

The Trouble With *Khamlet*: To Cling On or Not to Cling On?

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A thesis in the Département d'études françaises

Presented in partial fulfilment of the requirements for the degree of Master of Arts (Translation Studies) at Concordia University, Montréal, Quebec, Canada.

August 2019
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CONCORDIA UNIVERSITY

School of Graduate Studies

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Abstract

Constructed languages (conlangs) are easy to underestimate but provide a powerful window into how we understand language and translation. Correspondingly, Translation Studies allows us to better understand conlangs. This intricate relationship promotes conlangs while expanding the discipline's circle of influence. Using *Khamlet*, the Klingon translation of *Hamlet*, as a tool, this thesis explores the relationship between translating and constructing language, as well as how these two activities are mutually beneficial. Unhampered by the restrictions of natural languages, conlangs engage with familiar concepts as well as phenomena not seen elsewhere that merit examination from a Translation Studies perspective.

Résumé

Les langues construites sont souvent sous-estimées, mais fournissent un regard critique sur la façon dont nous comprenons la langue et la traduction. La traductologie nous permet de mieux comprendre les langues construites, faisant rayonner les langues construites tout en élargissant la portée de la discipline. En nous penchant sur *Khamlet*, traduction klingonne de *Hamlet*, nous examinons les rapports entre la traduction et la construction d'une langue, ainsi que la façon dont ces deux activités se favorisent mutuellement. Sans les restrictions auxquelles font face les langues naturelles, les langues construites jonglent avec des concepts familiers tout autant qu'avec des phénomènes particuliers, encore jamais vus, méritant ainsi une analyse sous la perspective de la traductologie.

Acknowledgements

I wish to thank my thesis supervisor, Judith Woodsworth, for years of patience, support, and guidance.

I am also grateful for the teachers I had during my undergraduate program in translation, specifically Christine York, Philippe Caignon, Daniel Zamorano, and Paul Bandia. Had they not so effectively shared their enthusiasm for translation, I would never have chosen to pursue graduate studies. The Département d'études françaises provided the framework and assistance for me to pursue my academic interests and, for this, I am extremely grateful.

This process would have been much more difficult without my classmate, friend, and fellow translator, Kelly Oliel. Thank you for the comments, revisions, and many hours in coffee shops spent discussing ideas and attempting productivity with me.

I also wish to thank my family, for their uninterrupted encouragement, and my girlfriend, Edith Marmet, for her perpetual support.

Table of Contents

Introduction.....	1
Chapter 1: Development of Klingon.....	6
Chapter 2: Language Creation as an Act of Translation.....	21
Chapter 3: Translating a Fictional Language—Theoretical Considerations.....	32
Chapter 4: Flexing the Muscles of the Language—Growth Through Translation	62
Chapter 5: <i>Khamlet</i> —The Book	74
Chapter 6: <i>Khamlet</i> as a Pseudotranslation.....	82
Conclusion	93
Bibliography	97

Introduction

People have been inventing languages for hundreds of years. When languages are intentionally created, it is to break down barriers, by making them universally easy to learn, to give credibility to a fictitious world, to push the boundaries of linguistics, and/or to tear down obstacles to critical thinking that exist in natural languages (Tolkien 1983, 201). Constructed languages, also known as conlangs, and invented or artificial languages, are in the hundreds and can serve several purposes.

No matter the goal of the conlang, if over time it is used in a way that allows it to evolve naturally, it joins the ranks of natural languages (Oostendorp 2001, 204). When exactly this distinction is made is unclear since the difference between natural and artificial languages is hazy (Oostendorp 2001, 203). After all, all languages are creations even though we call most of them natural. Natural languages are the result of many generations of change and creativity leading to new words and, less often, changes in grammar.

Languages developed to facilitate communication are called international auxiliary languages. Their creators work to build the perfect language that, ideally, would be used as a universal method of communication, thereby solving the challenges of interlingual interactions. In theory, language acquisition and use would be so simple that everyone would speak the auxiliary language in addition to their mother tongue, allowing speakers to communicate with others without losing their own culture. Although millions of people do speak these languages, they have not reached the goal of becoming universally used—most doubt this will ever happen. There have been very many failures and few that have seen any level of success in terms of supporters and number of speakers. Some of the more promising ones start to lose traction as followers disagree on whether to maintain the language in its original form or to make changes in

hopes of improving it. This can result in two versions of the same conlang as followers split in different directions. However, some have survived these rifts and gone on to continue growing.

The most notable example is Esperanto, but there are also many other examples of fully developed auxiliary languages with devoted followers. Esperanto was created by a Polish physician by the name of Dr. Ludwig L. Zamenhof in 1887 to simplify language acquisition and unite speech communities. Esperanto was to be a language of translation (Schor 2012, 88). It was meant to act as a bridge, maybe even to link other languages the way a dictionary does rather than to act like a natural language. It was designed to be void of nationality, tradition, or hierarchy in relation to other languages, leading it to engage equally well with both dominant and dying languages—a (theoretically) neutral tool for interlingual communication (Schor 2012, 88), like translation. Google Translate added it in 2012 as one of its functional languages causing it to interact with dozens of natural languages within a major machine translation application, and subsequently to add to the body of literature in those natural languages.

Tolkien referred to Esperanto as “a human language bereft of the inconveniences due to too many successive cooks” (1983, 199). Accordingly, language flaws stem from human flaws (Adams 2011, 3). Many language creators see their work as a means to improved communication. Rather than obstinately clinging to its roots, Esperanto looks to new possibilities for communication (Schor 2012, 94). It furthers communication by being flexible instead of advancing a single and restrictive history, tradition, and perspective of the world as natural languages inherently do.

Modernist thinking in the early twentieth century promoted the idea of translation as a productive or “generative” art. Translation and Esperanto are, therefore, similar in that they often force neologisms, introduce new concepts, and are not bound by the expectations of a single

culture. Esperanto has benefitted from translation, but more than any other constructed language, it has also benefitted the field of translation by highlighting the value of linking speech communities through the activity of translators and translation. It boasts thousands of translations of texts from natural languages, *Hamlet* included. Over two million people around the world currently speak Esperanto and 400,000 started learning it in the year 2015 alone (Esperanto.net 2016).

Another type of conlang involves experimentation and pushing the boundaries of language. An example is the logic language Loglan, created by the sociologist James Cooke to test how a speaker's language and perception of the world are intertwined. As the creator, Cooke valued the control he had over the language and made sure to prevent any use without his permission (Adelman 2014, 548). This led to a tension in the Loglan community that ended in the creation of an offshoot called Lojban (Adelman 2014, 548). The new community placed Lojban in the public domain, allowing it to become more successful than its predecessor (Adelman 2014, 548).

Other languages are created to give legitimacy to a fictitious world, as is the case of Klingon, Elvish, Newspeak, and countless others. Aliens, elves, and humans of the distant future are unlikely to be native speakers of any variety of contemporary English and so require unique methods of communication as much as convincing costumes. Elvish refers to a family of languages, most notably Sindarin and Quenya, created by J.R.R. Tolkien and used in *Lord of the Rings*. They give credibility to the fiction by adding a layer of complexity to intelligent non-humans, making it easier for the reader to be immersed in the story. Newspeak, in George Orwell's *Nineteen Eighty-Four*, is a simplified version of English designed to restrict thought, which allows the government to more easily manipulate the masses, and is integral to the plot

(Orwell 2008 [1949]). The importance of translation is highlighted in this novel as the need to translate technical documents from English (Oldspeak) is the only thing that stops the government from immediately destroying all references to it (Orwell 2008 [1949]).

And then there is Klingon. This fictional language was created with the sole objective of adding depth to an alien species that regularly interacts with humans on *Star Trek*. However, it expanded beyond the fiction to grow into a fully developed and functional language with an institute, a community of speakers, original texts, translations, and most of the other qualities we expect of a natural language. These qualities make it a suitable candidate for study, unlike most fictional languages, which are developed only enough to meet the needs of dialogue and lack a body of literature to analyze.

Klingon and its translations merit study within the framework of Translation Studies as much as any natural language and corresponding translations. It provides a unique perspective of how translation is understood given that Klingon's linguistic community has created and implemented translational norms for a fictitious culture based on current interpretations of translational practices.

Although the language has grown to the point of no longer being fiction, its fictitious origins continue to influence its use. Thus, discussing the language without the fiction is neither possible nor desirable. According to Holmes, the field of translation studies includes "the phenomena of translating and translation(s) as they manifest themselves in the world of our experience" (1998 [1972], 70), and not just the field's tangible components, which is practical since, arguably, there are few. As such, the influence of the fiction on the language and its translations will be discussed in this thesis. Holmes' argument allows pseudotranslation and other notions that do not fall under translation proper to remain in the field. Like Klingon, much

of pseudotranslation's value lies in its ability to show us what a group expects from and believes about translation. Klingon demands a unique approach to translation because it is a conlang presenting itself as a natural language. Shaped by the fiction and contemporary beliefs about what a natural language is, Klingon has become a complex language with its own system of norms. Translation Studies provides a tool for examining specific aspects of conlangs that are out of the scope of other fields. The goal of this project is to investigate the nature of conlangs and their ties to translation using Klingon as a vehicle. This thesis will look at the development of Klingon, the relationship between translation and language creation, the theoretical implications of translating a fictional language, the process of translating *Hamlet* into Klingon, and said translation's relationship with pseudotranslation.

Chapter 1: Development of Klingon

While Klingon is far from being the first constructed language, it is one of the more successful ones in terms of following and recognition by the general public. This is somewhat surprising as it has, at first glance, no practical use, unlike several less well-known constructed languages that aim to simplify communication and bring speech communities together. In fact, Klingon does the opposite by adding one more language to a world that already struggles with communication, a language that is intentionally complex and difficult to learn. That same world also struggles with just keeping its current languages alive—7,097 as of February 2019, one third of which are endangered (Ethnologue 2019). Introducing a new language may seem a frivolous endeavour at a time when priceless linguistic heritage is disappearing at an alarming rate. However, constructed languages provide opportunities to study and experiment with linguistic elements that do not exist in natural language. Further, what attracts people to constructed languages is different from reasons to learn an endangered language, meaning that constructed languages do not compete with endangered languages for speakers.

Originally just random noises designed to legitimize the fictional Klingon race of alien warriors from the *Star Trek* universe, the Klingon language has spilled over into the real world in the form of a speech community, literature, translations, and an institute and is now a useable form of communication. The noises were originally invented as the plot required them without any thought to a full grammar or comprehensive vocabulary (Adams 2011, 115). The use of arbitrary sounds for the regularly appearing characters of an advanced race would be, in the long term, off-putting in an otherwise cogent story. Clearly, the language had to evolve with the show. Klingons made their first appearance on television in 1967, however, it was not until the 1984

film *Star Trek III: The Search for Spock* that they started speaking their own structured language (Adelman 2014, 553).

To accomplish this, the studio hired linguist Marc Okrand to create the Klingon language. Originally, his task was to produce translations just for the required dialogue, but as time went on, the necessity for a full grammar and comprehensive lexicon became apparent and the linguist set to work (Adelman 2014, 553). The language had to deviate from natural human languages in order to be credible since it would have, in the fiction, developed without ever having been in contact with them. Any similarities should therefore be the exception, and the result of coincidence. Unfortunately, Okrand faced other restrictions unfamiliar to most language constructors, as he had to conform to the needs of the studio. Because of misspoken lines and last-minute changes to English subtitles for Klingon dialogue, Okrand was forced to make changes to the language. An example of this was incorporating homophony in Klingon, something he intentionally had not done earlier, as a way of explaining away what otherwise would have been inconsistencies introduced by actors and editors: the subtitle for the spoken line “qama'pu' jonta' neH” changed from “I told you, engines only!” to “I wanted prisoners!” during the editing process (Wahlgren 2004, 25). Although clearly frustrating for the linguist, the constructed and unfinished quality of the language provided producers with a freedom that could not exist in an established natural language.

As much as the linguist attempted to distance Klingon from English, he was ultimately always translating from English to construct the language. Since writers would provide him with a line in English and ask him to translate it into Klingon, the two languages remained connected. In an attempt to curb this issue, Okrand decided to structure sentences according to an object-verb-subject order, as opposed to English’s subject-verb-object word order and unlike the vast

majority of natural languages (Adelman 2014, 553). Once the grammar portion was finalized, he published *The Klingon Dictionary* in 1985 with two parts, “a grammatical sketch and dictionary proper,” both of which he admits are not complete (Okrand 1992 [1985], 4). The popularity and continued use of the language led to the publication of a second edition in 1992 as well as translations of the English side of the dictionary. Over 300,000 copies have been sold (KLI).

Originally, the vocabulary was quite limited as it was created for the needs of the *Star Trek* universe. For example, there were equivalents for terms like *photon torpedoes*, but not necessarily commonplace human words required to make regular use of the language. Accepted terms have since been added to the language’s lexicon, the choice of which has been motivated by original writing such as the Klingon Language Institute’s (KLI) quarterly journal (HolQeD), translations such as *The Klingon Hamlet* and, of course, human Klingon speakers attempting to use the language to its full potential. That a dictionary can include a human and “alien” language together without any alterations to the format of the dictionary suggests that Klingon is more of a translation of human languages than the unique extraterrestrial communication form it was originally intended to be. This is similar to Michael Cronin’s claim that, because of his background, Seamus Heaney’s English writing was “ghosted by Irish,” despite not being translations (1997, 186). A constructed language, too, is necessarily ghosted by the *habitus* of whoever is at the helm. Nonetheless, the Klingon community has succeeded in its achievable aims while accepting its limitations. If the language had been too alien, too unlike human language, human actors would not be able to pronounce their lines (Okrent 2010, 266).

Klingon stands out from other fictional languages in that it has gained popularity as a spoken language beyond the *Star Trek* universe. Fans of the series and linguists alike have chosen to learn the language and adopt the culture, sometimes even dressing up as Klingons.

Others, however, are interested in the language only and do not consider themselves trekkies (*Star Trek* fans). Though other fictional languages, such as Elvish and Dothraki,¹ have been popular among fans none has had the same effect as Klingon.

The formation of a human Klingon community was a coincidence, a perk, resulting from the construction of a language originally designed only with the intention of legitimizing Klingon (Adams 2011, 127). Speaking Klingon now goes beyond, and is often unrelated to, *Star Trek* fandom. Many non-Klingon-speaking trekkies have a poor opinion of Klingon speakers, believing them to be going to extremes that make other fans look bad (Adams 2011, 131). This demonstrates that Klingon enthusiasts do not simply fit into a subcategory of trekkies. Rather, they are fans of language, creativity, and community.

While learning a commonly spoken natural language would seem to have more practical benefits, learning a fictitious language allows participants to become insiders quickly as there is no typical speaker. Klingon has no native speakers (Adams 2011, 128). As such, it does not lead to a binary culture of insiders and outsiders, whereas a learner of a natural language is identified as being a non-native speaker in contrast with native speakers. Without having to consider power dynamics or the history of transfer between languages, or issues of appropriation, Klingon speakers, both new and seasoned, can participate as insiders of a culture completely foreign to them.

This may explain the motivation for translators to take on translations of canonical texts into Klingon that lead to little or no gain in the way of income and personal prestige. Perhaps the motivation is the chance to translate into a non-native language without being at a disadvantage compared with translators who are native speakers. Translators live in between cultures but their

¹ Dothraki is a language constructed for the television series *Game of Thrones* and inspired by words used in the novels from which the series is adapted.

allegiances are often betrayed (forced?) by the language into which they are expected to translate—usually their mother tongue—always leaving them on the outside of the source culture. Since there are no L1 Klingon speakers, no Klingon translators work toward their native language, giving them the opportunity to experience translating into another language—considered the “dark side” of translation—without feeling inferior to L1 translators.

Further, since translators of an emerging language can help steer the development of both grammar and vocabulary, they may feel a greater sense of connection with the language.

Geoffrey Chaucer’s translations had this steering effect on the development of English, which helped turn it into a national language in the fourteenth century (Delisle & Woodsworth 2014, 28). Étienne Dolet had a similar effect on the French language in the sixteenth century when he urged others not to incorporate Latin or other unusual words into their French writing and when he chose to translate texts considered controversial by the church, which was very powerful at the time (Delisle & Woodsworth 2014, 40, 148).

Certainly, translators of developed natural languages can in some ways usher in change with their choices but there is less room for this in a highly structured language with a clearly defined grammar and lexicon stemming from a long history. Of course, original work will have a similar effect in moulding the language, though it will not necessarily force an emerging language to grow in the way that translation does. Writers who delve fully into a language other than their native tongue can be said to be doing “translation without the original” since the writing process is influenced by another language (Simon 2006, 143). Thus, all original Klingon works have much in common with translations, as do Klingon writers with Klingon translators. Translators have forced Klingon to grow by putting new demands on the language (Adams 2011, 115), even when they work without originals.

In between earlier movie projects, the language experienced no growth and would only develop when Okrand was hired to translate dialogue into Klingon (Adams 2011, 123). Translation has done more to boost the language than any other endeavour. The most well-known Klingon translations are those of Shakespeare's works, *Hamlet* and *Much Ado About Nothing* titled the *Klingon Hamlet*, or *Khamlet* (1996), and *The Confusion Is Great Because of Nothing* (2001). Both translated by Nick Nicholas, they represent an effort to develop the language's dexterity and give it credibility as a language in its own right. In both cases it succeeds. Translating canonical works requires a constructed language to be, or become, versatile. Accomplishing this task "stretche[s] the language and exercise[s] its potential" (Cronin 1996, 189). Simultaneously, it proves that it can effectively communicate a great many ideas, thus providing it with credibility as much more than just an adornment for a story.

The initial reason for choosing Shakespeare's works stems from a segment in the movie *Star Trek: The Undiscovered Country* in which a human quotes Shakespeare (Meyer 1991). To this, a Klingon replies "You have not experienced Shakespeare, until you have read him in the original Klingon" (Meyer 1991). Inspired by this quote, fans agreed that humans stole the work and identity of Wil'yam Shex'pir, leading to the need to "restore" his plays to their original language, thereby further complicating the spaces of translation (Kazimierczak 2010, 36). The term *restore* emphasizes the claim that *Hamlet* is not an original, but rather a plagiarism of an original. Therefore, *Khamlet* is supposedly a restoration of the plagiarized and stolen original, and not a translation from the English.

