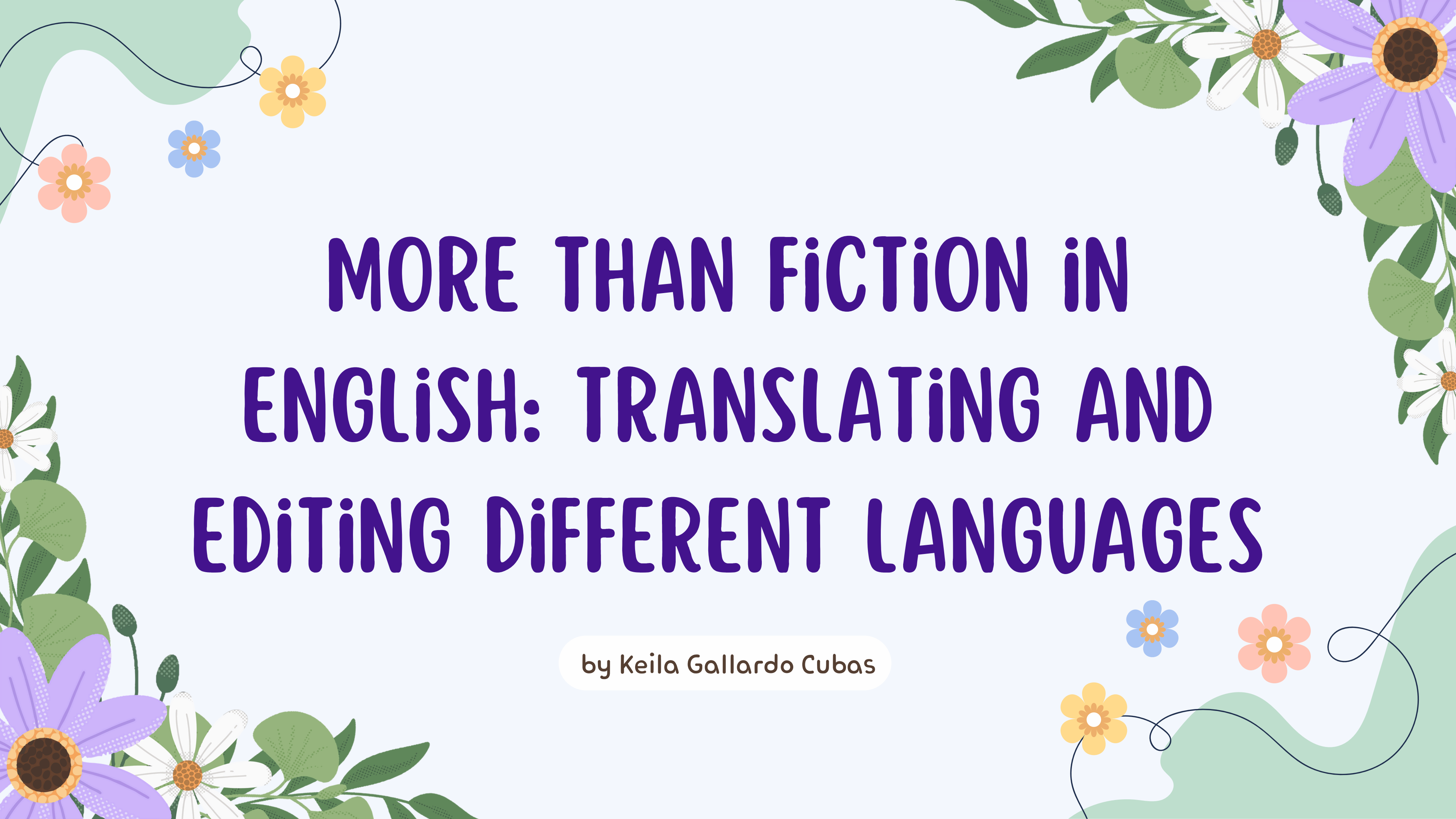




MORE THAN FICTION iN ENGLiSH: TRANSLATiNG AND EDITiNG DiFFERENT LANGUAGES

by Keila Gallardo Cubas

ABOUT ME

- They/he/she
- Freelance fiction editor, translator (ENG/ESP), sometimes writer.
- Born in Peru, now based in New Brunswick, Canada.
- Specialties include prose fiction and poetry, but I also edit and translate scripts and comics/manga/GN.





OBJECTIVES

*Discuss inclusive practices while translating languages that are not English into English.

*Discuss how to communicate translation decisions and feedback to authors, editors and other translators.

