TransCollaborate
A Symposium on
Collaborative Translation

July 3-4, 2017
Monash Prato Centre, Italy

Website https://transcollaborate.wordpress.com/
Email transcollaborate@gmail.com
@TransCollabProj
#transcollaborate

Migrant Context

How can collaborative translation contribute to migrant experience in non-academic contexts?

Case Study: investigating collaborative translation as an activity that supports social development, in addition to language development, for migrants settling into a new culture.

Working with the Melbourne-based school *Discover English*, we recruited migrant English students to write a story in their native language, then we matched them with native English speakers who were unfamiliar with that language to collaboratively translate the story into English.

We collected feedback via a quantitative survey and results show that the students valued the experience as a way of improving their general communication skills.

Researchers: Jessica Trevitt (Monash) and Christian Griffiths (Monash)

Language Learning Context

How can collaborative translation enhance methods of language learning in academic and non-academic context?

Case Study: investigating collaborative translation as an activity that challenges traditional models of language pedagogy.

We prepared and facilitated two series of translation workshops for undergraduates at the University of Warwick learning English and Italian, in which the teachers taught in their non-native language to encourage collaboration with the students.

We collected feedback via a qualitative survey and results show that the students valued the workshops as a unique language learning experience.

Researchers: Gioia Panzarella and Georgia Wall (Warwick).

Lead Researcher: Jessica Trevitt (Monash University)

Lead Researcher: Gioia Panzarella (Warwick University)

TransCollaborate

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What happens when we encourage a more inclusive approach to translation practice by implementing collaborative translation processes in a variety of academic and non-academic contexts?

Associate Researcher: Christian Griffiths (Monash University)

Associate Researcher: Georgia Wall (Warwick University)

Research Context

How can collaborative translation facilitate interdisciplinary dialogue and research practices in academic contexts?

Case Study 1

Brazilian Portuguese - English translation of a short story, drawing on translation studies and creative writing.

Participants: Alice Whitmore (Monash) and Lorrayne Mayer (RMIT, Australia)

Case Study 2

German – English translation of academic survey items, drawing on translation studies and Educational Psychology.

Participants: Madeleine Bieg (University of Konstanz, Germany) and Jessica Trevitt (Monash)

Case Study 3

German – English translation of a work of translation studies scholarship, drawing on translation studies and Shakespeare studies.

Participants: Madeleine Bieg (University of Konstanz, Germany) and Christian Griffiths (Monash)

TransCollaborate: A Symposium on Collaborative Translation!

The next two days represent the culmination of a 12-month research project on collaborative translation, funded by the Monash-Warwick Alliance. This symposium is an opportunity to share the outcomes of this project, and more importantly, to engage in new discussions about future directions for collaborative translation research.

The project investigates the practice of collaborative translation in a range of contexts, including literary, academic, language learning and migration. On the opposite page is a visual representation of the major case studies, with a brief overview of their outcomes. The case studies conducted in each context have produced valuable feedback on the process and a basis for ongoing partnerships with local writers, international colleagues, community organisations and language schools.

More information on these cases will be delivered in the opening address of Day 1. The paper sessions to follow will be an opportunity to hear about other contexts across the globe in which collaborative translation has been employed. In the evening of Day 1, Dr David Gramling from the University of Arizona will address some of the broader discourses in which collaborative translation can be contextualised today.

Workshops

The questions and ideas raised throughout these sessions will be addressed in detail during the workshops on Day 2: **Collaborative Translation and Language Learning**, and **Collaborative Translation and Research**. These workshops will offer participants an opportunity to develop their own collaborative initiatives with the feedback and guidance of the project organisers.

These have been designed to accommodate a range of backgrounds and experience, so participants are strongly encouraged to attend both. Please note that to maintain consistent numbers, participants have been allocated into groups to attend each workshop in a particular order. It is hoped that through the productivity of small group dynamics and by encouraging discussion between early career voices, these workshops will produce concrete plans for future collaborations under *TransCollaborate*.

For more information on the project and its range of case studies, please visit:

https://transcollaborate.wordpress.com/

Program of events		
Monday July 3		
Time	**Location**	**Event**
12.00-12.30	Sala Giochi	**Registration** Participants, please check your group allocation for the Day 2 workshops.
12.30-1.30	Sala Giochi	**Plenary session: Introducing 'Collaborative Translation: A Model for Inclusion'** Christian Griffiths, Jessica Trevitt, Gioia Panzarella & Georgia Wall.
1.30-3.00	Sala Giochi	**Symposium session one: 'Collaborative translation and research'** Chaired by Dagmar Reichardt, Latvian Academy of Culture
		The Translation Encounter: using Translation Studies and Linguistics to reconstruct the 'Violence of Translation' during the Dakota-US war (1862-1878); A cross-disciplinary study. Angela Tiziana Tarantini, Monash University Taylor Spence, University of New Mexico Ruben Benatti, University of Foreign Languages in Changchun
		Fin Again: a collaborative translation project as a work in progress Federica Vincenzi, IULM University Maria Elisa Salemi, IULM University Veronica Carriero, IULM University Erica Lariccia, SSML Carlo Bo
		Challenging Monolingualism: On-site Multilingualism and Lingua Francas in a Global Workplace Basil Cahusac de Caux, Monash University
3.00-3.30		**Break**
3.30-5.00	Sala Giochi	**Symposium session two: 'Collaborative translation and culture'** Chaired by Rita Wilson, Monash University
		Translation and art activism: the INSIDE OUT project Stefania Taviano, University of Messina
		Collaborative Translation and New Socio-Cultural Relations: An Indian Context Mrinmoy Pramanick, University of Calcutta

