

MANUEL MORENO TOVAR

Rethinking Intralingual Translation and
Exploring its Interface with Censorship,
Manipulation, and Controversy



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LIST OF ORIGINAL PUBLICATIONS

- Article I.** Moreno Tovar, Manuel. 2020. (A)bridging the Gap – A study of the norms and laws in the intralingual translation of the novel *And Then There Were None* by Agatha Christie. *Revista de Linguas para Fines Específicos*, 26: 1, 51–68.
- Article II.** Moreno Tovar, Manuel. 2024. Graded readers as instances of intralingual translation. In Linda Pillière and Özlem Berk Albachten (eds). *The Routledge Handbook of Intralingual Translation*, 377–392. London and New York: Routledge.
- Article III.** Moreno Tovar, Manuel and Luc van Doorslaer. 2024. Blurring borders in intralingual translation research: The case of journalistic translation. *Perspectives*, 1–17.
- Article IV.** Moreno Tovar, Manuel (forthcoming). Censorship and ideological manipulation in intralingual literary translation. In Denise Merkle and Brian James Baer (eds). *The Routledge Handbook of Translation and Censorship*. London and New York: Routledge.
- Article V.** Moreno Tovar, Manuel (forthcoming). Tackling controversial elements in intralingual translation: A case study of Oscar Wilde’s *The Picture of Dorian Gray*. In Hilla Karas and Hava Bat Zeev Shyldkrot (eds). *Intralingual Translation: Language, Text and Beyond*. Amsterdam and Philadelphia: John Benjamins.

AUTHOR’S CONTRIBUTION

Article III: The publication is co-written with Luc van Doorslaer. The author of this thesis is the first author and main contributor of this article. Luc van Doorslaer wrote the section “Intralingual translation in journalism” and provided feedback on the other sections.

ACKNOWLEDGEMENTS

When I started my PhD in 2019, I could have never predicted what the following years had in store for me. The greatest shock was the pandemic, which prevented me from enjoying long-awaited experiences, such as travelling to Istanbul for a summer school. However, the pandemic also allowed me to attend a variety of online conferences (at some point, I had to stop myself from presenting in order to concentrate on my writing). Another thing that I could have never predicted is that I would decide to leave Tartu to work as a translator at the European Commission in Luxembourg. This decision also meant that I had to give up on experiences such as teaching a full course or spending a semester conducting research abroad. Evidently, I also had to sacrifice a lot of my leisure time to work on this project. Still, I believe that working as an institutional translator has helped me with my research: not so much in terms of gaining a better understanding of translation, but in terms of making a more intentional use of language and developing my attention to detail.

The day that I decided that I was leaving Tartu, I went out for a stroll in the city and cried by the Emajõgi. Anxious about moving to the “centre” of Europe in the middle of a pandemic, I wrote these lines in a poem: “But what I find bewildering is how predictably, ridiculously comfortable life is here in the periphery. If I lived in the centre rather, would I feel safe like here?”. Tartu made me feel at home from the second that I set foot on it, and this is why my first and biggest thank you goes out to this city. As I recently learned in a presentation by Daniele Monticelli, Juri Lotman stated that members of the Tartu School are geographically and culturally “border people”. Maybe it was this proximity to borders that made me feel at ease, since my roots are also in the periphery of Europe. Lotman also said that he dreamt of the University of Tartu “becoming a unique ‘West-Östlicher Diwan’, where East meets West”. I was privileged enough to live in Lotman’s dream: I experienced the West-East convergence during the seminars, the winter school, the writing retreats... For all the growth and all the (self-)knowledge that it has gifted me, I thank the University of Tartu — not just as an entity, but as the people who make it. I particularly wish to thank my supervisor, Luc van Doorslaer, and my programme director, Raili Marling, for their unconditional support, their kindness, their wisdom, and all the opportunities that working with them has opened up for me. Likewise, I am grateful to Bogusława Whyatt and Vasso Giannakopoulou for their highly constructive and positive feedback on this thesis.

I also want to thank all the friends who, like me, had to leave Estonia (but Estonia never left them). Beyond Tartu, I would like to thank the many friends that I made during my time in Granada, Ghent, Münster, Edinburgh, Glasgow, Stirling, Brussels, and Luxembourg. There are friends who I met while travelling and people who I might never see again, and to them I am also thankful. If there is a friend who deserves a special “kudos for reading that, for improving”, that is Charley Cotton, who edited most of my articles. Thanks also to all my kin: *mu*

õde, ema, isa, vanavanemad, tädid, onud ja nõod, my distant relatives and my ancestors, including the *vanavanavanaisa* who became a doctor long before me. Lastly, I extend my gratitude to myself for pushing through every step of this strenuous relationship — I feel as though I am married to this project, even if not for much longer. Still, when all is said and done, I know that academia will remain my home.

INTRODUCTION

Research background, aims, and scope

Whenever the concept of intralingual translation is invoked in translation studies (TS), it is Jakobson's tripartite division of translation from his seminal essay *On Linguistic Aspects of Translation* (1959/2021) that is used as a basis, often without much reflection. According to Jakobson, translation can be divided as follows:

- Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
- Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.
- Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson, 1959/2021: 157).

Jakobson's scheme was credited for pushing the conceptual boundaries of translation, but it was also much criticized and scrutinized, to the point that it has been questioned whether he meant to speak about interpretation rather than translation (Eco, 2001: 68). Jakobson's ascription of the qualifier "proper" to the interlingual type might explain why intralingual and intersemiotic translation were neglected for decades of research: by calling interlingual translation "proper", he suggested "that the other two [forms of translation] are somehow not 'properly' translation" (Hermans, 1996: 6). Derrida (1985) also noted that interlingual translation was the only of the three terms that was not translated by another word in Jakobson's description, but rather repeated, and problematized the use of "language" as an evident concept that does not need to be defined or challenged.

Recently, Pillière (2021) and Zethsen (2024) have discussed the shortcomings and the usefulness of Jakobson's scheme today. Pillière was critical of the artificial fragmentation of "three practices that share common features" and noted that these are not monolithic or clear-cut categories (2021: 298). Zethsen added that "[i]n real life, translational activities seem often to contain aspects of more than one category, and especially intra[lingual] and interlingual translation seem to be entwined [...], in fact sometimes to a degree where it is difficult to distinguish them from each other" (2024: 193). Zethsen objected to Jakobson's division being thoughtlessly cited in introductions as a definition of translation, since the original purpose of this model was never to define translation as such, but rather to claim "that everything is translatable in some way" and to illustrate "the tools we have when we interpret a sign and create meaning" (*ibid.*: 184). De-emphasizing the differences between interlingual and intralingual translation, Zethsen and Hill-Madsen (2016) put forward a definition of translation based on the following criteria:

- A source text (verbal or non-verbal) exists or has existed at some point in time.
- The target text has been derived from the source text (resulting in a new product in another language, genre, medium or semiotic system).
- The resulting relationship is one of relevant similarity, which may take many forms depending on the skopos¹ (Zethsen and Hill-Madsen, 2016: 705).

According to Zethsen, Jakobson’s model does have explanatory merits, which may explain why it is cited so often. However, for several decades, scholars did not make “any genuine use” of Jakobson’s classification to look specifically at intralingual translation (Baker, 1998: xvii). It was not until the late 2000s and especially the 2010s that TS witnessed a sudden upsurge of publications and events on intralingual translation. This trend continues to date, as illustrated by Pillière’s *Intralingual Translation of British Novels: A Multimodal Stylistic Perspective* (2021) and *The Routledge Handbook of Intralingual Translation* (2024), edited by Pillière and Berk Albachten. Despite these recent developments, our knowledge of intralingual translation is still in its infancy.

One of the reasons why intralingual translation continues to walk on thin ice is the fact that its translational status has been (and to some extent, continues to be) disputed by some scholars (notably, Mossop, 1998, 2016). Experts on intralingual translation, such as Zethsen (2007, 2009), Schmid (2008, 2012), Berk Albachten (2013, 2014), Zethsen and Hill-Madsen (2016), and Hill-Madsen (2019) have argued for intralingual translation as a legitimate research paradigm or even as the centre of a new sub-field within TS. There are also academics who, despite conducting research on the subject, have refrained from firmly committing to any judgement about what constitutes translation (Delabastita, 2017). Chesterman (2019) described this discussion using lexicographical categories. He defined the advocates and opponents of integrating intralingual translation into TS as “lumpers” (those who emphasize the similarities between interlingual and intralingual translation and take an inclusive approach to translation) and “splitters” (those who prefer to focus on the differences and hold a reductionist view on translation). Rather than explicitly taking sides, for Chesterman the question is “not which definition is correct, but: *for what purposes* might a splitter or lumper definition be useful?” (*ibid.*: 16). While I agree that the definitions of both “lumpers” and “splitters” can be useful in different contexts, I believe that only by pushing the boundaries of TS beyond interlingual transfer can we unleash its full descriptive potential and attain a sound understanding of translation.

This doctoral project is set against the backdrop of the research conducted by those called the “lumpers” above. It is primarily aimed as a contribution to the ongoing efforts to counter the prolonged disciplinary marginalization of intra-

¹ The terms “relevant similarity” and “skopos” should be contextualized. According to Chesterman’s relation norm, “a translator should act in such a way that an appropriate relation of relevant similarity is established and maintained between the source text and the target text” (1997: 69). The skopos of the translation — a notion developed by Vermeer (1978) to describe the aim or goal of a translation — will inform the decision of what counts as relevant similarity.

lingual translation. The collection of five research articles responds to the early calls made by Maronitis (2008) and Zethsen (2009) to gather more empirical data on intralingual translation. The focus on aspects related to censorship, manipulation, and controversy is grounded on Berk Albachten's tentative claim that intralingual translations "can be even more significant and helpful than interlingual translations in revealing the paralinguistic factors in translation" (2014: 583), as these are better exposed when the language is the same.

In brief, the two research aims of this project can be outlined as follows:

- to rethink the predominant ways in which we approach intralingual translation; and
- to explore the interface between intralingual translation, censorship, manipulation, and controversy.

Despite being firmly situated in TS theoretically and methodologically, this project aims to produce knowledge that goes beyond the scope of this discipline. Indeed, some of the findings might be relevant to academics from disciplines such as language teaching, as well as to practitioners, particularly those with an interest in graded readers, as these constitute my main object of study. Graded readers will be defined in the next subsection, along with the other key terms that have informed my research.

Key terminology

In order to lay the groundwork for the readers of this thesis, it is important to explain what exactly is meant by the key terms in its title ("Rethinking *intralingual translation* and exploring its interface with *censorship*, *manipulation*, and *controversy*"). Firstly, my understanding of "**intralingual translation**" is informed by the definition of translation proposed by Zethsen and Hill-Madsen (2016) and cited in the subsection above. My positioning *vis-à-vis* this definition will be addressed in the conclusions.

"**Censorship**" can be defined as "a form of manipulative rewriting of discourses [...] aiming at filtering the stream of information from one source to another" (Billiani, 2007: 3). Although often associated with dictatorships and totalitarian regimes, my main interest lies in the ways in which censorship occurs in "free" democracies, either overtly or covertly. Merkle once stated that "[i]n today's Western world overt censorship is directed primarily against the dissemination of hate and obscenity" (2002: 13). This ties in with her later contention that censorship is "motivated either by a desire to protect the vulnerable or to create a cultural or political system" (2010: 19). It should be noted that the desire to protect certain vulnerable demographics —such as children— can also be used to mask the desire to create —or preserve— a cultural, political, and ideological system. According to Billiani, censorship is a polymorphous and slippery phenomenon which "acts against what lies in that space between acceptance and

refusal: the ambiguous, the composite, and more importantly what disturbs identity, system and order” (2007: 22).

I concur with Merkle, O’Sullivan, van Doorslaer and Wolf (2010: 14) in their claim that censorship is a manifestation of manipulation, but not all manipulation is censorship, since the former is a broader concept. On this basis, the scope of “censorship” in this thesis will be limited to the modification of a literary text through attenuation and cutting in translation, whereas “**manipulation**” will also cover other forms of modification, such as paratextual additions and lexical substitutions that cannot be accurately described as attenuations. Thus, although Hermans famously hypothesized that “from the point of view of the target literature all translation implies a degree of manipulation of the source text for a certain purpose” (1985: 11), in this project the term “manipulation” will be used in the more restricted sense of “intervention”. Following Baumgarten (2012: 63), translation will not be regarded as a neutral cross-cultural exchange, but rather as a complex process that happens across power differentials. When studying ideological manipulation, I will have to confront and interrogate my own ideological assumptions, since these bear an inevitable influence on the way I see the world, which in turn influences my research.

“**Controversy**” is understood as a strong dispute involving opposing opinions. Like censorship, controversy seems to be intrinsically connected to translation. If translation is a “likely locus for censorship” because it brings “the reader into contact with the Other and with potentially unfamiliar, incompatible or threatening world views” (Merkle, O’Sullivan, van Doorslaer and Wolf, 2010: 12), it can be inferred that translation is also a likely locus for controversy, since strong differences in opinion are likely to emerge when one is faced with new and challenging world views. Despite its usually negative connotations (akin to those of “censorship” and “manipulation”), controversy should not necessarily be framed in negative terms. According to Zulawnik (2022: 32), translating controversial texts has the potential for furthering understanding of “the other”. From this perspective, controversy may represent an opportunity for dialogue, knowledge, and even conflict resolution.

