Identities in Translation
Workshop Program
27th of September, 2017
Welcome to the Identities in Translation Workshop

I am delighted to be welcoming researchers working across the humanities and social sciences in intersecting fields such as Linguistics, Media Studies, Cultural Studies and Translation Studies. It is my hope that we can engage in discussion across disciplines and build networks for future collaborative work.

Over the course of the Workshop we will feature 3 special sessions by our invited speakers and organiser. In the morning session Dr Jason Christopher Jones will present on Transferral and Translation: Making Wine Lexicon and Wine Knowledge Accessible through the Graphic Novel. After a short break, as event organiser, I will be speaking on Cultural Translation and the 2020 Games: Framing the “LGBT” Boom (Dr Claire Maree). In the afternoon session, Dr Tessa Dwyer will present her research on Sub/Dub Wars, Split Selves and Pseudo-Translation. There will also be three general sessions with speakers presenting their work on a range of topics relating to Identities in Translation. Topics range from translation of movies, to political translation to the interpretation and translation of signs.

As we aim to foster discussion in relation to the presentations and overarching workshop themes of ‘identities in translation’ we have limited the audience size. We hope that whether presenting or not, the audience will be involved in questions, comments and discussions.

I would like to thanks those organisations that have generously supported this workshop: the Asia Institute (University of Melbourne); Arts Faculty (University of Melbourne). The IIT-2017 Workshop is supported by "Writing Identity onto the screen: Subtitles and captions in Japanese Media" (DP150102964). Many thanks to the small IIT team who have worked tirelessly to bring the event together.

Thank you for your support of IIT-2017.

Claire Maree

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Schedule

Wednesday 27/09 (all-day catering provided)

Sessions will take place in Old Arts South Lecture – Room 224
Catering will be provided in Arts Hall – Room 222

9:00 - 9:10 Welcome Claire Maree

9:10 - 10:10 Invited speaker session Jason Jones

10:10 - 11:00 Morning Session A Zilia Zara-Papp
Angela Tarantini, Taylor Spence & Ruben Benatti

11:00 - 11:20 Coffee break

11:20 – 12:20 Invited speaker session Claire Maree

12:20 - 1:30 Morning Session B Xiaofang Yao
Yi Chen & Zhongwei Song
Bei Hu

1:30 - 2:30 Lunch

2:30 - 3:30 Invited speaker session Tessa Dwyer

3:30 - 4:00 Afternoon Tea

4:00 - 5:00 Afternoon Session Megumi Okugiri
Yi Jing

Please join us after the final session for a post-workshop refreshment at Tsubu
where you can purchase a range of alcoholic and non-alcoholic beverages as
well as snacks!
Invited Speakers

**Dr Jason Christopher Jones** is a Lecturer in Japanese Studies at Monash University. His research examines cultural adaptation as represented in Japanese film, television, animation, manga, and other texts. He is also an active translator, interpreter, and subtitler. His most recent papers include, “Delightfully Sauced: Wine Manga and the Japanese Sommellier’s Rise to the Top of the French Wine World” and the co-authored paper, “From West to East to West: A case study on Japanese wine manga translated in French”.

**Tessa Dwyer** is a lecturer in Film and Screen Studies at Monash University in Melbourne and president of the journal *Sense of Cinema*. She has published widely on language politics in screen media, including the recent monograph *Speaking in Subtitles: Revaluing Screen Translation* (Edinburgh UP, 2017). Her work appears in *The Velvet Light Trap*, *The South Atlantic Quarterly*, *The Translator*, *Linguistica Antverpiensia* and *Refractory*, as well as in numerous anthologies including *Locating the Voice in Film* (2017) and *The State of Post-Cinema* (2016). Tessa belongs to the inter-disciplinary research group Eye Tracking the Moving Image (ETMI) and is co-editor with Claire Perkins, Sean Redmond and Jodi Sita of *Seeing into Screens: Eye Tracking the Moving Image* (Bloomsbury, forthcoming).

