Frontiers of Translation in Bible and Media: Engaging the Audience through Art and Contemporary Media

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What do we need to do now and in the future to enable the Bible Societies to respond to the real needs for the Scriptures in their world? What is the paradigm shift that we need to make to the way that we have been doing non‑print media work?
Somporn Sirikolkarn (Chiang Mai, 2002)

1. Introduction

The Bible Society movement, since its earliest days at the beginning of the nineteenth century, has been identified primarily with a printed book, often with a black cover and red edges. The etymology of the name by which this book is known, "Bible", is a Greek word *biblíon* from *bíblos* meaning "book". Tracing the word back further, it referred to the papyrus on which early writing was done. The text of the Bible in its earliest written existence was transcribed first on scrolls when it was referred to as the *torah*. It came later to be written on vellum or parchment that was bound into books. With the invention of the printing press, it came to be printed and transmitted in books made of paper with leather or cardboard covers. Thus, the primary document containing the sacred canon of the Christian church is a written book, and it is this book, in whole or in part, that has been translated into approximately 2,500 languages since the very first Bible translation, namely, the Septuagint into Greek.

However, while the Holy Scriptures have been preserved and transmitted to Christendom in the written medium in book format during the past two millennia, the message of the book has not been limited either to the manuscript lines or to the printed text. Nor has it been restricted to the book itself. On the contrary, symbols

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painted on the walls of catacombs in Rome represented the faith of the early Christians; manuscripts in the Middle Ages were decorated with colorful drawings portraying biblical characters and events; and cathedral windows of Medieval Europe depicted biblical accounts in brilliantly colored stained glass. In churches and on countryside hills, paintings, or statues known as the Stations of the Cross, recreated the story of Jesus' suffering, death, and resurrection. In addition to visual depictions, the performance of Passion Plays, Miracle Plays and Mystery Plays have recounted and dramatized again and again the stories of the Bible in villages and churches of Europe from medieval times up to the present.

2. United Bible Societies Policy and Practice

From the founding of the British and Foreign Bible Society in Great Britain in 1804 and the beginnings of the Bible Society movement around the world in the early nineteenth century, the Bible Societies have emphasized the translation, production, and distribution of the Scriptures, whether in the form of selections, portions, New Testaments, or complete Bibles. The success of this program has relied heavily on the printing press and on modern transportation and communication.

The early days of Bible translation in the United Bible Societies (UBS) from the 1960s was dominated by a translation theory known as Dynamic Equivalence and later as Functional Equivalence as formulated by Eugene Nida and his colleagues.[1] To over-simplify for the purposes of this paper, the basic premises were that the primary goal of translation was communication of the Message and that this was achievable because, it was maintained, anything that could be said in one language could be said in another. Form was not the major consideration; the content was what needed to be expressed through translation. In the terms of Mildred Larson, meaning-based translation was the goal of Bible translation.[2]

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1) Eugene A. Nida and Charles R. Taber, *The Theory and Practice of Translation* (Leiden; Boston: E.J. Brill for the United Bible Societies, 1969, repr. 2003); Jan de Waard and Eugene A. Nida, *From One Language to Another: Functional Equivalence in Bible Translation* (Nashville: Thomas Nelson, 1986).

2) Mildred L. Larson, *Mean-Based Translation: A Guide to Cross-Language Equivalence* (Lanham: University Press of America, 1984, 1998).

However, in these days of Marshall McLuhan's Global Village, communication alone has been perceived as inadequate. The statement of information without its acceptance, adoption, and implementation by the reader or hearer is not sufficient to stand as the central goal of the Bible Society movement. Thus, UBS policy in recent years has moved beyond the notion of translation as primarily communication of the text in traditional print formats to the recognition of the importance of engaging the audience with the message of the text. That is, the readers and hearers of the biblical text should not only receive the text as passive receptors, but they should enter into active dialog with the text. The new media and new technology were seen as being helpful for achieving this expanded goal. Translation Studies practitioners in academia would note approvingly the significance of *skopos* in the present Bible Society perspective.

The Bible Societies therefore began to consider the adoption of *new media* to complement and extend the presentation of the printed biblical message. At its 1996 world assembly, when it celebrated its Fiftieth Anniversary, the United Bible Societies made the following statement:[3]

> Together with the enthusiastic embrace of new technology, there has been a change in reading and listening habits in most societies. This change demands that Bible Societies seek innovative ways of presenting the Word of God to people whose life style has moved from print to non-print.

Four years later, at its Extraordinary World Assembly in Midrand, South Africa, the UBS reconfirmed its commitment to new media by adopting the following goal as part of its "Direction from Midrand:"[4]

> Create new products that encourage people to understand and engage personally with Scripture with special attention to groups concerned with specific issues (such as youth and family and poverty) and situations (such as AIDS and natural disasters) and available in all formats, including non-print media.

