

**Institute of English Cultures and Literatures
University of Silesia in Katowice**



Call for Papers

(In)fidelity in Translation

Translation in Culture, vol. 2

Since the cultural turn in Translation Studies, formulated by Susan Bassnett and André Lefevere (*Translation, History and Culture*, 1990), we have witnessed a flourishing of interest in the area of translation perceived as cultural phenomenon, a mediator between the Same – the source language/culture and the Other – the target language/culture. This awareness of perceiving an act of translation in terms of cultural transposition brings new perspectives and dilemmas and situates literary translation in the spotlight of literary studies.

We have already published one collection of essays entitled *Translation in Culture* in which the Contributors discussed translation theory and practice in the general cultural perspective. Now we would like to narrow down the scope to the issue of fidelity and/or betrayal in translation. Our aim is to open a discussion which will focus on and go beyond the notorious *les belles infidèles* since this 17th-century metaphor has been declared discriminatory and contemptuous (Chamberlain in Venuti 2012). Definitely, the meaning of the word “fidelity” in the context of translation studies has evolved. “In its gendered version” – Chamberlain argues – “fidelity sometimes defines the (female) translation’s relation to the original [...]. Or, fidelity might also define a (male) author-translator’s relation to his (female) mother-tongue” (Chamberlain in Venuti 2012, 259). Furthermore, the concept of fidelity for a long time has been the pillar of ruminations on translational ethics (Pym 2012, Tryuk 2014). Not infrequently is the translator’s loyalty divided between source and receiving cultures and there is no univocal strategy of approaching this dilemma. (In)fidelity applies to both written and oral translation, simultaneous interpreting and consecutive interpreting, dubbing and subtitles, literary and also business translation.

We particularly invite contributions which address (but need not be limited to) the following topics:

- The concept of *les belles infidels* in the writings of translators and theorists from all periods.
- Translation as an echo/artificial/false/treacherous copy
- Fidelity/infidelity in translation
- Fidelity versus transparency in translation
- Equivalence versus creativity in literary translation
- The gendered translation and fidelity
- The translator's ethics
- The translator's position/voice in the translated texts
- The translators' commentaries to the texts they translated

Editors of the volume:

dr hab. Agnieszka Adamowicz-Pośpiech

dr Marta Mamet-Michalkiewicz

Submission of abstracts & articles:

1. **Abstracts** within the range of 500 words should be submitted by e-mail to translationinculture@gmail.com by **March 30th, 2017**. The proposals should include the participant's name, academic title, affiliation, e-mail address as well as a short biographical note (100 words, approx.) The notifications of acceptance will be sent via e-mail by April **30th, 2017**.
2. **Articles** within the range of 35.000 characters with spaces should be submitted by e-mail to translationinculture@gmail.com by **July 30th, 2017**.

Style sheet:

Text format:

MS Word, standard page, spacing 1,5.

Font: Times New Roman.

Font size:

authors full name (top left corner) - 14 points

title (centre) - 14 points

translators name (top right corner) - 14 points

running text - 12 points;

quotations longer than 3 lines - 10 points;

footnotes, bibliography - 10 points. /

Text structure:

authors or translators name and surname - title - main text (with footnotes) - references -
summary in English.

Quotations:

shorter quotations from critical studies - in double inverted commas;
quotations longer than 3 lines - indented 2,5 cm at both margins, without inverted commas.

Emphasis: use italics

Titles of works:

titles of separate publications (novels, plays, studies, etc.) - in italics: e.g. *Heart of Darkness*, when one title contains another, set it off by single inverted commas; titles of parts of publications (poems, chapters, stories within a volume, etc.) and periodicals - in double inverted commas: "Journey of the Magi"; "Shakespeare in Translation"

Footnotes:

footnote number follows the last word to which it refers, after an appropriate punctuation mark; footnotes contain mainly references or explanations, etc. and do not include bibliographical information;

References to bibliography in the main text marked by brackets as, e.g. (Venuti 2000, 189).

Bibliography:

items are listed alphabetically;

1 Footnotes should be tagged to the ends of sentences or clauses wherever possible.

3 the information includes: the authors family name followed by the initial(s) (plus "ed." or "eds." if the author(s) edited the book), the title(s), the place of publication, the date of publication.

Works cited (sample):

Baker, M., *Translation Studies*, Cambridge 1998.

Hatim, B., "Translator as Communicator" in Bassnett, S., *Critical Readings in Translation Studies*, New York 2013, 44-85.

Delebastita, D., "The Double Tongue", *The Yale Review* 2000: 79, 188-221.