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**The Interdisciplinary Potential of Imagology and
Translation Studies:
Colloquium and Workshop
University of Tartu, Estonia
7-8 May 2019**

**The Graduate Colloquium “Translating Images of Canada”
Tuesday, 7 May 2019
Venue: Lossi 3-307**

ABSTRACTS AND BIOGRAPHICAL NOTES

Audrey Canalès (University of Montreal)

**From Translating to Transcending Identity: The Case of Feist and the “Amplifiers”
of *The Reminder* Album**

Whether they are called poly-, multi-, trans-, or interdisciplinary, Translation Studies have always been, according to Yves Gambier and Luc van Doorslaer, closely interwoven with a plethora of other disciplines with which they share unstable borders, “contact zones” which lead to changes and mutual “appropriation” (Gambier and van Doorslaer 2016). Considering translation as a “performative process par excellence,” anchored in culture, politics and sociology (Wolf 2017: 37) provides the mirroring possibility to consider Performance as translational process par excellence, opens captivating new research avenues, and reveals fruitful intersections with Performance Studies – and consequently Art and Culture Studies.

In this paper, we will take Translation in its broadest sense to understand the “generation of [new] cultural meanings” (Bachmann-Medick 2016: 73), which are not “translat[ions] from English to French, but also from film to choreography or from Spanish to silk painting” (Cultural Literacy in Europe N.d.). We will turn to Performance and Culture Studies to find theoretical tools to cross with those of Translation Studies, and understand how less identifiable source *texts* or *subtexts*, like performative rituals translate identity in aesthetic and performative *target languages*. We will process Translation Studies questions through Culture’s “huge laboratory and vast Play Space” (Kuo 1998, quoted in Schechner and Brady 2013: 315) and look at Performance through the lens of Translation and Adaptation. If we accept that performances (re)tell stories and (re)present life or a vision of the world, the parallel with translations and adaptations becomes obvious.

We will illustrate the parallel between Performance, Translation Studies and Art Studies with the case of Canadian artist Feist and her team of artistic collaborators (most of them Montrealers) on *The Reminder* album and tour. Feist explicitly anchors the process and its result in language acts in a film documentary, *Look At What the Light Did Now* (Feist and Speck 2011). We will observe how and with which agents she translates/adapts/expands her



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artistic identity to multimedia, intermedia and stage performances, and how her *Canadianness* is subtly transcended to reach a global audience.

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- Wolf, Michaela. 2017. A “Performative Turn” in Translation Studies? Reflections from a Sociological Perspective. *Transcultural: a Journal of Translation and Cultural Studies*, 9: 1, 27-44.

Audiovisual References

- Feist, Leslie and Anthony Speck. 2010. *Look at What the Light Did Now*. DVD + Bonus CD. Polydor.
- Feist, Leslie. 2007. *The Reminder*. Interscope Records.

Biographical Note

Audrey Canalès is a PhD candidate at Université de Montréal (Canada), under the joint supervision of Georges Bastin (Université de Montréal) and Luc van Doorslaer (University of Tartu / KU Leuven). A former IT professional and multimedia artist, she brings this background of pop culture and performance to her Translation Studies research. In her PhD research, she studies the links between stage or film performance, humor, discourse, identity and translation, and explores the way identity, that she considers as source text, is translated in comedy, more specifically in the case of first- and second-generation Indian immigrants in the USA. She observes the role translation can play in reflecting postcolonial dynamics and the awareness of the different agents in the system. Her research interests are translation, adaptation, imagology – especially the representation of hybrid identities – creativity, performance and new narratives modes, like immersive experiences or transmedia.



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Daniel Chartier (University of Quebec, Montreal)

Translating and Publishing Inuit Works as a Decolonial Process

The study, translation and publication of Inuit written literary works (from Nunavik, Nunatsiavut, Nunavut and Greenland) can be a decolonial process, as translation languages go beyond the stereotypical framework of political and cultural domination. I will first present the literary context of the different Inuit communities, then various translation and publication projects that have contributed to the reversal of stereotypes about the North and the Arctic.

Biographical Note

Daniel Chartier is Full Professor at the Université du Québec à Montréal, Research Chair on Images of the North, Winter and the Arctic and Director of the International Laboratory for Comparative Multidisciplinary Study of Representations of the North. In recent years, he has published some twenty books and a hundred articles on the representation of the North, the Arctic and Winter, Québec, Inuit and Nordic cultures, cultural pluralism, including *The End of Iceland's Innocence* (2010), *Le lieu du Nord* (2015), *Le froid* (2018) and a multilingual essay in 14 editions (in 14 languages of the North) on *What is the "Imagined North"? Ethical principles*. Over the course of his career, he has led many peer-reviewed projects which led to hundreds of public interventions (books, articles, chapters, interviews, conferences, communications, conference organizations). He has lectured in many universities, including Lund, Paris 3, Paris Sorbonne, Helsinki, Stockholm, Iceland, Greenland, Buenos Aires, Fribourg, Groningen and Yale.