		Group translation in English Language teaching Stephanie Karl, University of Regensburg
5.00-5.30		**Break**
5.30-6.30	Sala Giochi	**Keynote address: David Gramling, University of Arizona** Chaired by Loredana Polezzi, Cardiff University
6.30-7.30	Terrace	**Wine Reception**

| Tuesday July 4			
Time	Location	Group allocation	Event
Workshop Session 1			
9.00-10.30	Sala Giochi	Group 1	**Workshop A: Collaborative translation and language learning** Facilitated by Georgia Wall and Gioia Panzarella, Warwick University
	Sala Teatro	Group 2	**Workshop B: Collaborative translation in academic research** Facilitated by Christian Griffiths, Monash University
10.30-11.00			**Break**
Workshop Session 2			
11.00-12.30	Sala Giochi	Group 2	**Workshop A: Collaborative translation and language learning** Facilitated by Georgia Wall and Gioia Panzarella, Warwick University
	Sala Teatro	Group 1	**Workshop B: Collaborative translation in academic research** Facilitated by Christian Griffiths, Monash University
12.30-1.30			**Lunch**

Associate Professor David Gramling
University of Arizona

In the Sala Giochi
Monday 3 July 2017. 5:30 – 6.30

Seven Stadia Long: On the Disorderly Social Sojourn of TransCollaboration

This talk takes a wide-angle look at the politics, political economy, ethics, linguistics, historical grounds and contemporary worldviews that compel us in 2017 to recommit to the ancient norm of translating and translanguaging collaboratively— particularly in times of for-profit war, linguaphobia, social death, reactionary monolingualism, and the radical acceleration of the "translation machine of global credit-debt" (Lezra 2015: 175). Drawing on various traditions of theory within and without of Translation Studies, this talk however focuses ultimately on the practical and social experience of collaborating subjects, in an era when automated, individuated, algorithmic, and crowd-sourced cross-linguistic big-data management platforms are presumed to ensure optimal reliability. In this light, collaborative translation is re-envisioned as a counter-practice of resistance, one in which new tools for mutual recognition, social defamiliarization, historical kinship, and metalinguistic reflection may be seen to dwell. Accordingly, the talk offers some initial recommendations for practitioners on how to get ready for translingual collaboration, both for those who already love "group work" and for those who may treasure the solitary journey most.

David Gramling joined the Department of German Studies at the University of Arizona in 2010 and is currently Associate Professor. His main fields of research are applied linguistics and literary and cultural studies, with an emphasis on multilingualism and translating. His most recent book, *The Invention of Monolingualism*, was published in 2016, and his next monograph is titled: *Into the Linguacene: Toward an Anthropology of Monolingualism.* He has co-edited the interdisciplinary journal *Critical Multilingualism Studies* (cms.arizona.edu) since 2012. David is a working translator and is committed to collaborative research with colleagues and students.
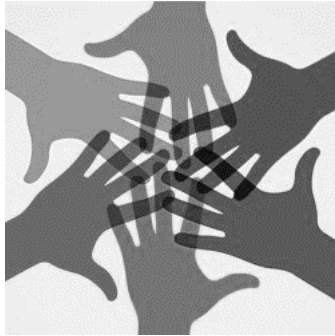
WORKSHOPS:
Papers and other resources

We have provided the workshop materials on the following pages to allow participants to prepare ideas and points for discussion. The workshops will also employ pre-recorded audio-visual materials. For those wishing to familiarise themselves with these, they can be accessed on our TransCollaborate website.

At the back of this booklet, blank pages have been provided for participants to list their ideas and observations prior to the workshops.

WORKSHOP A
Collaborative Translation and Language Learning
Georgia Wall and Gioia Panzarella

In the *Sala Giochi*.
Tuesday 4 July, 9:00–10:30am and 11:00 – 12:30am

Materials:

1. Excerpt from *Translation and Language Learning: The Role of Translation in the Teaching of Languages in the European Union: A Study.* (2013). P. 139.

2. Stephanie Karl. "Transcript of student collaborative translation activity" University of Regensburg. Department of English Language Teaching.

Available on TransCollaborate website:

Chris Griffiths. "Vodcast: Collaborative Translation in ELICOS".

Workshop participants will be invited to discuss the following questions:
- What has been your experience of collaborative translation in learning or teaching a foreign language?
- What are the noteworthy or surprising aspects of this experience?
- What are the challenges of using collaborative translation in the classroom?
- What do you think the key priorities should be in developing a collaborative translation model for language learning?
- How might collaborative translation work as an *interdisciplinary* methodology?

Guidelines for future actions

On the basis of our findings, we are able to formulate the following guidelines concerning possible actions and attitudes affecting the future relation between translation and language teaching:

1. *Translation as communication*: Steps should be taken to foster a view of translation as a goal-driven communicative activity that is compatible with the most institutionally dominant teaching methods and is able to produce interactive knowledge about languages and cultures. This view of translation should include spoken communication (interpreting) as well as audiovisual communication (especially subtitling). Translation should not be proposed as a stand-alone teaching method in itself.