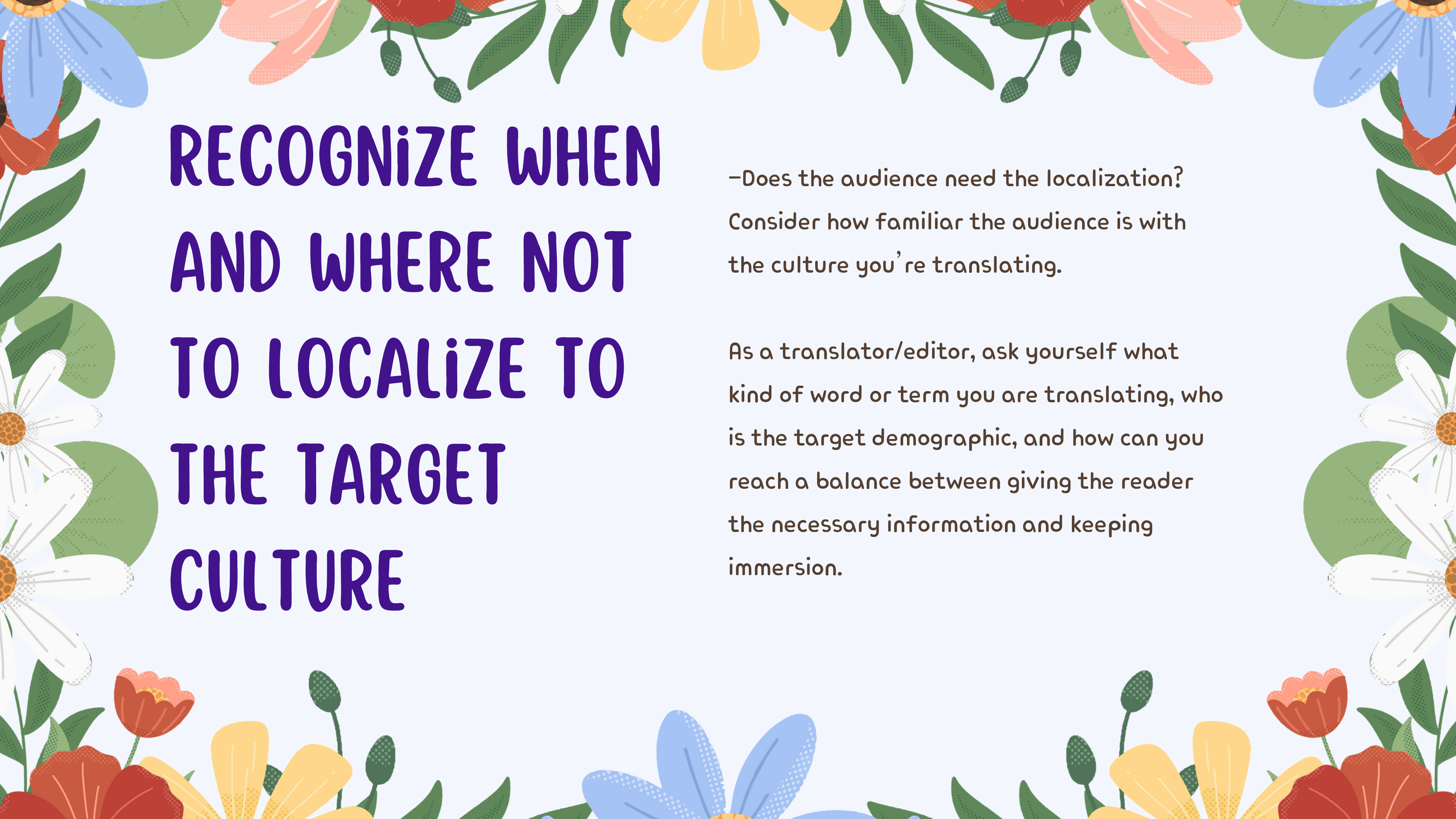
INCLUSIVE PRACTICES

 1 Recognize when and where not to localize to the target culture

 2 Be mindful of specific ideas with specific words or terms

 3 Be aware of moments where the craft is influenced by the original language's culture

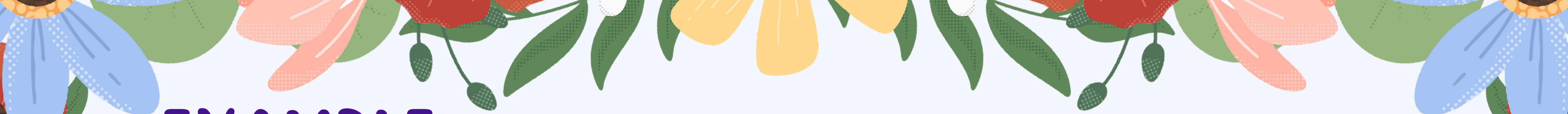
 4 Make use of reliable, adequate and modern resources



RECOGNIZE WHEN AND WHERE NOT TO LOCALIZE TO THE TARGET CULTURE

–Does the audience need the localization?
Consider how familiar the audience is with
the culture you're translating.

As a translator/editor, ask yourself what
kind of word or term you are translating, who
is the target demographic, and how can you
reach a balance between giving the reader
the necessary information and keeping
immersion.