In addition to the terms in the title, it is important to clarify the differences between “**graded reader**”, “**abridgement**”, and “**adaptation**”. In Article I, I used “abridgements” to refer to graded readers that are based on literary works and do not significantly alter the main story. My aim was to emphasize how those books are different from originals (graded readers that are originally written) and adaptations, which I understood as graded readers that adapt the main story to make it suitable for a new audience (e.g., fairy tales with newly written happy endings for children). However, the results of Article II made me question the convenience of neatly distinguishing between adaptations and abridgements. I resolved to abandon “abridgement” and opted for “graded reader” in the rest of the articles, which Article II defines as “any version of a literary work that: 1) is presented as primarily aimed at language learners, and 2) is part of a grading scheme”. In doing so, I excluded so-called “originals” from my stipulative definition of graded reader. Lastly, as explained in Article IV, some rewritings that I qualify as

intralingual translations are often conceptualized as adaptations, both in academia and outside of it. In view of this, and because I understand the difference between translation and adaptation as not essential, but rather as a matter of degree (van Doorslaer and Raw, 2016; Chan, 2020), I sometimes use “adaptation” to refer to my objects of study, particularly in the case of intralingual literary translations other than graded readers, i.e., other types of abridged, modernized, or simplified literature.

Also relevant to this project is the distinction between “**typology**” and “**taxonomy**”. These terms, which are sometimes used as synonyms, even in academic writing, do in fact have different meanings. Both typologies and taxonomies are approaches to categorization, but the former are conceptual and use qualitative methods, whereas the latter are empirical and use quantitative methods. Furthermore, the term “taxonomy” is generally used in the biological sciences, while “typology” is common in the social sciences (Bailey, 1994).

Lastly, this thesis makes an extensive use of the term “**paratext**”, introduced by Genette (1987/1997) and later adopted by translation scholars. Batchelor defines a paratext as “any element which conveys comment on the text, or presents the text to readers, or influences how the text is received” (2018: 12). Paratexts can be divided into peritexts (the elements physically attached to the text) and epitexts (the elements separate from it).

Structure of the thesis

In the introduction of this thesis, I have outlined the research background, aim, scope, and key terminology of my doctoral project. The subsequent chapter describes its theoretical and methodological framework, which rests upon different branches of TS to review and discuss typologies of intralingual translation, intralingual translation as a controversial set of practices, manipulation in the translation of children’s literature, and feminist and queer translation strategies. The research questions and methods used in the five research articles are followed by the summaries of those publications. The ensuing chapter discusses the main conclusions of this project, its pitfalls, and potential avenues for future research.

THEORETICAL AND METHODOLOGICAL FRAMEWORK

Foreword

This project's theoretical and methodological framework is based on insights from various areas of interest within TS. The common thread between these areas is the assumption that controversial elements are susceptible of being manipulated in intralingual translation, including issues of gender and sexuality. Individually, the subsequent four subsections seek to shed light on the following questions:

- 1) *Typologies of intralingual translation*: if intralingual translation is not a clear-cut concept or a monolith, as previously established, then what are its types?
- 2) *Intralingual translation as a controversial set of practices*: if translation is a likely locus for controversy, then what instances of intralingual translation are particularly controversial and why?
- 3) *Manipulation in the translation of children's literature*: if protecting the vulnerable is a major reason why controversial texts are censored today, then what happens in the translation of children's literature?
- 4) *Feminist and queer translation strategies*: in the aftermath of the so-called "activist turn" (Wolf, 2014), how do translators use interventionist tactics in regard to issues of gender and sexuality?

The areas covered in this section ought not to be taken as fully descriptive of my scope. For example, some of my articles cover translations that are not literary or directly aimed at young audiences (notably, Article III, on journalistic translation). Likewise, the focus on issues of gender and sexuality is only prominent in Article V and partly in Article IV (and these are not the only controversial issues that are covered). Lastly, as explained in the introduction, intralingual translation research is still in its infancy. For this reason, the subsections on manipulation in the translation of children's literature and feminist and queer translation strategies are predominantly concerned with interlingual translation.

Typologies of intralingual translation

The broad notion of intralingual translation has been broken down into different categories and subcategories in increasingly complex typologies. Perhaps the first one to develop such a categorization was Toury, who described intralingual translation as either "free (e.g., in a definition) or bound (i.e., belonging in two complementary subsystems of that language, such as two registers, two historical layers, or two stylistic types)" (1986: 1113). This categorization, which was neither developed nor meant as a typology, is barely mentioned by scholars today; instead,

the models proposed by Petrilli, Gottlieb, and Hill-Madsen have garnered more attention.

Petrilli’s understanding of “translation” (2003) stretches beyond the limits of the definition used in this thesis: to her, translational processes do not only occur in the human sphere (anthroposemiosis), but rather in the whole biosphere (biosemiosis). She distinguished between historical-natural languages, which she identified with the French concept of *langue* and the Italian *lingua*, and languages-in-general (*langages* in French or *linguaggi* in Italian). It is among the latter that intralingual translation takes place (although she preferred the prefix “endo-”).² Petrilli put forth a division of endolingual translation which partly overlaps with the categorizations of intralingual translation in Gottlieb’s taxonomies of translation (2007, 2008, 2018). A side-by-side comparison of Petrilli’s model with Gottlieb’s will be helpful to identify their commonalities, their differences and, perhaps most importantly, their shortcomings.

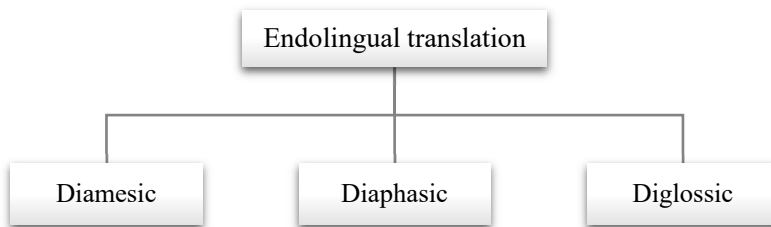


Figure 1 – Petrilli’s categorization of intralingual translation (2003)

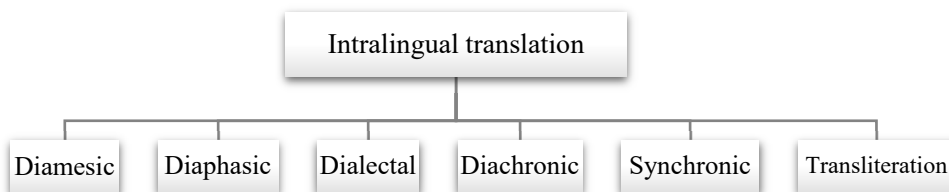


Figure 2 – Gottlieb’s categorization of intralingual translation (2018)

As can be seen in the figures above, two categories share the same denomination (diamesic and diaphasic translation), although the latter position used to be occupied by “paraphrase” in a previous model by Gottlieb (2008). Furthermore, diglossic and dialectal translation seem to overlap to a certain extent. These three types can be defined as follows:

² This terminological choice is not convincing to Sütiste and Torop, who describe her model as “somewhat heterogeneous and disorienting” (2017: 200), partly because she decided to maintain the prefix “inter-” for translation between languages, when a term with the prefix “exo-” would be assumed.

- Diamesic translation: between the written and the oral mode, e.g., in intralingual subtitling and subtitle respeaking (live production of subtitles in TV broadcasts).
- Diaphasic translation: according to Petrilli, this is translation across registers, e.g., turning an expert-oriented source text (ST) into a lay-friendly target text (TT), or vice versa. Gottlieb’s understanding of diaphasic translation seems to be broader: to him, it also covers making adult fiction suitable for children.
- Diglossic/dialectal translation: between geographical variants of a language, e.g., in the American English versions of British novels.

There are three categories that are not mentioned by Petrilli but are included in Gottlieb’s 2008 and 2018 schemes, of which two types of intralingual translation (i.e., diachronic and transliteration) were already present in his 2007 model:

- Diachronic translation³: between texts from different ages, as in the case of modern versions of literary classics.
- Synchronic translation: having original and translation as contemporaries, such as some abridged print versions of manuals or expanded online versions of magazine articles aimed at the same audience.
- Transliteration: between scripts, e.g., converting words from Arabic or Japanese into Latin letters.

The category of synchronic translation, described by Hill-Madsen (2014: 68) as “possibly the most comprehensive translational category altogether”, raises a number of questions when considered in relation to Gottlieb’s definition of diachronic translation, characterized as occurring between texts from different ages. Namely, are many examples from various other types (diamesic translation, diaphasic translation, diglossic/dialectal translation, and transliteration) not synchronic, given that they are produced in the same time period as their STs? Would it not be more sensible to define diachronic translation as “translation between diachronic varieties of the same language” (Hill-Madsen, 2014: 70), regardless of the time in which the texts were produced and whether they are contemporary? Should “synchronic” and “diachronic” not be, rather, seen as two superordinate categories?

These issues are partly resolved by Hill-Madsen in his two revisions of Gottlieb’s models (2014, 2019). In the first revised typology, Hill-Madsen abandoned the category of synchronic translation and opted for the term “inter-registrerial” instead of “diaphasic”. In 2019, however, he recovered “synchronic translation” as a superordinate category and added new levels to Gottlieb’s model

³ This type has also been referred to as cross-temporal, intertemporal, and temporal translation (Karas, 2016; Zethsen and Hill Madsen, 2016).

in order to distinguish between translation within the same language variety and between language varieties, an idea that resonates with Toury’s distinction between free and bound intralingual translation. Hill-Madsen also subdivided diamesic and diaphasic translation, as can be seen in Figure 4.

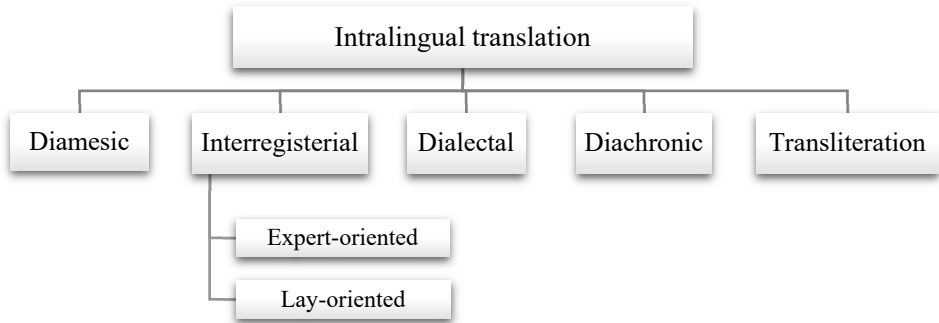


Figure 3 – Gottlieb’s categorization of intralingual translation (2008) as revised by Hill-Madsen (2014)

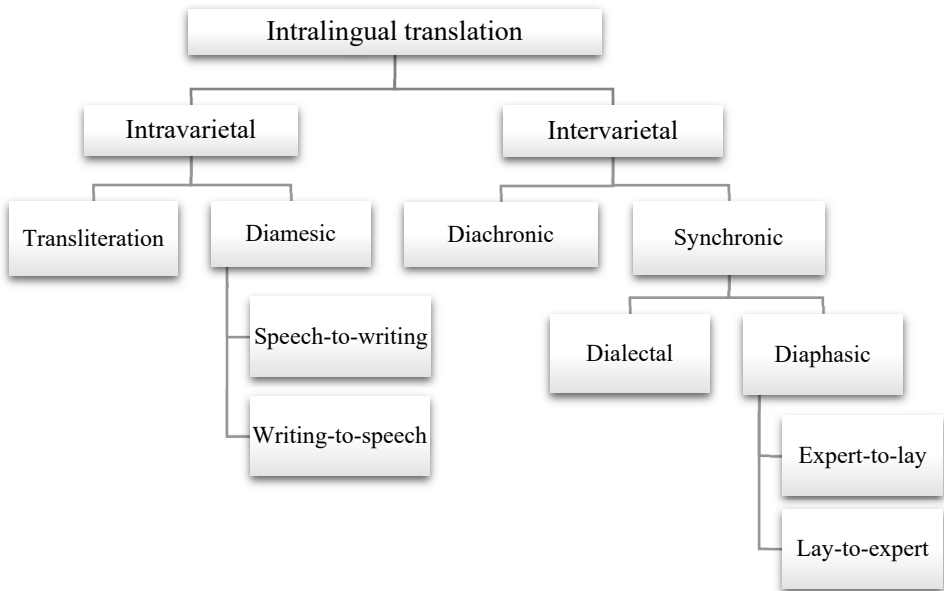


Figure 4 – Gottlieb’s categorization of intralingual translation (2018) as revised by Hill-Madsen (2019)

In *The Handbook of Intralingual Translation*, Hill-Madsen (2024) offered a more complex typology of diaphasic translation, challenging the idea that it can only be expert-to-lay or lay-to-expert. This typology, however, was not meant as a subclassification of the different types of diaphasic translation, but rather as a list of relevant aspects. Hill-Madsen referred to his model as “far from complete” (*ibid.*: 213) and called for more research to develop it. In the same volume,

Giannakopoulou and Armostis expressed methodological reservations in regard to strict taxonomies, and argued that “in real life translation practice stubbornly defies strict categorizations and more often than not crosses taxonomic boundaries” (2024: 125). While acknowledging the benefits of typologies, Zethsen (2024: 194) also stated that she does not believe that a clear taxonomy of intralingual translation is possible. Instead, she favoured an approach centred on time, culture, knowledge, and space, which she identified in 2009 as the main factors influencing intralingual translation.