Klingon translators are not the first to position translation as a form of restoration. Hebrew, in fact, is the most successful example of a language that benefited from restoration, shifting from a dead language to the primary one used by a large speech community. This was

accomplished, in part, by translating the works of Jewish American writers from English into Hebrew. Metaphorized as an act of “restoration” or “rescuing,” these translations “reflected not only an affinity with diasporic Jewish culture but also a major ideological tenet of classical Zionism – the negation of exile” (Woodsworth 2019). Similarly, supporters of Irish contend that Heaney would have written in Irish had English not become so dominant, meaning translating him into Irish is more of an “interpretive recontextualisation” than translation (Cronin 1996, 187). Some have even presented Irish translations as originals (Cronin 1996, 187). The main difference is that Klingon supporters assert that there *is* an original in Klingon, in contrast to Irish supporters who believe that the original *should have been* in Irish.

The fabricated Klingon originals give the impression that these may be cases of pseudotranslation. However, the translators do not claim to have translated from the invented texts, which makes the texts genuine translations from genuine originals, albeit with heavy use of adaptation. Subtitles that appear in English when Klingon is spoken may also fall within the realm of pseudotranslation as the lines were originally written in English, despite the presentation of Klingon dialogue as the source for the English subtitles. Parts of the Bible, the Tao Te Ching, and also The Epic of Gilgamesh have been translated into Klingon, further strengthening the language’s status. In the case of translations without originals, the Klingon Language Institute website is home to a body of original work.

Another reason for the Klingon language’s ability to spread is the freedom given to fans to use the language creatively rather than restricting them to interacting with the limited number of texts produced by Marc Okrand. Esperanto is an example of another constructed language that grew through the largely unrestricted collaboration of its speakers, whereas others such as Elvish

and Loglan² have seen little growth due to the tight controls imposed by their creators.

Encouraging translations into Klingon has been a mutually beneficial process for fans, who get to engage with the language, and for Paramount Pictures, which gains in popularity with minimal effort (Adelman 2014, 554).

Nevertheless, the studio's willingness to share its intellectual property is not without limits. The Language Creation Society (LCS) documented the development of a court case on its website. The LCS is a non-profit corporation working to promote all aspects of language creation through various academic events and activities. In 2016, Paramount Pictures went to court with the makers of a *Star Trek* fan film, *Axanar*, and cited the use of Klingon as one aspect of the film's copyright infringement (Paramount v. Axanar Amended complaint, 7, 31). In response, though originally not involved in the dispute, the LCS filed an *amicus curiae*, a document provided voluntarily to a court by an uninvolved party, arguing that languages cannot be copyrighted (Paramount v. Axanar *amicus curiae*, 10). No one seems to contest Paramount's copyright over specific texts, just its control over the use of the language in general. Ultimately, the court decided that language copyright was beyond the scope of the case and only used Klingon to demonstrate similarity between the two films (Paramount v. Axanar Civil minutes, 1).

The LCS considered this to be a positive outcome for the future of constructed languages and their enthusiasts, noting that the court wrote that Klingon "may not be individually original and copyright protectable" (LCS). The LCS is not alone in its position. Michael Adams writes that "[e]ncouraging use of artificial languages in natural contexts is incompatible with ownership and control" (2011: 230). Despite the LCS's optimistic perspective on the case, the issue has yet

² A conlang based on logic and unambiguity whose followers eventually started Lojban so as not to be restricted by the original creator's rigidity.

to be resolved in court and Paramount, or other language “owners,” may choose to enforce language copyright in the future, leaving this matter in a legal grey area.

Should the Klingon language become copyrighted one day, all translations, original writing, and even speech would be in violation. This would be the first time that translating any material at all into a spoken language would be illegal. Of course, should history be a good indicator, there will always be translators willing to work on unauthorized translation projects. Fortunately, Klingon has an institute determined to keep the language alive.

Many languages, in a quest for legitimacy and coherency, end up having some type of formal institution that attempts to govern their use. This can be seen as far back as 1635, when Cardinal Richelieu founded the Académie française with the goal of regulating grammar and spelling. “La principale fonction de l’Académie sera de travailler avec tout le soin et toute la diligence possibles à donner des règles certaines à notre langue et à la rendre pure, éloquente et capable de traiter les arts et les sciences” (Académie française). In 1713, using the *Académie française* as a model, Juan Manuel Fernández Pacheco y Zúñiga created the *Real Academia Española* with the primary objective of creating an exhaustive dictionary and maintaining the integrity of the language (RAE). Both grew from projects headed by a few enthusiastic volunteers into respected institutions with considerable sway over the way that their respective languages evolve.

In some ways, the creation of such institutions signals a switch in a language’s status from natural to artificial. One effect of a language institution is the slowing down of growth that happens naturally as speakers use it and make it their own. Forcing a language to behave a certain way, then, gives it an artificial quality, like a plant with roots screaming to spread out but

unable to because it has been placed in a small pot. Paradoxically, then, Klingon supporters created the Klingon Language Institute (KLI) with an implicit goal to mimic “natural” language.

“The KLI acts as a socializing institution and plays an important role for the standardization of the language” (Wahlgren 2004, abstract). It was founded in 1992 by Dr. Lawrence Schoen and aims “to facilitate the scholarly exploration of the Klingon language and culture” (KLI). Parallels between the KLI and other language institutions are apparent.

The exploration of the language seems to be a fairly straightforward pursuit for the KLI, but that of the culture(s) is more complex. What we know of “real” Klingon culture is mostly limited to *Star Trek* films, literature, and TV. From this fictional culture, a non-fictional offshoot has emerged: humans appropriating Klingon culture and making it their own. Many engage with the fiction that the language is real, finding that it gives the language a quality not seen elsewhere. In the words of Adam, a participant in Wahlgren’s study of Klingon users, “If you’re speaking Esperanto, you can’t ask yourself, ‘how would an Esperantoan express this idea,’ because there’s no such thing as an Esperantoan” (Wahlgren 2004, 18). Part of accepting the fiction includes going along with the notion that Klingon is a natural language from outer space and so can’t be changed by humans, meaning that the language is quite static in terms of vocabulary and grammar. “We know it isn’t true, of course, but it allows us to concentrate more of our efforts on using the language rather than debating what to do with it or how to improve it,” said Larry, another participant in Wahlgren’s investigations (Wahlgren 2004, 18). The only way to push the language, then, is through the creative use of Klingon’s existing grammar and vocabulary in new situations. Speakers don’t create neologisms or alter grammar to make the language simpler, as is seen in natural languages and even successful constructed languages such as Esperanto. Many members have expressed “that they like to recast and stretch the language”

and enjoy the challenge of not having a word for every concept (Wahlgren 2004, 23). As the language grows and becomes more widely used, so does this human version of Klingon culture that is equally worthy of exploration. This subculture isn't new—the 25th annual gathering of Klingon speakers took place in July 2018 in Indianapolis. Speakers also engage in language competitions, meet-ups, translation, original writing, and role-play among other activities. “Lawrence Schoen estimates that between 20 and 30 people could be considered fluent. With a more stringent definition, it might be as few as 10” (Wahlgren 2004, 11), painting a picture of a struggling language with a small following. However, there is quite a sizeable number of people with a moderate-to-high grasp of the language.

The KLI's website offers language training, translation assistance, membership benefits, an email discussion group, and information on the language. The Institute is active internationally, though founded and currently based in the US. Quarterly, the KLI publishes a peer-reviewed academic journal called *HolQeD*, which has been “registered with the Library of Congress, and catalogued by the Modern Language Association” (KLI). The main content of the website is, surprisingly, only in English, with the exception of about 40 translations of the “About the Klingon Language Institute” page into other languages. However, one would need a basic grasp of English to find them.

The KLI is not made up entirely, or even mostly, of trekkies. Members of the institute are more likely to be language enthusiasts than die-hard *Star Trek* fans, although many are indeed both. According to Schoen, many KLI members have no interest in *Star Trek* and are attracted to the language for purely linguistic reasons; trekkies often start by using bits of the language as part of their interest in the *Star Trek* universe before jumping in completely (Wahlgren 2004, 16). This is a strong argument against any claim that the reason for the language's continued

success is purely attributable to its relationship with a popular franchise. Certainly, that is a part of it, but the members who have no interest in *Star Trek* show that Klingon has value that transcends its origins. Schoen himself doesn't identify as a trekkie, nor did Okrand when he first undertook the task of creating the language, but he has since changed his mind (Wahlgren 2004, 16). Surprisingly, Klingon enthusiasts make up a much more diverse group than *Star Trek* fans. In fact, many trekkies joined the KLI thinking that they had joined a fan group, only to leave once they realized that the Institute's primary focus is language and that *Star Trek* fandom is not one of its concerns (Wahlgren 2004, 17).

The KLI also established the Klingon Restoration Project, which is responsible for the Klingon translations of *Hamlet* and *Much Ado About Nothing*. This project was inspired by the line referred to above, spoken by a Klingon character, Chancellor Gorkon, in the movie *Star Trek: The Undiscovered Country*. "You have not experienced Shakespeare, until you have read him in the original Klingon" (Meyer 1991). According to Schoen, "What worked about that line for me was that nobody blinks, which can only be interpreted to mean that everybody agreed with what he said" (quoted in Marks 2010, 2). Schoen considered this claim to be an "intellectual challenge" (quoted in Marks 2010, 2). Both texts were translated from the position that they were originally written in Klingon and by a Klingon (Wil'yam Shex'pir) only to be plagiarized by humans who would claim the texts and writer as their own. This position explains the decision not to name the undertaking the Klingon Translation Project. However, it does not mean that those involved do not take their work seriously. "As with many other activities of the KLI, the task of 'restoring' those two Shakespeare plays to their 'original' Klingon was influenced by and grounded in scholarly attitudes and practices" (Kazimierczak 2010, 40). Most Klingon enthusiasts are well-educated, which would explain a tendency toward an academic approach to

Klingon (Wahlgren 2004, 17). As for deciding which text to translate first, Schoen claims there wasn't much difficulty in deciding. "There are no half measures with anything that has to do with the Klingons. From that point of view, it made sense to start with the best Shakespearean play we've got" (Marks 2010, 2), i.e. *Hamlet*. Schoen does not explain what makes *Hamlet* the "best" option, although it could certainly be said that Shakespeare, in general, is one of the most translated authors in the world, and that *Hamlet*, in particular, has lent itself to a considerable number of translations and adaptations. "Nearly 400 years after his death, the best-known of all Shakespeare's lines is 'To be or not to be' from *Hamlet*, his most popular play in modern times. *Hamlet* has been translated into **more than 75 languages** (even **Klingon**), and performances are always taking place across the world" (Estill 2015, bold in original).

These scholarly attitudes, however, have not prevented the project from continuing on with the fiction where Chancellor Gorkon left off. It's not just the text itself that embraces the fiction, but also the paratext within the book. Kazimierczak believes that the way the paratext of the Shakespeare translation engages with the fiction detracts from the KLI founder's claim that the translations demonstrate the growth of Klingon from prop used for theatrical effect to genuine language (2010, 45). However, there is no reason that a language that values its roots cannot be said to have grown. Klingon certainly is still used as a prop by Paramount Pictures, but this shouldn't take away from its use as a functional spoken and written language that has grown by leaps and bounds since its first on-screen appearance in 1979.

Unlike any other language authority, the KLI is in the precarious position of requiring permission to carry out its work, since all components of *Star Trek* are under the copyright of Paramount. Fortunately, the KLI has been met with very little resistance from the studio. Any change in the studio's stance could effectively put an end to the language, since the Institute has

minimal resources to take on such a large company. “We use the language daily, we have the Wiki, the KLI website, the e-mail discussion forums, the MUSH, Qo’noS QonoS. If it weren’t for the KLI, I think Klingon speakers would have a very difficult time staying in touch and using the language” said Adam, one of Wahlgren’s study participants (Wahlgren 2004, 18). Without the KLI, Klingon speakers would be without a major resource, and the language’s growth would likely come to a halt as translations, original writing, and teaching would slow down or stop altogether. “Despite the power asymmetry, Dr. Lawrence Schoen, the founder of the KLI, believes the relationship between Paramount and the KLI has been largely symbiotic, with the KLI helping to keep the Star Trek brand alive, and Paramount permitting the members of the KLI largely free rein to pursue their specialized academic interests” (Adelman 2014, 85).

The KLI is not the only organization to have banded around the Klingon language. In the 1990s, the Interstellar Language School (ILS) was established with similar goals to the KLI. A major difference between the two was the ILS’s approval and use of neologisms, which led to considerable debate among speakers. Many feared conflicting positions could lead to various dialects, which would harm the unity of the Klingon community and reduce the language’s potential to thrive. This occurred with Esperanto, countering the language’s goal of bringing people together (Okrent 2010, 99). This conflict may have strengthened the conviction of Klingon speakers and the unalterability of their language (Wahlgren 2004, 23).

The use of translation in Klingon is not limited to producing texts. In 2010, the Washington Shakespeare Company put on several live performances in Klingon of scenes from Shakespeare’s plays. In addition, Commedia Beauregard has performed Klingon translations of *A Christmas Carol* several years in a row around Christmas. The success of these translated plays led to the creation of a Klingon original called ‘*u*’, which has been performed several times

in the Netherlands. The script is introduced as a text that was discovered by a human, yet written by a Klingon (U The Opera 2010). The performance of the play is presented as an ethnographic activity focused heavily on accurately portraying Klingon culture, specifically in how it relates to art, notably by using “the principles of musical combat” (U The Opera 2010). Enthusiasts appear determined to demonstrate Klingon’s versatility and so far have been quite successful.

Fuelled by a fan base interested in scholarly pursuits and creativity, Klingon continues to grow both linguistically and in terms of community. The constructed language has spilled over from fiction into the real world, creating very real implications for Translation Studies in that its interaction with other languages contributes to our understanding of the role and impact of translation.

Chapter 2: Language Creation as an Act of Translation

Regardless of purpose, creating a language is an act of translation because it involves the transfer of meaning from one communication system to another, i.e. from an accomplished language to one in the process of being created. Language creators use their knowledge and understanding of existing language in order to create new ones. As with translators, their work has origins elsewhere, even though the finished products have undergone considerable transformation. This distinction makes the already elusive term *translation* even harder to define by broadening its hazy definition to include language creation. As such, to Roman Jakobson's three categories of translation, we may be able to add a fourth "[way] of interpreting a verbal sign" (2004 [1959], 114): *lingual translation*. Rather than encompassing a form of translating messages from one medium to another, this category would cover translating the medium.

Interlingual translation and conlanging have much in common. J.R.R. Tolkien felt that teaching language to creative, educated people would naturally induce some of them to go further by creating languages of their own (Tolkien 1983, 200). This effect mirrors the result of teaching people more than one language—some learners will want to go beyond using each language individually by transferring ideas from one language to another and back. In the same way that conlangers enjoy their ability to create new elements in a new language, translators are able to change natural languages by creating neologisms and using syntax that is foreign to the target language in order to mimic the source language and make up for deficiencies. Sometimes, however, these changes are unintentional mistakes made by unskilled translators. Translating word for word and putting too much faith in a dictionary are prevalent culprits. If their alterations catch on, both skilled and unskilled translators can slowly change a language. They can also, conversely, maintain the status quo by leaning heavily on prescriptive grammar. In the

same vein, conlangers can run into trouble with their languages if they are unintentionally inconsistent or restrictive when creating and using grammars. Inconsistency, unless well planned (to mimic the many exceptions to rules within natural languages, for example), can lead to a lack of coherency that leaves the language chaotic and less than functional. Restrictiveness, on the other hand, can limit what a conlang is able to communicate as well as its potential for creativity and growth, the kind that results from speakers using a language and making it their own. Translators also walk the line between consistency and creativity. This is evident in their practices of following established uses of a target language while finding creative ways to express new ideas.

Unlike translators, conlangers, as the creators of languages, have the last say on the validity of any translation, neologism, or change to grammar in their particular conlang and so are free of constraints when they begin translating from their mother tongue into their in-progress language. However, different types of conlangs allow for varying levels of creativity. An auxiliary language, used to facilitate communication, aims to be regular and straightforward, whereas a conlang designed for fiction is better off mimicking the irregularities of natural language so as to be more credible (Higley 2000). Just as different types of conlangs require contrasting approaches, so do texts to be translated. Translating a modern-day legal document as if it were a 300-year-old poem would lead to a lot of confusion. Similarly, creating grammatical structures that are rare or nonexistent in natural languages is appropriate for non-human languages such as Klingon, but incompatible with the principles of auxiliary language. Even though conlangers have much control over the development of their projects, the type of conlang they choose will dictate many of their choices. In the same way, the type of text to be translated will dictate the stylistic choices that translators make. The further along a conlang is in its

development, the less freedom there is to alter it, meaning that the early stages of development heavily influence the “final” product. Once the language is “finished” enough to be considered functional, its use will generally be as ruled-governed as any natural language.

A conlanger himself, Tolkien shares that “it is the *contemplation* of the relation between sound and notion which is a main source of pleasure” (1983, 206). This is analogous to translators’ interest in the relationship between a sign and its concept, and how well these two are able to find a match in another language. While translators use existing references to better carry out their tasks, conlangers must constantly update the dictionaries and grammars that they have created in order to maintain consistency. Yet there is a major difference between words from established natural languages and those of new ones—“though you give your words meanings, they have not had a real experience of the world in which to acquire the normal richness of human words” (Tolkien 1983, 219). In other words, while a translator must have enough control over a language to identify connotations as well as understand dictionary definitions, a new language’s vocabulary may never gain any connotation since a community would have to use this new language and create connotations over time. Register is similar to connotation in that it is shaped by use, though it is arguably more under the conlanger’s control since it fits better into categories that can be added to a definition. Connotation is much more challenging to pin down.