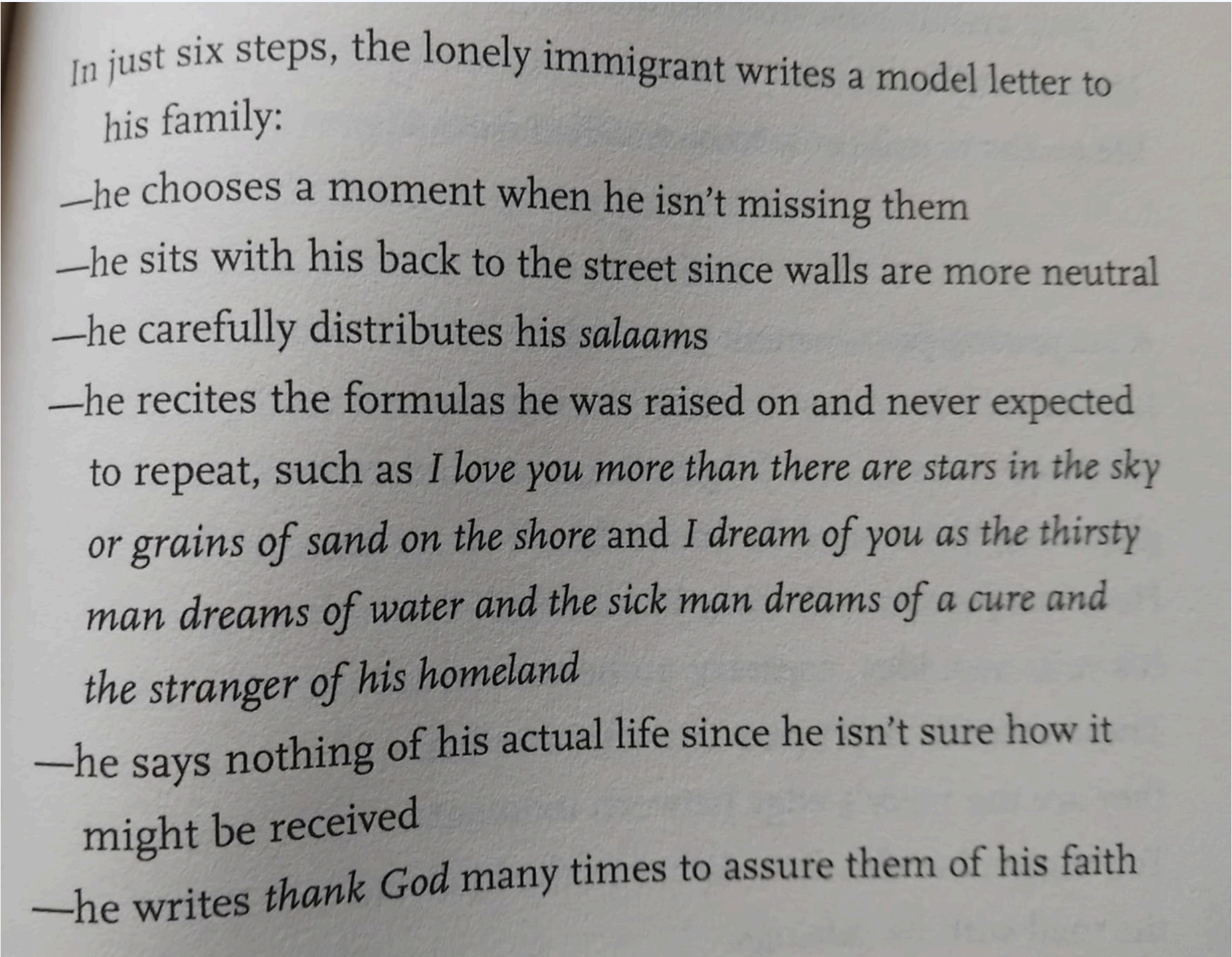
EXAMPLE

“The Threshold – Why Did She Come”

