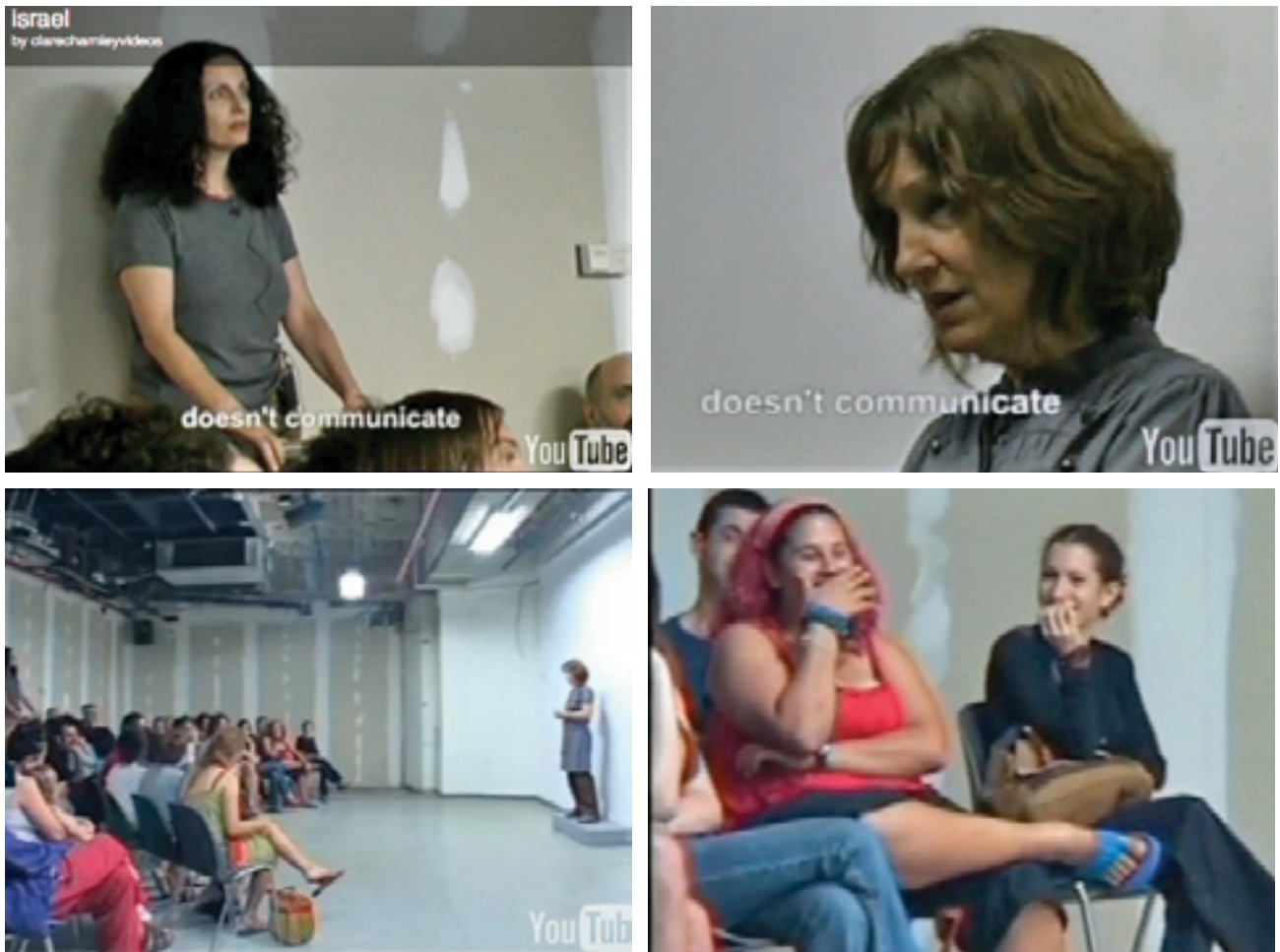


Fig.99 *Dibur/Speech Israel*, Performance Art Platform, Tel Aviv 2005

In *Dibur/Speech Israel* (2005) Charnley's collaborator, Anat Pick, delivers her speech in Charnley's presence, in front of a live 'established and informed audience' who would have been familiar with Pick's work, whereas Charnley was a 'stranger to them' (personal correspondence with Charnley 24.3.13). The audience watch Charnley, who stands on a narrow plinth, listening intently to her words and expression. They laugh at her attempts to speak their language and the shifts in meaning that occur through her mispronunciation; at times she is ridiculed by the audience. Pick's expression demonstrates frustration, power and a sense of amusement at Charnley's visible struggle with the words and lack of comprehension. Pick seems to be taunting Charnley, as she stands casually and comfortably, leaning against the wall of performance space, aligning herself with the audience; almost as if she is a ring leader. Pick appears to enjoy the power that she and the language holds over Charnley, whereas Charnley willingly exposes inability to speak the language of her hosts openly displays her ineptitude for grasping/learning languages. This something that Charnley speaks openly about and is the subject of other works such as *The Language Lesson (100 teachers and one pupil)* 2008 - and becomes a figure of humiliation and the butt of a linguistic 'in' joke. *Dibur* in particular demonstrates the power of language and communication (or lack of) and becomes uncomfortable to watch.

Appendix 3 : Glossary

3.1 Becoming

Becoming is a term and a post-structuralist concept that replaced the structuralist idea of the *norm*; 'post-structuralism sought to explain the emergence, becoming or genesis of structures: how systems such as language both come into being and how they mutate through time.' (Colebrook 2002:3). Colebrook provides a useful for an overview of Deleuze's theory of becoming (2002: 125-145). Feminist theorist and philosopher Braidotti explains that 'Becoming' is about repetition, [...] it is about affinities and the capacity both to sustain and generate inter-connectedness', it marks 'the process of communication and mutual contamination of states of experience', it is also known as 'deterritorialising', or 'rhizomatic' (2007:8) a concept that was 'central to both Irigaray's and Deleuze's philosophical concerns.'(2007:7). It is a concept that Carolyn Shread discusses in relation to translation (2011), in which she brings together psychoanalytic, feminist and translation theorists Ettinger, Von Flotow, Baker, Cronin and Tymoczko.

It is also a term and practice that has been embraced by artists. As described by Dr Rachel Jones in *On Not Knowing: How Artists Think*, she proposes that,

Part of the 'artistic work' of becoming [...] lies in remaining open to the strange in its strangeness; being prepared to loose ourselves in the encounter; risking not knowing as the condition of possible transformation. [...] Learning to see as strange makes the un-at-home in the everyday, and thereby restores it as a potential place of marvel where we might become other than what or who we are.' (Fisher and Fortnum 2013:16 -17).