2. *Translation as a fifth language skill*: Beyond its roles as a scaffolding activity at initial levels of language learning, translation should be seen as a 'fifth' language skill (in addition to speaking, listening, writing and reading), with a complexity that draws on all other language skills. These ideas are generally well accepted by the teaching community,

3. *Translation as something teachers can learn about*: L2 teachers at all levels should have access to a communicative view of translation, either through publications, online materials or short training courses. This is particularly necessary in the teaching of English, where the methodologies and textbooks that are institutionally dominant worldwide do not include translation.

4. *Translation as having a measurable impact*: Empirical research is needed to test the results of using translation activities in the classroom. The results can be measured in terms of improvement in language skills, numbers of interactions in the learning process, and student satisfaction. These results should be directly compared with those of other types of activity, especially with those approaches that have been adopted with degrees of enthusiasm that do not always correspond to comparative empirical results (CLIL, intercomprehension, etc.).

5. *Translation as mediation*: In situations where the term 'translation' is locked into a narrow, non-communicative view, the term 'mediation' should be explored as a term for all communicative activities, including translation, that involve more than one language. Care should be taken, however, not to accept that translation is only the most linguistically restricted mode of mediation, and not to accept that translation somehow runs counter to the gaining of intercultural competence.

Many of these points can be picked up and worked on by educators and policy-makers at all levels. The more profound change, however, should come once teachers and learners themselves begin to experiment with translation.

Pupil 1 and pupil 2 from the sample are both male high school students at the age of 17 and 18. The following excerpt of Arthur Conan Doyle's *Sherlock Holmes: A Study in Scarlett* has been translated by pupil 1 and corrected by pupil 2. Below you find a translated transcript of the discussion they had about the two marked passages.

> As we made our way to the hospital after leaving the Holborn, Stamford gave me a few more particulars about the gentleman whom I proposed to take as a fellow-lodger.
>
> "You mustn't blame me if you don't get on with him," he said; "I know nothing more of him than I have learned from meeting him occasionally in the laboratory. You proposed this arrangement, so you must not hold me responsible."
>
> "If we don't get on it will be easy to part company," I answered. "It seems to me, Stamford," I added, looking hard at my companion, "that you have some reason for washing your hands of the matter. Is this fellow's temper so formidable, or what is it? Don't be mealymouthed about it."
>
> "It is not easy to express the inexpressible," he answered with a laugh. "Holmes is a little too scientific for my tastes—it approaches to cold-bloodedness. I could imagine his giving a friend a little pinch of the latest vegetable alkaloid, not out of malevolence, you understand, but simply out of a spirit of inquiry in order to have an accurate idea of the effects. To do him justice, I think that he would take it himself with the same readiness. He appears to have a passion for definite and exact knowledge."
>
> (cf. http://www.utml.org/onlinebooks/sherlockholmes_astudyinscarlet_part1chap1.htm)

Pupil 1: And I used "*von der Sache reinzuwaschen*", because... well in the end he also uses a kind of pun.

Pupil 2: Yes. But I believe that is ...uhm... a fixed expression that cannot be translated into German easily.

Pupil 1: Well, it can't be translated directly. But you can't say, like... uhm... "*deine Hände aus der Sache rauszu... äh zu waschen*". That doesn't exist literally in German. That's why I meant...

Pupil 2: Yeah that's it.

Pupil 1: In German there is „*von etwas ... halt ... sich reinwaschen*".

Pupil 2: Hmm.

Pupil 1: Well, „*aus der Sache rauskommen*".

Pupil 2: Yeah that depends on whether we translate it word by word or not.

Pupil 1: Well proverbs can't be translated word by word anyway. That's why I decided to pick a German proverb, with a similar meaning.

Pupil 2: Okay.

Pupil 1: So, you wrote...

Pupil 2: Well "*nichts mehr zu tun haben zu wollen*". So something completely different. I just translated the proverb in another way.

Pupil 1: Okay. That is the actual meaning of the proverb. But it depends entirely on whether we can use the proverb or not. At least in my opinion.

Pupil 2: Yeah you are right. Well that needs to be decided by the whole group then. Yeah probably both versions are fine. We'll see... Well next... Ah yes you wrote "*es nähert sich der Kaltblütigkeit*" - "It approaches to cold-bloodness." I just changed it to make it sound more natural.

Pupil 1: Where is the passage in the text?

Pupil 2: Ahm look here..."He is a little too scientific."

Pupil 1: Ah is that the passage where I wrote "*Kaltblütigkeit*"?

Pupil 2: Exactly.

Pupil 1: Well, "it approaches..."

Pupil 2: If you translate it literally, you can use "*Es nähert sich Kaltbültigkeit*". But it sounds really strange somehow. I changed it to "*nahezu kaltblütig*". Well I didn't know what was better: a word by word translation or one that sounds nice. I corrected everything so that it sounded more natural.

Pupil 1: Yes. Let's think for a minute. Well it is difficult with the word "approach".

Pupil 2: Yeah, exactly.

Pupil 1: Both options may be correct.

Pupil 2: Yeah for sure both are fine.

Pupil 1: Yeah but... if I chose your translation, then I would have to write...

Pupil 2: It is a fairly loose translation.

Pupil 1: Yeah. Actually you would need to... "*Nahezu*" means "nearly" in Englisch.

Pupil 2: Hmm... [murmurs sceptically]

Pupil 1: But I don't know whether "approach" can be used in this way.

Pupil 2: No it can't. But it is ... But in my opinion "*Es nähert sich der Kaltblütigkeit*" just sounds ... weird for a novel.

Pupil 1: Yeah but that's the way it is written in English. But I am not sure.