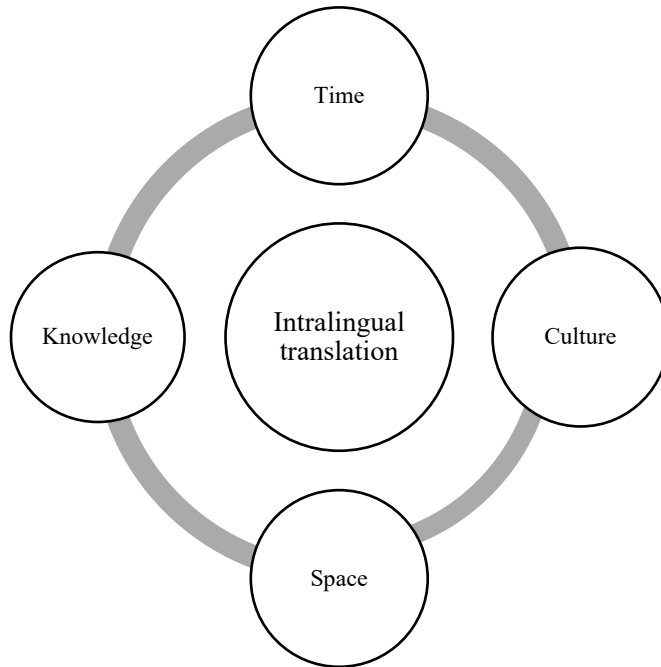


Figure 5 – Main factors influencing intralingual translation according to Zethsen (2009)

These four parameters, whose boundaries are “far from watertight”, led Zethsen to develop categories that are used “solely for explanatory purposes” (2009: 806), leaving an open door to further developments or adjustments. As can be seen in Figure 6, only one of these categories (diachronic translations) coincides with the types described thus far.

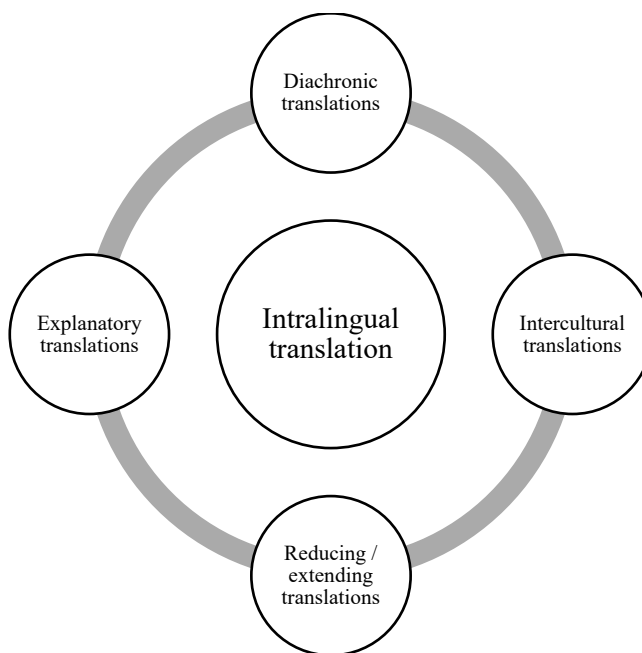


Figure 6 – Types of intralingual translation according to Zethsen (2009)

In 2018, Brems built on Zethsen’s framework and proposed a fifth factor, that of “cultural politics”. Similarly, Pillière pointed at the potential involvement of “other socio-economic factors” (2021: 19) in intralingual translation, but Zethsen (2024) argued that these could be subsumed into the four main categories. Clearly, the charting of intralingual translation is the subject of an open conversation, with which this project will engage.

Intralingual translation as a controversial set of practices

I have previously described intralingual translation as “a highly diverse set of practices that often requires a very specific set of skills” (Moreno Tovar, Zethsen and Pillière, 2022). While some of these practices are generally considered uncontroversial (such as translating information into plain language), the socio-political and ideological nature of intralingual translation has often given rise to controversies. This is particularly true for translation between dialectal varieties of a language, where ideology plays a prominent role. Beyond the Anglosphere, intralingual translation has been used to study ideological issues in the context of Flemish Dutch and Netherlandic Dutch (Brems, 2018, 2024) and in the context of Mexican Spanish and Iberian Spanish (Vilardell, 2024). Brems made some noteworthy observations in regard to intralingual translation at large, namely:

- In contrast with the widespread image of (interlingual) translation as an instrument to build bridges, intralingual translation “can be used to draw a border between two languages and cultures, instead of bridging those borders” (Brems, 2018: 510). This is also remarked by Longinović in reference to Serbo-Croatian: “translation can be effectively used as a political tool for the construction of differences and the tearing down of cultural bridges that might promote understanding” (2011: 283).
- Compared to interlingual translation, intralingual translation “seems to require extra justification: If the text already exists in a certain language, why translate it into the same language?” (Brems, 2024: 60). In this regard, Brems notes that the discovery of the motivation behind an intralingual translation “often takes up a larger part of intralingual translation research” (*ibid.*).

The understanding of intralingual translation as a tool to foster alterity seems to be at odds with a view on intralingual translation as a necessary solution to comprehension problems. This is the view endorsed by Denton in his analysis of the reception of UK bestseller *The Secret Diary of Adrian Mole Aged 13 ¾* in the US, which he based on US reviews of the book and a questionnaire to target readers. His results led him to identify “a (partial) breakdown in transatlantic communication” (2007: 269), which might have prevented the book from becoming a bestseller in the US. In speaking of American and British English, Denton argued that “[p]luricentricity can be underplayed for political/ideological reasons, where the common core is emphasised at the expense of variety” (*ibid.*: 246).

Some of the authors of *The Routledge Handbook of Intralingual Translation* (2024) underlined the desirability of intralingual translation between language varieties across a power differential, namely, Giannakopoulou and Armostis (from Standard Modern Greek into Cypriot Greek) and Corbett (from English into Scots). In the former case, intralingual translation is described as a prestige-endowing activity. The authors argue that translations into Cypriot Greek have boosted the dialect’s visibility and helped to consecrate it among its users. As regards English into Scots translations, Corbett contends that they “take place against a background of resistance to the hegemony of English as a lingua franca” (2024: 146), and discusses their role “as an attempt to claim or reclaim key texts in the Anglo-American literary canon for Scotland, as a strategic move to assert the linguistic status of Scots in the political domain, and as an educational project to promote literacy in Scots across generations” (*ibid.*). Given the highly contested nature of Scots as an autonomous language, part of the motivation for much translation into it “arises from the desire to show that Scots is capable of functioning as a fully independent language” (*ibid.*: 161).

Concerning the need for “extra justification” pointed out by Brems, this can also be observed outside academia, where intralingual translations may face backlash due to their perceived uselessness. One of the best-known examples that caused popular uproar is the case of the intralingual translation of the *Harry Potter* series from British into American English, as studied by Nel (2002). Some

of the criticisms to these adapted versions were that the Americanized texts contributed to the “dumb[ing] down” of the US society, and that it constituted an act of “cultural reappropriation”, albeit from a privileged culture (*ibid.*: 261). In his study of the first four books, Nel provided extensive examples showing how sloppy and unnecessary many of the alterations were and how the original language had been “dulled” as a result of them (*ibid.*: 282), and he concluded that “[t]ranslating British English to American English effaces differences, creates distortions and can introduce meanings unintended by author or translator” (*ibid.*: 283).

Eastwood (2010) explored the political and ideological motivations underlying the intralingual translations of *Harry Potter* (and particularly of the first book, whose title famously varies), as well as the linguistic and cultural implications of Americanization at large. He stated that Americanization “interferes with and crudely appropriates the national context of the original texts”, thereby devaluing Britain’s cultural distinctness from the US (*ibid.*: 167–168). Eastwood was particularly critical of the editorial interventions into foreign children’s literature undertaken in the US, and observed how this trend is difficult to conceive when it comes to highbrow, canonical texts. His criticism was not aimed at adaptations that re-interpret the text and might even enrich the audience’s understanding of the original (i.e., works that are meant as a supplement rather than a substitution).

There is another type of intralingual translation that is known to elicit controversies both among the general public and in the academic sphere, namely, the linguistic modernization of literature. This is best exemplified by the debate initiated by Bassnett, a translation scholar who argued for modernizing Shakespeare for present-day audiences, and Deveson, who strongly opposed this idea (2001–2002, as described in Delabastita, 2017). This was not a mere discussion between two people with discrepant opinions, but rather the catalyser of a long-standing “full-scale controversy” which did not only involve prominent linguists and experts on Shakespeare, but also the general public, with many voicing their views against intralingual translation (*ibid.*: 189–190). In an attempt to look at “the wider contexts and deeper motivations behind the often strongly polarized positions in these debates” (*ibid.*: 209), Delabastita raised some questions about modernization. These can be extrapolated to intralingual translation at large and summarized as follows:

- In which ways can intralingual translation affect the symbolic and economic power of canonical texts and traditional scholarship?
- Can intralingual translation contribute to disconnecting canonical texts from the sphere of tradition, high culture, and elitism?
- Where do we draw line between “democratizing” and “dumbing down”, and how is this issue connected to inclusive models of education?
- What role does intralingual translation play for foreign language learners, migrants, children, elderly people, and other groups with special needs?

In sum, there is no doubt that intralingual translation is a controversial set of practices: not only is its legitimacy as translation contested, but also its very *raison d'être*. The complex socio-political relationships between different (dialectal, diachronic) language varieties and the power differentials within languages influence the reception of intralingual translations, and scholars may also disagree about their desirability or their usefulness.

Manipulation in the translation of children's literature

Children's literature can be defined as literature written for and marketed to children.⁴ Unlike in other types of literature, the practice of attenuating and deleting certain words or passages in order to meet target reader expectations of what is acceptable when translating children's literature is often positively connoted through the use of the word "adaptation" rather than "censorship" (Merkle, O'Sullivan, van Doorslaer and Wolf, 2010: 14). In this regard, van Coillie and Verschueren went as far as to suggest that "translating for children does not differ in kind from translating for adults, but simply in the extent to which it necessitates or allows forms of textual manipulation" (2006/2014: v).

Shavit (1981) was one of the first scholars to study manipulation in the translation of children's literature, which she referred to as "ideological or evaluative adaptation". She observed that changes were introduced "[w]hen a text does not commensurate with what is permitted or forbidden to children" (*ibid.*: 174) in order to "make the text an ideological instrument" (*ibid.*: 177). In her view, this is due to the fact that, unlike canonized adult literature, children's literature holds a peripheral position in the polysystem. She identified two principles in the translation of children's literature: (a) making the text appropriate and useful to the child based on societal beliefs; and (b) adjusting the plot, characterization, and language to the child's level of comprehension and reading abilities (*ibid.*: 172).

In his book *Children's Fiction in the Hands of the Translators*, Klingberg (1986) described textual modifications occurring in the translation of children's literature. One of the terms he used is "cultural context adaptation" (*ibid.*: 12), which refers to the changes made to a text to adjust it to the prospective readers' cultural background. This is in line with two of the main aims of the translation of children's literature, namely, to contribute to the development of the young readers' sets of values and to provide them with a text that they can understand. However, cultural context adaptation could seem to be in opposition with another important aim: to further the readers' international outlook and to improve their understanding of foreign environments and cultures. In this regard, Klingberg distinguished between cultural context adaptation and alterations whose sole

⁴ This is a simple definition that does not consider factors such as the multiple reader address: "children's books always address children *and* adults" (van Coillie, 2020: 148). For a more nuanced definition, see the chapter "Children's Literature and Literature for Children" by Oittinen (2000: 61–71).

objective is to adjust the text to the supposed set of moral values of adults in the target culture. He termed such ideologically motivated changes—which can be achieved by means of deletions and additions—“purifications” (*ibid.*: 86), and considered them unnecessary. Modernizations and hidden abridgements of the ST were also described as unwelcome.

Scholarly perceptions of manipulation in the translation of children’s literature have somewhat shifted over the past few decades. In *Translating for Children* (2000), Oittinen called for a re-evaluation of the “vague” concepts of adaptation and equivalence:

I believe that along with the new developments within translation studies, the problems with respect to adaptation and equivalence deserve more in-depth consideration. As a whole, I do not consider them separate or parallel issues: all translation involves adaptation, and the very act of translation always involves change and domestication (Oittinen, 2000: 6).