Becoming embraces the uncertainty and temporality of the moment, and resists rebels against preconception and predetermination.

3.2 Equivalence

According to Palumbo ‘...equivalence is the term used to refer to the relationship between a translation and the original text’ (2009:42), it assumes that both texts can be considered as having equal value. However there are many different ways to think about *equivalence*, and like translation it is an unstable concept, which Palumbo describes as one of ‘the most problematic and divisive issue in the field of translation studies’ (ibid). Notions of equivalence became the focal point for translation scholars in the 1950s and 1960s, with the emergence of structural linguistics and the desire for ‘a more systematic analysis of translation’ (Munday 2008:36): it signified a movement away from the fidelity issues surrounding the literal and the free.

Pym divides the various models of equivalence into two paradigms: ‘Natural Equivalence’ and ‘Dynamic Equivalence’ (2010), which in turn become the defining methods and characteristics for particular groups of scholars in Translation Studies. He suggests that *equivalence* can operate at the level of ‘form, function or anything in between’ (Pym 2010:6).

Natural equivalence assumes that all verbal languages are equal and ‘reciprocal’ (Pym 2010:12), so that a text ‘A’ can pass back and forth between languages, without the meaning being altered: $A > B > A = A$; however it is obvious from my artistic practice that this is not the case. *Dynamic equivalence* on the other hand accepts that translation is ‘directional’, in that it produces something similar to the source text but if it were to be back translated, or translated into another language the outcome would be another text: $A > B > A = C$. This model thus acknowledges translational shifts and how translation strategies, employed by individual translators, effect the translation (as an outcome).

3.3 Foreign

The term *foreign*, is often used as a pejorative expression. It is a term and concept that philosophers Ricoeur and Berman have used to interrogate various approaches and attitudes towards translation. Their position is amplified in the various have translations of the title of Berman's essay *L'épreuve de l'étranger* (originally published in 1985 and reproduced in Venuti 2004:276-289); *Experience of the Foreign* 1992 (Massardier-Kenney 2010:259), *Test of the foreign* (Ricoeur 2007:3) and *The trials of the foreign*' (Venuti 2004:276). Ricoeur chooses the term "test" [épreuve], deliberately because it means both 'ordeal' [peine endurée] and 'probation': testing period' (Ricoeur 2007:3); whereas 'trial' is more formal and associated with legal proceeding. The differences and particularity of each of these English words (and their connotations) demonstrate the performative nature of translation and serve to highlight the translators' own ideologies and theoretical allegiances'.