Pupil 2: That's why I changed it in the beginning. I changed most things because they just weren't suitable in German. Well if translated word by word, it means...

Pupil 1: Yeah. Well that's the matter with English. The Brits just have a totally different kind of grammar. We just can't translate it the same way into German. That's why we have to paraphrase all the time.

Pupil 2: We have the same problem in the next passage. That doesn't make any sense with my translation either. I just couldn't find a better translation.

WORKSHOP B
Collaborative Translation and Research
Chris Griffiths

In the Sala Teatro
Tuesday 4 July, 9:00–10:30am and 11:00 – 12:30am

Materials:

1. Gordon Osing. "Translator's Notes". *Blooming Alone in Winter. Poems of Sun Dong Po*. Translated by Gordon Osing, Huang Hai-peng and Min Xiao-hong. 1989.

   Li Qing Xiao. "Yuan wang son". *Forever Tonight at my Window*. *The Ci of Li Qing Xiao*. Translated by Gordon Osing, Huang Hai-peng and Min Xiao-hong. 1989.

2. Patrick Ploschnitzki. "Visual support in translation: group-translating Zafer Şenocak's In deinen Worten". University of Arizona.

Available on the TransCollaborate website

   Anna Grogan. "Vodcast: Computer Assisted Translation and Social Inclusion."

Workshop participants will be invited to discuss the following questions:
- How does collaborative translation connect scholars from different linguistic and academic cultures?
- How might collaborative translation work as an *interdisciplinary* methodology?
- Is there value in giving "non-translators" the opportunity to learn about translation practices through a collaborative process?
- How does collaborative translation fit into a framework of the "post-monolingual"?

Gordon Osing. "Translator's Notes". *Blooming Alone in Winter. Poems of Sun Dong Po*. Translated by Gordon Osing, Huang Hai-peng and Min Xiao-hong. 1989.

Translator's Notes

The present work would not have happened if my graduate student, Min Xiaohong, had not brought to my attentions the poetry of Su Shi, the favorite classical author of her colleague at Huanggang Teachers' College, Professor Huang Hai–peng. Min had had the pleasure of perusing Su's work at Dong–po Red Cliff every day during her three years teaching in the college, and later, before writing her M.A. thesis on Su, had climbed Mt E–Mei, paid a visit to Three– Su Temple and called upon famous experts of Su, who had inspired Min. She in turn turned me on to the poetry of Su Dong–po, the Eleventh Century writer who spent most of his career in exile in the countryside of China. Min first had the idea of translation and we began putting Dong–po's poems into English on rainy Sunday afternoons in Hubei Province while I was an exchange professor at Huazhong Normal University in Wuhan in 1986 and 1987. His salon sense of composition in combination with his utterly human and personal frankness made him seem so alive and intense. He seemed a bit of a Chinese Chaucer, if I may make the comparison. He truly seemed to step out of the Medieval tapesty and walk a lonely garden at midnight, in the mind's eye, thinking of the past, of lost love, of the timeless beauty of the common life, and above all, of good luck and bad luck that test one's character in the world.

Professor Huang Hai–peng made from Su's hundreds of po-

Oct. 1989

· 5 ·

· 4 ·

ems a selection of Su Shi's best known and loved pieces and developed a set of historical and culturel notes for each poem. Min Xiao-hong put all these into broken English for my use. Huang and his wife together laid out each poem in original characters and, pinyin. To amplify Huang's notes, Min wrote some comments for the western reader. She made suggestions about the tone, compared with American and British poets and poetry, so that I could sense the subtleties between the lines and come nearer to Su's feelings and thoughts. I recomposed the poems in English. Min suggested refinements here and there and thus was created the primary manuscript. It truly was an intensely collective effort.

We decided to represent the salon aspects of Su Shi's work with one English word or small phrase for each Chinese character, in general. His poems' lines are four, five, six or seven charaters in length, usually. I believe we had opportunity to work in all the insinuations and much of the semantic action of the original characters, though I felt obliged to recompose the rather taut and clipped non-syntactical flow of the originals as English sentencing. In Chinese poetry the charaters are fitted together in the reader's imagination in the act of performing the poem to his or her own mind's pleasure, as if the poem were a text of musical notations, the mind its instrument. Both the spirit of composition of Song Dynasty poetry and the openness with which it addressed the worlds of experience outside courtly and intellectually fashionable matters are remarkable. It was an era that saw expan-

sions in subject matters and a sort of Romantic declaration of the poet's self as the central matter of composition. And Su Shi is among the masters of the era. He knew well the great poets of the past, Du Fu, Wen Ting-yun, Wang Wei, Bai Ju-yi, and of course Li Bai. He knew practically by heart the writings of Laozi, and Kong Fu Zi, Confucius, and indeed passed government qualifying tests at several levels on the great works of the past, for Song government appointment. He would already have internalized the strictures and fashions in composition, the prescriptions and conventions, when he began his career writing. He was a master of the Chu poem, which is a kind of freely constructed lyric. He composed numerous song ci, poems written to be performed with voice and instruments to ancient and popular melodies. He knew and admired the Lü-Shi, or tonally formulated couplet poems, of the T'ang era, eight or twelve line poems featuring end rhymes, and lines of five or six characters, and the Jue-Ju, a quatrain made of five to seven character lines, that was often set to music, too, and, at its best, left the reader suspended among several possible realizations. He knew many of the old Yue-Fu, or popular songs, words and tunes. He knew perfectly well the intellectual gravities of Confucian thought, with all its emphases on duties and responsibilities to family, village and state, of Daoist and Buddhist thought, with their emphases on the illusory character of the world and the timelessness of the senses. And he knew, as did all scholar-artists, the ancient model poems, the Shi Jing, compiled before the time of Confucius (5th