By Iman Mersal

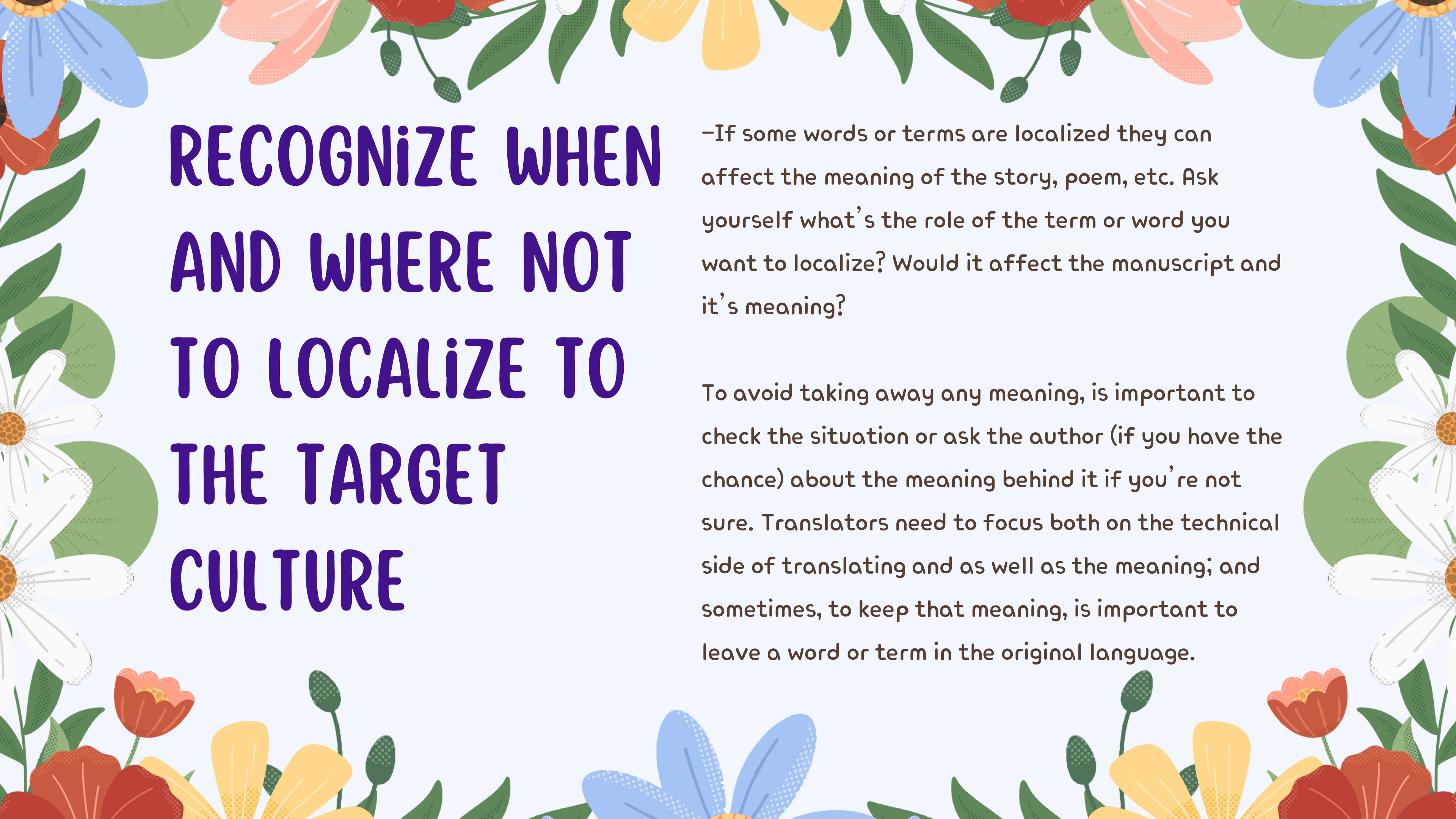
Translated by Robyn Creswell

Salaams: concluding act of Islamic prayers, salute, good wishes, regards, compliment, well, sound, protected (Rekhta Dictionary)



In just six steps, the lonely immigrant writes a model letter to his family:

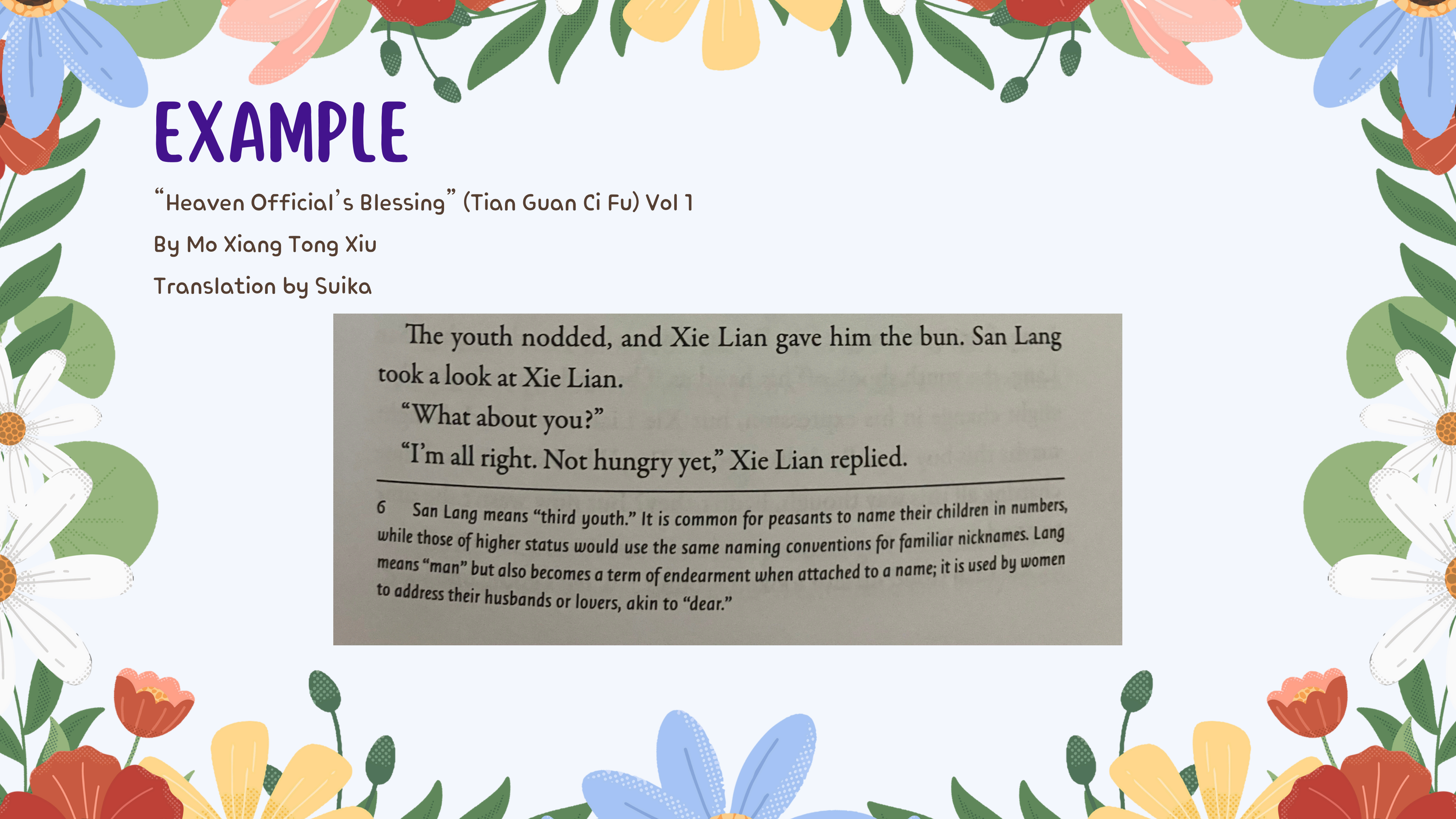
- he chooses a moment when he isn't missing them
- he sits with his back to the street since walls are more neutral
- he carefully distributes his *salaams*
- he recites the formulas he was raised on and never expected to repeat, such as *I love you more than there are stars in the sky or grains of sand on the shore and I dream of you as the thirsty man dreams of water and the sick man dreams of a cure and the stranger of his homeland*
- he says nothing of his actual life since he isn't sure how it might be received
- he writes *thank God* many times to assure them of his faith



RECOGNIZE WHEN AND WHERE NOT TO LOCALIZE TO THE TARGET CULTURE

–If some words or terms are localized they can affect the meaning of the story, poem, etc. Ask yourself what's the role of the term or word you want to localize? Would it affect the manuscript and it's meaning?

To avoid taking away any meaning, is important to check the situation or ask the author (if you have the chance) about the meaning behind it if you're not sure. Translators need to focus both on the technical side of translating and as well as the meaning; and sometimes, to keep that meaning, is important to leave a word or term in the original language.



EXAMPLE

“Heaven Official’s Blessing” (Tian Guan Ci Fu) Vol 1

By Mo Xiang Tong Xiu

Translation by Suika

The youth nodded, and Xie Lian gave him the bun. San Lang took a look at Xie Lian.

“What about you?”

“I’m all right. Not hungry yet,” Xie Lian replied.