For further information on this see *Translation and the trials of the Foreign* (Berman in Venuti 2004:276-289) in which Berman outlines his 'analytic' formula/strategy which sets out to locate translations 'deforming tendencies' (ibid:280), Shadd's (2012) discussion Bergman's theories of self/other and translation in relation to Ricoeur and Heidegger and Ricoeur (2007).

3.4 Human translation process research (TPR)

TPR is ‘a branch of descriptive translation studies’ (Holmes 1972 in Carl 2011). These methods include: Thinking Aloud Protocol (TAP), ‘eye tracking’ (Pavlović and Jenson 2006) and PET (positron emission tomography) scans (Price et al. 1999). Some of these processes have been merged together to create *Translog-II*. This enables TPR researchers to analyse the various translation phases, the ‘initial orientation, translation drafting and final revision’ (Carl 2011). TAP and ‘eye tracking’ studies have identified common stages in the translation process, revealing how certain groups draw on particular knowledge and have provided insights into the multi-level and complex decision making involved in the translation process that has enabled computer scientists to ‘mimic’ and develop more sophisticated machine translation programs and TS to develop sophisticated pedagogical training programs. Collectively these processes enable the researchers to recognise, analyse and understand the various common and divergent approaches to translation that translators employ; to observe how their practices alter over time because of personal experience, trends and demands; to evaluate successful strategies and develop pedagogical tools; to develop new software and so forth.

For further reading see Séguinot (1996), Ericson and Simon (1998), Riitta Jääskeläinen (1996), Bernardini (2001), Van Someren, Barnard & Sandberg (1994), Kussmaul & Tirkkonen-Condit (1995).

3.5 Linguistics

Linguistics, generally, refers to the scientific study of language. It reduces language to its formal elements, a system with its mechanics and technical components. Linguistics generally believes that syntax, grammar and vocabulary they can be studied independently from the contextual, social, emotional and performative aspects of ‘language’ and communication.

Ferdinand de Saussure’s theory of the linguistic sign has shaped the way in which language, and consequently translation, has been considered within the 20th and 21st Centuries. He challenged the way in which we think about the relationship between the word, the sign and its referent, disputing that it consisted of ‘name and a thing’. Instead he remodelled it as the signifier and the signified, ‘where the signifier is the perceptible, material, acoustic or visual signal which triggers a mental image, i.e. the signified’ (Ribi re 2007:17). Saussure proposed that the connection between the linguistic form, the word (the sign/signifier) and their meanings (the signified) were not ‘natural’, intuitive or innate but connected arbitrarily. Thus proposing that the relationship between the signifier and the signified is a result of repetition, iteration, cultural conditioning and social consensus, as opposed to any intrinsic predetermined qualities. Translation is often seen as a branch of applied linguistics (Chesterman and Wagner 2002:5).

3.6 Localisation paradigm

Localisation is a term that is usually associated with technology in general, it is mainly used in translation to refer to the different strategies and methods employed by human and machine translators to create render a general, global text (or product) relevant for specific target culture (language). Pym discusses this issue as the 'localization paradigm' (2010: 120-142), in which he refers to its predominant in relation to MT. He describes how localisation strategies have created a new sense of 'artificial' equivalence, which 'has no place for uncertainty and little time for descriptions of different kinds of translation practices which reinforces the binary conduit model of translation once again' (2010: 135).

Palacios González (2012) discusses the troubled relationship between the local and global in translation studies, focusing on the translation of cultural specific poetry written in minority languages. She proposes that translation can be perceived 'as a kind of "translocal understanding"' (Palacios González 2012:63) as it possesses the potential to 're-negotiate power relations (global-local, male-female, North-South, etc.)' and produce 'alternative discourses' (Ibid. 67). González suggests that 'Translation has a key role to play [...] in the dissemination of local through transnational projects' and believing that 'the transnational imaginary could be re-launched as a potent strategy to disseminate knowledge about the local.' (2012:70).

For further discussion on localisation issues in translation pertaining to globalisation see Cronin (2003) and identity (2006), Pym (2004) and O'Hagan and Ashworth (2002) for digital and moving text and Rodrigo (2008) for language issues.