Century B.C.), and the Chu—ci, or Elegies of Chu, including his Nine Songs, composed rhapsodically and filled with rather sensuous imagery, in five to seven character lines broken with a sort of suspended pause that amounts to a kind of inward sigh. The subject matters of the Nine Songs are unusually personal. These poems date from the time of the Warring Kingdoms, in the centuries following Confucius. I mean to suggest that Su Shi's originality includes thorough and lively utilization of his very many sources and influences. He was, as were so many before him, a scholar—poet as well as a would—be statesman. We hope certain flourishes of language and phrasing in English, and certain traditional tricks, such as internal and end rhymes, alliteration and assonance, will suggest strongly the formality of the originals, in which balanced and counted tones, from line to line, subtle effects of shorter and longer syllables, and taut, continuous allusions to the mythological and literary and historical past all furnish dynamic aspects. Add to these matters the matter of Nature in Chinese literature, which tends to refer to a fixed world of symbols, including not only phenomena in nature, but also the ancient mulated values in every character (language) and all the ancient wisdom and lore of the culture, which are considerable. For instance, in classical Chinese writing, many expressions allude to former, beautiful expressions in the culture. The poet must have studied all, and believed that Nature, Chineseness, existed complete in antiquity. His task is to join the present to it.

We have taken compositional shortcuts to keep the poems

from sprawling to include all their subtleties, allusions to events in the historical and literary past, and mythological references. We have added notes and appreciations to help the reader bridge from the poems' texts to thorough readings. The well—trained Chinese reader would bring most of these matters with him/her to the act of reading. Poetry, as has been said, is the most compressed, cultural expression of all. We readers of poetry in English bring to our famous texts a similar body of lore and references. We hope we have presented you with readable poems after all these calculations and recompositions.

And, if our calculations and inspirations have not been enough, we have included on opposing pages the texts of the originals, in Chinese characters and pinyin and broken English. These, with the historical notes and the appreciations, should invite the reader to make—up his/her own versions of Su Dong—po's poems. Certainly, the whole package should show the reader what we have done with our sources. We are most grateful to the Henan People's Publishing House for the opportunity to present such a comprehensive package of work. I wish to thank Memphis State University for the opportunity to work as an exchange professor in China and for a faculty development grant to return to China to work on this project.

by Gordon Osing

怨　王　孙
yuàn wáng sūn
to the tune of Yuanwangsun

湖 hú on the lake	上 shàng	风 fēng wind	来 lái come	波 bō waves	浩 hào far and	渺 miǎo wide,
秋 qiū autumn	已 yǐ already	暮 mù late,	红 hóng pink	稀 xī rare	香 xiāng fragrance	少 shǎo little.
水 shuǐ water	光 guāng light	山 shān hill	色 sè color	与 yǔ with	人 rén people	亲 qīn intimate.
说 shuō express	不 bù can not	尽 jìn fully,	无 wú boundless	穷 qióng boundless	好 hǎo beautiful/good.	
莲 lián lotus	子 zǐ seeds	已 yǐ already	成 chéng formed	荷 hé lotus	叶 yè leaves	老 lǎo old, wither,
清 qīng crystal	露 lù dews	洗 xǐ wash	蘋 pín clover	花 huā flowers	汀 tīng waterside	草 cǎo grass.

眠 mián sleeping　沙 shā on sand　鸥 ōu gulls　鹭 lù herons　不 bù not　回 huí turn back　头 tóu heads,
似 sì as if　也 yě also　恨 hèn hate　人 rén man　归 guī return　早 zǎo early.

To the Tune of Yuanwangsun

Far off and wide the lake spreads before the wind
of late autumn already, pink lotus fragrances withering.
These waves, this light, the hills——are the harvesters's life
and more; they are the ancient world without end.

See, the lotus are seed-pods, leaves brown and thin;
bright dews cleanse the clover, the blossoms, the grassy strand.
The gulls and herons sleeping there don't even care
to lift heads to the one abandoning this scene.

For appreciation: This ci is supposed to have been written in Li Qing-zhao's early twenties, and is sometimes called "In Praise of Lotus." The quantity and zeal of the acceptance in this early poem certainly contrast with her states of mind, especially her inconsolability, in later poems.

During the spring semester in May 2015, I taught a German class that required students to collaboratively translate selected literary pieces by Zafer Şenocak, who was then the writer-in-residence at the University's Department of German Studies. One of our translations was submitted for the University's *Language Mediation, Interpreting, and Translation* (LMIT) student award, and was one of the winning selections. Learning of this, Şenocak suggested that a student group be tasked to collaboratively translate his newest work, a text that he had been working on for several years since it rather intimately deals with his relationship to his father and his death a few years ago.

In July 2015, the group met for the first time for the purpose of talking about the general logistics and about how to approach this translation project. Each collaborator would be responsible for translating individual chapters. The group would meet every four weeks and the chapters would be reviewed by the whole team. We wanted to avoid "over-discussing" certain aspects as much as possible, as we had spent a lot of time doing that during the semester. Since we needed one final product, we agreed that choices could be vetoed, but that the translator of the passage in question would have the final say.