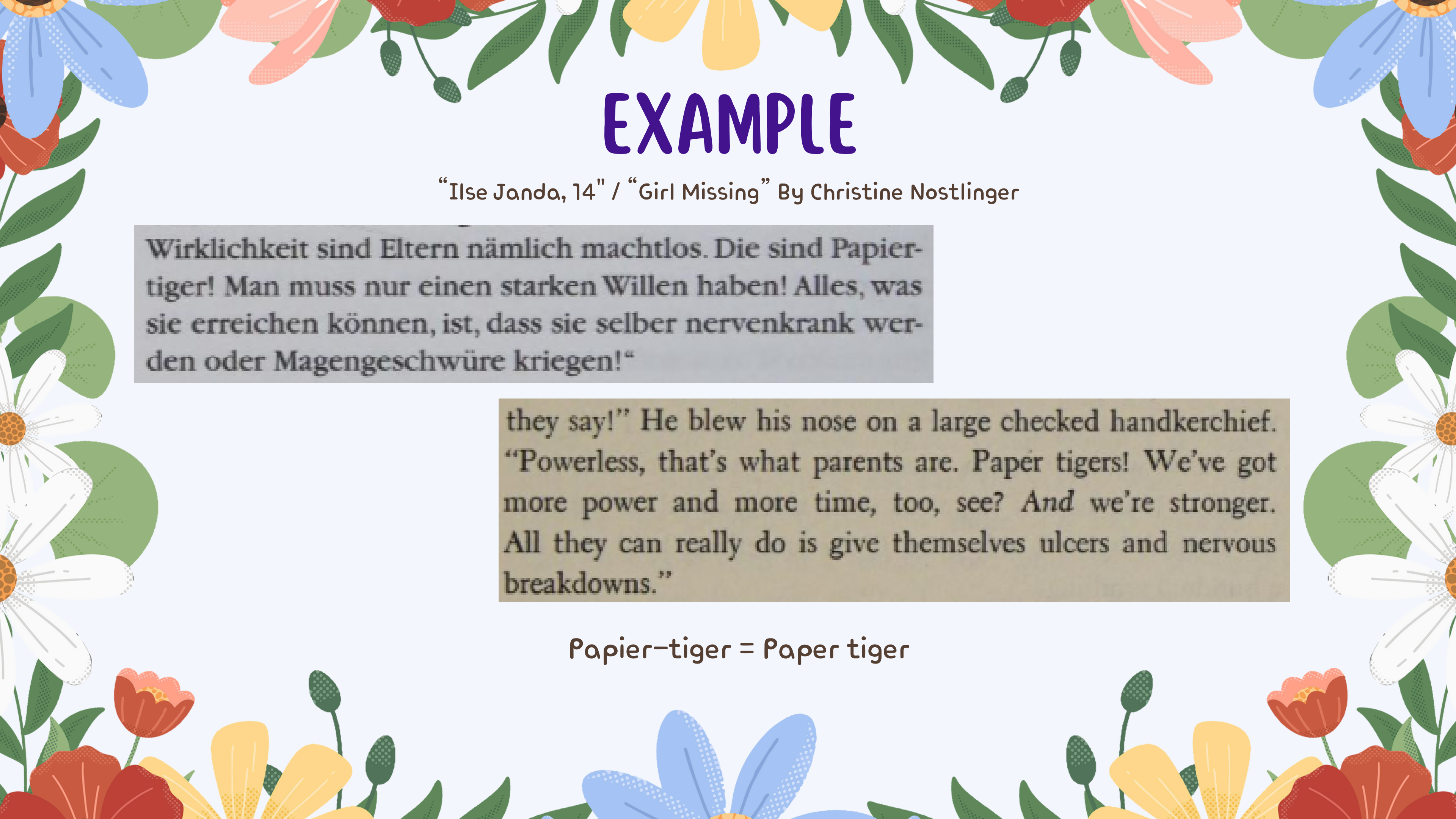
⁶ San Lang means “third youth.” It is common for peasants to name their children in numbers, while those of higher status would use the same naming conventions for familiar nicknames. Lang means “man” but also becomes a term of endearment when attached to a name; it is used by women to address their husbands or lovers, akin to “dear.”



BE MINDFUL OF SPECIFIC IDEAS WITH SPECIFIC WORDS

An author doesn't use a word just for the sake of it, they select the word because of the weight behind it. So when you encounter a specific word or term that you need to translate, make sure you understand the weight of that word; why the author used it, the context around it, the meaning it could carry within the piece itself in the future, etc. Make sure you understand all of that before translating that word or term.

If there's no equivalent of that word or term in English, the solution suggested before (leaving the term in the original language and providing a translator's note) can also be applied here.