“The meaning of any term, however, is not only a function of what it includes but also of what it excludes” (Saldanha 2009, 148). Lingual translation creates meaning but is not limited to the production of individual terms and so determines all of what gets included and what gets left out. Terms as well as concepts relating to grammar and culture participate in defining a constructed language’s identity, because of their presence or absence. The decision to include or

exclude religious or political terms unique to the language speaks volumes about the culture the creator(s) intends to develop. Klingon, for example, has very few words about peace yet many that relate to warfare. In *Khamlet*, “I will go pray” is translated by the equivalent of “I’m off to do calisthenics” and “O heavenly powers!” becomes “Power of Kahless” (KLI 2000 [1996], 195, 201). The Klingon Dictionary has no word for *pray* yet does provide equivalents for *military*, *invasion*, and *force field*, which clearly demonstrates the cultural significance of armed conflict.

“[L]anguages differ essentially in what they *must* convey and not in what they *may* convey” (Jakobson 2004 [1959], 116). English must show gender when using singular third-person pronouns but has the option of adding information to identify gender when using plural pronouns. Klingon, unlike English, has the option of using greetings, though it does lean toward not using them. When translating into Klingon, this becomes an issue since most human languages have a term used to greet people at the beginning of a conversation. Linguistically, it isn’t necessary but not saying “hello,” or some equivalent, is a breach of conversational norms. This term, which usually causes translators little grief, poses a challenge in Klingon translations. The translator must decide to drop it completely or force some kind of equivalent. Although there are situations in which it is necessary for one Klingon speaker to catch the attention of another in order to start a conversation, this is not common. For example, *nuqneH* means “what do you want?” and can serve to acknowledge another. Using this technique to translate the beginning of all social interactions in a text would ring false to Klingon readers despite there being no identifiable grammatical error. Similarly, Klingon social norms dictate that it is not just acceptable but rather preferred to leave a conversation without any verbal leave-taking. Occasionally, conversations end with the term *Quapla'*, which means “success” or “good luck” rather “goodbye.” To use *nuqneH* and *Quapla'* in every conversation would be like having

humans shake hands at the beginning and end of every social interaction. Hand shaking is a common enough practice, yet its unprecedented use would stand out to the reader as excessive and unnatural even if an equivalent practice is in fact the norm in the source culture. English and Klingon do differ in that one is considered natural and the other constructed but, more importantly, they differ in what they “*must convey.*”

Tolkien claims that language can be freed by imagination (1983, 219). Translators are painfully aware of the limits of language. For example, the perfect word may exist for what they want to say but does not belong to the register of the text they are translating. In this way, conlangers have an advantage over translators as they are not bound to follow a strict, preconstructed vocabulary and grammar—not at the beginning of the language’s development, that is. Conlangers can include as few, or as many, limitations as they like. When creating Klingon, Marc Okrand would regularly go back and change a grammatical aspect if he found it to be too restrictive or out of sync with the rest of the language (Okrand 2012). However, conlanging is not without its challenges.

Although conlangers start off without limits in the creation of their languages, maintaining consistency in their developing conlangs reduces the potential words and sentence structures that are acceptable. Marc Okrand was presented with unique challenges that forced him to alter the vocabulary and grammar of his “alien” language, including the “I told you, engines only!” subtitling issue and misspoken lines mentioned earlier. Surely many translators can relate to this type of last-minute demand for changes from a client who fails to understand (or care about) the intricacies of translation.

Another aspect that conlanging and interlingual translation share is that their status is perceived to be lower than the original. Conlangs have been called “infantile” and described as

“an ‘impoverishment’ of the natural languages” (Higley 2000). These statements imply, incorrectly, that natural languages have some inherent quality that makes them superior. It would be quite challenging to come up with a characteristic shared by all natural languages and no constructed languages, other than unintentional creation and lack of creator, neither of which is particularly impressive. The difference between translations and originals is not totally clear cut either. In the same way that conlangs are sidelined, translation “is always relegated to a position of inferiority” (Bassnett 2013, 73). Fortunately, neither of these attacks stops either pursuit from being carried out and both have adamant defenders. Sarah Higley illustrated the absurdity of these statements by declaring that “to call them ‘impoverishments of the natural languages’ seems as strange as calling dollhouses ‘impoverishments of actual houses’” (2000). “Contrary, therefore, to the claims of bad translators, [...] translations do not so much serve the work as owe their existence to it” (Benjamin 2004 [1959], 17). Dollhouses wouldn’t exist without real houses as inspiration nor conlangs without natural languages. There is no reason, however, to treat what comes first as superior to that which follows. This is as true of translations and originals, or conlangs and natural languages, as it is with children and parents, or carriages and cars. Since conlanging is a form of translation, it is doomed to suffer the same, or at least very similar, criticisms, merited or not. On the other hand, it also has the potential for creation, communication, and linguistic growth.

Translators and conlangers struggle with the common misconception that anyone can do what they do—and successfully. Tolkien writes about the difficulties of doing something new with language and about how “less skilful fellows” will often misinterpret and undermine the works of “many unnamed geniuses” (1983, 212). Many a translator has complained about the shoddy work of the less skillful who produce poor quality texts and, more justifiably, about those

who pay for such translations. Both the translator and the conlanger seem to long for more recognition for the complexity of the work they do.

Though not a typical conlang, Europanto is a new language that could pose some serious, previously unseen challenges to translators should it become widespread enough to capture their interest. According to the Dutch linguist and Esperantist Marc van Oostendorp, Europanto is an “evolvment of ‘international English’” and was created to offset some of the problems related to the English language’s dominance over many European ones (2001, 214). Europanto, whose name is derived from a combination of “Europe” and “Esperanto,” allows speakers who struggle with English to incorporate words from their mother tongues, provided that these words are similar enough to their counterparts in other European languages and can be understood (214). Because this language has neither correct grammar nor vocabulary, it cannot be systematized in any way, and doing so would turn it into another elitist language, which would completely undermine the reason for its creation in the first place (215). Translating such a fluid language without a set grammar or a single dictionary might appear easy because of its flexibility. More likely though, it would be impossible to transfer the complex meanings created by the mix of multiple lexicons within a single language into a standardized language. The most obvious challenge of translating into and out of this pseudo-pidgin is the need to be familiar with many European languages instead of just any given two. Attempting to incorporate the fluid nature of its grammar and vocabulary would be next to impossible in a language with pre-established conventions. Conversely, the translator would have many more options than usual when translating into Europanto and so would have to establish a method for deciding when to use which lexicon.

Since there are no native speakers of Europanto, those who use it are constantly translating and creating while having to quickly decide whether a given term is appropriate and a grammatical structure understandable. Since any utterance in Europanto that can be understood is considered correct, two speakers could have wildly different manners of using Europanto that go beyond accent and intonation. An attempt to represent the differences between Europanto speakers in a translation would stump even the most seasoned translators. The main reason for this is that its speakers are not limited by the confines of a target language and, therefore, are able to express themselves in a manner similar to how they would in their mother tongue while communicating with others who are doing the same. How could English represent a conversation between a Hispanophone and a Francophone speaking Europanto to each other with grammar and vocabulary influenced by and taken from their respective mother tongues, all the while never making a grammatical mistake? Much would be lost in a translation. Europanto's users shape and disassemble its structure by simultaneously creating and translating it, making it quite different from natural languages.

Some conlangs, Europanto being a good example, could have the unintended result of making translation even more challenging than it already is. This would be an issue in the type of conlang that aims to allow thought to be unobstructed by identifying barriers that exist in natural languages and then doing away with them in the conlang. For example, in a conlang designed to give its users the ability to express themselves in a way that English does not allow, an accurate translation from that language into English could be impossible.

It's quite obvious that Europanto wasn't created out of thin air as it admits to taking all of its components from existing languages, making it similar to a collage or mosaic. Less obvious is that it is impossible to create any language out of thin air. "There is no *signatum* without *signum*.

The meaning of the word ‘cheese’ cannot be inferred from a nonlinguistic acquaintance with cheddar or with camembert without the assistance of the verbal code,” according to Roman Jakobson (2004 [1959], 113). If there truly is no meaning without a corresponding sign, then conlangers must get the meanings for which they create new words from somewhere, and that somewhere is most likely a language in which they are fluent. This indicates that creating a term in an invented language requires the creator to already have a relationship with the meaning of the term in another language. To do otherwise would require a complete divorce of thought from natural language when creating words. For example, creating a new term for *patriotism*, or even something as seemingly simple as *about*, without the influence of a life-long relationship with the term is impossible. “[Jacques Derrida] rejects the idea that meaning is before or beyond language” and has “a view of meaning as an effect of language” (Tymoczko 2007, 47). What logically follows is that conlanging cannot be anything other than an act of translation. David Bellos says that “an adequate translation reproduces the meaning of an utterance made in a foreign language” (2011, 67). Conlangers who do this from a foreign language to their language-in-progress by filling in the blanks of their conlang are doing no less than translating adequately.

For those who feel that conlangers create using concepts not taken from their mother tongues, Octavio Paz’s assertion that “to learn to speak is to learn to translate” (1990, 19) supports the argument that creating a language from scratch is an act of translation, regardless of whether new words are inspired by another language or from the creators’ minds. He also says that “no text is completely original because language itself, in its essence, is already a translation” (13). If language is a translation, then creating one should be translation too. As Paul Valéry says, all writing is a form of translation: “*Écrire quoi que ce soit, aussitôt que l’acte d’écrire exige de la réflexion, et n’est pas l’inscription machinale et sans arrêt d’une parole*

intérieure toute spontanée, est un travail de traduction exactement comparable à celui qui opère la transmutation d'un texte d'une langue dans une autre" (Valéry 1965 [1955], 211, italics in original).

Further, "toute construction de sens est provisoire" (Boulangier 2004, 58). Constructing meaning in translation is conditional upon the context of both texts. Doing the same in a constructed language requires meaning to have been pre-established elsewhere from which the creator draws inspiration. Neologisms appear to be an argument against this. After all, they do occasionally appear without originating in another language. The answer to this is that neologisms that don't stem from another language are generated through intralingual lingual translations. They are the translations of circumlocutions used to denote concepts without corresponding terms. This is an example of how "the meaning of any linguistic sign is its translation into some further, alternative sign" (Jakobson 2004 [2004], 114). Creating a term, then, relies on meaning pre-existing elsewhere. In the case of a term in a developing conlang, its semantic origins can most easily be discerned by back translating to the term that helped generate it. The term *selfie* didn't enter the English language out of thin air any more than terms in conlangs are created without the use of translation. It is the term generated by the lingual translation of *a picture taken of oneself*. The only example of a neologism without an origin I could come up with was *covfefe*, a mysterious term that went viral after being tweeted by US President Trump in 2017. Arguably not even a word, this jumble of letters fails to bolster a counter argument.

Klingon is unique among constructed languages in that its vocabulary stems from the translation of terms from different natural languages. Marc Okrand used as many languages as he could for inspiration in order to prevent Klingon from sounding like any one human language.

He achieved this goal by mixing linguistic elements that are rarely, if ever, seen together within the same language. Klingon, then, was created by translating concepts and structures from many languages to generate unfamiliar linguistic structures.

Roman Jakobson's three ways of "interpreting a verbal sign" include interlingual, intralingual, and intersemiotic translation (2004 [1959], 114). None of these designations encompass the translation that happens during the construction of a language. Once a conlang is deemed "completed," translations between it and another language fall under interlingual translation. Until then, the translations that occur during a conlang's development go unnamed or, incorrectly, fall under intersemiotic translation. As indicated earlier in this chapter, we have adopted the term "lingual translation" to designate the process of conlanging. *Lingual* translation is the translation of an established language into one that is in the process of being created.

Most conlangs enjoy limited success, as evidenced by the fact that most people speak only natural languages. However, if a clear, concise, and simple language were to be created and widely adopted, it might be so effective that translation as we understand it now would no longer be needed. However, many have tried and failed. Everyone is a translator, and anyone can be a conlanger; some are just better at it than others. As for conlangs created for fiction, they will continue to have their place among enthusiasts.

Chapter 3: Translating a Fictional Language—Theoretical Considerations

In this chapter, I propose to survey a full range of modern and contemporary theoretical notions in translation studies to shed light on the phenomenon of translating into a conlang, or fictional language, as well as to highlight ways in which the translation of *Hamlet* might disprove, contradict, or supplement accepted theories.

As Toury has demonstrated, “in translations, linguistic forms and structures often occur which are rarely, or perhaps even never encountered in utterances originally composed in the target language” (1995, 207–208). This plays out in the translation of *Khamlet*. Such unfamiliar uses of language have been called a third code (Baker 1998, 2). This phenomenon is so prevalent that corpus studies, of English for example, leave out translations because they tend to skew results (Baker 1998, 5). This indicates that a third code is a tangible writing form. “Translations into English have tended to be in a language that is less specific, more international, than most works originally written in English” (Pym 2000, 77). This type of language, foreign to both source and target audiences, has identifiable qualities that reveal a text’s status as a translation. “Thus, translated literature may possess a repertoire of its own, which to a certain extent could even be exclusive to it” (Even-Zohar 2000, 193). It is important to note that this third code is neither jargon, mistake, deviation, nor nonconformist but rather a result of the uniqueness of translation as a form of communication (Baker 1998, 3). However, using a third code betrays the original’s quality of sounding like an original.

One cause of this altered use of language relates back to the concept of translation as inferior to its original. Original English texts are more diverse, and translations into English have more in common with each other than with English originals, which seems to result from translators fearing criticism for departing too much from the source text, or because they know

that translations aren't received in the same way as originals, meaning they attempt to mitigate the perception of inferiority by translating conservatively (Baker 1998, 3). "La prise de conscience de ce contexte spécial de réception permet de mieux comprendre pourquoi les textes traduits ont tendance à se conformer aux caractéristiques typiques de la langue cible et même à les exagérer" (Baker 1998, 1). This creates a paradox in which distance is created between these two categories, original and translation, in order to make them appear more similar. In other words, when translators exaggerate conventions of the target language, their translations fail to incorporate the variation that exists within language. Attempting the opposite often leads to heavy criticism, creating a catch-22 situation. Exaggerating Klingon features in order to make it seem like "good Klingon" or making the text accessible to a wide audience would counter the restoration's necessary departure from features unique to both originals and translations. Klingon translations, unfortunately, have to deal with an extra layer of the "lesser than" issue, since constructed languages are viewed as lesser than natural languages.

Despite evidence of tangible differences between originals and translations, "no clear cut distinction is maintained between 'original' and 'translated' writings" in "young literatures, literary vacuums, and weak literatures" (Even-Zohar 2000, 193–194). Treating translations as originals allows a weak literature to quickly fill any gaps that prevent it from being practical for users (Even-Zohar 2000, 194). Treating translations as foreign products would restrict the weak literature's ability to make use of established literary repertoires. Both translation and original function in similar ways to help cultivate a group's developing literature. The benefit of not distinguishing between translations and originals is that translators do not have to worry about the translation-as-lesser perception, meaning that they would be free to work without being inhibited by others' expectations, thereby producing texts that can more easily be adopted by the

target culture. Well-established literatures, however, are more likely to make a clear distinction between the foreign and the domestic. This means that Klingon supporters would want to make this distinction as well, by very clearly indicating which text belongs in which category to mimic strong natural languages and obscure its own reality of being a small language. For this to work, an understanding of the type of language used in each category, along with the ability to implement it, is necessary. This is challenging for the community because its corpus is still small compared to actual established languages, making it hard to find clear examples of what variations exist between its originals and translations. Despite the desire to appear as a dominant language, Klingon's translations will likely continue to follow the path of other minority languages. This path, of course, is much more straightforward in Klingon translations labelled as such. *Khamlet*'s unusual claims blur the relationship usually seen between an emerging language's originals and translations.

For *Khamlet* to succeed as a restoration, its language should, therefore, be specific and local, not hesitating to use colloquialisms and expressions that are not universally understood. Doing the opposite is a marker of translation, a description the *Khamlet* translation mischievously aims to avoid. The "original" *Khamlet* would have been written for a particular audience rather than for the widest possible readership, and so the "restoration" had to avoid any type of code that would betray this fiction. In order for the restoration to seem legitimate, as opposed to resembling a bad or, in this case, even a good translation, the finished product had to distance itself from the source even more than translations typically do. In this situation, the text had to distance itself not only from the source, *Hamlet*, but also from the characteristics of a translated text. The aim of this approach is to prevent *Khamlet* from being perceived as lesser than the English text, since it claims to precede it and, therefore, be greater. If *Khamlet* were

written as a translation, that is, if it appeared to be written in a third code, the text would by default be accepting a position of subservience to *Hamlet*, thereby failing to adequately present itself as a restoration. For a restoration to be successful, it must come as close as possible to the original. Doing so requires the text to appear to be written in the same manner as originals of the time. To avoid a third code in Klingon, the translators had to take more risks than the average translator, risks which, unconventionally for a translation, add credibility to the text by misrepresenting the Shakespearian version (or the actual original). In this sense, the so-called restorers face an even greater challenge than translators do, as they can't protect themselves by relying on a third code. They will be criticized for doing a bad job if their risks are too great or too small. They must strike a balance between common translation practices and guesswork. Baker points out that Joyce's *Ulysses* would not have been viewed the same way if it had been presented as a translation since we do not use the same criteria for judging originals and translations (1998, 4). Likely, it would have been mocked for the incongruity between itself and texts of the same time, genre, and language. How, then, does one know how far is too far? Or not far enough? The translators of *Khamlet* benefit from major changes to species and location, which easily fit in with the goal of restoration. These major alterations to the story are low risk for the "restorers," yet have a strong effect of distancing *Khamlet* from *Hamlet*. Equally major changes would be harder to justify in a restoration project involving two groups of humans living on the same planet.

Boulanger argues that "le geste traductif [est conceptualisé] comme étant situé et créateur — et non plus effacé et reproducteur" (2004, 61–62). Translation creates growth in new spaces, not by simply making copies, but by creating unique texts that occupy space in which the

target language never existed previously. This indicates that there is a difference between the language used in originals and translations and possibly even in feigned restorations.