Organiser

**Claire Maree** is Senior Lecturer in Japanese at the Asia Institute, University of Melbourne. Her research areas are critical language studies, gender/sexuality and language studies, media studies and queer studies. Claire is currently sole CI on ‘Writing Identity onto the Screen: Subtitles and captions in Japanese media’ (ARC DP150102964). She also collaborates with colleagues from Australia and Japan: on ‘Thirty Years of Talk: A Panel Study of Kobe Women’s Interview Discourse’ (ARC DP170102598). Major publications include ‘Onē-kotoba’ Ron (On ‘Oné-kotoba [language of queens]’) (Seidosha, 2013); *Hatsuwashia no gengo sotorateji toshite no negoshiēshon kōi (Negotiation as a Linguistic Strategy of Speakers)* (Hituzi Shobo, 2007). She has published journal articles & chapters in collected volumes on Japanese language and gender, pragmatics, and queer studies.
Abstracts

Invited Speaker Session

Jason Jones  
Transferral and Translation: Making Wine Lexicon and Wine Knowledge Accessible Through the Graphic Novel

Morning Session A

Zilia Zara-Papp  
Transplanting the Ghost in the Shell – Cultural and Trans-Media Translation from Japanese Media

Angela Trantini, Taylor Spence & Ruben Benetti  
“What’s in a name?” How Tipidutawin became “Scarlet House” during the Dakota-US War (1862-1878)

Organiser Speaker Session

Claire Maree  
Cultural Translation and the 2020 Games: Framing the “LGBT” Boom

Morning Session B

Xiaofang Yao  
Bilingual Messages in the Linguistic Landscape

Yi Chen & Zhongwei Song  
Understanding Interpreters’ Identity in Political Settings: A Case Study into China’s Government Interpreters in Press Conferences

Bei Hu  
The Reception of Translated Foreign Affairs Discourse: China’s International Communication System

Invited Speaker Session

Tessa Dwyer  
Sub/Dub Wars, Split Selves and Pseudo-Translation

Afternoon session

Megumi Okugiri  
The Gender of Takarazuka Otokoyaku and the Fans’ Expectations

Yi Jing  
Omission of Interjections in English-to-Chinese Film Subtitling: Visual-Verbal Commensurability
Abstracts
Transferral and Translation: Making Wine Lexicon and Wine Knowledge Accessibly Through the Graphic Novel
Jason Jones

Wine lexicon – the words and expressions that we use to describe the myriad flavours, aromas and emotions evoked by a given wine – remain a central feature of wine culture. It also remains one of the most significant barriers to entry. For instance, silence might be the preferable course of action if one cannot muster a description with more flair than ‘delicious’. Wine-centred Japanese graphic novels (manga) such as Kami no Shizuku, Sommelier and Bartender and the audiovisual adaptations thereof constitute an innovative means of transferring wine lexicon and wine knowledge in a convenient package. Here, we will first examine the historical factors leading to the mass transferral of wine lexicon and knowledge into Japan. This will lead into our discussion of how Japanese wine manga and its audiovisual adaptations have not only leveraged their visual nature to lower the barriers of entry to proficiency in wine lexicon, but also moved the translation of wine expression beyond words.

Transplanting the Ghost in the Shell – Cultural and Trans-Media Translation from Japanese Media
Zilia Zara-Papp

This research aims to investigate the cultural translation of Ghost in the Shell manga and Japanese animation adapted to Hollywood cinema in English language. The paper primarily looks at how visual imagery is translated from the manga and anime forms to the Western cinema adaptation, as well as how key elements of character design and narrative are changed with the new cinema product.

Ghost in the Shell is the title of a section of the groundbreaking manga series Kōkaku Kidōtai (攻殻機動隊, Armoured Riot Police) created by manga artist Masamune Shirō (1989). Animation direction Mamoru Oshii (Production I.G.) based his animated feature film Kōkaku Kidōtai Gōsuto in za Sheru (1995) on the original manga, that was dubbed in English and distributed internationally under the English title Ghost in the Shell in the same year. Oshii later produces sequels to the original animation narrative.