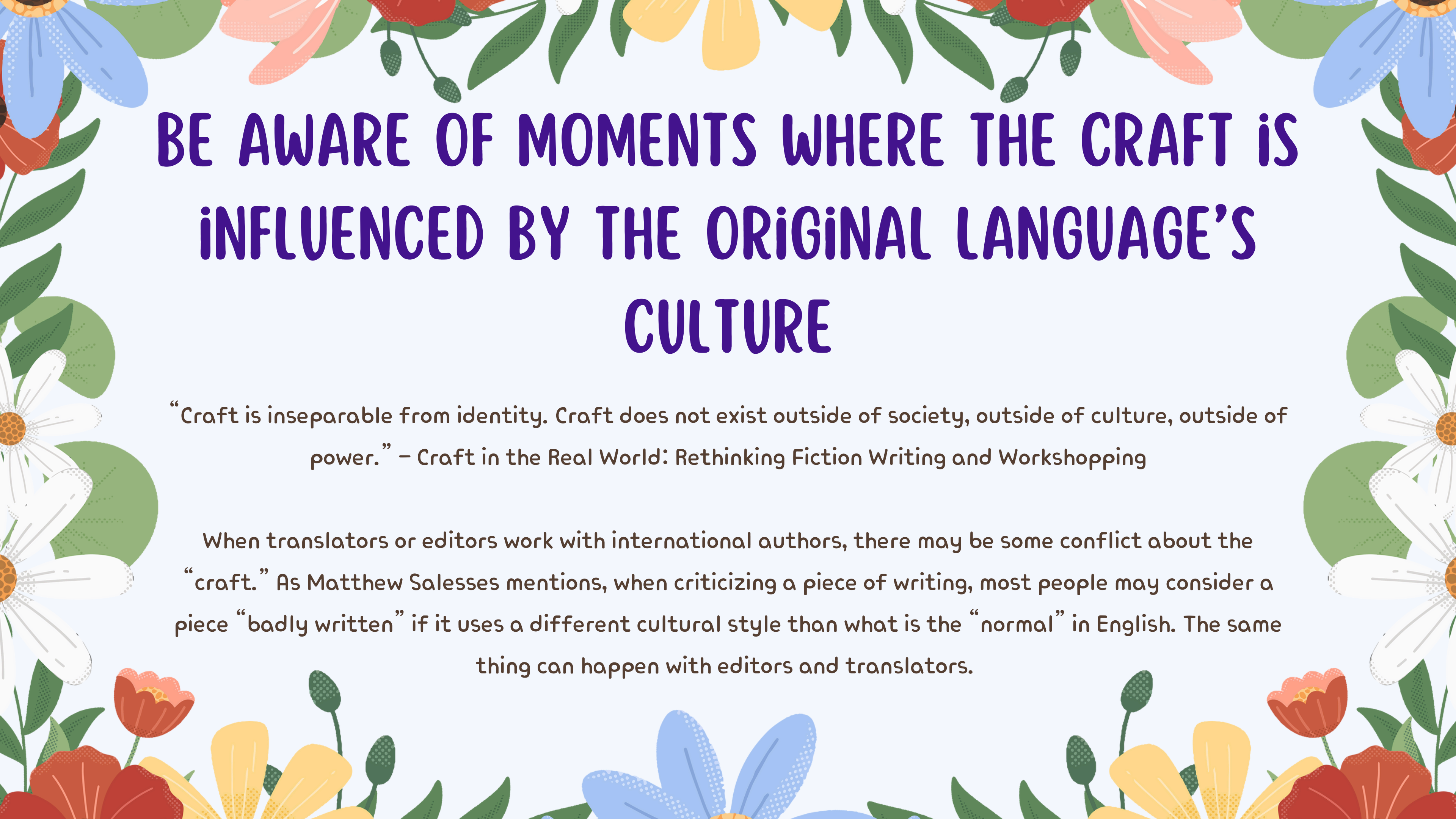
EXAMPLE

“Ilse Janda, 14” / “Girl Missing” By Christine Nostlinger

Wirklichkeit sind Eltern nämlich machtlos. Die sind Papier-tiger! Man muss nur einen starken Willen haben! Alles, was sie erreichen können, ist, dass sie selber nervenkrank werden oder Magengeschwüre kriegen!“

they say!” He blew his nose on a large checked handkerchief. “Powerless, that’s what parents are. Paper tigers! We’ve got more power and more time, too, see? *And* we’re stronger. All they can really do is give themselves ulcers and nervous breakdowns.”