If the translators managed to avoid using a style comparable to a third code while simultaneously creating something new, then it may be that they have adopted a style that is nothing like what we usually observe in translations. For a text to successfully distance itself from the source (considered fraudulent), from original status (futile for a restoration), and from the status of a translation (the acknowledgment of Shex'pir's fabrication), it must be written in what I would call a fourth code. Such a project would then have its own unique form. "La nature et les pressions du processus traductionnel doivent laisser des traces dans la langue utilisée par les traducteurs" (Baker 1998, 2). The same must be true of the nature of the fictional-restoration-through-translation process. The third code is a writing style of compromise that exists between the norms of the source and target languages (Baker 1998, 2). If the third code is a language of compromise, then a fourth code is a language of incongruity and acquisition, much like heavily adapted translations.

The fictional Klingon culture emphasizes how our understandings of the Other exist in the mind as a set of generalized beliefs that we use in an attempt to better solidify our own identities. The human other is just as fictional as Klingon, yet we behave as if it is something we can concretize or determine. "[L]'activité traductive n'est possible que par l'interdépendance du soi et de l'Autre" (Boulanger 2004, 63). Joining the Klingon community allows one to look at oneself as the Other. Klingon translations are perhaps the first and only ones to portray all of humanity as the other, rather than the other being a single linguistic group within the species. Interlingual relationships and exchange, no matter how imbalanced, are always in a state of flux, which allows one language to benefit from another. Without translation, the connecting point

between languages, there would be no way to know just how unique each language is and how it is that languages fit into the same category while being so dissimilar. English requires the existence of other languages for it to remain dominant, spread its values, and understand its own position. Similarly, constructed languages are defined by how they differ from natural language, both categories being absolutely interdependent. If a language were to end its interdependence with others, it would cease to be relevant elsewhere, thereby altering its identity. Translation assisted in making languages what they are today and will continue to shape the way in which they grow. This interdependence fuels the need for translation as well as translation theory. Without source, there is no target. No (genuine) translation without original. No *Khamlet* without *Hamlet*. Less *Hamlet* without translation.

“[T]he process of opening the system gradually brings certain literatures closer” (Even-Zohar 2000, 197). This represents a challenge for Klingon identity—it is defined by what it does not have in common with English. After all, it was designed to be as unlike human language as possible. Bringing Klingon closer to human languages disrupts its identity, part of which is its insular pride. Lojban, a conlang based on logic, is also troubled by the influence of English since every word in its lexicon has only one meaning, and speakers are often tempted to stretch meanings based on their knowledge of English: using the translation of *work*, as in *labour*, in Lojban to mean *function* is an example of this (Okrent 2009, 238). This example is quite similar to how saying “I opened the television” (instead of “turned on the television”) is a Gallicism based on a French understanding of what *ouvrir* means. The main difference would be that English has polysemic words, unlike Lojban, and so this temptation is easier to resist since the speaker does not need to remember nearly as many words. This resistance is shared by many natural languages, which operate to varying degrees through a “mechanism of rejection” in

relation to innovation from translation (Even-Zohar 2000, 197). Klingon does not have the luxury of rejecting translation without dying, so rejection comes in the form of erasing the foreign, i.e. the human aspect, from texts and downplaying or undermining the source's existence.

In order to erase the foreign, one must be able to identify it or, rather, embrace the uniqueness of one's own language through translation. The translators are aware that they must go beyond adjusting their translations at the word level. They take advantage of the concept of looking at the cultural context of the text and use it in their favour to reject all that is incongruent with Klingon culture. Unlike in other domesticating translations, however, the translators here are much more familiar with the source culture they are adapting than the target, meaning that they have a much stronger grasp of what they are adapting and rejecting than those who do this toward their mother tongues. As noted critic Linda Hutcheon says in her book on adaptation, "What we might, by analogy, call the adaptive faculty is the ability to repeat without copying, to embed difference in similarity, to be at once both self and Other" (2006, 174). This greater connection and appreciation of the source context may make the translator hesitant to reject certain source elements, thereby subconsciously integrating the cultures while attempting to keep them separate.

This issue is more complex since spaces of translation grow when translators look beyond the text to guide their decisions. This practice of considering the text and its place within a culture as a translation unit, rather than focusing solely on terms or sentences, became evident with the "cultural turn" (Bassnett 1990, 4). Translation Studies is very open to the cultural turn since "its subject is by nature located in the contact zones 'between cultures', and is therefore exposed to different constellations of contextualization and structures of communications" (Wolf

2007, 3). Klingon, more than most languages, is open to this shift in paradigms since it is designed to be as different as possible from other languages, both culturally and linguistically. As a way of reinforcing this uniqueness, it practises looking beyond the text when translating by taking the cultural context into consideration rather than solely opting for equivalents of textual units, which would lead to a one-dimensional presentation of the text. Wolf's take on this implies, perhaps unintentionally, that anything that can be translated has a culture. This would support the notion that Klingon does in fact have a culture and so does any translatable conlang.

For Klingon, this cultural "contact zone" is divided into three points of contact, but far from equally. In one sense, it is split between the cultures related to English, to the Klingon spoken by humans, and to the Klingon of Klingons. Perhaps it is more logical, though less straightforward, to say that the contact zone is between English-language culture and that of human Klingon speakers, with the fiction being present, but on its own plane. The Klingon of Klingons may be purely fictional but it is never far away from a conversation about this conlang and cannot be fully separated from theory. It is not necessary or desirable to separate it as Translation Studies values the context of a translation.

"La traductologie tend souvent, dans une perspective culturaliste, à réduire la culture-source et la culture-cible à deux systèmes de normes" (Sapiro 2008, 200) whereas there are in fact several systems and subsystems. Klingon, on the other hand, really has only one system of norms, and most of what belongs in that system is guesswork since, as developed as the conlang may be, much of Klingon culture remains unexplored. Online forums are full of speakers discussing how Klingons might say or write a phrase without being able to refer to an existing answer. The system of norms in Klingon, then, is still in the process of being developed by speakers. Although the grammar and lexicon have been established, idiomaticness takes much

regular use to become fully formed and accepted. One exception to this single system are the various Klingon dialects and social classes that exist in the fiction; however, these aspects have not been sufficiently developed to include a unique system of norms. As a result, this single-system perspective is justifiable for constructed languages that have not developed enough to produce multiple systems of norms. The concept of Klingon dialects exists mostly to explain errors or continuity issues relating to the use of Klingon in *Star Trek*. English, on the other hand, does have many systems of norms that should be taken into account by translators. The systems in place in Shakespeare's time were certainly different from those influencing the translation of *Khamlet* in 1996. It seems doubtful that Klingon translators would be any more likely to avoid reductionist perspectives than their human counterparts, thereby reducing English, or perhaps even all human language, to a single set of norms.

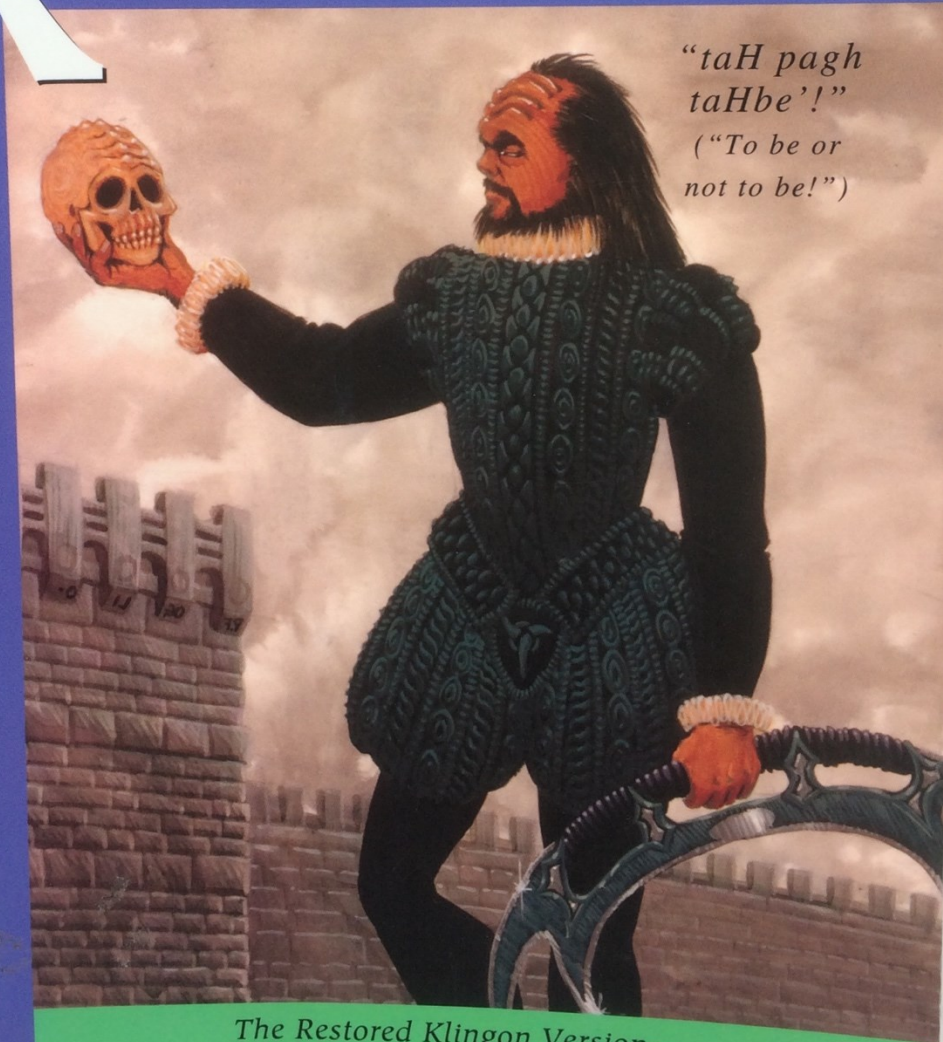
As French sociologist Gisèle Sapiro points out, “les normes présentent l’avantage de pouvoir être étudiées non seulement à travers leur mise en pratique mais aussi de l’extérieur, en tant que telles, à travers les attentes des éditeurs, les corrections de manuscrits, etc.” (2008, 200). Reducing English to a single set of norms as well makes it much easier to use as a point of comparison, but also reduces the complexity and accuracy of the comparison's results. There are three variables that influence translation norms: political, cultural, and economic constraints, a text's symbolic position within production, and the position of those involved in producing and distributing the translation (Sapiro 2008, 205–206). The norms for Klingon translation, too, are not immune to political, economic, and cultural constraints, the position of the text, and the position of those involved. Another influencing factor is the text's relationship with the economy.

Translations are often subject to market realities, meaning that texts may be shortened, adapted, simplified, or rushed for the sake of short-term profits (Sapiro 2008, 203). Although the KLI is a non-profit institution, Paramount and Pocket Books, the publisher of *Khamlet*, absolutely are not, and so their needs have likely shaped the final product in several ways. This can be seen in some of *Khamlet*'s paratextual material. All paratextual material falls under one of two subcategories: epitext and peritext (Genette 1997 [1987], 5). Epitext is any paratextual material not physically connected to the work, such as reviews, and peritext includes everything within the work including chapter headings, forewords, and title pages (Genette 1997 [1987], 5). The distinction between the two was obviously more clear cut in 1987 before the advent of ebooks and similar technologies. For a hard copy of *Khamlet*, the peritext is made up of everything on and between the front and back covers of the book. Its epitext is any other bit of paratextual material. Simply put, "*paratext = peritext + epitext*" (Genette 1997 [1987], 5, italics in original). Fortunately, the majority of Paramount and Pocket Book's peritextual influence appears to be confined to the book's front and back cover. The only mention of them between the covers appears on the copyright page.



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• THE •
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*“taH pagh
taHbe’!”
 (“To be or
not to be!”)*

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The fact that the title is in English on the front cover (*The Klingon Hamlet*), for example, makes marketing much easier, but takes away from the credibility of the fiction. In fact, the cover seems to be the only place that does not favour the Klingon title. To the uninitiated, *Khamlet* as a title provides little information, nor does the full title, *The Tragedy of Khamlet, Son of the Emperor of Qo'noS*, which can be found on the back cover. The very top of the cover reads “STAR TREK,” further minimizing Klingon’s status as a language in its own right, but making the book appeal to a wider audience. Paramount’s logo and “Khamlet™” on the back cover have a similar minimizing effect, reducing the language to its origin as a simple prop. The fact that Paramount allows the translation to be published is the result of a belief that it would benefit the *Star Trek* franchise even if the book were not a success. Just the existence of *Khamlet*, regardless of its performance, is good for business since it simultaneously advertises and extends the *Star Trek* universe. Fortunately, the primary reason for creating *Khamlet* was to create art rather than make money, allowing time for many revisions and negating the need to cut corners to finish the project.

In translation, function determines final product, which in turn dictates process (Toury 2012, 7). Toury emphasizes that even though function may seem to be affected by the translator’s strategies and the translation itself, function “should be taken as forming constraints of the highest order” (2012, 8). At first glance, it also seems that process should precede product since, chronologically, process comes first. Despite this, Toury is correct, since it is not so much the concrete finished product, as it is the idea of the product that influences the process. Before starting, the translators of *Khamlet* appear to have thought about what they wanted the product to look like (Klingon characters, easy to read, pseudo-original) and then decided what process would be necessary to get there. The function required the product to be a pseudo-original, and,

to get there, restoration had to be used as part of the process. Attempting to develop a process based on function without a conception of the form of the final product would be like giving directions to people without knowing where they need to go—they will certainly end up somewhere, but it will likely not fit their needs. Of course, the inseparable nature of these aspects means that the relationship between them is not purely top-down and that, in some ways and to a lesser extent, process will precede product, and both of these will precede function. Although these three aspects are presented separately, they are interdependent, making it impossible to focus solely on one aspect at a time, and therefore are discussed in relation to one another in this thesis. The product, *Khamlet*, appears straightforward as a singular topic, yet it could not exist without the other two aspects that precede its existence. The process, though less tangible, can be gleaned from paratextual material such as translator notes, prefaces, side-by-side readings of the English and Klingon texts, and a strong grasp of the translation’s function(s). The same sources used to determine the process can help with grasping a text’s function(s), and so can post-product paratextual material including reviews, online comments, and sales figures. Unlike the process, the function continues to develop even after the product is complete. It is, therefore, the most difficult to establish of the three. Pinning down a main function or a clear hierarchy of functions for *Khamlet* proves challenging.

As *Khamlet*’s translators lean heavily on domestication, it’s important to examine this concept’s relationship with the text. “Norms, more than any other factor, determine the position of translation on an imaginary axis between two extreme possibilities — **adequacy** and **acceptability**” (Weissbrod 1998, 3, bold in original). *Adequacy* is similar to what Venuti (2008) has labelled “foreignization,” in that it maintains elements of the text from the source culture, which happens when translation is central, whereas *acceptability* is like “domestication,” to

borrow Venuti's concept once again, in that it caters to the style of the target culture, which does not accept innovation because it has translation in a peripheral position (Weissbrod 1998, 3). The difference between *adequacy* and *acceptability* can be applied to Klingon culture and its views on translation, which appear to have no space for *adequacy* in translations from human languages. From what we can see in *Khamlet*, heavy use of *acceptability* is the norm for Klingon translations, i.e. translation lives on the furthest outskirts of the culture's (fictional) literature system and is not an effective method for attempting to subvert its culture or introduce it to new concepts.

“[T]he stronger the demand for acceptability, the greater the chance that the translated text will be adjusted to a model which already exists in the repertoire of the target system and is familiar to both the translator and target audience” (Weissbrod 1998, 4). Klingon's need for acceptability forces familiarity in translation, leading to a high level of tolerance for adaptation among its readers. Before the publication of *Khamlet*, however, there were little to no substantial translations to use as models, meaning that domestication had to be faked to a certain extent, the familiar being artificial in some cases and identifiable mostly in how it differs from the very real foreign. What might Gilles Ménage, who first referred to d'Ablancourt's work as *belle mais infidèle*, think about such translations? *Belles infidèles* or *laidés infidèles*?

The imbalance between domestication and foreignization here is reflected in how between “la communication de quelque chose et la communication à quelqu'un, c'est le second, toujours, qui l'emporte. Cela signifie qu'il y a un *déséquilibre* inhérent à la communication, qui fait qu'elle est régie *a priori* par le récepteur, ou l'image que l'on s'en fait” (Berman 1999 [1985], 71). The *receiver*, then, is a major driver for the use of domestication. *Khamlet*, in line with Berman's claims, has a strong imbalance between the value placed on the message and on

the receiver, with the balance favouring the receiver more than in most texts. However, this superficial imbalance is necessary. Without it, the message is transferred in vain. The message is as useless to a reader who cannot grasp it as a bottle of wine is to a person without a corkscrew. Perhaps less ethnocentric violence is committed against a source culture when a message is changed for the target reader's sake than when such a reader cannot understand the message and then misinterprets it. If the ultimate goal really were to make the reader move toward the author, then the best practice would be to leave the text untranslated. This would force the audience to learn the language of the original and close the gap between reader and author. Therefore, this imbalance is mostly an illusion. Focusing on the *receiver*, in this case, is the best way to support the message. This perspective, of course, becomes less concrete when the purported audience is fictional and the actual audience struggles more to understand the target text than the original, as is the case with Klingon.

“In the popular tradition of translating non-Western cultures, translators often domesticate foreign texts to suit Western values, paradigms and poetics” (Wang 2009, 201). *Khamlet's* translators, whether consciously or not, are using the practice of domestication against those who, historically, have been the ones to abuse it. This enables *Khamlet* to establish a greater foothold in its quest toward legitimacy. Instead of embodying external expectations, Klingon benefits from translation as a tool for self-determination on its community's own terms. This is in conflict with the temptation to find legitimacy by mimicking structures that are commonplace elsewhere, that is, not risking criticism by prioritizing the practices of the dominant source language at the expense of the emerging target language. It is certainly understandable for an emerging language to seek the approval a dominant source language's community, which explains why many translators may be hesitant to attempt this type of

domestication when translating into emerging languages. Emerging languages are in a precarious position that any loss of credibility could easily hamper.