In 2017 the live-action cinema adaptation of the narrative was produced by DreamWorks pictures, starring Scarlet Johansson as Major / Motoko Kusanagi. The primary language of the film is English, with the character of Chief Daisuke Aramaki (played by Takeshi Kitano) speaking Japanese only.

The paper investigates how the original narrative of the manga, that is preserved to a considerable extent in the animated film, is subverted in the Western live-action adaptation in a way that the philosophical and existential intricacies of the original narrative are largely replaced by technology-oriented discourse that brings a simplified and optimistic conclusion. The paper aims to dissect the notions of “identities in translation”, language and identity, translation of references to gender, body and consciousness fluidity, translation and transnationalism, as well as translation from one audio-visual medium to another. The paper aims to draw a conclusion related to the inevitability of being lost in translation.
“What’s in a name?” How Tipidutawinį became “Scarlet House” during the Dakota-US War (1862-1878)  
Angela Tarantini, Taylor Spence & Ruben Benatti

The aim of this paper is to show how the translation of a name in a colonial context can contribute to the creation of fictitious identities of Indigenous people. Our research utilizes translation studies and linguistics to illuminate ‘the translation encounter’: the moment when an agent of the government translates an Indigenous person’s name and records it. This paper builds on Spence’s article (pending revisions) on the violence an Episcopal missionary committed against a Dakota girl named Tipidutawinį and her community in the Dakota-US War (1862-1878). Spence argues that the Episcopal Church and the U.S. state translated Tipidutawinį’s name into “Scarlet House” in order to create a persona that excused allegations of sexual violence on the part of the missionary.

In this paper, Benatti analyses the issue of naming from the point of view of semantics, philosophy of language, and cognitive linguistics (Kripke 1980, Textor and Rami 2015, Gunina 2011). After a brief overview of the theory of reference, the authors compare and contrasts typological features of Dakota (such as word order), and cultural aspects such as the value of colours in the different cultures to scrutinise whether the translation of Tipidutawinį’s name was somehow biased by personal (or political) interests.

Building on Spence’s historical research, and on Benatti’s linguistic analysis, Tarantini examines the positionality of the translator within the uneven power dynamics between translators and Indigenous peoples in the context of violence, and the dislocation of war (Tymoczko and Gentzler 2002). Translation, then, rather than a means to an end, becomes the active tool through which colonizers construct an image of Indigenous peoples in unbalanced power dynamics (Tymoczko 2000). With this paper, we demonstrate that the act of translating a name is an integral part of this fictional construction of a person’s identity.

References

Cultural Translation and the 2020 Games: Framing the “LGBT” Boom
Claire Maree

This paper explores the contemporary Japanese ‘LGBT boom’ in the socio-political context of the 2020 Tokyo Games. It focuses on the mediatisation and cultural translation of the anti-discrimination clause of the International Olympic Committee Charter that includes sexual orientation.

The cultural translation of the anti-discrimination clause of the International Olympic Committee (IOC) Charter that includes sexual orientation post-2015 was influential to the formation of a multiparty caucus to examine discrimination against sexual minorities (launched March 2015). The stated aims of the caucus are to deepen understanding of LGBT issues 'to show that there is no discrimination against LGBT peoples in the run up to the 2020 Olympics and Paralympics' (Hase, 2015). This political recontextualization has emerged simultaneously with a contemporary Japanese media generated 'LGBT boom'.