In theory, this seemed like a manageable and realistic approach, but soon the meetings began to fall short of these expectations, with lengthy debates and discussions slowing overall progress. It soon became clear that we had underestimated the sheer amount of "knotty points". The group consisted of native speakers of German and English, but due to the author's convoluted narrative style, at times it became difficult to agree on the meaning of a single sentence, even after forty-five minutes of discussion. And even when a meaning could be agreed upon, this did not get us any closer to producing a satisfactory translation. The following types of questions were raised:

- *Are we reading a passage correctly?*
- *Is a particular passage intentionally ambiguous?*
- *If so, should it be just as ambiguous in the translation?*
- *How can this be ambiguity be reflected in the translation?*
- *Should we just make one choice and translate it the way we understood it?*

These questions triggered long debates, not just about specific passages, but how the interpretation of a passage impacted on an understanding of the novel as a whole. We attempted to absorb the emerging delays by inserting unscheduled meetings into the planned monthly rhythm. As the semester progressed, however, these became increasingly difficult to realize and eventually fell by the wayside.

Eventually, the use of graphic support became an extremely helpful device. During these discussions, one member of the group—sunk in their own thoughts—would often get up and start writing parts and phrases of a sentence on the board. They would then use partial translations as well as arrows or bars to visualize their understanding of the sentence and to help the others understand (their idea of) the relationships between words and phrases.

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Example one

The picture below shows how we approached these visualizations. The original sentence was:

> So klaffte eine Kluft zwischen dem Anspruch deiner Religion, den Menschen das weise, das schöne Wort zu bringen, und den ungestümen Predigten ihrer frommen Anhänger.

Which we finally translated as,

> Thus opened a divide between the claim of your religion to bring the wise, beautiful word to the people and the vehement sermons of their devout followers.

It had become necessary to understand what exactly the *Kluft* ("divide") is between—and what is being divided. In this case, the individual parts of the sentence had already been translated and discussed. In the picture, a bar represents the "divide" in the sentence between the two ideas, namely the *claim* and the *sermons*. This bar became a visual rallying point through which we were able to clarify our understanding of the sentence's meaning, and to agree on a common interpretation.

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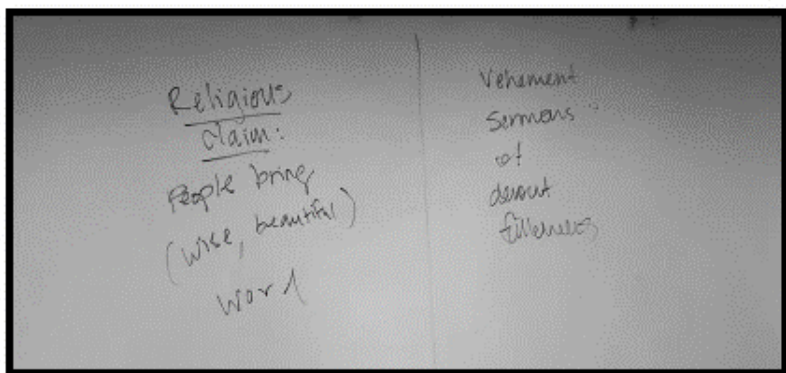
<u>Example two</u>

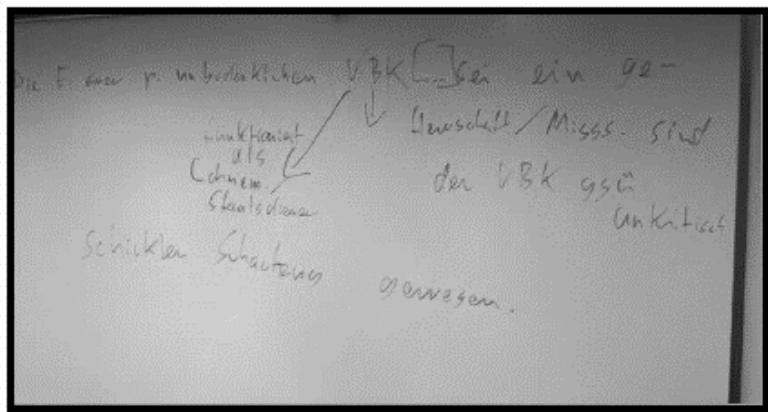Here, you can see the representation of the German sentence:

> Die Etablierung einer politisch unbedenklichen, der weltlichen Herrschaft und sozialen Missständen gegenüber unkritischen Vorbeterkaste, die als Lohnempfänger und Staatsdiener funktionieren, sei ein geschickter Schachzug korrupter Herrscher gewesen.

We eventually agreed on:

> The establishment of a politically harmless caste of prayer leaders, who were uncritical of the secular political leadership and social injustice, function as wage earners and social servants.

In hindsight, the sentence might not seem unreasonably difficult, but a ninety-minute discussion established no less than five different interpretations of the meaning of the German, and at least five more opinions on how it should be translated.

The first step in the visual reading was to separate the main clause from the several subordinate clauses to extract the basic statement of the sentence. As can be seen in the first line, the phrase *Die Etablierung einer [...] Vorbeterkaste, [...] sei ein geschickter Schachzug [...] gewesen.* was initially identified as the main clause.

At first, the group had trouble correctly assigning the prepositional phrase *politisch unbedenklichen, der weltlichen Herrschaft und sozialen Missständen gegenüber unkritischen* as such a phrase and connecting it to the correct noun, leading to uncertainty about the fact who was uncritical towards whom or what. After several attempts of finding the correct meaning of the sentence, we had adjourned the meeting due to time constraints, without a satisfactory solution.