One line of defence from linguistic contamination from dominant languages is having “a strong tradition” in place (Simon 2000, 18). Lacking this quality allows for new ones to be established. Klingon has faked a “strong tradition” capable of defending the language against the inclination to allow characteristics of dominant languages to make themselves at home in this emerging language. Despite the language having few speakers and a small body of literature, Klingon’s independence is maintained through the fiction of it being a natural language with numerous speakers and works of literature. This is used to explain away the gaps in its vocabulary, the weakest aspect of the language, that could easily be bridged with calques and borrowings. The language belongs to Klingons, so humans have neither the right nor the ability to alter it any more than a small community of L2 German-speaking Martians could change the German spoken on Earth. They could certainly try, but it would take them further from their goal of becoming part of the culture that interests them so much. The last thing Klingon enthusiasts want is foreignizing translation practices that remind them that what they are reading is in fact human. As a result, the text is translated as if the target language were dominant rather than emerging, all the while facing the challenges that come with using a budding language.

Even attempts at foreignization seem to be flawed since “tout traducteur vit de la différence des langues, toute traduction est fondée sur cette différence, tout en poursuivant, apparemment, le dessein pervers de la supprimer” (Blanchot 1971, 70). Erasing some difference when translating makes it easier for an emerging language to adopt a translation as a central part of its literature since the audience can better identify with the translated texts and see them as being within the culture rather than external to it. Keeping translation as a central part of the

culture while making heavy use of foreignizing strategies would be counterproductive for an emerging target language, causing it to assimilate to the dominant languages from which it translates. These strategies have been used in Quebec theatre and embraced by a French-speaking public seeking greater self-determination for its language (Delisle 2009, 53). Those who advocate most strongly for foreignizing translations are certain translators who would understand why the text reads so strangely. Most who have never studied translation will assume either that a foreignized translation is badly written or that the original writer had an odd style that the translator attempted to reproduce. I certainly would have. Readers of the original text do not feel that they are reading something foreign. What is so perverse about attempting to reproduce the experience of the source text reader for the target text reader? “Foreignness in a translation is necessarily an addition to the original” (Bellos 2013, 274). Inserting foreignness, which never existed in the source text, cannot, then, be a justifiable way of compensating for any presumed erasure of difference through the translation process. Making a text seem foreign betrays the author’s style. To bring the author to the reader is no less perverse than the opposite approach. Some translations attempt to keep elements of the source culture by inserting/keeping source terms, syntax, punctuation, etc. The line between maximum foreignization of a work and choosing to just leave the original untouched must be quite thin. Using English words in translations toward English is a universally accepted form of domestication, yet cannot be any more ethical than other domesticating practices. Perhaps what is necessary determines what is acceptable, even if it is no less foreign. Using the lexicon of a target language is the greatest, most obvious way of destroying the difference between languages, but theorists choose to focus their arguments about literal and free translation on syntax, equivalent expressions, etc. *Khamlet* is in no way a literal translation, but *free translation* is misleading as it implies a certain freedom

in adaptation that does not apply here. The translation strategies used are strictly governed by the project's unique goals and context. As a result, Klingon translators decided that domesticating all aspects of the original was as necessary for their purposes as is using a target language's lexicon for translations between other language pairs.

“If translations from dominated cultures construct an image of non-Western cultures as inferior, creating a need and justification for Western civilizing missions, translations from dominant cultures, much larger in quantity than those from dominated cultures, serve the very purpose of intellectual colonization” (Wang 2009, 202). Klingon, though certainly not considered a dominated language, follows this pattern of being first and foremost a target language in its relationship to English. Yet, its focus on domestication fights the threat of “intellectual colonization.” For example, in Appendix II: Notes on the Scansion of *Khamlet*, the translators explain that although the book's verse is similar to the human version, “Klingon metre allows more freedom in movement of stresses than does the Terran metre” (KLI 2000 [1996], 215). When attempts to counteract this “intellectual colonization” do not occur, “translation becomes a primary tool of modernization, or rather Westernization” (Wang 2009, 202). When an emerging culture is able to take control of its translation, this attempt at modernization is weakened. Perhaps a benefit for languages with emerging-language status is that dominant languages do not prioritize the imposition of views on such languages, allowing them to grow under the radar and on their own terms. This would allow for the emerging language to be better situated if and when more established languages attempt to exert their influence. This increased interest can also benefit the emerging language since more literal translations into the dominant culture can lead to the source culture's literature and syntax disturbing the target language's norms (Cronin 1996, 136).

“Venuti advocates foreignizing translation as a means of resisting ‘ethnocentrism and racism, cultural narcissism and imperialism’ and promoting ‘democratic geopolitical relations’” (Wang 2009, 203). In this case, foreignization is used when translating from the less dominant language, which is in line with using domestication when translating into such a language.

Despite acknowledging the imbalance in translation, Berman does not seem to agree: “Le traducteur qui traduit *pour* le public est amené à trahir l’original, à lui préférer son public, qu’il ne trahit d’ailleurs pas moins, puisqu’il présente une œuvre « arrangée »” (Berman 1999 [1985], 71–72). *Khamlet*’s translators are, in accordance with Berman’s framework, betraying the original and the readers of the translation by adhering to the preferences of the target culture. In reality, though, they are providing this emerging language with what it requires: a text to usurp. Moreover, unlike with most translations, readers of *Khamlet* are much more in the know in terms of the translation process than are readers of translations in other languages. Readers, here, are very aware of the domestication strategies employed and are accepting of them. *Khamlet*’s audience consents to and appreciates the transformation of the message. With informed consent, there can be no betrayal. No reader picks up *Khamlet* expecting a faithful translation. For anyone who might make such a mistake, the peritext clears up any misconception quite quickly. “Don’t concern yourself with temporal anomalies of how you can be reading this play from the future,” insists KLI Director Schoen in the preface (KLI 2000 [1996], ix). Rather than victims, readers are accomplices in the process of “betraying” the content of the original text. This leads to the observation that literatures in which translation is a central component have readers who are much more aware of the process of translation than those who live in a context in which translation occupies the margins. Since non-central translations adopt the traditional norms of the target culture, the translation process is hidden to the point where readers come to believe that

simple equivalents exist between languages and that any text can be translated in an unproblematic way. Readers who experience translation as a central part of their literature are likely to be exposed to various translation styles that do not fit the language's norms and are therefore not shielded from the complexities of translation. *Khamlet* is unabashedly for *le public*, for Klingon, and for creative experimentation in translation. *Khamlet*'s translators and their complicit readers need not feel guilty, however: "adaptation is how stories evolve and mutate to fit new times and different places" (Hutcheon 2006, 176). In this sense, then, *Khamlet* is a piece of writing in its own right that should be looked at on its own terms instead of allowed to exist only in relation to how it lives up to the original. Such a perspective allows us to appreciate translation's value as a form of writing in itself (Boulanger 2004, 63).

Regardless of how much a translation caters to the source culture or the target culture, it is "animée du *désir d'ouvrir l'Étranger en tant qu'Étranger à son propre espace de langue*" (Berman 1999 [1985], 75, italics in original). *Khamlet* is no exception, even though it may appear to be. The difference is that the foreign is disguised in the familiar: it hasn't fully disappeared. Despite all the efforts to wipe out *Khamlet*'s human elements from the text, just enough has been left intact for Klingon to benefit from the status of the foreign original. Most readers unfamiliar with Klingon should have little difficulty identifying the origin of both *Khamlet* and Wil'yam Shex'pir. The lack of attempt to make these names unintelligible to the uninitiated shows a desire for the foreign in a project outwardly dedicated to erasing it.

It could also be said the text is just travelling, since "la traduction est, dans son essence, l' « auberge du lointain »" (Berman 1999 [1985], 76), or the very *lointain* in the case of Q'onoS, which houses the works of Shakespeare among its own literature. When you house a canonical work within a constructed language's literature, much of the spirit of the work remains the same.

Diplomats become neither local nor less foreign by dressing as locals do to adapt to their surroundings, and the same is true for translations according to d'Ablancourt (quoted in Horguelin 1981, 94). You can dress it up and change a few things but, at its foundation, it is what it is. The target culture might be in an unfamiliar space, and the text may adapt to this space, but it cannot be fully domesticated while having its origins acknowledged. This is not an argument for exclusively using domesticating translation practices, but rather a plea for us not to view them as ethical failures, for us to not put blinders on when considering the possible injustice done to *Hamlet*, without recognizing the benefits of such practices for an emerging language.

No matter how hard a translator attempts to fully domesticate a text, it will always retain and bring along aspects of its origins. Because of this, and despite attempts at using restoration as a translation process, *Khamlet* will necessarily introduce foreign elements into Klingon. Klingon attempts to treat the traveller/*lointain* as a long-lost child, finally home where it belongs. With this “returning” traveller, the language’s workforce grows by one. This particular traveller (*Hamlet*) is much more skilled than most, most of a small population that is, and as a result has a greater ability to promote the language than locals (original works) and other less-prominent travellers (translations of non-canonical works). The presence of this prestigious traveller in Klingon attracts the attention of its home culture and instills linguistic confidence in the people of the target culture, leading to more original writing as well as translations in both directions. The target literature is no longer uniquely populated by obscure texts, which lowers the culture’s feelings of inferiority in comparison to languages with established literatures.

Khamlet paves the road for future travellers willing to support Klingon with their experience. Since there are no longer uncertainties relating to the ability of Klingon to handle such a complex text, translators can confidently move forward and start work on all kinds of

other texts. Through translation, Klingon has proven itself to be a suitable *auberge* for even the most finicky of guests, even though in the case of *Hamlet*, it claims to be a home rather than a destination. It is very possible for a constructed language to be an unsuitable *auberge* for a text, especially a complex one, since it is not compelled to be effective before being used in conversation, original writing, or translation for the first time. In fact, most constructed languages die out before experiencing any of these processes. Unlike natural languages—which have already been put to the test, since simply existing and being in use is a sign they have passed—conlangs must demonstrate proof of usability. Translation provides a language with an avenue to prove itself. All languages are incomplete and constructed languages are viewed, often correctly, as much more incomplete. Many a conlang would fail in its hosting duties if it were to attempt to welcome Shakespeare into its literature. A translational *auberge* that lacks the necessary lexicon, structure, and flexibility required by a traveller would end up hosting a frail, lamentable version of the text, thereby demonstrating the weakness of the language. *Khamlet*, on the other hand, has proven that Klingon has what it takes through its sales, acceptance by the linguistic community, presence in bookstores, and simply by existing. This demonstrates that Klingon does have the characteristics necessary to productively engage with natural languages.

“Toute construction de sens est provisoire” (Boulangier 2004, 58). If construction of meaning is temporary and context-based, then no translation can ever be considered adequate for more than a short time or, rather, beyond its unique context. Like an original work, a translation lives in a specific time and place. This appears to be a solid argument against translation in general but it actually supports the importance of re-translation. After all, the construction of meaning in *Hamlet* works in a 400-year-old context, making its meaning impossible to fully reconstruct today, even in English. Every translation is a reconstruction of a text from the ground

up in a new context where many of the original characteristics will be interpreted differently. Therefore, when it comes to translation or construction of meaning, focusing heavily on the source context is a mistake, as its temporal qualities cannot be duplicated in the target language. Meaning can only be reconstructed within the context of the target culture in which it is being constructed. Attempts can be, and sometimes are, made to focus on the source context, but they serve only to highlight that the original context is not present when they insert foreignness into a text that never felt foreign in the first place. For example, “[i]n German, Kafka doesn’t sound ‘German,’ he sounds like Kafka” (Bellos 2013, 36). The choice between domestication or foreignization is not universal, but, as with everything else related to translation, context specific and part of a spectrum. One potential benefit, however, of making Kafka sound German in another language is that the reader may experience the text in a similar way to how the translator did, provided that German is not the translator’s first language (Bellos 2013, 36). This, of course, is in conflict with the goal of having the reader experience the text as a German reader would.

As Boulanger observes,

La poétique rend donc caduque la notion de transparence, car, en sollicitant l’apport du sujet dans la construction de la signifiante du texte original, elle reconnaît que le sujet se trouve toujours dans une situation marquée par un temps, un espace et une idéologie spécifiques. La prise en considération de cette subjectivité ruine la conceptualisation du sens en termes de signifié objectif, universel et absolument vrai (2004, 64).

Meaning is open to interpretation and cannot be fully reproduced without the impossible: being in the exact same context in which the original was written. The evolving field of Translation Studies has taken this challenge into consideration, allowing us to move beyond a narrow understanding of the transfer of meaning and attempts to judge such transfers as either good or bad. The expanding view of language transfer provided through the context of translation allows constructed languages to be translated in ways that are individually appropriate instead of forcing

them to follow existing, dominant models (from natural languages) that fail to acknowledge the ineffectiveness of a one-size-fits-all approach.

Translations made at different times therefore tend to be made under different conditions and to turn out differently, not because they are good or bad, but because they have been produced to satisfy different demands. It cannot be stressed enough that the production of different translations at different times does not point to any “betrayal” of absolute standards, but rather to the absence, pure and simple, of any such standards (Bassnett 1990, 5).

Acknowledging that *Khamlet* would look quite different were it developed 10 years earlier or later is not an admission that at least two out the three versions would be faulty, but rather a recognition of the flexibility of translation. When we accept that “absolute standards” do not exist, translation can adapt to the needs of a target culture. Conversely, when we enforce prescriptive translation practices, language is driven to adapt to translation, making it a much less useful tool.

Taking the stance of linguistics in a newly reconceived “re-turn,” Gabriela Saldanha points out that “meanings are dynamic, subjective and therefore not amenable to being ‘reproduced’” (Saldanha 2009, 149). While this may be true, it can also be misleading. Meaning cannot be “reproduced perfectly” would be more accurate. Some argue that failing to consider how meaning is dependent on its context leads to poor translations. This argument, however, does not negate the possibility of translating with an awareness of culture-specific factors. If meaning really were not “amenable to being ‘reproduced,’” then the notion that translation is not just about communication would take on a new implication: it would not be about communication at all. Yet, most would argue that communication is a primary motivating factor for producing translations. All translations that have aimed to communicate cannot have been fruitless. Certainly, we would have realized long ago if such efforts were in vain. Rather, those aforementioned arguments more likely point out that no translation will be a perfect copy of an

original and that we would be more successful if we acknowledge that the uniqueness of cultures shapes meaning—it does not adapt to it. When translation is used to develop an emerging language with this concept in mind, it bolsters the language’s self-determination in terms of establishing meaning.

“[L]anguage cannot be divorced from the context of situation and culture where it is produced” (Saldanha 2009, 149). Nor can we ignore where it is being reproduced, which means that a translation cannot serve a source culture at the expense of that of the target and still claim that meaning is culture dependent. If the context of the target culture is not considered when translating, the language used will not be sufficient for the specific needs of said target culture. Taking into account the context of *Hamlet* and forcing that on modern-day Klingon would be preferable to ignoring all context. However, it would also negate the agency of the Klingon translators in constructing and interpreting meaning.

“Nord argues that function (related to the perspectives of both translator and target audience) rather than any absolute positive standard is the criterion that defines translation error: ‘If the purpose of a translation is to achieve a particular function for the target addressee, anything that obstructs the achievement of this purpose is a translation error’” (Tymoczko 2007, 33). This approach, though not necessarily approved of by Tymoczko, has the benefit of identifying errors on the target culture’s terms rather than passing judgment by imposing an approach that is foreign to it.

“The descriptive focus on translations as facts of the target culture also stressed that ideals of QUALITY are inevitably historical and contextually-bound. This latter argument relates to another criticism of linguist approaches to translation, namely that they are ‘essentialist,’ that is, they assume that translation is a question of successfully transferring stable, language- and

culture-independent meanings between source and target texts” (Saldanha 2009, 149, uppercase in original). Translation Studies no longer focuses on the quality of translations, because to do so would be to judge them based on irrelevant prescriptive standards that do not have cultural equivalents between languages. In other words, translation standards are not universal in terms of language, place, and time. *Khamlet* is a fact of Klingon culture and treating it accordingly allows for an analysis of its “quality” based on the appropriate context.

The best justification for using domestication may be that “translations are made to respond to the demands of a culture, and of various groups within that culture” (Bassnett 1990, 7). *Khamlet* responds to the needs of the Klingon community, not English speakers’ expectations of how *Hamlet* should be translated.

“Faithfulness”, then, does not enter into translation in the guise of “equivalence” between words or texts but, if at all, in the guise of an attempt to make the target text function in the target culture the way the source text functioned in the source culture. Translations are therefore not “faithful” on the levels they have traditionally been required to be—to achieve “functional equivalence” a translator may have to substantially adapt the source text. Translators, on the other hand, can be faithful, and they are said to be when they deliver what those who *commission* their translations want” (Bassnett 1990, 8, italics mine).

Khamlet can be considered a “faithful” translation from the point of view of how the original “functioned” and of how the translators succeeded in producing the type of translation desired by both the audience and commissioner, in this case the KLI through its Klingon Shakespeare Restoration Project. This is true even if outsiders, i.e. not the intended audience, view the project as unfaithful or inaccurate. Finally, as Ezra Pound said, “if accuracy were the principal criterion of a good translation, then any fool with a bilingual crib could produce just such a result” (quoted in Bassnett 1990, 12).

Saldanha applies critical discourse analysis to her definition of translation as a “process of mediation between source and target world views, a process that is inevitably influenced by

the power differentials among participants” (2009, 150). There is much mediation to be done between the varying “world views” of humans and Klingons, “world views” perhaps being too narrow a term in this particular context involving multiple worlds. The original English text has much more power than both *Khamlet* and Klingon culture in general, and this strength leads to the desire to balance “the power differentials” by mediating the meaning of the text with an alternate narrative, i.e. by claiming the text as originally Klingon. The term *mediation* may be slightly inaccurate, as it generally implies that there is a neutral party working to find a suitable agreement for two opposing sides. It is true that an agent intervening in the transfer exists. However, translators are rarely depicted as neutral agents free of loyalties to either source or target culture. Here, the target culture tends to have the final say in all translation decisions and displays of world views, whereas the source culture’s control rarely extends beyond the original text. In translation, there can be no so-called “neutral” mediation, since the agents have a stake in both sides. In fact, they have often been portrayed as double-agents and have been regarded with suspicion. In the end, the final decision is that which best suits the receiving culture’s perspective. In *Khamlet*, little mediation has been done for the benefit of English culture.