This argument, which frames translations as invariably different from their “original” texts, allows for a positive characterization of “manipulation”, since all translations have been manipulated (in the positive sense) by their translators. From this perspective, and despite sharing concerns with Shavit and Klingberg, Oittinen criticizes these scholars for dealing with texts and languages “as closed systems with permanent meanings” and paying “less attention to the reader’s participation and creative understanding” (*ibid.*: 93). As Oittinen observes, adaptation is not a mechanistic act, but rather “a question of entire translation situations that include people’s emotions” (*ibid.*: 99).

Another stance in favour of “positive” manipulation is the one adopted by Alvstad (2018). After reviewing various examples of textual interventions across four categories (violence, religion, racism, and sexuality), she contended that changes are not necessarily bad—in fact, they might even be necessary for ethical reasons. She convincingly argued that values change over time and between different societies, for instance, in terms of parental violence or the representation of racial minorities. In this regard, translators act as mediators who bear responsibility in making decisions and maintaining or challenging established norms. Also, as adults, they have a different frame of reference and hold more power than the children who are the target of their translations.

Lately, the concept of mitigation has started to gain traction. Borodo described it as a strategy “to make texts less disturbing and controversial by reducing their potential to shock or upset young readers from a specific target culture at a particular moment in history” (2020: 12–13). “Mitigation” is characterized as milder than “censorship”, since it mostly refers to “societal taboos and ‘age-inappropriate’ content” (*ibid.*: 14). Issues that are often mitigated in the translation of children’s literature include “death, cruelty, violence, punishment, eroticism, sex, nudity, the human body, children’s improper conduct, adults’ inappropriate behaviour and bad habits, lack of respect for adults, offensive

language, non-standard or incorrect language use, drinking alcohol, racial issues and religion” (*ibid.*).

Some terms discussed in this subsection, such as “ideological or evaluative adaptation”, “purification”, and “mitigation”, partially overlap with “censorship” and “manipulation”, which have traditionally carried negative connotations. It should be noted that there has not been a single unidirectional change in the way that scholars view manipulation (namely, from a negative view to a positive view): some still find Shavit’s and Klingberg’s insights productive to analyse “negative” manipulation in the translation of children’s literature. One recent example is Leden (2019), who researched gender-related purification.

Feminist and queer translation strategies

Feminist translation studies⁵ understand translation as a productive rather than reproductive activity (Godard, 1989: 47) in which translators exercise their agency and creativity to challenge existing gendered power structures. In many cases, this involves deconstructing the archetypal feminine images linked to dominant discourses on gender and making the feminine visible through conscious manipulation of the language. Flotow (1991) famously suggested three major interventionist strategies used by feminist translators:

- (1) Supplementing, defined as a “voluntarist action” to compensate for the differences between languages and the losses that they entail. Flotow drew her inspiration from Benjamin’s 1923 text *Die Aufgabe des Übersetzers*, where the term was used in a more general fashion in order to explain how the ST can be “supplemented by its translation, matured, developed, and given an afterlife” (1991: 75). The most cited example is the lack of grammatical gender agreement between English and French, but other practices have been identified with this strategy in contexts that transcend differences between languages. For instance, Simon (1996/2005: 33) mentioned the use of phrases in Wolof in the English translation of Madame de Staël’s *Mirza* to attenuate the exoticised representation of African characters in the original and to draw attention to patterns of oppression.
- (2) Prefacing and footnoting, which have an educational function: for the translators to communicate the multiple meanings of the text and to signal their active presence. To “prefacing” and “footnoting”, which can be easily likened to Genette’s notion of “paratext” (1987/1997), Godard added italicising (1989: 50).

⁵ The area of study at the crossroads between gender studies and TS has yielded a diversity of terms, such as “gender and translation”, “woman and translation” and “feminist translation” (Santaemilia, 2017: 5).

- (3) Hijacking, labelled in retrospect “the most exciting and controversial [strategy]” by Flotow herself (2009: 246). It is a process by which the translators appropriate the text for their own purposes. The term was lifted from a critique of a translation by Lotbinière-Harwood in which she deliberately avoided the generic masculine and made herself visible through a preface and the use of quotation marks. As noted by Yu (2015: 22), hijacking may overlap with supplementing and sometimes involves prefacing and footnoting.

In *Translating Feminism in China* (*ibid.*: 21–27), Yu reviewed Flotow’s strategies as well as the criticisms and adjustments made by Massardier-Kenny (1997), Maier (1998), and Wallmach (2006). Notably, Massardier-Kenny pointed out that Flotow’s strategies are not feminist in themselves, as they have been widely used for other purposes. In this regard, Yu contended that what is “new” about feminist translation strategies is the purpose rather than the approach, and that feminist translation theory is “more about an ideological meta-discourse than about actual translation techniques. In other words, it is the ideological standpoint that affects translation technique and practice” (2015: 27).

Flotow herself has clarified her much-disputed feminist strategies. In a 2009 paper, she agreed that they can indeed be found in many other translation situations and reflected on a possible “hijacking” of the local by the global:

The work came out of a very particular cultural and political moment, a microcosmopolitan moment so to speak, yet its title “Feminist Translation” did not clearly specify this moment. Instead it implied wider, more global, applications. And although most of the text samples, writers, and translators that were cited were specific to the Canadian context, it was often read as being applicable to very different situations—in Spain, or France, or China. The “made in Canada” aspect disappeared, and feminist strategies and initiatives described in the particular Canadian location moved into the global arena (Flotow, 2009: 246).

Whereas this explanation does not exempt North American feminist scholars of Western assumptions of universality, it does certainly explain the lack of applicability of their visibility policy in other contexts. For instance, in Japanese, due to a pre-existing over-feminization of the discourse of female characters, making the feminine visible in language could reproduce and reinforce gendered linguistic norms (Furukawa, 2017). In this case, Furukawa argued, a de-feminizing translation may prove more effective. A further example that rejects visibility, this time in the West, is the de-authorization process carried out by the anarcho-feminist translators of *Rote Zora*. They chose to remain anonymous, de-authorized the main ST and removed the publisher and the price tag, therefore rejecting hierarchies and renouncing all authority (Mainer, 2017). Today, in spite of their limitations, Flotow’s strategies continue to be a productive tool in TS. Some applications can be seen in queer translation studies, where Flotow’s and other Québec feminists’ ideas have been developed as analytical tools for queering translation.

Queer translation studies understand translation as a site of othering and subalternity, as a transgressive practice that subverts the binary between “original” and “copy”, and as an act of dissidence and resistance to fidelity. In Spurlin’s words:

Queering translation brings to the forefront the heuristic power of translation to navigate and linger in the ambiguities and gaps woven into the asymmetrical relations between languages and cultures rather than necessarily privileging the source text which may underpin and perpetuate relations of power [...]. Being especially attentive to the gender, sexual, and broader politics of translation, and to spaces of untranslatability, resists the depoliticization of translating practices and enables the work of translation to touch, caress, fondle, inhabit, but never possess fully, another textual body always already foreign to the translator’s own (Spurlin, 2014: 213).

Scholars who have developed strategies to translate both queerphobic and queer texts and authors include Burton (2010), Baer (2015), Epstein (2017), and Démont (2018).⁶ Burton stated that the goal of queer translation is “explicitly antihomophobic, thus interventionist” (2010: 55) and proposed a possible queer translation praxis that they labelled “inversion”. This term, inspired by Simon’s *Translating Montreal: Episodes in the Life of a Divided City* (2006), refers to the “turning of a text against itself” to invert the hidden power relations and to historicize gender and sexuality norms. The result of this practice would be a “queered” work. Regrettably, Burton was not able to provide a text in which such an inversion is practised. Rather, they described a translation which unintentionally remobilized queerness and highlighted the misogyny in the ST. Burton acknowledged the complexity of queering translation without assimilating into imperialist discourse and warned against homonationalism, which they divided into two categories: gay imperialism and pink-washing. At the end of their article, they hoped that the concept of inversion would be taken up, twisted, and morphed into something else by other translators.

Baer explored how the “Western” notion of a gay identity is perceived as “an attack on a universalist conception of Russianness” (2015: 138) through an analysis of the paratextual “packaging” of Oscar Wilde’s translations in post-Soviet Russia. He argued that Wilde’s works were made publishable through the disabling of a political reading of his queer identity. Translators deployed three types of metatextual strategies: erasure, aestheticization, and Russification. Erasure is described as an umbrella category including overt and covert excision, euphemism, innuendo, turning references to homosexuality heterosexual, and refraining from critical commentary when translating a homophobic text. The two latter strategies refer to the translation of physical desire into an aesthetic disposition and to the domestication of Wilde himself through his ethnic identity as

⁶ Out of these scholars, only Burton (2010) and Epstein (2017) make explicit reference to feminist translation techniques.

an Irish man, his links to Dostoevsky, and the redemptive power of suffering, which is in line with the traditional Russian view on homosexuality as tragic.

Epstein (2017) used the term “acqueering” to describe the strategies that translators can deploy to emphasize or increase queerness. This can be achieved, for example, by introducing “queer sexualities, sexual practices or gender identities”, by highlighting hateful language “in order to force a reader to question it”, or by adding in “footnotes, endnotes, a translator’s preface, or other paratextual material to discuss queerness and/or translatorial choices” (*ibid.*: 121). In contrast, the use of strategies that remove, downplay, or transform queerness into the cis-straight norm is termed “eradicalization”. Epstein’s case study deals with the Swedish translation of a British queer text for young adults. She identified strategies that eradicate queer sexualities and gender identities, for example, by curbing subtle textual references to homosexuality, which maybe went unrecognized by the translator, by non-translating some of the English slang and sexual terms, which might point towards a lack of competence, and by erasing radical queerness, maybe for the sake of protectionism or to punish promiscuity in women.

Démont (2018) developed a tripartite model to describe the main approaches to translating queer literary texts. The three types of translation that result from implementing different strategies are:

- (1) A “misrecognizing” translation that ignores queerness or that tries to rewrite a text from a hegemonic standpoint.
- (2) A “minoritizing” translation that congeals the fluidity of queerness by flattening its connotative power and favouring denotative equivalences. These translations “often serve the goal of an identity politics at the expense of queerness” (*ibid.*: 163).
- (3) A “queering” translation that acknowledges the disruptive force of queerness in the ST and brings it into the TT. Démont grounds this approach on Appiah’s concept of thick translation (1993)⁷ and highlights the importance of the translator’s note to preserve the connotative web of associations and ambiguities that exist in the ST.

What the four papers reviewed above have in common is that they all identify paratexts as places for queering translation. The emphasis on paratexts is something that unites queer and feminist scholars: Harvey described bindings (titles, cover photos, and blurbs) as “key sites for the figuring of translated texts as interfaces between competing ideological positions” (2003: 43), and Sánchez observed that paratexts “constitute not only an area of transition between what is inside and outside the text, but also an area of transaction” (2011: 326). Ergun

⁷ In particular, Démont builds on Appiah’s view on literature as characterized by a “fundamental openness to different readings” (2018: 168) to describe the practice of preserving the “thickness” of queer literary texts in translation, i.e., what lies beyond their literal content.

also noted that providing target readers with politically framed paratexts seems to “encourage them to experience more ethical encounters with the text” (2021: 113). Feminist and queer-informed paratextual research is part of a larger approach to paratexts as spaces of conflict and negotiation that allow for the ideological (re)positioning of the translator. At the same time, it is important to note that translators are not the only ones to produce paratexts and that, in fact, they are “often marginalised with regard to paratextual publishing decisions” (Batchelor, 2018: 39).

Translators who resort to feminist and queer translation strategies are often driven by activist goals: they aim for social and political change through translation. However, these strategies are also relevant for non-activist translators and seemingly “neutral” translation situations: “even when a translation is not framed as an ideological project, it still is one” (Ergun, 2021: 116). Beyond gender and sexuality, interventionist translation strategies may be used to tackle a variety of ethical and social issues.

Research questions and methods used in the articles

The preceding subsections have covered some of the ways in which intralingual translation has been researched and perceived over the last few decades. They have also examined the phenomenon of textual and paratextual manipulation in translation from the perspective of various areas of scholarly interest within TS. As explained in the introduction, the aims of this project are to rethink some of the dominant ideas about intralingual translation and to explore the subjects of censorship, manipulation, and controversy in relation to intralingual translation. On a general level, my two research questions can be formulated as follows:

- Since typologies of intralingual translation get repeatedly updated and are becoming increasingly complex, to what extent is a typological approach suitable to describe intralingual translation? This question is addressed in Articles II and III.
- Since intralingual translations are often controversial, what is the value of using “controversy” as a framework to analyse intralingual censorship and manipulation? This question is relevant to Articles I, IV, and V.

The most frequent method throughout my articles is the case study. Case studies allowed me to formulate hypotheses about the best ways of describing intralingual translation and about the nature of the connection between intralingual translation and manipulation. They also served to test the viability of a theoretical framework centred around controversy.