In this paper, I undertake a micro-analysis of the framing of "LGBT" through complex intralingual translations and citational practices common to contemporary media; such as impact-captioning, 'sharing' on social-media and 're-tweeting'. These practices are part of contemporary 'language-labour': an overarching term for the collaborative aspects of mediated textual production that encompasses professional production and editing work, as well as interpersonal communication. Looking towards language-labour enables analysis of how public discourse situates social, cultural and political groups in relation to domestic and international affairs. I argue that the current explosion of newspaper and magazines articles, light entertainment and current affairs shows which refer to 'LGBT' and the 'LGBT market' can be better understood by examining the language-labour evident in cultural translation of Olympic values onto local norms of gender and sexuality.
Bilingual Messages in the Linguistic Landscape
Xiaofang Yao

A great number of multilingual suburbs are springing up thanks to a deeper and broader process of globalisation. As people migrate across borders, their cultures, historical trajectories and most importantly, linguistic resources also get mobilised, which together creates transnational places most obviously observed from the linguistic landscape of metropolitan areas. Linguistic landscape originally refers to the combination of languages used on public signage, but more recently extends its scope to include a variety of multimodal semiotic resources, such as typography, colour, spatial composition and materiality. These signs give out important clues to identities and ideologies of people in the society. From the perspective of myself an overseas Chinese student, Melbourne is a fascinating multilingual and multicultural cosmopolitan hosting a great number of diaspora communities and ethnicities. In Box Hill, a suburb of Melbourne where most Chinese communities reside, the linguistic landscape seems to be both nostalgic and exotic, apparently appealing to different audiences. This paper therefore sets out to investigate the identities of bilingual signs in the linguistic landscape of Box Hill. In addition to a sociolinguistic analysis of text on signs, a multimodal analysis of other semiotic resources was also employed. The study shows that while a plethora of language combinations were found, Chinese and English bilingual signs clearly dominate the landscape. Moreover, the choices of languages, and for Chinese in particular, the multiple character and pinyin systems, are more likely an informed decision made under the specific sociocultural and political context. The signs are particularly intriguing due to the overlapping, complementary, fragmentary and duplicating bilingual messages in use, and the arrangement of different elements reveals sign writers' consideration of their own literacy, identity and the languages known by their target readers.
Interpreting is commonly recognized as an oral form of translation intended to facilitate communication across linguistic or cultural barriers (Pochhacker, 2004). Since interpreting is fundamentally a language-based activity, the roles of the interpreter are enacted through their use of language in context.

The aim of this study is to understand the interpreter’s role in practice, or more specifically, the roles of the in-house interpreters enacted in the Chinese premier’s two-session press conference, which is a high-profile political event and broadcast alive to the world viewers. The study uses a specialized corpus built out of seven press conferences, and adopts systemic functional linguistic (SFL) as its theoretical and analytical framework, to investigate the interpersonal choices made by the interpreters and the context in which these choices are made, particularly those in relation to the change in speakers, addressees and the topic of the question and answer set in communication.

The study finds that these government in-house interpreters perform dual roles in the press conferences: as a professional interpreter and as a civil servant. On the one hand, the interpreters are committed to their professionalism in providing linguistic service only in communication. On the other hand, they respond to the influence of their institutional allegiance. These two roles are also determined by the context in which they are interpreting, thereby making corresponding choices at both lexicogrammatical and semantic levels.

By investigating the interpreters’ roles and their linguistic choices from the perspective of systemic functional linguistics and on the basis of a specialized corpus, the study offers benefits to both interpreting practitioners and researchers, by 1) providing linguistic evidence that the interpreters tend to play a proactive role in communication; and 2) demonstrating that the linguistic choices made by the interpreters are reflective of the contextual constrains they face.
The Reception of Translated Foreign Affairs Discourse: China’s International Communication System

Bei Hu

With increasing globalization and integration, international communication is influential in enhancing a nation's image abroad and gaining universal recognition. Alongside the global increase in interlingual communication, translation has become part and parcel of a country’s international communication today more than ever. The growing demand for translation studies in foreign affairs discourse is pertinent for two main reasons. First, whenever the intensity of information flows need to be distributed across different cultures, translation as cross culture communication has always been a fact of frontiers in connecting with wider international problematics. Second, since foreign affairs discourse concerns with identifying national cultural specificity, translating it into another without loss of communicative value is not a purely linguistic event. If language were merely a code for communication, then all would benefit from the use of an international lingua franca.