Save the failure of the language, Klingon translation will eventually move away from the language’s centre. “[T]he ‘normal’ position assumed by translated literature tends to be the peripheral one” (Even-Zohar 2000, 196) because “no system can remain in a constant state of weakness” (196). In time, Klingon will either flatline or thrive to the point that original works dominate the centre of its literature. Should the language hit a slump after reaching success, its translations will shift toward the centre again, at which point a policy of mostly translating into Klingon will come back into effect. As evidenced by other emerging languages such as Oriya, an Indo-Aryan language, “endotropic” translations have the greatest ability to boost a language as

“Translation into English may bring some international attention to a literature which would otherwise not be known at all, but has none of the powerful nourishing effects which come from translating into Oriya” (Simon 2000, 19). Here, we can see that translating original Klingon works is not nearly as valuable as translating into Klingon, and so efforts are better spent producing “endotropic” translations and eventually original texts too. It is like putting on your own oxygen mask before helping someone else. Strengthen your own literature, then contribute to others—both are worthwhile pursuits, but the order matters. A strong literature will make many more significant intercultural contributions than a weak one that spreads itself thin, and which has a lower chance of thriving, much less of enriching other cultures.

The alternative, however, can be a constructive way of taking on a dominant language’s supremacy. “[D]ans un double mouvement de globalisation et de régionalisation, les littératures étrangères se traduisent vers l’anglais, langue dominante, mais en le truffant de particularités dialectales, sociolectales et idiolectales afin d’en altérer la « pureté»” (Boulanger 2004, 63). In time, translations from Klingon could be used to introduce foreign concepts into English and other dominant languages.

“[T]he distinction between a translated work and an original work in terms of literary behavior is a function of the position assumed by the translated literature at a given time” (Even-Zohar 2000, 196). The human Klingon community cannot disparage translations, as do certain dominant languages, since translations make up the bulk of its literature, which puts both types of texts on a somewhat even playing field. Once again we can see how translated and original works function the same way in Klingon. They give legitimacy to the language by showing both what it has in terms of a body of literature, and what it can do. That is, if a foreign text as complex as *Hamlet* can be translated into Klingon, then the language should be able to handle

most foreign works. Translated works can serve as a way to draw outside attention to the conlang, since they mix the familiar with the unfamiliar, thereby establishing a connection to the language for non-Klingon speakers. On the other hand, original writing is of interest primarily to those who can already read it. It allows the writer to show that Klingon can stand on its own, and that despite greatly benefitting from translation, Klingon is not lost without it. The difference between these two types of texts, however, is constructed, since even original works in Klingon are a form of translation as no L1 writers exist. The main difference is that a Klingon translation comes from a well-known source text, whereas what we would call a Klingon “original” is translated from the mother tongue of the writer, which is never Klingon. The reason for the difference in literary behaviour is the perception we have of translations and originals, rather than any inherent qualities ascribed to them. The Klingon translation of *Hamlet* has greatly helped Klingon grow by introducing prestige into the language.

Chapter 4: Flexing the Muscles of the Language—Growth Through Translation

A major benefit of translation for constructed languages is its capacity to foster growth and ensure diffusion. It forces a language to be able to represent concepts that it would not necessarily encounter in everyday conversation or original additions to its body of literature. This speeds up the rate at which texts become available for users of the language to consume and learn from. In fact, “cultures resort to translating precisely as a way of filling in gaps” (Toury 2012, 21). This is true whether the texts are literary, scientific, legal, and so on. In 1978, Even-Zohar wrote that “In spite of the broad recognition among historians of culture of the major role translation has played in the crystallization of national cultures, relatively little research has been carried out so far in this area” (2000, 192). The bulk of research in this area has been conducted just in the last decades, in texts such as *Translators Through History* for example (Delisle & Woodsworth 2014). Interest in emerging languages is clearly a more recent phenomenon, possibly due to greater threats to them in the face of globalization. Unfortunately, translation is not a surefire method for language growth and preservation, as many other less controllable factors also affect development, which explains why many intensive efforts to promote languages have shown little progress or even failed.

Translators have long contributed to the development, promotion, and improvement of national languages (Delisle & Woodsworth 2014, 23). This is also true of conlangs. Esperanto’s creator was aware of this and made use of it to further his cause. “Zamenhof’s charge to translators was simple—translate major works as faithfully as possible—and he trusted that flexing Esperanto’s muscles under the strain of the great works of European literature would strengthen the language” (Schor 2012, 91). The first translations into Klingon were done from television scripts, and it is unlikely that anyone involved at the time thought about any effects

they might have beyond legitimizing the characters speaking the lines. Klingon certainly does not have the characteristics necessary to become a national language, but translation has stimulated and will continue to stimulate its path toward becoming an established language. The use of Klingon outside of the *Star Trek* franchise was not predicted, nor was the development of a separate community even considered. Most constructed languages see little to no growth beyond their creator(s), which makes the trajectory of Klingon all the more remarkable—it succeeded in its aim and then went further.

David Bellos comments on the importance of translation for the minor languages of the world:

In today's world translators into "small" languages also often see their task as defending or else improving their own tongues—or both at the same time. Here's a letter I received just the other day from a translator in Tartu: My mother language, Estonian, is spoken by about a million people. Nevertheless I am convinced that *Life: A User's Manual* and my language mutually deserve each other. Translating Perec, I want to prove that Estonian is rich and flexible enough to face the complications that a work of this kind brings along (2013, 40–41).

With increased familiarity with Klingon and its community, you can almost hear *Khamlet's* translators say the same things about translating Klingon (minus the mother language part).

Wanting to improve one's own tongue is an implicit acknowledgment of the incompleteness of language as well as an acknowledgment of the capacity that translation has to negotiate and sometimes overcome the resulting linguistic gaps.

The desire to prove that one's language is flexible enough to translate complex works, however, seems to present a paradox: if the language is improved through a translation, then it was not flexible enough before translating, and so it had to be altered to accommodate the challenges presented by the source text. Translation often takes a target language out of its comfort zone, forcing it past its structure's most flexible point and then stretching it to

accommodate new concepts. Growth by moving past a language's flexibility likely could not be fully exercised through non-translation activities such as original writing or conversation. Thus, the translator would be proving that the target language was not flexible enough on its own but that it had the power to grow with the help of various translation strategies that would leave a mark on the target language, allowing for a more nuanced use of the language post-translation. Any language can be stretched enough to translate Shakespeare or the Bible if you're willing to break its "rules" and push its boundaries, but this does not mean that it is ready to handle a complex work in its pre-translation state. What is really necessary is the willingness to let one's language evolve through translation without getting hung up by a fear of change or inferiority. Just as author "Alan Titley defends English-Irish translations as a statement of cultural confidence" (Cronin 1996, 187), the Klingon Shakespeare Restoration Project is a statement of the KLI's confidence in the potential of Klingon.

After all, what language has been proven not to be flexible? Several scholars have written about the importance of a language's flexibility, but it is the ability of translation to force a language to be flexible that leads to success in terms of growth and longevity. How do we decide if a language is in fact flexible? The readers' reaction to the translation? If readers declare that the translation is badly written or that they do not recognize their own language in the text, has the language failed to prove its flexibility? If this is the case, then all foreignizing translations would prove that a language is inflexible. If the translation reads like an original, has it passed the flexibility test? The only real consensus for a language to get a passing grade for translating major works is for texts to be presented and accepted as translations of canonical works. If done successfully, "[t]he translator has stretched the language and exercised its potential" (Cronin 1996, 189).

“Translation, then, becomes one of the means by which a new nation ‘proves’ itself, shows that its language is capable of rendering what is rendered in more prestigious languages” (Bassnett 1990, 8). Similarly, students who use studying diligently and acing exams as a means to prove themselves usually will not pass without having studied, thereby demonstrating that they only have the potential to learn if motivated by external factors, not that they had the knowledge all along. In applying this to languages, *studying* would be the use of translation, without which their ability to develop, or prove themselves, would be hampered.

More important than a language’s flexibility seems to be its ability to produce clever, resourceful translators. Klingon, on its own, is arguably a very inflexible language. Its dictionary contains only about 1,700 words and the language is extremely hesitant to incorporate new words. Shakespeare’s works, on the other hand, contain “28,829 unique word forms” (Open Source Shakespeare 2019). Yet, a translation of *Hamlet* with which readers seem quite satisfied has been published. Hundreds of people can write competently in Klingon (Okrent 2010, 275). Although the exact number of people who can read Klingon is unclear, it is certainly as high as the number of writers, though likely much higher. The average Amazon rating provided by buyers is 4.4 stars out of 5 with positive comments such as “An excellent Shakespeare play AND an exercise in Klingon linguistics,” (Amazon 2019). Another states

What a mad, hilarious enterprise this is. If anyone thinks this is merely a discharge of nerdishness, let them try and translate a whole Shakespeare play in ANY language - let alone one in which expressions and ways of thought have to be invented along with metre and rhyme. And as a matter of fact, this is not merely a well-made piece of whimsy: the emphasis of its “critical” parts on the warrior identity of “Khamlet” and the meaning of his sense of disgrace provide a useful, thought-provoking contrast to much of the “terran” critical tradition, which tends to neglect that Hamlet is a prince, a swordsman, a potential military leader, and that the warrior Fortinbras thought that “He was likely, had he been put on/ To have proved most royal” (Amazon 2019).

The translators engaged in linguistic gymnastics, making the addition to Klingon's literature possible. Translators have been taking on similar challenges for thousands of years. For example, the entire New Testament has been translated into 1,521 languages, small and large (Wycliffe Global Alliance 2017). Has any attempt to translate it been discarded because a language proved itself to be too inflexible? Unlikely—translators make it possible regardless of what may have been perceived as limitations in the target language.

German translators consciously added foreign words to make their language more functional in the nineteenth century (Bellos 2013, 40). This shows that even a widely used natural language can be inflexible and be in need of the benefits of translation. It did not prove that it was flexible by translating, but rather became flexible as a result of translators' efforts. In the 19th century, Czech culture used translations from German to grow, even though its speakers could already read the German originals (Bassnett 1990, 8). "In this case the 'function' of translation has very little to do with the transfer of information which is so often claimed to be its one and only *raison d'être*" (Bassnett 1990, 8). Using translations for reasons other than communication is clearly not limited to constructed languages, nor is the concept new. "Since a young literature cannot immediately create texts in all types known to its producers, it benefits from the experience of other literatures, and translated literature becomes in this way one of its most important systems" (Even-Zohar 2000, 194). Klingon has a young literature and necessarily relies on translation for growth, and translation is actually much more central than original works.

Another, perhaps more accurate, sign of linguistic flexibility is the production of a major, original work that shows what the language is capable of doing on its own. This, however, is not likely to occur until after the language has been shaped and stretched many times over, as was

the case with English before *Hamlet* was written. If this is true, we can predict that Klingon will not produce a prolific work for some time, its greatest disadvantage perhaps being the limited number of people capable of using it to write anything at all. The only way to know that a language is independently flexible enough to house a robust text would be for it to be written in said language, thereby not depending on translation. Clearly, it is not possible for foreign classics to be written as brand-new originals, no matter the language. However, this shows that original writing is the only indicator of what a language can do in that moment in time. Testing its flexibility with translation alters its flexibility. Further, this shows that it is a misconception to view translation simply as a method of transferring meaning. Consciously using translation as a tool in this way has allowed speakers greater agency in the development of their languages. “Translations no longer simply bore witness to the past, they were to actively shape a future” (Cronin 1996, 136). Klingon translators are using knowledge of what has worked in the past to bolster the language’s chances for success.

Benjamin has asked, “Is a translation meant for readers who do not understand the original?” (2004 [1959], 15). In many cases, translations are aimed at those who cannot read the original texts, but the opposite is true of Klingon translations. They are not aimed at communication, as most Klingon readers are better able to read the original texts than the translations. This indicates that “[l]a visée de la traduction ne puisse être la simple communication” (Berman 1999 [1985], 73). The purpose of such translations into Klingon is legitimization of the language, growth of the corpus, providing texts for learners, and the pleasure and challenge of translating into an emerging language. Originally, Klingon translations served to obstruct communication rather than enhance it. Script writers wrote in English before having certain lines translated into Klingon, thereby making part of the dialogue unintelligible to

viewers. Consequently, *la simple communication* is but a part of translation's potential. To claim the opposite is to underestimate translation. Positioning translation purely as a service for unilinguals is to deny it as a form of literature in its own right, according to Gabriel Rosenstock (quoted in Cronin 1996, 186).

The metaphor of cannibalism has also been used as a way of looking at the process of growing languages through translation. Wang cites Jacquemond and Vieira to explain this practice of freely using the literature of dominant cultures to benefit non-dominant cultures: "cannibalistic practices value creative translation of foreign texts on local terms, so that foreign nourishment can be absorbed and combined with one's own for greater vitality" (Wang 2009, 203). Although Klingon does not fit into discourses on dominated language or colonialism, it does effectively use this practice of "cannibalism" to gain strength from dominant, established languages. Cannibalism seems appropriate here since Klingon does take the parts of *Hamlet* that most benefit the language and combines them with the culture's existing traits to create something familiar from the foreign, something new from the old.

However, it seems that cannibalism could just as easily be used as a metaphor for non-domesticating translations—for both translation methods, the fruits of one culture are absorbed into another with elements added from the target culture, be they as weighty as changes to the story or as minimal as the use of the target language's lexicon. Another issue with the term is that the dominant language from which the text is "cannibalized" does not die. "Adaptation is not vampiric" (Hutcheon 2006, 176). The source does not seem to suffer at all. "[Adaptation] may, on the contrary, keep that prior work alive, giving it an afterlife it would never have had otherwise" (Hutcheon 2006, 176). The effect is so minimal that the dominant culture does not even bother to fight back against this "cannibalism." Rather, it has more to gain from

cannibalistic translation than no translation at all, as the former does a better job of increasing the reach of the dominant language's culture. The creation of *Khamlet* certainly did not harm *Hamlet*, let alone kill it, on the road to strengthening Klingon. Instead it increased interest in the original among a group of people who may not have come to know the story otherwise. "Kubler claims that '[h]uman desires in every present instance are torn between the replica and the invention, between the desire to return to the known pattern, and the desire to escape it by a new variation'" (Hutcheon 2006, 173). *Khamlet*, then, is a mixing of the familiar with the alien so that Klingon fans get both.

Klingon translators, knowingly or otherwise, appear to be mimicking postcolonial strategies for subverting dominant languages in favour of emerging ones. "Exploitant le potentiel subversif de la traduction, la littérature postcoloniale travaille à brouiller les frontières entre les langues, entre l'original et la copie et, par extension théorique, entre le centre et la périphérie. (Boulanger 2004, 63). Clearly, Klingon is not a colonized language outside the fiction. However, it does blur the lines between natural and constructed language and, by also blurring the division between translation and original, it more easily appropriates translations as part of its goal to grow its body of literature. This is important because what "the Klingon language community lacks is text" (KLI 2018). The KLI has several projects devoted to filling this gap such as Worlds of Translation, for translating science-fiction short stories; the Klingon Writing Project, for promoting original writing; the Klingon Bible Translation Project; Qo'nos Qonos, a Klingon-language newsletter; the Extended Corpus Project, for cataloguing all Klingon terms regardless of origin; and, of course, the Klingon Shakespeare Restoration Project (KLI 2018).

Translation is a tool that can be wielded in a manner that best suits the user, whether it be for purposes of dominating, subverting power, or just staying alive. Constructed languages are

not denied access to it. Cultures that choose not to value translation are at the mercy of whatever arises out of the preferred translation practices of those that do, even if that means not having their works translated at all. Fortunately for the fate of Klingon, its community of speakers is aware of this fact. If and when Klingon starts being translated regularly into other languages, translators will have the option of inserting elements unfamiliar to the target culture as a way of subverting the dominance of the other. Normally those who translate into dominant languages are native speakers with strong ties to the target culture. In the case of translations from Klingon, however, the translators would have a vested interest in the success of the source language, leading to a higher than average willingness to subvert their native languages. After all, who would take the time to learn and then translate Klingon if they were not personally invested in its prosperity?

In the words of Boulanger, current thinking about translation goes beyond traditional concern for what is “lost in translation”:

[L]a traduction met en cause ses acquis théoriques et ses réflexes conceptuels, s’interrogeant sur la fiabilité de ses repères conceptuels traditionnels, tels que les notions de fidélité, d’équivalence et de transparence. Plus encore, elle ouvre sur une pluralité d’avenues théoriques qui se jouxtent et s’entrecroisent. La traduction mise aussi sur ce qu’elle peut apporter, transformer et créer, pour en finir avec les discours culpabilisants de la perte (2004, 64).

Khamlet, then, is an exercise in adding value to a language. Focusing on loss puts pressure on translators to use techniques that are not appropriate for the target culture and takes away from their potential to add substance to a body of literature.

“Translation, in this case, amounts to a seizure of power, more than anything else, any transfer of anything at all” (Bassnett 1990, 8). Klingon attempts to seize power from the English language by using one of its most prestigious authors’ works to fuel its own literary growth. This being a primary goal of the translation, it makes sense that the translators are not overly

concerned with appearing “faithful” to the original. The title of the work and the name of the author, *Hamlet* and Shakespeare in this case, have more sway than the actual content in the transfer, meaning that the method of translation is less important than the fact that, in one way or another, *Hamlet* was translated. This act adds a prestigious text to the Klingon literary corpus while demonstrating that the Klingon language had the potential to do so, thereby showing that Klingon is as sophisticated a language as any other that can play host to canonical works.

On the other hand, resistance to translation and innovation can kill or stunt a language. Rigid cultural systems are less accepting of translations, value them less, and are limited in their ability to import new concepts into the culture (Even-Zohar 2000, 196). Had the language shown such resistance in its infancy, however, it would have failed to arrive where it is today. Despite the standoffish nature of Klingons, which would make them less likely to value foreign concepts, the human Klingon community’s translations are the most notable texts in its literature. However, the language is very resistant to change and new words. Klingon translations are central within the culture (on Earth anyway), and so their potential for innovation is not limited by the unwavering stubbornness of the language. On the other hand, in the fiction, translations would likely be very peripheral, and original texts would be treated with much higher esteem than their translated counterparts. This would not harm the language since Klingon enjoys a dominant language status within the *Star Trek* universe.