Figure 7 shows the focus of my case studies in terms of languages and research objects.

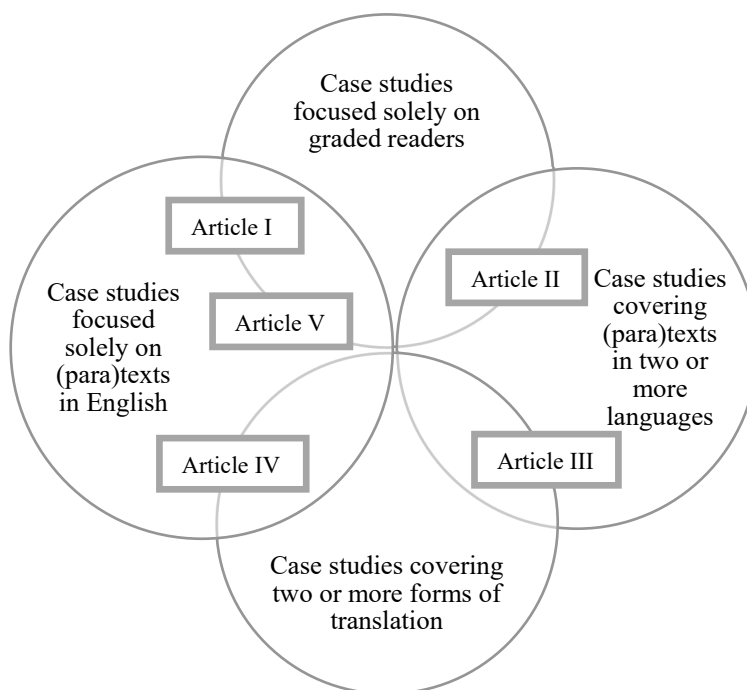


Figure 7 – Venn diagram depicting the common areas between the case studies in my articles

Certain articles follow a qualitative rather than a quantitative approach (notably, Articles I, III, and IV), while others adopt a mixed-methods approach (Articles II and V). The overall focus across all five articles is on products of translation, such as texts and paratexts, rather than on agents of translation, though these play a key theoretical role in Article V. Texts and paratexts were extracted from physical (books) and digital materials (e-books, websites of publishers, news articles, and social media posts). Notably, in Article V, I also resorted to the CLiC web app, an online corpus tool developed in the framework of CLiC Dickens, a collaborative project of the University of Nottingham and the University of Birmingham. For both Articles II and V, I built a corpus that contained a relatively large number of texts: 48 in the case of the former and 10 in the case of the latter. Two articles cover translations in languages other than English: Articles II (Spanish and German) and III (Spanish).

In the tradition of descriptive translation research, all articles feature at least one analysis of ST and TT pairs. Articles I, III, and V maintain the classic directionality of the coupled pair method (ST-TT). However, in Articles II and V, I found it more productive to identify ST segments on the basis of TT segments, and opted for an inverted directionality (TT-ST). This allowed me to circumvent some of the limitations of working with intralingual translations that have been subjected to extensive restructuring or abridgement. In what follows, I will describe the specific methods and research questions of each article.

Building on Descriptive Translation Studies theory (Toury, 1995/2012), Article I aims to examine the translation norms and laws governing the production of graded readers, which often involves the abridgement of literary texts. This article is informed by Ersland's study (2014) on translation norms and universals, which focused on the US edition of a British novel. My research questions can be fleshed out as follows:

- Can translational regularities be identified in the process of abridgement?
- Can operational, matricial, and preliminary norms be established?
- Is the selected text an adequate or an acceptable translation?
- What law of translation prevails, if any?

Article I applies the three-phase methodology for Descriptive Translation Studies proposed by Toury (1995/2012) and summarized by Munday, Ramos Pinto and Blakesley (2001/2022) to a graded reader version of Agatha Christie's *And Then There Were None*. This methodology involves situating the text within the target culture system, analysing coupled pairs to find translation shifts, and attempting generalizations about the observed patterns. Relevant shifts are identified by means of a checklist of features elaborated on the basis of the combined insights provided by Hedge (1985), Simensen (1987), and Waring (2003) into the three levels of control that characterize graded reader production: lexical, structural, and information control. Toury's two laws of translation are tentatively applied to the context of graded readers: the law of interference is likened to the practice of directly transferring ST features to the TT (e.g., leaving a TT sentence exactly as it was in the ST), and the law of growing standardisation is likened to the preference for habitual features of controlled language (e.g., conforming to the subject-verb-object word order in English).

Article I showcases the vast potential of researching graded readers as translations, but it also highlights the need for knowledge exchange between language teaching and TS scholars. Hoping to strengthen these synergies, Article II reviews the theoretical underpinnings of graded readers from a language teaching and a TS standpoint. It is noted that time is the only factor influencing intralingual translation (Zethsen, 2009) that is yet to be described in relation to graded readers. In light of this, the following question is posed:

- How does the parameter of time influence graded readers?

Furthermore, taking inspiration from Delabastita's study (2017) on a corpus of adaptations of a literary classic (not including graded readers), two more questions arise:

- What terms do graded readers use to qualify themselves in different languages?
- Can these terms invite new conceptualizations of graded readers as translations?

Aiming to answer the first question, Article II conducts a textual study on a graded reader version of Oscar Wilde's *The Picture of Dorian Gray*. The two remaining questions guide a paratextual study on a multilingual corpus that is made up of graded readers in English (31 books), Spanish (10), and German (7). A mixed-methods approach is adopted in order to count and discuss the key terms found in the cover, the front matter, and the blurb of the retained materials, as well as on the websites of the publishers.

Prompted by the preliminary conclusion reached in Article II that the borders between the different types of translation may be fuzzier than we thought, Article III steers away from graded readers and asks fairly ambitious questions. These concern the intralingual dimension of journalistic translation and the nature of intralingual translation at large:

- Can journalistic translation help us to conceptualize intralingual translation in ways that are not typological?
- Should we deliberately blur:
 - the lines that separate intralingual translation from other related concepts?
 - the borders between the three Jakobsonian types of translation?
 - the internal boundaries of intralingual translation?

Keeping these questions in mind, Article III critically reviews some recent definitions and typologies of intralingual translation. In support of a blurred borders approach, it conducts two case studies on intralingual and intersemiotic journalistic translations for social media in English and Spanish. These are analysed qualitatively on the basis of the translation and remediation strategies typology proposed by Verstappen et al. (2022). Article III is further informed by the research conducted by Welbers and Opgenhaffen (2019).

A line of research that is suggested in the conclusions of Article I lays the ground for Article IV: “It would be interesting to further examine the reasons behind [...] omissions, especially the ones regarding controversial issues, in order to assess the role of censorship and ideological manipulation in the intralingual translation of literature” (Moreno Tovar, 2020: 67). Article IV sets out to study the role of censorship and ideological manipulation in various forms of intralingual literary translation (not just graded readers). In response to some claims made by Kuhlaczak (2011) regarding intralingual censorship, I ask the following questions:

- Is the difference between interlingual and intralingual censorship *only* one of access?
- Does intralingual censorship *always* become visible and conspicuous to readers?

- Are there types of intralingual censorship that tend to cause more indignation than others?

The three case studies in this article, which draws methodologically from Leonardi (2020), cover two modern retellings of William Shakespeare's *Romeo and Juliet*, three adaptations of Mary Shelley's *Frankenstein; or, The Modern Prometheus* and a US version of Philip Pullman's *The Amber Spyglass*. The comparative analysis is fundamentally qualitative and concentrates on aspects related to sexuality, violence, and death.

Article V proposes a conceptual tool which may be useful to analyse how controversial elements are tackled in intralingual translation and beyond: *controversia*, defined as “ST elements that the agents involved in the process of translation perceive as capable of giving rise to controversy”. The goal of this article can be summarized in a single question:

- What are the benefits and drawbacks of using *controversia* to study controversy in translation?

This article's threefold case study approaches three controversial themes in *The Picture of Dorian Gray*: homoeroticism, misogyny, and anti-Semitism. The use of the CLiC web app allows for a visual representation of *loci* of *controversia*, defined as “distinct locations in the ST where potential *controversia* are to be found with probability”. These locations are identified on the basis of extratextual knowledge about the controversies surrounding the novel, which informs a concordance search of key terms on the CLiC web app.

SUMMARIES OF THE ARTICLES

Article I

There has been a recent upsurge of academic interest in intralingual translation, but some types of intralingual translation remain largely undiscovered. A case in point is the process of abridgement in the production of graded readers based on other literary works. During this process, control is applied at three levels (Hedge, 1985), namely:

- Lexical control, usually applied by means of a list of headwords. Simensen (1987) notes that graded reader authors are required to be careful with figurative language (idioms, metaphor, and simile) and to avoid non-standard language (colloquialism, archaisms, and dialect).
- Structural control, usually applied on the basis of a syllabus of grammatical and syntactical structures. Simensen (1987) and Waring (2003) report that authors are encouraged to avoid or to be careful with anaphora, cataphora, exophora, elliptical constructions, and difficult constructions.
- Information control, which results in a significant reduction of the length of the text, but also entails additions and restructuring information.

These three levels of control are the structural basis for a descriptive analysis of translation shifts occurring in a graded reader abridgement of Agatha Christie's *And Then There Were None*. Following the analysis, it is clear that abridgements can be productively researched using traditional Descriptive Translation Studies theory:

Abridgement of literary works is a norm-governed activity in which the author is engaged in a decision-making process, just like in any other process of translation. However, one of the main differences with interlingual translation is the pivotal role of publishers in the dictation of translation norms through grading schemes and guidelines (Moreno Tovar, 2020: 64–65).

The results of the analysis, together with the contextualisation of the ST, make it possible to identify regularities and to reconstruct operational and preliminary norms (Toury, 1995/2012). Interestingly, a parallelism is detected between operational norms and the types of graded reader control used for the analysis. In particular, textual-linguistic norms seem to correspond to language control (lexical and structural), and matricial norms are indicated by shifts occurring at the information level. For example, it is a matricial norm that dictates that the text should be heavily abridged. In terms of Toury's initial norm, "the considerable number of shifts in the TT points towards an acceptable translation" (*ibid.*: 66). The limited size of the study makes it difficult to test the translation laws formulated by Toury, but it is suggested that the degree of control applied in the text may be relevant.

In spite of the methodological challenges that arise from working with a limited number of analytical categories and a single TT, this article contributes to bridging a gap in TS by describing the abridgement of a literary text in a graded reader as an instance of intralingual translation.

Article II

Graded readers (books especially written for language learners in controlled language) are a product of the English Language Teaching industry. They originated in the context of British colonial education in South Asia. In 1926–1927, Michael West developed the first “supplementary readers”, many of which were adapted and shortened versions of existing stories. As reported by Reid Thomas and Hill in their reviews, graded readers have greatly evolved over the years, and so have trends in their usage. The turn of the century was a period of consolidation, but it was followed by a period of cultural and educational shifts which pushed graded readers to the periphery of language teaching.

Graded readers are usually conceptualized as pedagogical materials for extensive reading programmes, but they have also been described as “language learner literature” by Day and Bamford, who considered them “a genuine art form” (1998: 67). Only recently have graded readers started to be the object of case studies in TS. Against the backdrop of the four main parameters involved in intralingual translation identified by Zethsen (2009), i.e., knowledge, time, culture, and space, Wilhelmsen (2020) posits that knowledge is the main factor influencing graded readers, although culture and space are also relevant.

A comparative study of a graded reader version of Oscar Wilde’s *The Picture of Dorian Gray* and its ST explores how the parameter of time influences the process of intralingual translation. It is confirmed that time plays a role in the intralingual translation of a literary classic from another era: some time-bound references are removed and others are added, while dated usages of words seem to be avoided.

The textual study is followed by a multilingual paratextual study of a corpus of 48 graded readers based on English, Spanish, and German literary classics. This time, the focus is on self-descriptors: how do graded readers categorize themselves, or rather, what terms do editors and publishers use to describe their work? The findings are in line with those made by Delabastita (2017), who studied a corpus of modernized versions of *Romeo and Juliet*. The analysis uncovers “a diversity of self-descriptors across and within the graded readers, and also within the same language” (Moreno Tovar, 2024: 386). The most frequently used terms in English, Spanish, and German are “retold”, “adaptación”, and “Bearbeitung”, respectively. Some terms are valuable as a basis to discuss the different ways in which we can conceptualize graded readers.

In particular, “adaptación didáctica” and “Didaktisierung” invite a functionalist approach to graded readers, which can be conceived as instances of intralingual translation for language learning purposes. “Specially written for” and

“created for” put the focus on the users of translation and prompt questions about accessibility. From this angle, graded readers could be conceived as intralingual translations for language learners. The article concludes that graded readers are “the output of a complex multimodal phenomenon that involves more than one of the three Jakobsonian types of translation” (*ibid.*: 389), and that they can be classified under more than one type of translation.