This research aims to examine the ways different audiences engage with translated foreign affairs discourse, taking China’s international discourse system as a case study. The Chinese government has invested significantly in promoting its international communication system as part of efforts to build international trust, but China’s view of itself and the image perceived overseas seem to be out of alignment, leaving wide open the question of exactly how the target audience responds to China’s translated narratives. Analyzing receptions of translated foreign affairs discourse, we assume that much depends on who the receiver is. We thus initially ask to what degree receptions of the translations vary with the audience's relative familiarity with the start culture. We then examine how different kinds of translations affect the reception by the foreign audience and whether the production norms for the translations align with the receptions.

Sub/Dub Wars, Split Selves and Pseudo-Translation

Tessa Dwyer

What do screen translation preferences tell us about ourselves, and how do they also reflect on-screen content and contexts? When is subtitling merely decorative and dubbing dysfunctional? This paper deploys such green translation oddities as springboard for unpacking the cultural dynamics and identity politics of sub/dub divides.
The Gender of Takarazuka Otokoyaku and the Fans' Expectations
Megumi Okugiri

Among many Japanese popular cultures, Takarazuka Review Company, a musical company, illustrates a significance in gender because both members and fans are female. All members of the company are female, and about a half of them are otokoyaku, who play male roles. For the fans, the 90% are women (Nakamoto, 2011). This study will argue the gender and identity of otokoyaku by illustrating their stereotypical speech, specifically their use of first person pronoun “watashi/boku/ore” in their speech on and off stage. On stage as a male role, otokoyaku actors use “boku” or “ore,” i.e., first person pronouns used by male (Kinsui, 2016). Meanwhile, on television programs, they never use such pronouns but “watashi,” i.e., a first person used in female casual speech (Takarazuka Sky Stage). The phenomenon shows that otokoyaku actors have two personas in public (on stage and TV); as both male and female.

This study will explain the reason for the personas lies the fans’ unique attitude, expectation and desire. The fans can meet their favourite actors waiting at the stage door or a fan club party, and many of them want to watch affectionately as otokoyaku grows up for years (often more than a decade); from Takarazuka Music School to their retirement (Nakamoto, 2009; Miyamoto, 2011). They have a special feeling similar to parental love (Nakamoto, 2009). That is just like the fans are raising a girl (namely their favourite actor) as their ideal child. Another notable phenomenon is that younger generation fans see and admire otokoyaku as an icon of their perfect dream working woman (Robertson, 2000), who has overcome many difficulties in the school and company: well-known as being extremely difficult to enrol and strict in disciplines and art. Otokoyaku is their dream who can behave regardless of the gender, therefore being considered to be a successful woman (Robertson, 2000).

Omission of Interjections in English-to-Chinese Film Subtitling: Visual-Verbal Commensurability
Yi Jing

This study is concerned with the Chinese subtitling of what are commonly termed “interjections” in English language films. The motivation to focus on “interjections” comes from their observed tendency to be omitted, which raises the question of whether the omission entails significant loss of meaning. Subtitling literature has proposed that interjections can be regarded as “redundant” with the visual in the film, which legitimizes their omission. However, the current research found no significant difference between the omission rates of interjections with and without visual correlates. Certain interjections, typically represented by *hey*, were found to be strong candidates for inclusion rather than omission despite the presence of visual correlates. The current data also revealed a slight tendency to discard interjections without visual correlates, which overturns the hypothesis that the absence of visual correlates would increase the likelihood of interjections being included. These findings suggest that some visuals are more commensurable with interjections than other visuals, which renders some interjections more dispensable than other interjections. The findings suggest that subtitlers actively engage the subtitles with other modes in the film to ensure the totality of meaning in the original film is retained in the target multimodal text. This research is thus significant in raising the awareness of linguistic as well as non-linguistic factors that are at stake in translation when multiple semiotic modes are involved, and consequently lead to reconsideration of criteria for translation quality assessment based on the notion of translation “equivalence”.