In the “real” world, Paramount certainly has the power to kill the growth of the language by using its copyright over all things *Star Trek* to prevent translations from reaching publication, a concept unique to languages with “owners.” Yet, at first glance, a language with a rigid grammar and vocabulary should not need any help in killing its own growth, as rigidity in an emerging language has been shown to be a key ingredient for self-sabotage. Not allowing the

introduction of more terms makes for stilted translations, awkward formulations, and linguistic voids. Yet, surprisingly, that is part of the attraction for the Klingon writers and translators, who enjoy the challenge of conveying ideas using the language's limited resources. Several examples of circumlocutions and adaptations can be found in *Khamlet*, many of which are explained in the appendix. At times, a satisfactory adaptation requires many more words in Klingon than in English. For example, "like Niobe, all tears" becomes "Acting like a fountain, in that she was always crying" (KLI 2000 [1996], 193). Whether this is due to Klingon having a preference for wordiness or to a lack of terms is not explained. Klingon's limited lexicon, which forces circumlocutions, must play a large role. Discrepancies between the meanings of the two versions, however, are explained as poor translations into English from the Klingon original as a way of perpetuating the fiction.

Within the fiction, the language does not struggle with linguistic voids. Outside the fiction, the explanation for these limitations is that humans do not have access to all of Klingon, though the reality seems to be that rapidly developing the language is less of a priority for Marc Okrand than for enthusiasts. After all, language creation is a time-intensive process. In an interview, Okrand explained that he continues to answer questions from speakers and attend certain events but mostly develops the language only when hired to work on a new *Star Trek* movie (YouTube 2016). "It's growing. Not as fast as [Klingon speakers] would like, but ya it's definitely growing. At some point it'll grow without me. I know that and that's fine" (YouTube 2016). As a result of this slow growth, translations and original works will look nothing like "real" Klingon texts and are most likely laughable from the perspective of a fictional Klingon. In the same way, non-native speakers of English with access to only a portion of its lexicon would likely write with a style both unfamiliar and odd to native English speakers. However, if they

started creating their own terms to fill linguistic voids, the language would cease to be the English they were striving to replicate. Such is the reason that Klingon speakers agree to strictly follow the rules available to them—they acknowledge that they do not have the authority to influence the development of Klingon grammar and terms.

“[C]ertain texts originally translated from another culture (the Bible, Lenin, Shakespeare) can become naturalized” (Bassnett 1990, 9). For a text to become naturalized into another culture, it must usually exist within the target culture long enough for readers to grow attached to it and consider it as being one of their own. The fact that it was originally written in another language is, if anything, an afterthought. I experienced this as child when I was made to go to Bible study classes. No one ever mentioned that it was not written in English. It was spoken about as if it were an original. Had I been asked, I would not have been able to say what the source language was. On some level, I considered the Bible to be written in English, and the originals to be relics rather than originals. Klingon translators have managed to sidestep the obstacle of time by faking the date that the story entered the culture, which artificially naturalizes the text, thereby speeding up the “seizure of power,” mentioned earlier, that was perpetrated by the translation. In a similar manner, pseudotranslations create the date that a non-existent text enters a source culture in an effort to seize credibility for the “translated” work. This naturalization of translations leads to foreign concepts shaping the target culture’s identity as has happened with Oriya and other non-dominant languages. As much as Klingon speakers may prefer to have their culture shaped primarily by the input of its community, English will ultimately play a major role in its growth and development.

Chapter 5: *Khamlet*—The Book

The text of the book *Khamlet* contains much more than just a Klingon version of *Hamlet*. Following the copyright page is a dedication to Gene Roddenberry, the creator of *Star Trek*: “He may or may not have approved of what we’ve done, but we hope he’d have liked it in either case” (KLI 2000 [1996]). Next is a preface written by KLI Director Lawrence M. Schoen, a foreword written by Klingon Shakespeare Restoration Project (KSRP) Coordinator Sarah Ekstrom, and an introduction by the Bureau of External Relations, Kronos, as “translated” by Nick Nicholas. Only after this paratextual material does the play begin. Each even-numbered page contains the text of *Hamlet, Prince of Denmark* and facing it on each odd-numbered page is *Qo'noS ta'puq, Hamlet lotlut*. This makes a comparison of the English and Klingon versions quite simple and facilitates its use as a learning tool. Appendices follow the pages of the play. “Appendix I: Endnotes” contains 20 pages of translator notes, “Appendix II: Notes on the Scansion of *Khamlet*” explains how Klingon marks stresses in verse, “Appendix III: Interplanetary Literature 759—The Klingon Bard” are notes from a fictional class on the Shex'pir vs Shakespeare debate, and “Appendix IV: Additional Vocabulary” discloses the origins of the vocabulary used in the text. Its pages shed light on decisions made by the translators and also reasons supporting them.

As early as the third line of the play, it is clear that the translators are fully committed to not presenting the text as a translation. “Long live the king!” becomes “taHjaj wo'!” (KLI 2000 [1996], 2). In Appendix I, “Endnotes,” the translators explain this choice and many others that stray from the English text; in this case, we see that a literal translation of “taHjaj wo'!” would be “May the Empire endure!” which is “the traditional Klingon expression of loyalty” (KLI 2000

[1996], 191). These endnotes never break from the fiction, meaning that it fluidly extends beyond the translation into the paratext.

The translators have also chosen to use the Klingon equivalent of *disagree* when the English would use a term indicating the concept of *agree* since, contrary to English, “Klingon has ‘disagree’ as the basic verb (Qoch), and ‘agree’ as the derived verb (Qochbe)” (KLI 2000 [1996], 192). The original reads “Do you consent we shall acquaint him with it,” while a literal translation of the Klingon is “We will let him know of it. Any disagreement?” (KLI 2000 [1996], 192). This emphasizes the lengths to which Okrand went in order to integrate the hostility of Klingon culture into its language. Further, it is an example of one of the many techniques used by the translators to make the text seem like a restoration; using *Qochbe* would have produced the unwanted effect of foreignizing, thereby acknowledging that *Hamlet* was the original text.

The translators have even filled in the blanks of certain parts of Klingon history as a way of explaining elements that appear to contradict the restoration theory. They have taken a step beyond domesticating the text by shaping the context in which it was written. In Act I, Scene II, there are references to tears in both versions, even though Klingons do not have tear ducts. The translators explain this by telling the reader that Klingon tears were originally used by the “gorier schools of theatre” for shock value and that tears had become a common element in Klingon theatre by the time *Khamlet* was written (KLI 2000 [1996], 192).

The translators also explain some of their puns, emphasizing the flexibility of the language and the work put into the translation. “A little more than kin, and less than kind” becomes “qorDu'Hom 'oH. 'ej puqvaD qorlu'law” thereby recreating the *kin/kind* similarity with *qorDu'/qorlu'*, the words for “family” and “scavenge” (KLI 2000 [1996], 192–193).

The endnotes go beyond tracking differences at the sentence level to explaining one major difference in the way that a Klingon audience would react to the story. Khamlet is considered a coward by Klingon standards for not immediately avenging his father upon learning that Klaw'diyush (Claudius) killed him, a demeanour explained by his time in an educational institution run by Vulcans (alien species that prizes logic). Khamlet thinks before fighting, making him an outsider and “culturally dispossessed” until the end of the play when he regains his honour by dying in battle (KLI 2000 [1996], 193). This situation emphasizes the challenge of translating with the intention of having the target audience experience the text just as the source-language audience would. No amount of clever word manipulation can negate the impact of cultural context. Jesus, for example, would likely be considered a coward among Klingons for suggesting that we turn the other cheek. Rage, not generally seen as a positive trait among humans and used for this reason in *Hamlet*, is translated as “compassion” as way to show fault in the personality of a Klingon character in Act III, Scene III (KLI 2000 [1996], 204).

No two translations can ever be the same, which explains the differences seen in retranslations. “[L]es résultats de traduction sont toujours circonstanciels et donc jamais systématiquement reproductibles” (Boulanger 2004, 58). We see the same level of unlikelihood of reproduction in attempts at restoring texts. Setting up a series of rules to apply to translating constructed languages would not result in consistently identical texts nor would that be desirable if it were possible. *Khamlet*'s translators use translation techniques that are effective for the text's unique position within Klingon literature. Translating Shakespeare into Klingon using the same methods as those used to translate the Bible into German would be an exercise in forcing an inappropriate context on a work. It would be like making Stephen King write as if he were Kafka—they are different people with different experiences. It would not work because the

uniqueness of writing methods would be overlooked and minimized into a set of rules that do not account for circumstance. It could potentially work in the sense that it could be done, but writing, like translating, with a set of rigid rules leads to rigid, lifeless texts. *Khamlet* has life and is far from rigid. The flexibility and power of translation is what leads to living texts. Translation continues to thrive despite regular criticism because it is a process that can be adapted to any text in any context.

Further, restoration is an attempt at having the target audience feel like it is reading an original, which requires major cultural adaptations. In Act I, Scene II, a reference to Hercules becomes a reference to Kahless the Unforgettable (KLI 2000 [1996], 193). Kahless is a messianic figure around whom Klingon mythology was built, as he united Klingons 1,500 years ago and became their first emperor. He is also the main character in the original Klingon play titled '*u*' that was first performed in 2010.

We also learn that the translators have access to Klingon expressions and that adaptations were even necessary to adjust for major differences in technology. A reckless person is called the equivalent of a "vessel out of control" and "The wind sits in the shoulder of your sail" literally becomes "your engines are being energized" (KLI 2000 [1996], 194). "Tennis" becomes "target practice" and "Amen!" becomes "may fate allow it" (KLI 2000 [1996], 196). Sometimes *Khamlet* shows that one adaptation necessitates another. Switching the main characters from humans to Klingons means having to consider physical features as well, such as the ridged foreheads of Klingons. Because of this feature, "their faces are wrinkled" would mean nothing if translated without adaptation. The back translation of this is "the foreheads are smooth" (KLI 2000 [1996], 197). This adaptation allows the reader to understand that there is a change from the norm, rather than a character pointing out the obvious.

Perhaps the most noteworthy adaptation is the translation of *Hamlet*'s most famous line: "to be or not to be." The translators were forced to be creative as Klingon does not have a verb for *to be*. The back translation of "tah pagh taHbe" is shown as "It [he?] either continues, or it [he?] doesn't continue" (KLI 2000 [1996], 200, brackets in original). The square brackets are explained by the third person rarely being used as an impersonal form in Klingon, meaning that there was a conflict in deciding whether to represent the line as referring to a single Klingon or Klingons in general (KLI 2000 [1996], 200).

"Not all translators followed the norms of their time, but only those who did were likely to gain recognition from colleagues who would preserve their historical legacy" (Buzelin 2011, 6). If, however, they are ahead of their time or are very controversial, then their historical legacies may find a way to live on. Time will tell if Klingon translators, who certainly do not follow the norms of our time, will be remembered as pioneers or charlatans, jokers, or innovators. If they are remembered, it will likely be for working with canonical texts and for the space such texts occupy near the peripheries of translation.

There are many more examples of backtranslations in several pages that demonstrate how Klingon is used to restore the text. However, throughout the paratextual material contained in *Khamlet*, an inconsistency presents itself in the fiction, in that there seems to be two different versions that coexist. The first is the most commonly referred to: humans without access to the original have attempted to restore the original by back translating from the English version. This is portrayed on the front cover of *Khamlet*, where the text is clearly labelled "The Restored Klingon Version." The second fiction that appears from the paratext is that *Khamlet* is the original, as opposed to a restoration. This can be seen in the book's introduction, "written" by the Kronos Bureau of External Relations and "translated" into English by Nick Nicholas. The

introduction's Klingon "original," however, is not provided. In the pseudotranslation that is the introduction, we learn about the text's place in Klingon culture and the last line is "Read this work, Human, and learn" (KLI 2000 [1996], xvi). Certainly, if the Bureau of External Relations was willing to write an introduction, and if we have access to Klingon writings about *Khamlet*, then there would be no reason to restore the text—we would have access to the original. This can also be seen in comments about the back translations, for example, "[a]s at least one Klingon commentator has noted [...]" (KLI 2000 [1996], 196). Another comment refers to claims of the "official histories" of Klingon (KLI 2000 [1996], 197). These examples seem to imply that many Klingon commentators have had access to *Khamlet* before the version that humans have access to was published. These elements strongly suggest that *Khamlet* is not in fact a restoration, but rather the original provided by Klingons eager for their culture to be appreciated elsewhere. In Act I, Scene IV, when speaking to a ghost, Khamlet asks, "here and everywhere?" in English, when Hamlet asks "hic et ubique?" in Latin (KLI 2000 [1996], 42–43). According to the appendix, "Khamlet is probably being playfully disrespectful, using a non-Klingon language in the moment where it would be least appropriate (before the spirit of an ancestor.)" (KLI 2000 [1996], 195). The use of the word *probably* implies that the translators do not know exactly why English appears in the Klingon text, meaning that it was not their decision to include it, that it was one of Shex'pir's original lines. The end of the appendix switches back to the first fiction by explaining that *The Klingon Dictionary* by Marc Okrand was the main source of vocabulary (KLI 2000 [1996], 219).

It is hard to say whether or not these two interpretations are in conflict, or if they could be explained as a fiction within a fiction—the second giving credibility to the first much in the same way that the first gives credibility to the text itself. Each level adds a fictional element of

credibility to the project. Fully committing to the second fiction of the translation (*Khamlet* is the original) would have been more coherent, but would have erased the hard work of the translators; claiming the text was an original rather than a restoration would have forced the translators to forgo any credit for the text.

The introduction serves to give context to *Khamlet* from a Klingon perspective and insists that one cannot understand Klingon culture without a strong grasp of the works of Shex'pir (KLI 2000 [1996], xiii). Whether this means that Shex'pir defined Klingon culture or simply mirrored it in his writing is unclear. It seems to imply that before him, the culture was not fully coherent, but the more likely reason is that the culture was quite different before his time. The Bureau of External Relations explains that humans attempted to steal Shex'pir at a time of war between the two species as part of a complex propaganda scheme to damage the reputation of Klingons (KLI 2000 [1996], xiii). The use of translation in propaganda certainly is not restricted to fiction and can be quite effective. In reality, it played a key role in influencing perceptions during WWII through the use of “slogans, posters, radio broadcasts, films, images, and representations” (Tymoczko 2007, 26). In this fiction, it has allowed one culture to steal another’s great achievements while portraying the victim as an unscrupulous thief. Perhaps in the end it could bring the two cultures together through a shared appreciation of such a prolific writer with a version for each species to identify with. For better or for worse, this is one more effective tool in the translation toolbox. The “writer” of the introduction feels that the strongest evidence to discredit the claim of an English original of *Hamlet* is “on the one hand, the spontaneous, direct, vibrant verse of *Khamlet*, and on the other, the flaccid, ponderous, convoluted meanderings of ‘Amlet’” (KLI 2000 [1996], xiii, “*Khamlet*” not italicized in original). What fun the translators

must have had writing this introduction that claims their translation is far superior to the work of Shakespeare.

Chapter 6: *Khamlet* as a Pseudotranslation

Pseudotranslation has been described in many ways, which is no surprise as translation itself evades a straightforward definition. Pseudotranslations, or fictitious translations, are “texts which have been presented as translations with no corresponding source texts in other languages ever having existed” according to Gideon Toury (2012, 40). Katrien Lievois supplements this description by adding that the opposite, translations claimed as originals, is not a form of pseudotranslation, but rather “*plagiat pur et simple*” (2014, 151). The most common form, and therefore the most well-known, is exactly the type that Toury describes: someone claims to translate, or have someone else translate, a text by an author who, whether or not they ever existed, never wrote any such text. For example, James Macpherson, in a “textbook case of pseudotranslation,” sought to give his own writing prestige by presenting his original work as translated texts about a third-century Gaelic warrior named Ossian (Robinson 1998, 183). This allowed Macpherson to shape and expand his target audience to one interested in history and Celtic myth.

A less common form, which also falls under Toury’s definition, is that of an invented translator. This was done by Andreï Makine after publishers refused to take his French-language novels seriously due to his Russian accent and background (Lievois 2014, 152). In reaction to this attitude, he began to claim that his French-language originals had been translated from Russian by a French translator, which led to publishers promoting his work (ibid.). Once again, the nonexistent original is what makes this a work of pseudotranslation. Makine takes on the role of pseudo original writer rather than pseudo-translator. The culprit, however, is not always an individual.

The Soviet Union, under Stalin, published pseudotranslations of regime-backing poems

that, it claimed, were originally written in Kazakh by Dzhabul Dzhabayev, even though he had nothing to do with the poems (Toury 2005, 14). This practice “perverts the reciprocity of language exchange and impedes the flow across language borders” (Simon 2006, 145). Power dynamics involved between the two languages can be seen here as Russian, the more dominant language, gains something at the expense of Kazakh. Kazakh loses an opportunity to have its literature spread while the Russian language manipulates the culture for its own legitimacy. The reasons leading to this practice are not limited to adding credibility to a work, as was the case for Makine and the Soviet Union. They can serve to protect the author from the repercussions of writing about taboo subjects (Toury 2012, 50).

Further, new ideas and taboo subjects meet more resistance in original works than they do in translations, which “put the cultural gatekeepers to sleep” and can be considered a form of “cultural planning” (Toury 2005, 4, 10). Cultures are more accepting of strange ideas when they are not responsible for them, when they can distance themselves from deviations from norms. Fictitious translations allowed racy material to enter Hebrew without being dismissed as inappropriate and potentially rejected by the culture altogether (Toury 2005, 8–9). Once the truth is unveiled, however, the function of the fictitious translation changes (Toury 2005, 6). An identified pseudotranslation no longer provides credibility to a text, nor a “foreign” culture for new concepts to hide behind. However, if enough time passes before the fraud is exposed, the effects of the pseudotranslations may become deeply entrenched in the culture. Pseudotranslations may also appear in other less clear-cut forms, making a satisfactory definition for it elusive and potentially exclusive. The translation of Shakespeare’s works into Klingon, such as the *Klingon Hamlet*, or *Khamlet*, falls under this last category.