3.7 Norm theory

In the 1990s *Norm theory* became one of the most “serious” and highly respected branches of translation studies’ (Robinson 2003:84), the leading advocate being Gideon Toury (1995). It remains one of the underlying principals of descriptive translation studies. *Norm theory* assumes that ‘the successful translator’ has to ‘herald[s] near-complete submission to the norms effective in the subsector(s) of society in which s/he is professionally active’ which means that ‘Norms have the upper hand’ (Simeoni 1998:6 in Robinson 2003:83). Robinson and Simeoni are critical of the reductive assumptions that this leads to, as it ignores subjective and contextual idiosyncrasies that inevitable influence and shape each translation, which require careful negotiation. See Hermans (1998) *Translation and Normativity* and Schäffner (1999) *Translation and Norms* for an in depth discussion of the different ways in which it was adopted.

3.8 Speech act theory

Speech act theory outlines how utterances operate and generate meaning. Firstly, there is particular meaning inscribed in and signified by the linguistic unit and formal grammatical structure created by the speaker; secondly (some of) these words and phrases perform actions and/or elicit particular behaviours from the addressee. Suppose speaker A says 'X' to B, her intention is to provoke a certain response to 'X' from B, thus 'X' can be considered as an activity: as a performative act. In order to understand its impact upon translation it is useful to consider Searle's original examples below,

- i) 'I might on the one hand attempt to get you to believe in that I am French by speaking French all the time, dressing in the French manner [...] and cultivating French acquaintances.'
- ii) 'I might on the other hand attempt to get you to believe that I am French by simply telling you that I am French...' (Searle 2009:5)

Example i) is an implicit, unsaid and demonstrated by his actions, his apparent *Frenchness* will be revealed extra-linguistically through his accent, because 'accents reveal us in the ears of the Other, they make our identity instantly transparent' (2009:5)¹. Example ii) on the other hand is an explicit declaration of what he is doing, as Searle explains, 'in the second case I attempt to get you to believe that I am French by getting you to recognize that it is my purported intention to get you to believe just that. That is one of the things that is involved in telling you that I am French. But [...] by putting on the act I described, then the recognition of my intention to produce in you the belief that I am French is not the means I am employing. (Searle 1965 in Cobley 1991:270).

Speech acts, therefore can also be used to subvert or deceive someone – to divert one's attention elsewhere (see Searle in Cobley 1991:271). For example, an English speaker may not be proficient in Russian, but may try to trick a non-Russian speaker, the Korean, into believing that they can say this is me in Russian because they can recite another Russian phrase. The intention of the speech act in this example is two fold: firstly to deceive the Korean that the Russian phrase is equivalent to this is me and secondly to deceive the Korean that I am Russian.

This intercultural exchange provokes us to inquire what happens if we apply speech act theory to translation? Does the invisibility of translation imply that the 'original' author or the translator is attempting to deceive the target audience – exposing the translator as a 'duplicious' double agent, 'torn between the faithfulness to the original and the necessities of the translation' (St André 2010:174). A metaphor, that alludes to the binary position, which we have previously discounted and perpetuates the translation's negative associations of loss, betrayal, suspicion and secrecy.

1. See Katarina Zdjelar's works *There is no is* (2006), *Perfect Sound* (2008) and discussions that deal with accents.

3.9 Team translation

The translation of Buddhism and the Bible and where enormous projects that were motivated by the desire to spread these teachings, and particular ideologies that were favoured by the state. The seventeenth century Bible translation project commissioned by King James ‘...involved forty-seven scholars divided into six committees entrusted with revising each other’s work in addition to translating their own part of the text – all working within specific guidelines provided by King James I’ (Baker and Saldanha 2009:142).

These types of translation projects/factories were overseen by a chief translator/director and a team of scholars/interpreters that debated and discussed the most appropriate translation and so forth. For example, in the forth century China there would be a ‘yizhu (Chief Translator), a highly revered master,[who] presided over the translation by orally explicating the Buddhist concepts; chuanyu (Interpreter) interpreted the Chief translators explication into Chinese; and bishou (Recorder) compiled the text in Chinese. The final stage of translation involved checking the Recorder’s notes and cross checking them against those taken by the monks and scholars in the audience for verification. During the earlier period of sutra translation, the Chief Translator was often a foreign monk who could not speak Chinese (Baker and Saldanha 2009:142). Cheung (2006:8) describes this process as protean, unable and unwilling to settle within boundaries and able to play many different roles: it is versatile, extremely variable, readily assuming other shapes and forms. Team translation continues to be practiced in China. For an in depth discussion about the history of Chinese translation see Martha Cheung’s 2006 *An Anthology of Chinese Discourse on Translation vol 1*.