Article III

In recent years, some scholars have (re)defined and typologized intralingual translation, attempting to shed light on an otherwise seemingly nebulous concept. Hill-Madsen defined it as “the language-internal rewriting of a ST into a TT with the purpose of neutralizing a potential comprehension barrier” (2019: 538), and stated that there needs to be a semiotic border between ST and TT for a rewriting to be considered a translation. However, purpose is not an ideal definitional criterion, since ascertaining the aim of a translation is not always straightforward. As for the semiotic border criterion, this does not seem to be met by some examples of intralingual translation (synonyms, circumlocution, and definitions) provided by Jakobson (1959/2021) and Toury (1986). The proposed typologies also have some limitations: types tend to overlap, the superordinate category “language variety” is complex, and micro-textual shifts within one single translation might vary in their nature.

Intralingual translation shares common conceptual ground with some terms used in journalism studies, such as “remediation” and “bricolage”. Remediation refers to “the transfer of information to a different medium”, while bricolage can be defined as “the re-using of existing materials to create complex (multi)media products”. Journalistic activity makes extensive use of intralingual translation, for example, when news is rewritten for a younger or less specialized audience. According to Verstappen et al. (2022), there are five different translation and remediation strategies, namely:

- Comprehension: to make the message accessible for a new target audience.
- Guidance/commentary: to shift the focus of the message.
- Nuance: to make the message more or less certain.
- Localization: to adapt the message culturally.
- Experts and politicians: their names might be added or omitted.

These five types of strategies serve as the structure of two case studies on (intralingual and intersemiotic) journalistic translations or remediations for social media. The objects of study are two: an infographic by Mexican information design company *Pictoline* and a video by British science magazine *New Scientist*. A comparative analysis of these texts and their news sources illustrates the fuzzy

borders between intralingual and intersemiotic translation, as well as between the different types of the former. Judging from the results of the analysis, it seems more productive to adopt an approach that is not strictly typological. Besides Zethsen's four parameters (2009), which have proven helpful to this effect, the following aspects could be used as a basis for describing an intralingual translations:

- Its aim or purpose (e.g., intralingual translation for language learning purposes).
- Its target users (e.g., intralingual translation for language learners).
- Its text type or field (e.g., intralingual literary translation).
- Its use of different media or technologies (e.g., intralingual machine translation).

Lastly, the establishment of an intralingual translations subfield within TS requires careful consideration: the Jakobsonian categories are not clear-cut, and some forms of translation may be best approached jointly.

Article IV

Intralingual translation has been described as a “cultural, historical, and political endeavor, going beyond the attempt to find equivalents for words” (Berk Albachten, 2014: 583). It is from this perspective that Brems (2018) proposed adding cultural politics to Zethsen's four parameters influencing intralingual translation (2009) and that this article studies the role of censorship and ideological manipulation in intralingual literary translation. Intralingual literary translation, according to the stipulative definition offered here, refers to “any process of textual derivation that is based upon a literary work and results in another text in what is generally regarded as the same language” (Moreno Tovar, forthcoming).

The three case studies cover three STs and their intralingual literary translations: William Shakespeare's *Romeo and Juliet*, Mary Shelley's *Frankenstein; or, The Modern Prometheus* and Philip Pullman's *The Amber Spyglass*. The analysis focuses on omission, other textual modifications, such as lexical substitutions, and paratextual additions.

The first case study, which examines sexual puns, complicates a straightforward view on censorship: although one of the translations tends to be sexually blunt, “it also tells readers where to see a pun, and in so doing, it may discourage them from seeking new meanings or generating their own puns” (Moreno Tovar, forthcoming). The other translation mobilizes punny terms, but it paraphrases more freely and is less explicit. Both translations can be said to limit the interpretive possibilities of the readers to a greater or lesser extent, and neither of them accounts for the immense variability of the ST.

The second case study, which deals with violence and death, proves that graded readers do not shy away from these topics — in fact, sometimes they emphasize them paratextually. This finding defies expectations of censorship, and shows the need for an intersemiotic analysis of graded readers to understand the full picture, as illustrations can yield valuable information. In the context of US adaptations, it seems that the portrayal of explicit violence is (or was) more censurable than the portrayal of implied violence.

The third case study explores the censorship of preadolescent sexuality in a book marketed for young US readers. While it is obvious that expurgations have occurred in the process of editing, the analysis of selected passages reveals that “at a micro-textual level it is not always easy to clearly distinguish [...] an ideological change from a stylistic one, or an act of censorship from a deletion that does not entail a moral judgement”.

In sum, the case studies confirm that scholars working with intralingual translation should tread carefully when identifying acts of censorship and establishing the motivation behind omission, perhaps even more so than those working with interlingual translation. It is also established that not all types of “manipulated” intralingual translation offer the same degree of access to the “uncensored” original. Furthermore, the various genres analysed show differences in terms of status and expectations concerning the use of omissions.

Article V

The notion of controversy can be productively applied to the study of translation. Zulawnik argues that controversy originates from “a loss of communication due to not only differing perceptions of events, but also the actual way these events are referred to through language (and, finally, translation)” (2022: 30). In this regard, the translation of controversial texts has the potential to enable mutual acceptance and understanding, if the translator applies a particular methodology in which they use their power to guide their target readership.

Aiming to enhance our understanding of controversy in TS, this article proposes the concept of *controversia*, which may help to analyse controversial elements in translation. *Controversia* are defined as follows:

[*Controversia* are] ST elements that the agents involved in the process of translation perceive as capable of giving rise to controversy. Agents of translation may deploy strategies to attenuate the actual controversies that *controversia* may cause. For instance, the translator may opt for a more careful wording or address the element in a footnote. The finding of *controversia* can lead to internal controversies among the agents, who may have different opinions about the way in which those should be tackled (Moreno Tovar, forthcoming).

Controversia are closely related to other concepts, namely, Toury’s first notion of problem (1995/2012), which also exists in the domain of the potential, Pym’s notion of risk (2020), which might be managed by means of a mitigation strategy,

the translator's ethics, which may prompt them to modify a problematic expression (Alvstad, 2021), the increasingly popular practice of sensitivity reading, which is controversial in itself (Otmar, 2023), and the idea of mitigation in the translation of children's literature (Borodo, 2020).

In order to test the concept of *controversia*, this article conducts a study on Oscar Wilde's *The Picture of Dorian Gray*, a ST that is considered controversial as a whole, and a corpus of ten TTs that are partly aimed at young audiences. All the TTs are graded reader versions of the novel featuring the author's biography and activities. Three controversial themes are analysed: homoeroticism (whose controversial status can be attributed to heterosexism), misogyny, and anti-Semitism. Potential *controversia* in connection to these themes are suspected to have triggered manipulations by the agents of translation. Examples of suspected manipulations across the TTs include shifting the focus away from homoerotic worshipping, adding activities discussing attitudes towards women in Victorian times, and fully omitting a stereotyped Jewish character.

Following the analysis, *controversia* are found to be helpful to study controversy on a micro-structural level. In the specific context of graded readers, the stage of compliance that stories undergo is reconceptualized as a stage of control of *controversia*. Although the concept of *controversia* is valuable because it allows us to discuss a wide array of issues, in order to identify translation patterns, it is advisable to enhance the analysis with notions that are specific to each issue. The textual and paratextual study of *controversia* may also be complemented by a paratextual study of TT items and by an agent-based study (e.g., in the form of interviews with the translators and editors).

CONCLUSIONS

This doctoral project has shown that intralingual translation research is full of possibilities. In order to unleash some of those possibilities, Articles II and III have argued in favour of a blurred borders approach rather than one that attempts at an exhaustive typologization of intralingual translation. Therefore, in regard to my first research question (“To what extent is a typological approach suitable to describe intralingual translation?”), I have concluded that drawing clear-cut typological borders can only take us so far. By blurring the lines that delimit the concept of intralingual translation, not only do we allow ourselves to test its explanatory potential more freely, but we also address its limitations. A major limitation that was touched upon in the introduction is the “artificial” separation between interlingual and intralingual translation, and more generally, the unsuitability of “language” as a parameter to identify phenomena that are relevant to TS. This was notably discussed by Schmid, who suggested focusing on “cross-cultural communication” instead and not conceiving of intralingual translation “as a curious oddity apart from ‘mainstream’ translation”, but rather as “*essentially the same kind of activity*” (2008: 69). At the same time, Schmid acknowledged that there might be theoretical or practical purposes for which it might be useful “to distinguish between kinds of translation occurring between or within systems that people perceive as ‘individual languages’” (*ibid.*).

There are at least two reasons (one theoretical and one practical) why it could be useful to distinguish intralingual translation from its interlingual counterpart in future research. The theoretical reason concerns the two overall tendencies that characterize intralingual translation, as identified by Zethsen: “a tendency to involve a form of simplification” and “a tendency to apply certain strategies in a much more radical way than what is seen in the majority of interlingual translations” (2021: 139). It would be interesting to test these the validity of these two tendencies in lesser studied types of intralingual translation (e.g., instances of paraphrasing that do not seek to condense or explain information). The practical reason is that emphasizing the distinction between intralingual and interlingual translation brings attention to the marginalization traditionally experienced by the former. In this regard, ascribing the modifier “interlingual” to “translation” when speaking about translation between “different languages” challenges persistent views on interlingual translation as the only form of “translation proper”. This argument, which is also ideological, finds support in the increased academic interest in intralingual and intersemiotic translation. In any case, if we work with the concept of intralingual translation, we should always acknowledge its blurred borders. In Chesterman’s terms (2019), a blurred borders approach is a “lumpers” approach: it helps us see the different forms of translation as “one and the same”. At the same time, it allows us to continue to use the framework of intralingual translation productively.

In view of the theoretical reflections presented above, and based on the empirical findings made in the context of this project, I would argue against the

need to re-define intralingual translation beyond Zethsen and Hill-Madsen's definition of translation (2016). That being said, stipulative definitions of (forms of) intralingual translation might well be necessary in order to narrow down the focus of a particular piece of research: as a case in point, for the research purposes of Article IV, I defined intralingual literary translation as "any process of textual derivation that is based upon a literary work and results in another text in what is generally regarded as the same language" (Moreno Tovar, forthcoming). As already discussed in Article III, I would also argue against the need of establishing a sub-field of intralingual translation studies; the term "intralingual translation research" should suffice to collectively refer to scholarly work on intralingual translation.

In regard to my second research question ("What is the value of using 'controversy' as a framework to analyse intralingual censorship and manipulation?"), Articles I, III, and V have demonstrated that "controversy" can help us to better understand how censorship and manipulation operate in translation, be it intralingual or not. In particular, Article V has shown that perceptions of what is controversial may prompt agents of translation to manipulate a given text. Some manipulations of controversial elements can be framed as instances of censorship, something which I have refrained from doing in the context of that article. Strictly speaking, manipulative rewritings of bigoted or stereotyped language fit Billiani's definition of censorship (2007), as stipulated in the introduction. In not directly qualifying such manipulations as "censorship", I do not claim that those forms of intervention are fundamentally different from other practices, such as the bowdlerizing of sexual puns discussed in Article IV. In fact, a strict separation between these two forms of manipulation does not hold: in a translation of *Romeo and Juliet*, a single pun could be manipulated due to it making an "inappropriate" anatomical reference, but also due to the non-consensual nature of the "joke" and its gendered implications.

Throughout this thesis, I have interrogated my own ideological assumptions, but I have also positioned myself within the larger political context in which I do research. The word "censorship" is often used today to negatively connote the filtering made in literature, film, and other forms of artistic expression in pursuit of social justice. This usage is not far removed from that of "political correctness", a term defined by Flotow as "the reaction of largely conservative forces against the attempts made in North America [...] to produce and use inclusive language" (1997: 201). The so-called "culture wars" have permeated discourses of translation, as illustrated by the recent controversies surrounding the re-editions of Roald Dahl's books or the translations of Amanda Gorman's poem "The Hill We Climb", covered by Tachtiris in her monograph *Translation and Race* (2024). This monograph contains a section on strategies for translating racism, from which this thesis could have greatly benefited. Temporal and spatial constraints, as well as a deliberate focus on gender and sexuality, meant that race, religion, and other crucial issues to the study of controversy were not central in my theoretical framework.

TS research on controversy, as intralingual translation research, has great potential. However, some uncertainties around this concept could easily become pitfalls if not taken into careful consideration. Firstly, who gets to decide what counts as controversial? There is an inherent subjectivity to identifying a phenomenon as controversial, which renders this notion as “slippery” as censorship. This can of course be circumvented by studying actual rather than potential controversies. Another question is: At what point is something too controversial to be translated or even researched? By “too controversial” I do not mean that the disagreement is particularly large, but rather, that the subject of the controversy is too sensitive or that it raises serious ethical questions. A third question is: Should research on controversy attempt to escape controversy? On the one hand, adopting a “neutral” stance when investigating controversial topics could be controversial in itself, on the other hand, this issue is not solved, and it could even be exacerbated, by signalling one’s political and ideological allegiances. Should we instead embrace controversy? One last question: How is “controversy” conceptualized beyond the Anglosphere? What can scholarly work in other languages teach us about controversy as a conceptual tool?

