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# REPRESENTATIONS OF HOME

## IN LITERATURES AND CULTURES IN ENGLISH

(Dis)locations: The Shifting Thematics of Home

# Book of Abstracts



## (Dis)locations: the shifting thematics of home

The ULICES Representations of Home research project addresses issues of identity and belonging in different geo-political, socio-cultural contexts of countries where English is or has become a language of communication.

Since its formation in 2013, the project has explored this theme as represented in literature, the visual arts and culture, but also from a social, political and historical perspective. The idea of home branches out in many directions, is multi-layered and ongoing. Its multiple interpretations range from more objective, when dealing with voluntary and involuntary migration and exile, war, conflict, abuse, trauma, demographic evolution and the effects of climate change, while the more subjective representations deal with the ideal, imaginary, remembered and desired home.

Location is fundamental to any of the readings of "home." It is implicit that knowing where one belongs implies recognising where one does not belong, and the problem of being removed from such a place. However, it is important to deconstruct the assumption that there are boundaries and limitations to the possibilities of home or to where one belongs and does not belong. Bill Ashcroft has argued for less focus on boundaries than on a stance of "outwardness" (2001, 204-5), while Bhabha has long debated for the recognition of cultural hybridity in contemporary society, and the acceptance of diversity (1994, 114), while arguing for an ethics of reading unhomey fiction: "To live in the unhomey world, to find its ambivalences and ambiguities enacted in the house of fiction, or its sundering and splitting performed in the work of art, is also to affirm a profound desire for social solidarity" (1992, 18).

Acknowledging place(s), space(s) or community as home simultaneously embraces actions of searching and anchoring, movement and non-movement, centring and decentering, whether individually or in a group, which empirically and symbolically attribute meaning to that or various locations and dislocations. The postmodern and postcolonial subject, described by de Medeiros as the "shattered postcolonial Self" (2018, 23), has shifted beyond the realm of the "monocultural, monoethnic, and monolingual" (30) and perhaps the same can be said of place. Divergent and shifting meanings attached to a specific place may be the reason for (dis)location or relocation. More subjective forms of (dis)location also exist through the reconstruction of the past and construction of the present and future, a function of cultural memory. Concepts as "rhizomic anchoring" (Deleuze and Guattari, 1987), "topophilia" (Yi-Fu Tuan, 1974; 1977) and "un-homing" (Elliott-Cooper, Hubbard, and Lees, 2019), among others, also allow for a shift from the question about origins to that of destination (cf. Nicolas Bourriaud, 2009).

The RHOME project's 2023 conference will engage with representations of home and the thematics of dislocation in English-speaking communities.

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## Audiovisual Translation and the Holocaust: How Subtitling Can Enhance Knowledge of the Past

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### Abstract

The pivotal position of audiovisual media in the present-day world is undeniable. These media are, as of the last few decades, the most important conduits of information and knowledge. This “audiovisual literacy” (cf. Zabalbeascoa, 2010) arose at a time when consumers spend more time in front of screens than any other vehicle of information. It is against this backdrop that audiovisual translation (AVT) has been recognised for its role as the main facilitator of interlinguistic and intercultural transfers. This has been the case for the project “Remembering the Past, Learning for the Future: Research-Based Digital Learning from Testimonies of Survivors and Rescuers of the Holocaust” [ID 740639658] that was funded by the Portuguese Foundation for Science and Technology, where AVT scholars played a significant role in helping create 6 digital resources in Portuguese for the IWitness platform (USC Shoah Foundation).

Without interlingual and intersemiotic translation, the video testimonies gathered from the Shoah Foundation’s Visual History Archive, and selected for this project, would have been walled in the language and culture to which they belong, despite their common historical circumstances, i.e., the II WW genocide. Our option was then to provide interlingual subtitling, as Portugal is, for the most part, a subtitling country, to which we added information on paralinguistic features, such as intonation, background noises or music, thus considering various audiences. In doing so, we consciously engaged in an accessibility approach, by including features typical of subtitling for the deaf and hard-of-hearing.

With this paper, we aim to present and describe our subtitling corpus created within this project that consists of 40 videos and over 1200 subtitles, according to a set of criteria. Moreover, we will seek to discuss the problems we encountered in this project and the solutions we came up with, and ultimately reflect on the part subtitling played in enhancing the knowledge of the past.

### Keywords

audiovisual translation, subtitling, accessibility, Holocaust, survivor testimonies

### Bionotes

Cláudia Martins holds a PhD in Translation by the University of Aveiro, with a thesis on museum accessibility for people with visual impairment. She has been teaching English as a foreign language, English Linguistics, Terminology and Audiovisual Translation at the School of Education in the Polytechnic Institute of Bragança, Portugal, since 2001.

Catarina Xavier is a researcher with the Research Group on Reception and Translation Studies at the University of Lisbon Centre for English Studies. She holds a PhD in Translation, specialising in Audiovisual Translation. Her PhD focused on translation norms within the subtitling of taboo via data triangulation of corpus and survey analyses. Her current research looks into taboo language and the intersection between taboo and audiovisual translation and has published extensively on the subject.

## Italy Revisited: Conversations with My Mother by Mary Melfi, a Journey in Search of her Roots and “Italian Home”

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