



Birmingham Centre for Translation

Translation Studies Research Forum

15th May, 2017

Ashley 121a

Time	Title and speaker
11:00 – 11:15	Introduction and Welcome
11:15 – 12:15	Key Note Lecture The invention of subtitling in the US and the UK <i>Dr Carol O’Sullivan</i>
12:15 – 13:15	Lunch
13:15 – 13:45	Translation Zones: This is Me <i>Dr Heather Connelly</i>
13:45 – 14:15	Creativity in translation through the lens of contact linguistics: a multilingual corpus of <i>A Clockwork Orange</i> <i>Dr Sofia Malamatidou</i>
14:15 – 14:45	Aphra Behn translates Latin(?) <i>Dr Gillian Wright</i>
14:45 – 15:15	Coffee
15:15 – 15:45	Stories in circulation: Shifted labels and competing narratives <i>Balsam Mustafa</i>
15:45 – 16:15	Anthologizing translated exile literature <i>Jennifer Arnold</i>
16:15 – 17:00	Discussion led by Dr Carol O’Sullivan
17:00 – 18:00	Wine reception

Abstracts

Translation Zones: This is Me

Dr Heather Connelly

This performance was created by artist Heather Connelly in collaboration with translation scholar Gabriela Saldanha. It uses art practice (text) to explore the performativity of interlingual translation as an embodied art practice and to expose the complex subjectivity of the translator. The performance will be followed by a discussion considering how this transdisciplinary project is contributing to Connelly and Saldanha's research and how it could be further developed to exploit its full potential.

Creativity in translation through the lens of contact linguistics: a multilingual corpus of *A Clockwork Orange*

Dr Sofia Malamatidou

Existing studies on the translation of Nadsat – the invented language in the novella *A Clockwork Orange* – do not provide an in-depth examination of Nadsat as a result of language contact between English and Russian, and ignore the role that translators play in linguistic innovation, as well as the motivating factors behind their creativity. This study addresses this conspicuous gap by examining a multilingual corpus of *A Clockwork Orange* from a language contact and language change perspective, and creating for the first time a link between adaptation, as understood in contact linguistics, and creativity in translation.

Stories in circulation: Shifted labels and competing narratives

Balsam Mustafa

Stories are never static; they continuously shift and compete with other stories. Furthermore, narratives are far from being complete as often suggested by traditional approaches to narrative. They are always prone to fragmentation. One instance of such fragmentation is when a narrative element detaches from its original *episteme*, entering into new relationships and acquiring new interpretations. Using a case study approach, my talk investigates how narratives on Sabi (enslavement of women during war time) emerged in August 2014, and then developed over a 14-month period while circulating in a myriad of contexts.

The invention of subtitling in the US and the UK

Dr Carol O'Sullivan

This paper will present a historical study of the development of subtitling in English of foreign film in the early 1930s. Subtitling in English lagged a few years behind subtitling out of English. In the United Kingdom, superimposed titles took off in the spring of 1932, though various experiments in titling foreign-language dialogue had been undertaken from about 1930. In the United States, subtitling came into use in the course of 1931, though for various reasons it is difficult to pin down the exact date. The paper will draw on a range of sources including archival film copies; reviews; advertisements in mainstream and trade periodicals, autobiographies of, and interviews with, subtitlers. The paper will also consider the question of why it matters to locate and analyse early subtitles

Aphra Behn translates Latin(?)

Dr Gillian Wright

1689 saw the first publication of the *Six Books of Plants*, an English translation of Abraham Cowley's *Sex Libri Plantarum* (1668). Book 6 in this collaborative translation was by Aphra Behn – a poet who, by her own admission, knew no Latin. In this paper, Gillian Wright discusses why Behn might have been chosen to translate Book 6, and contextualises her work on this project in relation to her earlier paraphrase of Ovid's *Oenone to Paris*.