This project has not attempted to shed light on all these questions, which represent potential avenues for future research. Still, it has succeeded at expanding our knowledge about intralingual translation and the nature of its interface with censorship, manipulation, and controversy. Notably, it has opened up new conceptualizations by putting forward certain aspects to consider when describing intralingual translation (aim or purpose, target users, type or field, and use of media or technologies), as well as two newly-coined terms (*controversium* and *locus of controversia*). While I hope that others find these contributions helpful as I have presented them in this thesis, I, like Burton (2010), also hope that my ideas are twisted and morphed into something else. An important lesson that I have learnt throughout this project is that scholarly disagreements are at the heart of knowledge production. Knowing this, I cannot help but embrace controversy as a research framework, with all its complexities and its contradictions.

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KOKKUVÕTE

Keelesisese tõlke ümbermõtestamine ja selle seos tsensuuri, manipuleerimise ja vastuoludega

Kui tõlketeaduses viidatakse keelesisese tõlke mõistele, võetakse sageli ilma pikemalt kaalumata aluseks Jakobsoni kolmeosaline jaotus, mis pärineb tema tuntud esseest „On Linguistic Aspects of Translation“ (1959/2021). Jakobson liigitab tõlkimist järgmiselt:

- keelesisene tõlkimine (*intralingual translation*) ehk *ümbersõnastamine* on sõnaliste märkide tõlgendamine sellesama keele teiste märkide abil;
- keeltevaheline tõlkimine (*interlingual translation*) ehk *päris tõlkimine* on sõnaliste märkide tõlgendamine mõne teise keele abil;
- märgisüsteemide vaheline tõlkimine (*intersemiotic translation*) ehk *transmutatsioon* on sõnaliste märkide tõlgendamine mittesõnaliste märgisüsteemide märkide abil (Jakobson, 1959/2021: 157).

Jakobsoni skeemi on tunnustatud tõlkimise kontseptuaalsete piiride avardamise eest, kuid seda on ka tugevalt kritiseeritud ja kahtluse alla seatud, kuni selleni välja, et on küsitud, kas ta pidas tõlkimise asemel silmas hoopis tõlgendamist (Eco, 2001: 68). See, et Jakobson omistas keeltevahelisele tõlkele määratluse „päris“, võib selgitada, miks jäid keelesisene ja intersemiootiline tõlge aastakümneteks uurijate tähelepanu alt välja. Nimetades keeltevahelist tõlget „päris tõlkimiseks“, andis ta mõista, „et teised kaks [tõlkevormi] ei ole justkui ‚päris‘ tõlkimine“ (Hermans, 1996: 6). Derrida (1985) märkis ka, et keeltevaheline tõlkimine oli ainus kolmest terminist, mida Jakobsoni kirjelduses ei tõlgitud teise sõna abil, vaid korrati, ning tõi probleemina esile, et mõistet „keel“ kasutati kui midagi ilmselget, mida ei ole vaja määratleda ega kahtluse alla seada.

Pillièr (2021) ja Zethsen (2024) käsitlesid Jakobsoni skeemi puudusi ja kasulikkust tänapäeva kontekstis. Pillièr suhtus kriitiliselt „kolme ühiseid tunnuseid jagava praktika“ kunstlikku killustamisse ja märkis, et need ei ole ühtsed ega selgepiirilised kategooriad (2021: 298). Zethsen lisas, et „[t]egelikkuses näib tõlketegevus sageli sisaldavat aspekte enamast kui ühest kategooriast ning eriti keelesisene ja keeltevaheline tõlge näivad olevat põimunud [...], mõnikord isegi sellisel määral, et neid on raske teineteisest eristada“ (2024: 193). Zethsen kritiseeris, et Jakobsoni jaotust tsiteeritakse sissejuhatustes mõtlematult kui tõlkimise definitsiooni, kuigi selle mudeli algne eesmärk pole kunagi olnud defineerida tõlkimist kui sellist, vaid väita, et „kõik on mingil moel tõlgitav“ ja tuua esile „vahendeid, mis meil on olemas, kui me tõlgendame märki ja loome tähendust“ (*ibid.*: 184). Jättes kõrvale keeltevahelise ja keelesisese tõlke erinevused, esitavad Zethsen ja Hill-Madsen (2016) tõlkimise definitsiooni, mis põhineb järgmistel kriteeriumitel:

- lähtetekst (verbaalne või mitteverbaalne) eksisteerib või on mingil ajahetkel eksisteerinud;
- sihttekst on tuletatud lähtetekstist (mille tulemuseks on uus toode teises keeles, žanris, meediumis või semiootilises süsteemis);
- sellest tuleneb suhtelise sarnasuse suhe, mis võib sõltuvalt *skoposest*⁸ võtta mitmeid erinevaid vorme (Zethsen ja Hill-Madsen, 2016: 705).

Zethseni sõnul on Jakobsoni mudel hea selgitusjõuga, mis võib põhjendada, miks seda nii sageli tsiteeritakse. Mitu aastakümnet ei leidnud teadlased Jakobsoni klassifikatsioonile siiski „õiget kasutust“, et uurida konkreetselt keelesisest tõlkimist (Baker, 1998: xvii). Alles 2000. aastate lõpus ja eriti 2010. aastatel avaldati tõlketeaduses järsku suur hulk publikatsioone ja toimus sündmusi, mis olid pühendatud keelesisele tõlkimisele. See suundumus jätkub tänaseni, nagu näitab Pillière'i „Intralingual Translation of British Novels: A Multimodal Stylistic Perspective“ (2021) või Pillière'i ja Berk Albachteni välja antud käsiraamat „The Routledge Handbook of Intralingual Translation“ (2024). Vaatamata nendele hiljutistele arengutele on meie teadmised keelesisesest tõlkimisest alles lapsekingades.

Mõned teadlased – eelkõige Petrilli (2003), Gottlieb (2018) ja Hill-Madsen (2019) – on üha keerukamates tüpoloogiates jaganud keelesise tõlkimise mõiste erinevateks kategooriateks ja alamkategooriateks. Giannakopoulou ja Armostis on väljendanud metodoloogilisi kahtlusi rangete taksonoomiate suhtes, väites et „tegelik tõlkepraktika visalt trotsib rangeid kategoriseerimisi ja enamasti ületab taksonoomilisi piire“ (2024: 125). Kuigi Zethsen (2024: 194) tõi esile tüpoloogiate eelised, märkis ta samas, et tema arvates ei ole keelesise tõlke selge taksonoomia võimalik. Selle asemel pooldas ta lähenemisviisi, mille keskmes on aeg, kultuur, teadmised ja ruum, mida ta 2009. aastal nimetas peamisteks keelesisest tõlkimist mõjutavateks teguriteks. Brems tugines 2018. aastal Zethseni raamistikule ja pakkus välja viienda teguri – „kultuuripoliitika“. Samamoodi osutas Pillière „muude sotsiaalmajanduslike tegurite“ (2021: 19) võimalikule mõjule keelesiseses tõlkes, kuid Zethsen (2024) väitis, et need saab liigitada nelja põhi-kategooria alla.

Üks põhjus, miks keelesise tõlke olukord on jätkuvalt ebakindel, on asjaolu, et mõned teadlased (eelkõige Mossop, 1998, 2016) on seadnud (ja mingil määral endiselt seavad) kahtluse alla selle staatuse tõlkena. Keelesise tõlke eksperdid, nagu Zethsen (2007, 2009), Schmid (2008, 2012), Berk Albachten (2013, 2014), Zethsen ja Hill-Madsen (2016) ning Hill-Madsen (2019) on väitnud, et keelesisene tõlge on igati õigustatud uurimisparadigma või isegi tõlketeaduse uus alamvaldkond. Leidub ka teadlasi, kes hoolimata uurimistööst selles valdkonnas hoiduvad võtmast kindlat seisukohta tõlkimise olemuse küsi-

⁸ Terminid „suhteline sarnasus“ ja „*skopos*“ tuleb kontekstualiseerida. Chestermani suhtenormi kohaselt „peaks tõlkija tegutsema nii, et lähteteksti ja sihtteksti vahel luuakse ja säilitatakse asjakohane suhtelise sarnasuse seos“ (1997: 69). Tõlke *skopos* – Vermeeri (1978) poolt välja töötatud mõiste, mis kirjeldab tõlke eesmärki – aitab otsustada, mida loetakse suhteliseks sarnasuseks.

muses (Delabastita, 2017). Chesterman (2019) kirjeldas seda arutelu leksikograafiliste kategooriate abil. Ta nimetas neid, kes pooldavad keelesisesest tõlkimise integreerimist tõlketeadusesse „üldistajateks“ (ingl k *lumpers*), kuna nad rõhutavad keeltevahelise ja keelesisesest tõlkimise sarnasusi ja pooldavad integreerivat lähenemist tõlkimisele, ja vastaspoolt „eristajateks“ (ingl k *splitters*), kuna nad eelistavad keskenduda erinevustele ja vaatavad tõlkimist reduktsionistlikust vaatepunktist. Ühe või teise poole selge eelistamise asemel on Chestermani jaoks küsimus „mitte selles, milline definitatsioon on õige, vaid *millistel eesmärkidel* võib eristajate või üldistajate määratlemine olla kasulik?“ (*ibid.*: 16). Kuigi ma nõustun, et nii „üldistaja“ kui ka „eristaja“ definitioonid võivad olla kasulikud erinevates kontekstides, usun ma siiski, et tõlketeaduse täielik kirjeldav potentsiaal saab avaneda ja põhjalik arusaam tõlkimisest avalduda alles siis, kui tõlketeaduse piirid ületavad keeltevahelise ülekande piirid.

Käesolev doktoritöö lähtub teadusuuringutest, mida on läbi viinud eespool nimetatud „üldistajad“. Töö eesmärk on eelkõige aidata kaasa jõupingutustele, et võidelda keelesisesest tõlkimise pikaajalise distsiplinaarse marginaliseerumise vastu. Viiest teadusartiklist koosnev doktoritöö on vastus Maronitise (2008) ja Zethseni (2009) esimestele üleskutsetele koguda keelesisesest tõlke kohta rohkem empiirilisi andmeid. Keskendumine tsensuuri, manipuleerimise ja vastuoludega seotud aspektidele tugineb Berk Albachteni esialgsele väitele, et keelesisesed tõlked „võivad tõlkimise paralingvistiliste tegurite avamise mõttes olla keeltevahelistest tõlgetest isegi olulisemad ja kasulikumad“ (2014: 583), kuna need tulevad ühe keele piires paremini esile. Keelesisesest tõlke sotsiaalpoliitiline ja ideoloogiline olemus on sageli põhjustanud vaidlusi, eriti erinevate (dialektiliste, diakrooniliste) keelevariantide vahel tõlkimise kontekstis.

Lühidalt öeldes on doktoritöö eesmärk ümber mõtestada levinud viise, kuidas me käsitleme keelesisesest tõlget, ning uurida keelesisesest tõlke, tsensuuri, manipuleerimise ja vastuolude vahelist seost. Minu kaks uurimisküsimust on järgmised.

- Kuna keelesisesest tõlke tüpoloogiaid uuendatakse pidevalt ja need muutuvad üha keerulisemaks, siis kuidas sobib tüpoloogiline lähenemine keelesisesest tõlke kirjeldamiseks? Seda küsimust käsitletakse artiklites II, mille keskmes on keeleõppeks mõeldud raamatud (ingl k *graded readers*⁹), ja III, milles tuuakse näiteid ajakirjandustõlkest.
- Kuna keelesisesed tõlked põhjustavad sageli vastuolusid, siis mis kasu on vastuolu mõistest keelesisesest tsensuuri ja manipuleerimise analüüsi raamistikuna? See küsimus on kesksel kohal artiklites I, IV ja V. Enamik nendes artiklites käsitletud vastuolulisi elemente on seotud küsimustega, mis hõlmavad sugu ja seksuaalsust.

⁹ Keeleõppeks mõeldud raamat (*graded reader*) on määratletud selles artiklis kui „kirjandusteose versioon, mis on: 1) peamiselt suunatud keeleõppijatele ja 2) osa hindamisüsteemist“ (Moreno Tovar, 2024: 385).

Doktoritöö tulemused näitavad, et keelesisese tõlke uurimine on võimalusterohke. Selleks et neid võimalusi paremini avada, eelistati artiklides II ja III „hägusate piiride“ käsitlust, heites kõrvale selle, mis üritab keelesisest tõlget ammendavalt tüpologiseerida. Seega võib minu esimese uurimisküsimuse („Kui võrd sobib tüpoloogiline lähenemine keelesisese tõlke kirjeldamiseks?“) puhul järeldada, et selgete tüpoloogiliste piiride tõmbamine ei vii meid neist kaugemale. Keelesisese tõlke mõiste piiride hägustamine võimaldab meil mitte ainult vabamalt uurida selle kirjeldavat potentsiaali, vaid ka selle piiranguid. Üks peamisi piiranguid on keeltevahelise ja keelesisese tõlke „kunstlik“ eraldamine ning laiemas plaanis „keele“ sobimatus tõlketeaduse jaoks oluliste nähtuste määratlemise parameetrina. Selle üle arutles eelkõige Schmid, kes soovitas keskenduda „kultuuridevahelisele suhtlusele“ ja käsitleda keelesisest tõlkimist mitte kui „kummalist veidrust, mis erineb ’tavalisest’ tõlkimisest“, vaid pigem kui „sisuliselt sama liiki tegevust“ (2008: 69). Schmid tunnistas samas, et teatud teoreetilistel või praktilistel eesmärkidel võib olla kasulik „eristada tõlkimist, mis toimub inimeste poolt ‘eraldi keeltena’ tajutud süsteemide vahel või sees“ (*ibid.*).