Şule Demirkol Ertürk (Boğaziçi University, Istanbul)

Connections between the National Images of Turkey and the Literary Images of Istanbul

This presentation re-examines the changing images of Turkey in “European” Countries in history, and questions the parallels between recent national images of Turkey and literary images of Istanbul in the “West.” The influence of historical events on changing national images is emphasized together with the role of translated literature in furthering or reshaping these images. Orhan Pamuk’s book *İstanbul, Hatıralar ve Şehir* (2003) translated into English by Maureen Freely as *Istanbul, Memories and the City* (2006) is examined as a case challenging the older images of Istanbul as a “sunny” and “colourful” “Oriental” city with a “crowded bazaar,” but strengthening the recent image of Turkey as a country suffering from a top-down modernization. A questionnaire survey in Slovenia is used for a closer exploration of the impact of the Slovene translation by Jure Potokar (2007) in the shaping of the city’s image in the receiving culture. Pamuk’s book is shown to become an almost unquestioned source of information for readers unfamiliar with Istanbul and Turkey’s recent history.

Biographical Note

Şule Demirkol Ertürk holds an MA degree in Translation Studies from Yıldız Technical University. She completed her PhD in Translation Studies at Boğaziçi University in 2010 with



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her dissertation titled “The City and its Translators: Istanbul Metonymized and Refracted in the Literary Narratives of Ahmet Hamdi Tanpınar and Orhan Pamuk in Turkish, English and French.” Her research interests include topics such as translation and the city, translation and cultural memory, images of Istanbul in translated literature, retranslations, paratexts, and translation of Turkish literature into English and French. She is working as Assistant Professor of Translation Studies at Boğaziçi University. She is also an active translator of scholarly texts from English and French into Turkish.

Luc van Doorslaer (University of Tartu / KU Leuven)

A Research Framework for Translation and Imagology

Translation Studies nowadays is a discipline no longer dealing with interlingual transfer only, but also with intralingual as well as intercultural communication transfer and all changes involved in processes of rewriting and adaptation. Acts of recontextualizing inevitably deal with the transfer of (national and cultural) images and stereotypes, as well as the conscious and unconscious changes involved. This introductory paper will give an overview of the existing connections between translation studies and imagology, focusing on the common research grounds that will also be expanded on during the colloquium. As such it will also indicate possible future developments.

Biographical Note

Luc van Doorslaer is Chair Professor for Translation Studies at the University of Tartu (Estonia) and a board member of CETRA, the Centre for Translation Studies at KU Leuven (Belgium). As a Professor Extraordinary he is affiliated with Stellenbosch University (South Africa). Since 2016 he is Vice President of EST, the European Society for Translation Studies. Together with Yves Gambier, he is the editor of the online *Translation Studies Bibliography* (14th release 2017) and the four volumes of the *Handbook of Translation Studies* (2010-13). Other recent books edited include *Eurocentrism in Translation Studies* (2013), *The Known Unknowns of Translation Studies* (2014), *Interconnecting Translation Studies and Imagology* (2016), *Border Crossings. Translation Studies and other Disciplines* (2016) and *Methods in News Translation*, a special issue of ‘Across Languages and Cultures’ (2018). His main research interests are: journalism and translation, ideology and translation, imagology and translation, institutionalization of Translation Studies.



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Paola Gentile (KU Leuven / University of Trieste)

Moving forward in Imagology. A Model for the Imagological Analysis in Translation

Though Imagology's objective has always been to analyse – diachronically and synchronically – images and ethnotypes in textual literary representations, recent research (Leerssen 2016) has pointed to the strong need to look beyond the text and zero in on the social, political and economic contexts in which the literary texts containing those images were created. However, relatively few researchers have sought to show the image-building power contained in the processes of selection, production and reception of translated literature – despite the central role translation plays in shaping cultural images across national and cultural borders. By combining the study of literary images within the framework of the Sociology of Literature (Sapiro 2016) and Translation (Heilbron 1999; van Doorslaer, Flynn, and Leerssen 2015), a model for the analysis of the impact of images in all the processes unfolding behind the scenes of a translated book has been created. In addition, this contribution aims to take a step onwards in the field of imagology by illustrating a method for the analysis of the literary images present in translated literature, which has already been used in a corpus of 40 novels translated from Dutch into Italian from 2000 to 2018 (Gentile 2018). The questions that this method seeks to answer are: how can we pinpoint the literary images present in translated novels? What do these images tell us about the source culture? Drawing on Leerssen's categorization of discursive tropes (Leerssen 2000), which distinguishes between three oppositional poles (North-South, Centre-Periphery, Strong-Weak) and three kinds of images (self-image, hetero-image, meta-image), this classification will include another category – called “local colour” – which divides the images by their topics (landscape, people, religion, traditions, history).

Main Bibliography

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- van Doorslaer, Luc, Peter Flynn and Joep Leerssen (eds). 2015. *Interconnecting Translation Studies and Imagology*. Amsterdam/Philadelphia: John Benjamins.