In hindsight, the group proposed that working in pairs could have been a more efficient way of workshopping the respective members' translations. Instead of having the whole group discuss—and at times get lost in nitpicking—it could have been more helpful to have two people of the group work together on a designated part of the book. Ideally, these partners would have been one native speaker of English and German respectively, so that a good and encompassing approach could have been made from "both sides", from native and non-native perspectives of each language. At any rate, it seems that finding a solution that two people are satisfied with would be a much simpler endeavor. Whether his may have taken just as long as the group discussions is debatable.

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Questions for discussion:

1. What do you think about the group's approach? What do you (dis)like, and what would you have done similarly / differently? Do you see any unused resources within the group? What would you do when you're stuck?
2. In the group's situation, how would you have dealt with individual preferences on the one hand and general problems in translation on the other? Please refer to the questions in italics on the bottom of page 1.
3. What other ways could there have been to grasp the meaning of a convoluted sentence? When does language fail the translator, and vice versa? How can a group of translators deal with that? Is there a good (intralingual / extralingual) way to communicate way semantics?
4. How do you feel about the alternate approach of splitting the group up into pairs of one (non-)native speakers each? Do you think it would have been helpful? How and to what extent?

ADDITIONAL RESOURCES

TransCollaborate. "The 'Inclusivity' Model."

> A very specific method of collaborative translation was circulated in the early stages of the project. The method was used in the Migrant Context, the Research/Literary Context, and in some instances of the Language Learning Context. However, the Language Learning Context has demonstrated that the "inclusive" principles of the project can be met without a strict adherence to the model. It is recommended that new projects in collaborative translation follow the guidelines of the "inclusivity" model.

Chris Griffiths. "Introduction". *Bordertown. Translations of Migrant experience*. Edited by Chris Griffiths and Jessica Trevitt. 2017.

> The *Bordertown* collection anthologises the translated narratives gathered in the Migrant Context case studies of the project. The text of the book can be found on the TransCollaborate website.

Gioia Panzarella, Georgia Wall. «Focus Sulla Sensibilità Linguistica: La Traduzione Collaborativa Nella Classe Di Lingua.» *Italiano LinguaDue* 8.2 (2016). Abstract.

> This article was published in the latest issue of the *journal Italiano LinguaDue*. It discusses the rationale behind the workshops held at Warwick in 2016 and conducted by the two co-authors. The full article (in Italian) can be accessed through the TransCollaborate website.

TransCollaborate. "The 'Inclusivity' Model."

The "inclusivity" model of collaborative translation is applied in certain TransCollaborate case studies to investigate its methodological value. It is based on an approach to language that cuts against the idea that translators must have bilingual capacity in the languages of the translation. The "inclusivity" model matches a **source collaborator** (S1), who is required to have native competency in the source language and a conversational competency in the target language, with a **target collaborator** (T1) who has native competency in the target language, but DOES NOT have proficiency in the source language. The T1 may, on the other hand, have some disciplinary expertise in the subject of the text, or in translation practice more generally.

The translation involves a "talk" process in which the S1 "sight translates" the source text orally. By following the verbal cues, the T1 attempts to transcribe the sense of the verbal translation into a grammatical written draft. The S1 and the T1 then undertake a process of negotiation, in which an agreed sense of the source meaning is established in the target language. An advantage of this method that is that the S1 is uniquely able to clarify nuances of the source language that might be lost to a bilingual translator working in isolation. Additionally, the T1 is uniquely able to ensure that the translation choices comply with the language and disciplinary expectations that are applied to the text.

Monash-Warwick Alliance
COLLABORATIVE TRANSLATION PROJECT:
The "INCLUSIVITY" model

Source Collaborator

The **source** collaborator –
- *Will* be fluent (pref. native) in the **source** language of the text
- *Will* have conversational capacity in the **target** language of the translation
- *Will* have general expertise in the **source** culture
- *May* have disciplinary expertise relevant to text **subject**
- *May* have translation experience with other **languages**, or the other **direction** with the same languages

Target Collaborator

The **target** collaborator –
- *Will* be fluent (pref. native) in the **target** language of the translation
- *Will* have general expertise in the **target** culture
- *May* have disciplinary expertise relevant to text **subject**
- *May* have minimal knowledge of the **source** language of the text
- *May* have translation experience with other **languages**, or the other **direction** with the same languages

Translation Process

The **source and target collaborators** work simultaneously to produce the translation. The **source and target texts** must be consistently visible and accessible to both collaborators.

The **source collaborator** verbally translates syntactic units of the **source text** for the **target collaborator**, who transcribes their sense in the **target language**. This process will be used to produce a "reasonable draft" of the whole text.

The collaborators then work through the "reasonable draft" to negotiate improvements for sense and consistency
- The efforts of the **source collaborator** will be directed to ensure that the sense of the source is properly represented
- The efforts of the **target collaborator** will be directed to ensure that the final product will satisfy the expectations of target language readers

Source and target collaborators are both credited as the translators of the text.

Our findings show that the "inclusivity" has proven its value in of our project contexts: in the **Research Context**, it is shown to support interdisciplinary engagement by allowing academic colleagues to draw on one another's respective fields of expertise without restricting collaborations to pre-existing culture/language pairings. Similarly, in the **Migration Context**, it promotes social and linguistic development by allowing collaborations that do not rely on background qualifications in the migrant's language and culture.