On vähemalt kaks põhjust, miks keelesisest tõlget saab eristada keeltevahelisest tõlkest. Esimene neist puudutab kahte üldist tendentsi, mis Zethseni sõnul iseloomustavad keelesisest tõlkimist: „tendents kasutada teatud liiki lihtsustamist“ ja „tendents rakendada teatud strateegiaid palju radikaalsemalt kui on näha enamikes keeltevahelistes tõlgetes“ (2021: 139). Teine põhjus on see, et puhtalt pragmaatilisest vaatenurgast aitab keelesisese ja keeltevahelise tõlke eristamine juhtida tähelepanu marginaliseerumisele, mida keelesisene tõlkimine traditsiooniliselt kogeb. Sellega seoses seab täiendi „keeltevaheline“ lisamine „tõlkele“, kui jutt käib tõlkimisest „erinevate keelte“ vahel, kahtluse alla laialt juurdunud arusaama keeltevahelisest tõlkest kui ainsast „päris tõlkimise“ vormist. Seda pragmaatilist väidet toetab kasvav akadeemiline huvi keelesisese ja intersemiootilise tõlke vastu. Chestermani (2019) sõnul on hägusate piiride käsitlus „üldistajate“ käsitlus: see aitab meil näha tõlkimise erinevaid vorme „ühe ja samana“. Samal ajal võimaldab see meil tulemuslikult jätkata keelesisese tõlke raamistikuga kasutamist.

Võttes arvesse eespool toodud teoreetilisi kaalutlusi ja tuginedes doktoritöö raames saadud empiirilistele tulemustele, väidan, et keelesisest tõlkimist ei ole Zethseni ja Hill-Madseni (2016) definitsiooni kõrvale vaja uuesti üle defineerida. Sellegipoolest võivad keelesisese tõlke (vormide) täpsustavad määratlused olla vajalikud, et kitsendada teatud uurimistöökohast: näiteks IV artikli uurimiseesmärgi täitmiseks määratlesin keelesisese ilukirjandustõlke kui „tekstide mis tahes tuletamisprotsessi, mis põhineb kirjandusteosel ja annab tulemuseks teise teksti keeles, mida üldiselt peetakse samaks keeleks“ (Moreno Tovar, ilmumas). Nagu III artiklis kirjeldatud, ei ole minu arvates vaja luua keelesisese tõlketeaduse alamvaldkonda; terminist „keelesisese tõlke uuringud“ peaks piisama, et viidata keelesisese tõlke alastele teadustöödele.

Seoses teise uurimisküsimusega („Mis kasu on vastuolu mõistest keelesisese tsensuuri ja manipuleerimise analüüsi raamistikuna“) näitasid artiklid I, III ja V, et „vastuolu“ (ingl k *controversy*), mida mõistetakse kui jõulist debatti, mis

hõlmab vastandlikke arvamusi, võib aidata meil paremini mõista, mida tähendab tsensuur ja manipulatsioon tõlkimises, olgu see siis keelesisene tõlge või mitte. Artiklis V näidatakse, kuidas arusaam sellest, mis on vastuoluline, võib mõjutada tõlkijad tekstiga manipuleerima. Mõne vastuolulise elemendi manipuleerimist võib käsitleda tsensuurina, kuid sellest olen antud artikli kontekstis hoidunud. Rangelt võttes ühtib vaenuliku või stereotüüpse keekekasutuse manipuleeriv ümberkirjutamine käesolevas töös kasutatud tsensuuri definitsiooniga: „diskursuste manipuleeriv ümberkirjutamise vorm [...], mille eesmärk on filtreerida ühest allikast teise suunduvat teavet“ (Billiani, 2007: 3). Kuigi ma ei käsitle selliseid manipuleerimisi otseselt tsensuurina, ei väida ma, et need sekkumise vormid erineksid põhimõtteliselt muudest tavadest, nagu näiteks artiklis IV käsitletud seksuaalse alatooniga sõnamängude eemaldamine. Tegelikult ei saa neid kahte manipuleerimise vormi rangelt lahutada: „Romeo ja Julia“ tõlkes võib manipuleerida ühe ja sama sõnamänguga nii seetõttu, et see sisaldab „ebasobivat“ anatoomilist viidet, kui ka „nalja“ mittekonsensusliku olemuse ja sooliste varjundate tõttu.

Kogu uurimistöö vältel olen analüüsinud omaenda ideoloogilisi eeldusi, kuid olen end asetanud ka laiemasse poliitilisse konteksti, milles ma uurimistööd teen. Sõna „tsensuur“ kasutatakse tänapäeval sageli negatiivselt, et tähistada sotsiaalse õigluse nimel tehtavat filtreerimist kirjanduses, filmis ja muudes kunstilistes väljendusvormides. See kasutusviis ei ole kaugel poliitilise korrektsuse mõistest, mida Flotow määratleb kui „enamjaolt konservatiivsete jõudude reaktiooni Põhja-Ameerikas tehtud katsete vastu [...] luua ja kasutada kaasavat keelt“ (1997: 201). Niinimetatud kultuurisõjad on levinud ka tõlkediskursusesse, nagu tõendavad hiljutised vaidlusi tekitanud arvamused Roald Dahli raamatute uusväljaannete suhtes või Amanda Gorman luuletuse „The Hill We Climb“ tõlked, mida Tachtiris käsitleb monograafias „Translation and Race“ (2024). Tema monograafia sisaldab peatükki rassismi tõlkimise strateegiatest, millest oleks olnud palju kasu käesoleva töö kirjutamiseks. Ajaliste ja ruumiliste piirangute tõttu ning seoses teadliku keskendumisega soole ja seksuaalsusele ei olnud rass, religioon ja muud vastuolude uurimiseks olulised küsimused minu töö teoreetilises raamistikus kesksel kohal.

Vastuolusid käsitlevatel tõlketeaduslikel uuringutel, nagu näiteks keelesisesed tõlkeuuringud, on suur potentsiaal. Siiski võib selle mõistega seotud ebamäärasus muutuda kergesti lõksuks, kui seda ei lahendata. Esiteks, kes otsustab, mis on vastuoluline? Millegi nimetamine vastuoluliseks on iseeneslikult subjektiivne, mis muudab selle mõiste sama ähmaseks kui „tsensuur“. Seda saab muidugi vältida, kui uurida pigem tegelikke kui võimalikke vastuolusid. Teine küsimus on: mis juhul on miski liiga vastuoluline selleks, et seda tõlkida või isegi uurida? „Liiga vastuolulise“ all ei pea ma silmas seda, et erimeelsused on eriti suured, vaid pigem seda, et vaidluse teema on liiga tundlik või et see tõstatab tõsisid eetilisi küsimusi. Kolmas küsimus on: kas vastuolude uurimisel peaks püüdma vältida vastuolusid? Ühest küljest võib „neutraalse“ seisukoha võtmine vastuoluliste teemade uurimisel olla iseenesest vastuoluline, aga teisest küljest ei lahenda see probleemi ja võib seda isegi süvendada, kui anda märku oma poliiti-

lisest ja ideoloogilisest kuuluvusest. Kas me peaksime selle asemel hoopis vastuolusid aktsepteerima? Viimane küsimus: kuidas mõistetakse „vastuolu“ (ingl k *controversy*) väljaspool ingliskeelset maailma? Mida võib teadustöö teistes keeltes õpetada meile vastuolu kui kontseptuaalse vahendi kohta?

Käesolevas töös ei ole püütud leida vastust kõigile küsimustele, mis omakorda pakub võimalusi tulevaste uuringute jaoks. Siiski on sellega õnnestunud laiendada teadmisi keelesisesest tõlkest ja selle kokkupuutest tsensuuri, manipuleerimise ja vastuoludega. Eelkõige on see pakkunud uusi käsitusviise, tuues välja teatud aspektid, mida tuleb arvesse võtta keelesisesest tõlke kirjeldamisel (eesmärk, kasutajad, tüüp või valdkond ja meedia või tehnoloogia kasutus), samuti kaks uut terminit: *controversium* (lähteteksti element, mis võib tõlkimisprotsessis osalejate arvates tekitada vastuolusid) ja *locus of controversia* (kindel koht lähtetekstis, kus suure tõenäosusega leiduvad potentsiaalsed vastuolud). Ma loodan, et lugejatele on abiks minu mõtted, nii nagu ma neid doktoritöös esitan, ent ma loodan ka, nagu Burton (2010), et minu ideid keeratakse ja käänatakse, et tekiks midagi uut. Oluline õppetund, mida olen selle töö käigus saanud, on see, et teaduslikud erimeelsused on uute teadmiste loomise aluseks. Seda teades ei jää üle muud, kui võtta uurimistöö raamistikuks „vastuolu“ koos oma mitmetahulisuse ja vastukäivustega.

PUBLICATIONS

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2016–2017 Heriot-Watt University, Scotland, MSc with Distinction in Translating. Departmental Prize for Interpreting and Translating
2011–2015 University of Granada, Spain, BA in Translation and Interpreting. UGR-Caja Rural Award to Academic Excellence

Employment:

2021–2024 Directorate-General for Translation, European Commission, Luxembourg: Translator
2019 University of Granada, Spain: Technical Assistant for Research
2018 University of Granada, Spain: Dutch Lecturer
2018 Directorate-General for Translation, European Commission, Brussels: Blue Book Trainee
2017–2018 Global Voices, Scotland: Translation Project Manager
2016–2017 Sykes and Pole to Win, Scotland: Technical Support Agent
2015–2016 Albertus-Magnus-Gymnasium, Germany: Spanish Teaching Assistant

Participation in academic events:

2024 Participant in the exhibition “Born translated/Reading comparatively”, Ghent University
2023 Speaker at the Round Table on Intersemiotic Translation: An Invitation to Connect Translation Studies and Semiotics, University of Tartu
2023 Speaker at MariCorners 2023
2022 Convener for the panel “Advancing Intralingual Translation” and speaker at the 10th EST Congress “Advancing Translation Studies”
2022 Speaker at the Second Research Workshop on Intralingual Translation “Intralingual Translation: language, text and beyond”
2021 Speaker at the 15th ESSE Conference
2021 Speaker at Extensive Reading Around the World 2021
2021 Participant in CETRA Summer School
2021 Participant in DOTTSS Bosphorus
2021 Speaker at the 33rd CATS Conference “Translations, Translators, Interpreters and Subversion”

- 2021 Speaker at the Graduate Student Conference in Translation and Interpreting Studies “Ethics of Translation and Interpreting”
- 2018 Speaker at the 4th International Conference of Young Researchers in Translation and Interpreting at the University of Alcalá

Publications:

- Moreno Tovar, Manuel (forthcoming). Tackling controversial elements in intralingual translation: A case study of Oscar Wilde’s *The Picture of Dorian Gray*. In Hilla Karas and Hava Bat Zeev Shyldkrot (eds). *Intralingual Translation: Language, Text and Beyond*. Amsterdam and Philadelphia: John Benjamins.
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Teenistuskäik:

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2019 Granada Ülikool, Hispaania: teadusuuringute tehniline assistent
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2018 Euroopa Komisjoni kirjaliku tõlke peadirektoraat, Brüssel: sinise raamatu praktikant
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Osalemise akadeemilistel üritustel:

2024 Osaleja näitusel „Born translated/Reading comparatively“, Genti ülikool
2023 Esineja ümarlauas „Intersemiootiline tõlge: kutse ühendada tõlkeuuringud ja semiootika“, Tartu Ülikool
2023 Esineja MariCorners 2023 kongressil
2022 Paneeli „Advancing Intralingual Translation“ kokkukutsuja ja esineja 10. EST kongressil „Advancing Translation Studies“
2022 Esineja teisel keelesisesel tõlke uurimisseminaril „Intralingual Translation: language, text and beyond“
2021 Esineja 15. ESSE konverentsil
2021 Esineja Extensive Reading Around the World 2021 konverentsil
2021 Osaleja CETRA suvekoolis
2021 Osaleja suvekoolis DOTSS Bosphorus

- 2021 Esineja 33. CATSi konverentsil „Translations, Translators, Interpreters and Subversion”
- 2021 Esineja kirjaliku ja suulise tõlke üliõpilaste konverentsil „Ethics of Translation and Interpreting”
- 2018 Esineja 4. rahvusvahelisel kirjaliku ja suulise tõlke noorteadlaste konverentsil Alcalá Ülikoolis

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