Biographical Note

Paola Gentile holds a MA in conference interpreting and last April she obtained her PhD in Interpreting and Translation at the University of Trieste. Her PhD research investigated the self-perceived professional status of conference and public service interpreters through a questionnaire which obtained 1693 responses worldwide. Although her PhD focused on Interpreting, she decided to devote her postdoc to a completely different topic, which is literary translation from Dutch into Italian. She is currently a postdoctoral researcher at KU



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Leuven with a project focused on Dutch literature. The title of her postdoc project is: “The Image of the Netherlands and Flanders in Italian Literary Translation. A Socio-Imagological Approach.” She is also a freelance conference and public service interpreter with English, Spanish and Dutch.

Fruzsina Kovács (Pázmány Péter Catholic University, Budapest)

Pitching the Image of Canada to Hungary: The Publisher’s Practices of Framing before and after 1989 in Hungary

This contribution is a pilot study that aims to trace the framing mechanisms of Hungarian publishers influenced by communist ideology before 1989, and makes a comparison with framing techniques that have been adopted by publishers in the cultural field between 1989 and 2014 as seen in the Anglophone Canadian–Hungarian translation flow. The presentation will point out the role of national images that have been consciously or unconsciously used in the frames and sub-frames (Goffman 1974) employed in both periods when selecting and presenting Canadian literature in various positions of the transnational and national cultural fields (Bourdieu 1993, Sapiro 2018), and consequently, it will examine how these frames are reflected in the book covers and paratexts of certain translated titles. Dutch scholars Nicky van Es and Johan Heilbron point out that “the particular way in which these titles are ‘framed’ is to a certain extent dependent on the location within the spectrum of cultural production” (2015). Thus, to test this hypothesis, the selected titles will not only come from up-market literature but also from commercial genres that have fallen into the ‘tolerated’ or ‘forbidden’ categories of the socialist regime and have only been widely published after 1989.

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- van Es, Nicky and Johan Heilbron. 2015. Fiction from the Periphery: How Dutch Writers Enter the Field of English-Language Literature. *Cultural Sociology*, 9, 296-319.

Biographical Note

Fruzsina Kovács is a fourth year PhD student at Pázmány Péter Catholic University in Budapest, Hungary. Her PhD research focuses on the sociological aspects of the literary translation flow from Canada to Hungary between 1989 and 2014. She holds an MA in English language and literature (University of Debrecen), a postgraduate degree in



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translation (University of Miskolc), and a BA in cultural management and PR (Berzsenyi Dániel College). In 2018, she was a participant at the CETRA Research Summer School in Translation Studies, KU Leuven. Her research interests include international cultural networks, ideology and change in the literary field, translation sociology and TS research methodology. She is an active member of the Central European Association for Canadian Studies. As a recipient of the Dora Plus grant for the spring semester of 2018/2019, currently, she conducts her doctoral research at the University of Tartu.

Martina Seifert (Bleckede, Lüneburg)

Catering to Public Images: The Translation of English-Language Canadian Children's Literature into German

Based on an analysis of over 1000 primary texts published for children and young adults, the presentation will examine the severe impact German hetero-images of Canada had on the translation of Canadian children's literature into German, thus highlighting the powerful role of auto- and hetero-images in intercultural transfer. After briefly outlining German images of Canada in order to provide an insight into the homogeneity of the public discourse, i.e. the unaltered re-narration and re-mediation of Canada as an endless wilderness territory for men only, the presentation will trace the translation history of English-language Canadian children's literature. Up to the 1980s, selection, translation, marketing, distribution and reception of Canadian children's books in Germany were determined by prevailing hetero-images. Books with a non-wilderness setting, books by women authors, or books with female protagonists remained untranslated, including world-famous Canadian classic *Anne of Green Gables* (1908). Until today, children's literature imports from Canada have been selected or adapted or marketed to fit target culture images. If the source texts diverge from the imagery, for instance by portraying urban Canada, they are either not imported, or – even more prominently since the 1990s – their distinctive cultural markers are bleached out or obliterated and they are not marketed as Canadian, thus having no influence on prevailing image constructions. The case study is therefore a striking example for the dynamics that determine translation processes, rendering popular concepts of promoting intercultural knowledge and understanding through the translation of children's literature an idealistic construct.

Biographical Note

Martina Seifert graduated from the Leipzig University, Germany, in English, German, and German as a Foreign Language. After participating in a major research project on intercultural discourses in German children's literature since 1945 at her Alma Mater, she was the DAAD-lecturer at Queen's University Belfast from 2005 to 2011. Back in Germany, she completed her teacher training in Lüneburg, where she currently works as a high school teacher at Gymnasium Bleckede. She is the author of *Rewriting Newfoundland Mythology: The Works of Tom Dawe* (2000) and co-author of *Ent-Fernungen* (2006, *Dis-tances*), a two-volume study on interculturality in German children's literature. Her PhD thesis, *Die Bilderfalle* (2016, *The Image Trap*), which was awarded the prestigious biannual



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International Research Society for the Study of Children's Literature (IRSCL) Award for Outstanding Research in 2017, analyses images of Canada in German children's literature. Her main interests are the translation of children's literatures and the interconnection of image studies and intercultural transfer.