Bordertown

Translations of migrant experience

Edited by Chris Griffiths and Jessica Trevitt.

Introduction

The stories in this collection are firsthand accounts of migration and travel by learners of English, recruited mainly from the Melbourne-based Discover English Language Centre. Each learner was invited to write a personal narrative or memoir of about 500 words in their native language. Where possible, we encouraged each participant to directly address their experience of migration to Australia.

Each participant was then matched with a native speaker (these were mainly recruited from Monash University's various language departments), and the two would collaborate to translate the story into English. Although the "target" collaborators were often multilingual, and even had professional experience in translation, they were always matched with a participant whose language was unfamiliar to them. This was to ensure that the "source" collaborator would have to use their English to communicate the meaning of their writing.

Many source participants were grateful for an opportunity to practice their English with educated native speakers. Similarly, the target participants showed enthusiasm for the opportunity to connect and learn from the cultural experiences of others. These participants often engage with issues of translation, migration, etc., in their professional work, but mainly from an academic perspective, and even then, with a focus on one specific language or ethnic group. The collaborative process gave them hands-on experience with new cultures and languages in a way that would not normally be supported in their study and research.

The stories that developed out of these collaborations are diverse, and often surprising, in their content. For example, some of the younger contributors identify their time in Australia is a broadening of social and cultural horizons, and that they will eventually return to their homes to start careers and families. They have responded to Australian culture with a sense of engagement, and the experience often deepens their appreciation of their own culture. The optimism of these accounts comes through loud and clear, even in translation.

Other participants show that they are in Australia for the long-haul – it is the place that they have chosen to make their mark, career-wise, family-wise, spirit-wise. Yet, these contributions are much more realist in tone, often reflecting the discouragement and disappointments that arise when relocating to a different culture.

The central authorial voice is, of course, Yoon-hwa Choi, whose stories make up about half of the present volume. Yoon-hwa came to Australia with her boyfriend Kyu in July of 2016 on one-year work visas. Wanting to extend to a second year, Yoon-hwa and Kyu agreed to undertake factory employment in Bordertown SA for a period of three months.

They found that the community was welcoming and supportive of their circumstances; however, the one thing lacking — for Yoon-hwa at least — was the opportunity to practice and improve her English. While her workplace was linguistically diverse, native English speakers were in relatively short supply.

To combat this, Yoon-hwa began documenting her experiences, and she contacted her collaborator regularly by Skype to translate sections into English. The collaborative process allowed her the regular practice she needed, building her listening, speaking, writing and reading skills all at once.

Yoon-hwa's stories are excerpts of a work-in-progress, and she writes them quicker than she can translate them. She continues to write about her journey — she and Kyu have finished their time in Bordertown, and they have secured the second year to their visas. Long term, they hope to remain in Australia and build a future here. Yoon-hwa's writing documents the challenges and rewards they experience.

Throughout this volume, Yoon-hwa's stories alternate with our other contributors. They act as a sort of "close study", offering extended detail, and giving voice to some of the small, every-day challenges that migrants encounter. But all of the stories that follow offer their own insights into a world of experience that millions enter into, seeking to live and survive in a foreign land.

Chris Griffiths
June 2017

Abstract (English below)

Può la traduzione facilitare la didattica delle lingue moderne? Questo articolo illustra i primi risultati di un progetto di ricerca in corso presso l'Università di Warwick, Regno Unito, (in collaborazione con l'Università di Monash, Australia) che riguarda l'uso della traduzione collaborativa nell'insegnamento delle lingue a studenti universitari e a studenti Erasmus. Le autrici si sono concentrate sui vantaggi in termini di sensibilità linguistica e consapevolezza culturale derivanti da un particolare modello di traduzione collaborativa. Quando la proposta di "Collaborative Translation: A Model for Inclusion" si applica al particolare contesto della didattica delle lingue, infatti, l'insegnante e gli studenti esplorano insieme il processo di traduzione di un testo verso la lingua madre degli studenti. Il valore di questo approccio risiede nel privilegiare una messa in discussione della corrispondenza univoca tra due termini in due diverse lingue: l'insegnante è infatti un collaboratore della traduzione che agisce come facilitatore, chiedendo agli studenti-collaboratori di assumersi la responsabilità della traduzione. L'abilità linguistica in sé, di conseguenza, ha un ruolo secondario rispetto alla curiosità e alla riflessione linguistica nei confronti della propria lingua. I workshop di inglese e di italiano sono stati rivolti rispettivamente a studenti principianti e a studenti avanzati.

Focus on language sensitivity: collaborative translation in language class

How can translation facilitate language learning? Reporting on the preliminary findings of an ongoing research project into the use of translation in language learning at the University of Warwick, UK (in collaboration with the University of Monash, Australia), the authors investigate the advantages of a specific translation model in terms of linguistic sensitivity and cultural awareness. The 'Collaborative Translation: A Model for Inclusion' prototype is applied in language teaching for University and Erasmus exchange students, with the teacher and students embarking together on a practical exploration of the process of translation of a text in the students' native language. The value of such an approach is identified in its privileging of an open-ended questioning of meaning and equivalence: the teacher acts as a 'facilitator', asking student-collaborators to determine solutions and assume responsibility for the translation. Linguistic ability consequently takes second place to a self-reflexive linguistic curiosity, indicated in the article as beneficial to the language-learning process for both beginner and intermediate-advanced level students.

Notes

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Notes

The *TransCollaborate team*:

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