3.10 Technologically mediated communication

There has been a marked sophistication and development in this area since I began my research in 2009, a time when Google was beginning to develop their 'Universal translation' application for smart phones, which was in turn being researched by The National Institute of Standards and Technology (NIST) for the Defense Advanced Research project Agency (DARPA) to 'ensure smoother, more effective communication with foreign allies' <http://eyetrackingupdate.com/2010/09/19/voice-recognition-universal-translation-smartphones/> for the U.S. military. One of the main reasons for developing this software is the assumption that Machine Translation is more neutral and more reliable than human translation.

The practicality of creating fully operational automated translation telephone speech recognition software is notoriously difficult, however its functionality and ability is improving rapidly, as artificial intelligence looks towards deep neural processing to enable a multilayered translation process. The process that mimics how humans translate is described as follows:

Microsoft's has nine layers. The bottom one learns features of the processed sound waves of speech. The next layer learns combinations of those features, and so on up the stack, with more sophisticated correlations gradually emerging. The top layer makes a guess about which sentence it thinks the system has heard. By using recorded libraries of speech with each sentence tagged, the correct result can be fed back into the network, in order to improve its performance.

(<http://www.economist.com/news/science-and-technology/21569014-simultaneous-translation-computer-getting-closer-conquering-babel>)

The application and implication of using these computer programs for translation are huge, complex and political. It is not possible for me to go into depth with this here, but is something that warrants further research in the future.

From English	speaking through the voice of another
To Bulgarian	Говорейки чрез гласа на друг
Back to English	Speaking through the voice of the other
To Catalan	Parlant a través de la veu de l'altre
Back to English	Speaking through the voice of the other
To Chinese Simplified	通过对方的声音发言
Back to English	Through the voices of the other side to speak
To Chinese Traditional	通過對方說話的聲音
Back to English	By talking to each other's voices
To Czech	V rozhovoru se navzájem své hlasy
Back to English	In conversation with each other, their voices
To Danish	I samtale med hinanden, deres stemmer
Back to English	In conversation with each other, their voices
To Dutch	In gesprek met elkaar, hun stem
Back to English	In conversation with each other, their voice
To Estonian	Vestluse üksteisega, oma hääle
Back to English	A conversation with each other, your voice
To Finnish	Keskustelua keskenään, äänesi
Back to English	Debate with each other, your voice
To French	Débat entre eux, votre voix
Back to English	Debate among them, your voice
To German	Debatte unter ihnen, Ihre Stimme
Back to English	Debate among them, your voice
To Greek	Συζήτηση μεταξύ τους, η φωνή σας
Back to English	Debate between them, your voice
To Haitian Creole	Deba ant yo menm, vwa ou
Back to English	Debate between them, your voice
To Hebrew	דִּבְיוֹת הַיָּחִידִים
Back to English	The debate between them.
To Hungarian	A vita közöttük.
Back to English	The dispute between them.
To Indonesian	Sengketa antara mereka.
Back to English	The dispute between them.
To Italian	La disputa tra di loro.
Back to English	The dispute between them.
To Japanese	それらの間の紛争
Back to English	Disputes between them.
To Korean	그들 사이의 분쟁입니다.
Back to English	The dispute between them.
To Latvian	Strīds starp tām.
Back to English	The dispute between them.
To Lithuanian	Jų ginčo.
Back to English	Their dispute.
To Norwegian	Deres konflikt.
Back to English	Their conflict.
To Polish	Ich konfliktu.
Back to English	Their conflict.
To Portuguese	Seus conflitos.
Back to English	Their conflicts.
To Romanian	Conflictele lor.
Back to English	Their conflicts.
To Russian	Их конфликты.
Back to English	Their conflicts.
To Slovak	Ich konflikty.
Back to English	Their conflicts.
To Slovenian	Svoje spore.
Back to English	Their disputes.
To Spanish	Sus disputas.
Back to English	Their disputes.
To Swedish	Sina tvister.
Back to English	Their disputes.
To Thai	ข้อโต้แย้ง
Back to English	The dispute.
To Turkish	Anlaşmazlık.
Back to English	The Disagreement.
To Ukrainian	Незгоди.
Back to English	Disagreement.
To Vietnamese	Bất đồng.
Back to English	Disagreement.

Fig.100 *Speaking through the voice of another:bad translator, 2013*