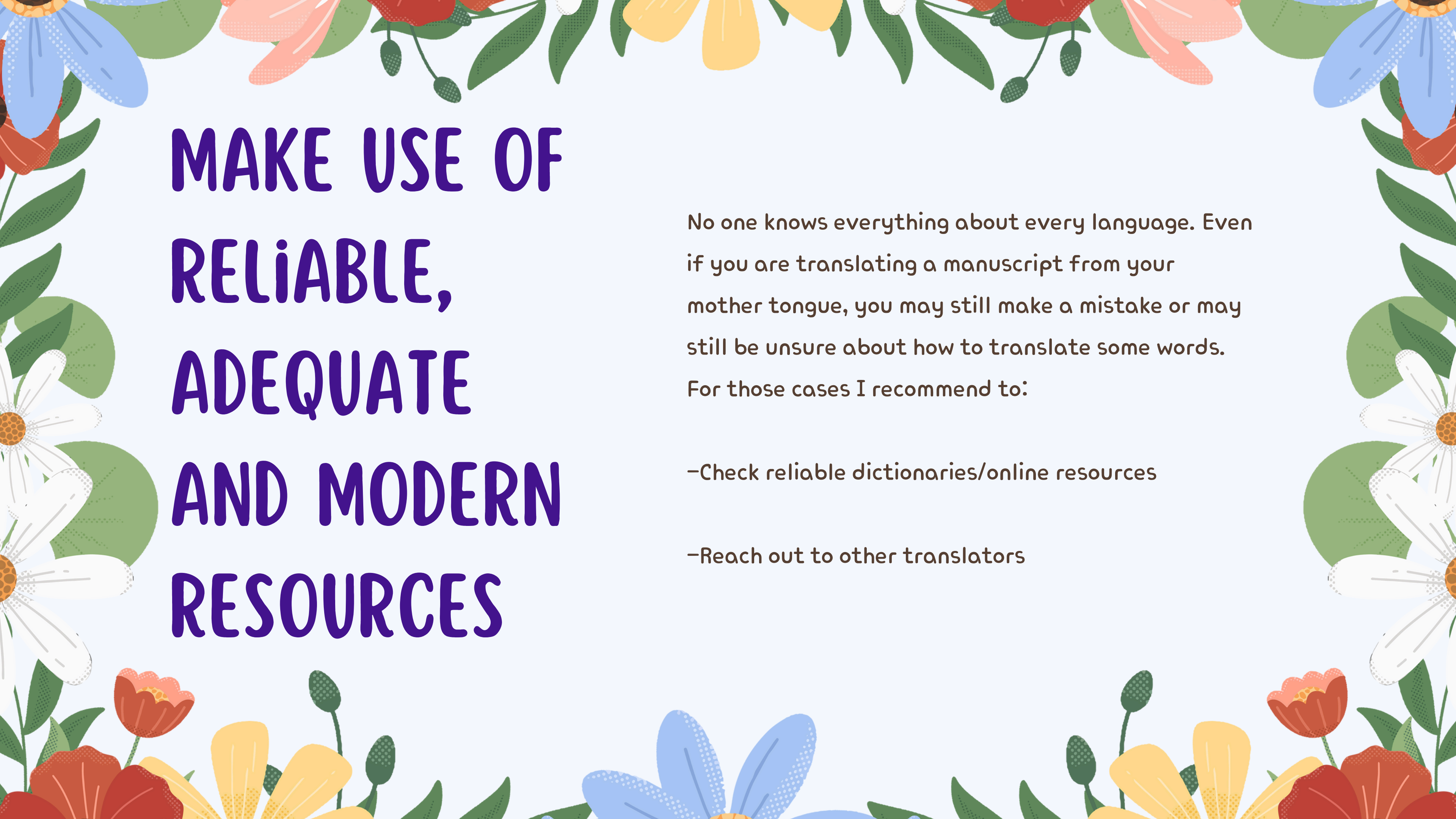
Papier-tiger = Paper tiger



BE AWARE OF MOMENTS WHERE THE CRAFT IS INFLUENCED BY THE ORIGINAL LANGUAGE'S CULTURE

“Craft is inseparable from identity. Craft does not exist outside of society, outside of culture, outside of power.” – Craft in the Real World: Rethinking Fiction Writing and Workshopping

When translators or editors work with international authors, there may be some conflict about the “craft.” As Matthew Saleses mentions, when criticizing a piece of writing, most people may consider a piece “badly written” if it uses a different cultural style than what is the “normal” in English. The same thing can happen with editors and translators.



MAKE USE OF RELIABLE, ADEQUATE AND MODERN RESOURCES

No one knows everything about every language. Even if you are translating a manuscript from your mother tongue, you may still make a mistake or may still be unsure about how to translate some words.

For those cases I recommend to:

- Check reliable dictionaries/online resources
- Reach out to other translators



Reliable Resources

Before using an online resource, check how reliable they are with simple words and phrases and check with other translators if they have used it before. Here's a list of suggestions from some colleagues!

MULTILINGUAL:

- Lexilogos

- bab.la

URDU:

- Rekhta Dictionary

SPANISH:

- SpanishDictionary

ITALIAN:

- Cactus2000

FINNISH:

- Uusi Kielemme

- Sanakirja.fi

GERMAN:

- Dict Leo



Reach out to other translators

- Ash P – translator, editor, proofreading, sensitivity reading – Urdu/English – <https://www.ashpreads.com/>
- Jill Elizabeth Mazzetta – editor, post-translation editor, proofreader, writer – Italian/German/English – <http://www.linkedin.com/in/jillmazzetta>
- Travis P. Mueller – translator, editor, and writer – German/English
- Anne Trilingua – translator, consults, online teacher – Spanish/Finnish/English – <https://www.linkedin.com/in/anteranta/>
- Tanya Gold – editor, translator, coach – French/English – <https://tanyagold.com/>

Foreign Language Editors Database: https://www.linkedin.com/posts/ashpreads_foreign-language-editors-database-activity-7352042541304733697-aCsi/



HOW TO COMMUNiCATE TRANSLATION DECiSiONS AND FEEDBACK TO AUTHORS

- Take into account their experience with the language in question.
- Make sure you are both in the same page when it comes to meaning, culture, etc. This way any discussions about localization will be easier.
- Be open about all the non-direct translations you had to make due to grammar, vocab, etc.
- Be patient and open minded.

Q&A TIME

Contact me with any questions!

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