Before getting to *Khamlet*, it is necessary to question the place of pseudotranslation in the

field of Translation Studies. According to Toury, Translation Studies includes “1. all that translation CAN, in principle, involve [...]; 2. what it DOES involve [...], and 3. what it is LIKELY to involve” (Toury 2012, 9, uppercase in original). Based on this statement, there is no reason to leave pseudotranslation out of the field of Translation Studies. Neither the work of the Soviet Union nor Makine qualifies as translation yet the texts remain in the field even after the truth about them is discovered. Several scholars agree that this is appropriate, not because of what they can show us about translation, but because of what they can show us about a specific society’s expectations of and beliefs about translation at a point in time (Lievoy 2014, 158, Toury 2012, 48). This knowledge is, ultimately, one of the field’s aims (Toury 2012, 54). Pseudotranslations are “no less an object of the discipline than normative pronouncements on translation” (ibid.).

To successfully deceive, to pass as a translated work, a pseudotranslation must mimic the qualities that publishers and readers expect while avoiding the characteristics seen as specific to original works. Depending on the context in which the pseudotranslation appears, this may include creating a backstory for a fictitious author along with other supporting documents (Lievoy 2014, 155). This technique was certainly less risky before widespread access to the Internet. The amount of information provided about an invented translator is quite telling of a society’s feelings about translation. A preface and footnotes might be advantageous, but a fake biography would unlikely add credibility to the deception since some real translations neglect to even mention the translator’s name (Lievoy 2014, 155). Of course, this will vary based on culture and period. Other factors include the choice to include information about the “original” text such as title and publication date. One common characteristic of the way that cultures interact with translation can be seen by the success of pseudotranslation. Very few examples are

mentioned in this paper but history is in no way lacking in them. This characteristic is our willingness to accept translations as such without compelling evidence, be it in the form of an original or proof of the process (Toury 2005, 5). The decision to consider this topic part of Translation Studies is well founded and adds to the field. Certainly, it could be argued that fictitious translations belong in the realm of literature studies, but the same could be said about true translations. And the argument would be correct; the subject crosses borders and belongs in both fields. Do forged historical documents not belong in history? Are disproven scientific theories of no interest to scientists?

The value of this area of study having been established, let's move on to another, less black-and-white, example of deception within translation, that of Shakespeare's work in the Klingon language.

Very little translation has been done out of Klingon, most of which is fictional translation and arguably similar to pseudotranslation. Within a *Star Trek* novel, for example, a Klingon will speak Klingon, but the reader will be shown only English, implicitly stating that the lines have been translated into English for the sake of the reader and/or the English-speaking characters. Despite this, the English "translation" really is the original since no Klingon equivalent was written beforehand, or afterwards for that matter. Since Klingon was created with a very distinct built-in cultural identity but a lack of available/tangible texts to back it up, the language's literary identity has grown mostly through claims made by exterior literatures that put foreign words in the mouths of Klingons. Consequently, real legitimizing works are needed to prevent cracks from appearing in Klingon's fictional foundation.

Unlike languages with non-fictional histories, Klingon has few references it can make from its own literature, which makes its literary works stand out from those of natural languages.

Fake, unexplained references to imaginary Klingon texts cannot work as they would only confuse even the most ardent Klingon reader, and explaining a reference diminishes the effect. The bulk of media related to Klingon identity exists in English as TV episodes, movies, and books. Any references to *Star Trek* will still be references to English-language works involving Klingon rather than actual Klingon works. Despite having an in-depth backstory, Klingon cannot fake cultural references before amassing a large body of media to refer to. Over time, translations will flood the fictional foundations with new literature, thereby concealing and then partially filling this gap until Klingon comes one step closer to fully mimicking, or at least better satirizing, natural language. In the meantime, however, it was decided that Klingon needed a major “original” work of its own.

Most of the translations into Klingon are accepted as such. The main exception was inspired by the line in the movie *Star Trek: The Undiscovered Country* in which a Klingon claims that Shakespeare’s works were originally written in the Klingon language by Wil’yam Shex'pir, “an astute observer of Klingon character and Klingon politics” (KLI 2000 [1996], xiii). This claim implies that the works of Shakespeare are *plagiat pur et simple*, to use Lievois’s terms. This is displayed in the work of translators who go along with the fiction by claiming that they are attempting to restore the original Klingon text rather than trying to faithfully reproduce the English text. As a result, *Khamlet*’s translators make heavy use of adaptation, meaning that the characters become (revert to) Klingon and the setting changes to reflect the fictitious original’s location.

“Pseudotranslation can be used as a creative strategy, a literary device that contributes to the plot and to the form of a literary work” (Strümper-Krobb 2018, 202). The supposed restoration of Shakespeare’s “crude forgeries” complicates “the relationship between the original

and the version: translation or adaptation” (Kazimierczak 2010, 43). Is, then, *Khamlet* a pseudotranslation?

The arguments in favour of naming *Khamlet* a pseudotranslation are strong. For one, there is a claim of an original text that we know does not exist, a central characteristic of a fictitious translation. In this way, it is similar to the Ossian and Makine examples. Both texts are also based on the premise that they are not originals. More importantly, the claims made about the translation process of all three texts are false, fitting in well with *pseudo*'s synonym *sham*. *Khamlet* is positioned as a translation of a translation, or relay translation, by identifying Shakespeare's work as translations from Klingon, making Shakespeare a pseudo-writer. This claim benefits from arguments older than *Star Trek* that Shakespeare may have merely taken credit for work actually done by other writers, but attributed to him. Several figures of the Bard's time have been presented as potential candidates and Klingon translators have added one more unlikely name to the list. In the same vein as the Kazakh “translations,” one language benefits from the deception at the expense of the other's credibility. By claiming ownership of the Bard, the Klingon language gains a rich work of literature while English is portrayed as the language of marauders and charlatans.

The arguments against classifying *Khamlet* as a pseudotranslation are, however, much stronger. Yes, the translators claim that the source of the story they are translating comes from a text we know to be fictitious. However, they do not claim to translate from it or even have access to it. They claim to, and do in fact, translate loosely from the actual English source text. The claims about Shakespeare as a plagiarizing translator are unfounded, to say the least, yet they do not have any bearing on the target text's status.

If the Bible were one day pronounced not the word of God, the opposite of what many

translators have claimed, surely Bible translations would not start to fall under the category of pseudotranslation. It stands to reason then that misidentifying the author of a source text should not have enough of an effect on the status of a target text to make it a pseudotranslation. These arguments hold water, unless intention is a primary factor in pseudotranslation. Purposely deceiving an audience is, after all, common to the Makine and Soviet Union examples. However, the authors truly believing their hoaxes to be true would not have lifted the status of pseudotranslation from their works, which leads to the conclusion that intention is not necessary. Though if it were, one could hardly argue that Klingon translators expect, or even want, to dupe their audience. In *Khamlet*, the deception is a recognized part of the fiction that does not depart from the *Star Trek* universe but rather remains within it. To put *Khamlet* in the same category as Macpherson's translations is to open the floodgates to what constitutes a pseudotranslation. C-3P0's in-film translations would make the *Star Wars* droid a pseudo-translator, and the same would be true of the universal translator, a device used to facilitate interspecies communication on *Star Trek: The Next Generation*. Another difference between *Khamlet* and the other examples is a living breathing translator, something that only the former boasts. As matter of fact, there are two: Nick Nicholas and Andrew Strader.

It may be most fitting to label it a satire on the unattainable pursuit of a perfect translation. It further blurs the boundaries of translation while simultaneously poking fun at arguments for and against foreignizing and domesticating. Antoine Berman advocates for texts that bring the reader to the author while acknowledging the importance of a text's readability (1999 [1985], 72). On the other hand, Jean Delisle has called the domestication of Shakespeare's work into Quebec French a way of avoiding "self-effacing translations" (2011, 368). *Khamlet* clearly goes against what Berman champions by leaning heavily on the side of domestication,

likely even going beyond the domestication accepted by Delisle. By exaggerating the departure from both letter and meaning, it challenges the validity of bringing the author to the reader through highly readable texts, a common strategy popular among publishers focused on attracting more readers.

Yet, a literal translation of a four-hundred-year-old English text would be impenetrable and of little interest to a Klingon reader accustomed to completely different themes, style, syntax, etc. This impenetrability is as relevant to English-Klingon translations as they are to any other language pair. This foreignizing strategy, being on the other end of the spectrum from domesticating, is therefore no less flawed than its counterpart, which highlights the delusion of concluding that mixing the two could lead to a perfect translation. One unsound strategy plus a different type of unsound strategy will not equal a perfect translation, no matter how committed the translator might be. This mocking of the translator's attempts to find *le mot juste*, which presumably would lead to *le texte juste*, protects *Khamlet* from criticism as, ultimately, it can be accused of little that cannot be said of any other translation.

This, of course, fits right in with Translation Studies and its recent practice, introduced by James S. Holmes and heavily promoted by the Tel Aviv school, of simply describing translations rather than criticizing or judging their quality (Holmes 1988 [1972], 72; Weissbrod 1998, 108). *Khamlet*, like any other translation, is bound by the demands of its unique time and space. It cannot be judged by a universal, unchanging standard of the correct way to translate, but should be considered as a product of its context. “[I]t is no concern of a scientific discipline, not even within the ‘human sciences,’ to effect changes in the world of our experience. Thus, as should have become clear, I would hardly subscribe to the view shared by so many that ‘translation theory’s main concern is to determine appropriate translation methods’ (Newmark

1981, 19)” (qt. in Toury 2012, 11, bold in original). Accordingly, my goal is neither to approve of nor condemn *Khamlet*, but rather to analyze it as a work bound by its unique space and time. And yet, *Khamlet* manages to trouble descriptive translation studies by attacking the legitimacy of the original, thereby making it more dynamic than others. The original, here, is not a static text that could be described as “the invariant under transformation” (Toury 2012, 284). Rather, attacks on the original’s validity transform both source and target text.

Part of the translation’s context is the fact that it’s bound to respect the line from *The Undiscovered Country*. Not going along with that particular fiction would hamper the experience that the translation seeks to create. Thus, the liberties taken while translating are no less valid than those taken by other translators throughout history whose translation decisions were guided by the expectations of their readers and employers. Evidence that the fiction only went as far as it absolutely had to because of external pressure can be seen in how minimal the deception is. The Klingon community could have gone much further with the fiction. They could have claimed on the front cover that *Khamlet* is the original, found at the site of a crash. A Klingon could have been the translator, which would have presented the translation as being done by a native speaker of the target language, a quality considered invaluable by many translators. What the text shows us is the understanding that the human Klingon community has of Klingon culture, of what they consider acceptable liberties in the adaptation, of how we might expect another species to treat translation. Ultimately, this shows much more about how we, Klingon enthusiasts or not, view translation than how a fictional species might actually conceptualize the process. *Khamlet* includes a preface, extensive notes on the translation process, information about the “original” author, and no information on the translators beyond their names—not exactly unfamiliar alien concepts. Perhaps the decision to follow through with the false origin story, which falls within a

broader category of literary hoaxes and could have simply been played off as a joke, shows an insecurity specific to being human. It could betray a fear that another species would have no interest in our literature unless they felt it was theirs, mirroring writers who feel more confident producing fictitious translations than original works. After all, Klingons are a proud species that refuse to be subordinate to another. This presents a problem in linguistic transfer since presenting “a text as a translation always implies a deliberate act of subordination” (Toury 2012, 50). In this case, it would make sense to exaggerate the invisibility of the translator, as the Klingon translator would be regarded with contempt for practicing a subservient act, not entirely unlike a human translator stuck between two cultures. Hiding difference in the familiar (i.e. Shakespeare in Shex'pir), the “disguise mechanism,” takes advantage of the target culture’s notions of translation (Toury 2005, 5). Disguises can be powerful confidence boosters, as potentially helpful for pseudotranslators as detrimental to the deceived.

Establishing only what *Khamlet* is not leaves an essay wanting. Though not a pseudotranslation, it certainly fails to fit in with what might be considered typical translations. The text is presented as translated from a source text, which had been translated from the language of the target text. The correct term, thus, would be intralingual relay translation. This, of course, is only accurate within the fiction and so perhaps this is where the use of *pseudo* becomes appropriate. In reality, the text is not just one thing. It is a pseudo intralingual relay translation, yet it would be just as accurate to identify it as an adaptation loosely translated from a real source text. Both uses of “intralingual translation” are based on Roman Jakobson’s definition: “an interpretation of verbal signs by means of other signs of the same language” (2004 [1959], 233).

The edges of Translation Studies are spreading to include more and more, which leads to greater challenges in defining what it encompasses. However, rather than making a special category within Translation Studies for *Khamlet*, perhaps creating a less exclusive definition of pseudotranslation would be more beneficial. A more inclusive description might state that a pseudotranslation is the (intentional?) misrepresentation of a work in relation to translation, or the Translation Studies equivalent of a literary forgery. Alas, this description is also flawed in that it is certainly too inclusive, leading any translation deemed less than perfect to qualify. If nothing else, this form of translation extends the category and boundaries of Translation Studies. Whether or not *Khamlet* is a pseudotranslation, it does safely fit within the fictions of translation category, leaving no doubt that it belongs in Translation Studies.

Conclusion

In this thesis I have attempted to demonstrate the merits of conlangs and their place within Translation Studies. Though often overlooked as childish games, conlangs can demonstrate what language is capable of when carefully designed rather than developed mostly arbitrarily over many centuries. People have shown a strong preference for “natural language” while simultaneously creating and enforcing rules that make those same languages static and possibly just as artificial as their constructed counterparts. Perhaps the restrictions we put on modern natural languages, the dominant ones that is, freeze them in time. They are still there, but the twinkle in their eye is gone—it is reminiscent of taxidermy. Of course, natural languages are not completely static. Despite the best attempts of language gatekeepers and referees, new terms get accepted into the lexicon and even grammatical errors sneak in occasionally, ultimately leading to changes. However, this process is slow and full of obstacles, as evidenced by our inability to agree on a third-person, gender-neutral pronoun that would make the work of translators and writers so much easier. After many years, English users have mostly agreed to stop referring to every person without a specified gender as *he* or *him*. There have even been attempts to *construct* new terms or consciously shift the meaning of an existing one to fill this gap—providing an alternative to using *him or her* or just pluralizing everything that comes our way in order to safely use *they*. Despite many alternatives existing, we have so far failed to agree on one. Perhaps natural languages are naturally better at discarding than constructing. Conlangs, on the other hand, allow us to play with language and go beyond our conventional expectations for what they can do.

Klingon, for example, has demonstrated how a specific group conceptualizes translation, which matters because the meaning of *translation* is not fixed and varies between time periods

and cultures. A major aspect of Translation Studies, necessarily, involves understanding what *translation* is, and Klingon fiction provides an excellent tool. People creating a translation framework for an alien race simultaneously, and likely unwittingly, produce an outline of how they understand the practice. This process reveals their assumptions of what translation is and is not, as well as what choices they expect their audience to consider well-founded. Using these assumptions, we can also examine other major concepts of Translation Studies such as domestication, pseudotranslation, adaptation, growth, and how translations are presented as such. Klingon, for instance, evolved from a series of random noises to a functional language that provides a new angle from which to study translation.

Another aspect that makes conlanging such an appropriate topic for Translation Studies is the parallel between producing new languages and the act of translation. Both processes require similar linguistic skills and a strong grasp of the languages involved. Each is arguably an offshoot of the other. Conlanging is a form of translation in that it involves transferring the meaning of an existing concept into a language under construction. Translation, to a lesser extent, is a form of conlanging as it leads to innovation within the target language. However, it can also serve to reinforce existing structures by exaggerating a language's characteristics. Both practices are hampered by the common view that they are lesser than their counterparts, leaving their practitioners aware of potential for criticism. Bad writing is always writing. Inconsistent and inefficient natural languages are always languages. Yet conlangs and translations are susceptible to being identified as failing to live up to their definitions, despite their definitions being unclear and malleable.

Various theories and frameworks provide a vehicle for discussing conlangs from a Translation Studies perspective. They may not be the most commonly discussed topic in the

field, but conlangs fit right in by both challenging and strengthening schools of thought with their qualities that set them apart from the natural languages that traditionally guide scholars. They even provide evidence that a fourth code can exist in translations of a conlang posing as a natural language. Conlangs are capable of producing the same phenomena as their counterparts and then some. Despite belonging to two separate categories, constructed and natural languages are remarkably similar and each is defined in relation to the other.

One of the greatest strengths of translation is its ability to bolster emerging languages, whether they be constructed or natural, by introducing new literature at a much faster rate than that of original writing. It makes up for lost time in emerging natural languages that have previously lacked the resources to compile a robust literature. In conlangs, it offsets the lack of literature that necessarily accompanies a language without a long history. Klingon, for example, is still in its infancy when compared to natural languages with centuries of literature production under their belts, yet it is catching up with the help of translators. Translation's symbiotic relationship with conlanging allows both activities to grow and prosper.

Studying this relationship was greatly facilitated by all the paratextual material that accompanied the Klingon version of *Hamlet*. The translators made it possible to examine the process of translating Klingon by providing explanations for many of their decisions. They used Klingon's fictional history and culture as a basis for their translation methods, methods which ultimately show more about how humans conceptualize translation practices than how aliens might. Acknowledging that aliens would translate differently than humans also reinforces the Translation Studies concept that translation is a dynamic, culture-bound activity.

Klingon has also shown that conlangs are capable of housing literary forgeries. That classifying *Khamlet* as a pseudotranslation or a genuine one is problematic does not make its

position in Translation Studies any less legitimate. Rather, it shows that conlangs are able not only to mimic natural languages but also to generate unexplored phenomena as they are limited predominantly by the ability and imagination of their creators, as opposed to natural languages that are restricted by long-established and slow-changing systems.

Conlangs are easy to underestimate but provide a powerful window into how we understand language and translation. Conversely, Translation Studies allows us to better understand conlangs. This intricate relationship promotes conlangs while expanding the boundaries and influence of the field of translation. Klingon is but one of many developed conlangs that merit study. Conlangs designed to be unlike natural languages will certainly provide unconventional translation-related challenges worth addressing in our discipline.

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