The Midrand Direction called for *engaging* personally with the message. The UBS "Identity and Ethos" statement also from Midrand spoke of "helping people

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3) *Mississauga World Assembly: God's Word: Life for All*, UBS Bulletin 178; 179 (1997), 130.
4) *Midrand World Assembly: God's Word: Light for the World*, UBS Bulletin 192; 193 (2001), 80.

interact with the Word of God."[5] Harriett Hill of SIL International in her recently published book writes of "getting the audience's attention."[6] But she demonstrates that this is not sufficient in itself. Audience attention must be captured, but this is only a first step toward communication, and understanding. The UBS adopted the expression "Scripture Engagement" to refer to this entire concept. It was anticipated that the goal of engagement would be achieved, not only through the printed word, but also through the technological means that are available in today's multimedia world of mass communication. In effect, adopting today's scientific advances would be similar to how early and medieval Christians used all the means at their disposal to express the biblical story.

The first steps in this new direction were taken in the area of audio media, which readily echoes the orality associated with the earliest transmission of both the Hebrew Scriptures and the Greek New Testament accounts. The Danish scholar, Professor Viggo Søgaard of Fuller Theological Seminary in California, and former UBS media coordinator, described audio and video media in the United Bible Societies as "uncharted territory."[7] Søgaard was entrusted with the task of introducing techniques of audio recording of biblical text to the UBS Fellowship. In addition to providing training in audio use for Bible Societies around the world, he organized two major international audiovisual workshops in Thailand in the mid-90s. These workshops trained consultants in the complex problems of translating for oral use, such as for audio cassettes and for radio broadcasts, and in the basic technical problems of audio recording.[8]

With the rapid development of technology and its adoption in all corners of the world, the step from audio to video was very short. A number of Bible Societies, from Africa to Latin America and Asia, began experimenting with video production, initiatives that were encouraged by the Mississauga and Midrand policy statements cited above. As early as 1989 the American Bible Society (ABS) in New York launched a major effort, the "ABS Multimedia Translations Project" as an

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5) *Midrand World Assembly*, 53.

6) Harriet Hill, *The Bible at Cultural Crossroads: From Translation to Communication* (Manchester: St. Jerome, 2006), 1.

7) Viggo Søgaard, "Audio and video media in the United Bible Societies: Uncharted Territory", UBS Bulletin 160; 161 (1991), 27-38. See also Viggo Søgaard's book, *Media in Church and Mission: Communicating the Gospel* (Pasadena: William Carey Library, 1993).

8) See Julian Sundersingh's *Audio-based Translation: Communicating Biblical Scriptures to Non-literate People* (Bangalore: SAIACS Press; New York: United Bible Societies, 2001).

"experiment to test the limits and possibilities of translation."[9] The project selected teenagers as its primary audience and established a program to prepare a series of thirteen video presentations entitled "Jesus in the Gospels." These were to be distributed on VHS video cassettes and soon, in the rapidly advancing world of technology, on CD-ROMs.

Technically, the ABS videos were extremely successful, winning national awards. They were also very expensive, and the project was discontinued before the original plan was completed. Nevertheless, they have served as useful models for Bible Societies in other parts of the world where creativity is great, though financial resources may be limited.[10]

Following Viggo Søgaard's audiovisual training workshops in Thailand, and subsequent to the ending of the ABS multimedia project, the UBS with the assistance of Robert Hodgson, Dean of the Eugene A. Nida Institute for Biblical Research of the American Bible Society in New York, Paul Soukup, a priest of the Society of Jesus and professor of communication at Santa Clara University in California, and Viggo Søgaard, organized a third international workshop in Chiang Mai. It was called, "Bible and Media: Engaging the Audience through Art", and its focus was the artist and the artist's performance. This translation-media workshop and developments resulting from the workshop constitute the subject of the remainder of this presentation.

3. Bible and Media: Engaging the Audience through Art

Given the history traced very briefly above and the availability of today's communication technology, it was decided to hold a workshop for UBS consultants that would build on Søgaard's audiovisual training sessions and workshops. However, instead of concentrating on scientific possibilities and technological advances, which would be assumed, the main focus would be on the artists themselves and their art. The workshop would bring practicing artists in the field of

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9) Robert Hodgson and Paul A. Soukup, S. J., eds., *From One Medium to Another: Basic Issues for Communicating the Scriptures in New Media* (Kansas City: Sheed and Ward; New York: American Bible Society, 1997), 6.

10) Observation by William Mitchell in a session during the annual meetings of the Society of Biblical Literature in Denver, Colorado, November 2001.

music and dance together with biblical exegetes for an encounter of interpretation and performance. The perspective would be that of the artists meeting the requirements of the exegete/translator, rather than the reverse, which might more often be the norm in Bible translation projects. The intention was that the biblical experts should accommodate the requirements of the artists and their art. If this was done, the question was how far could art be pressed to communicate the biblical truths.

The workshop was held over a two-week period with twenty participants from around the world representing UBS translation and media consultants. In his opening remarks, Somporn Sirikolkan, the UBS Deputy General Secretary, asked two questions, (1) what needed to be done to enable the Bible Societies to respond to the Scripture needs of their world, and (2) how the Bible Society use of the new media needed to change to effectively engage the audience. Philip Noss, the workshop organizer, introduced the session as "a time for us with the theory, with the artists, and with what they do, to share how they look at things, and how they come to things", and called for practical discussions that would be "straightforward, honest, and searching."

Through presentations the first week by Soukup, Hodgson, and Søgaard, the participants were introduced to theoretical issues that are the subject of current media scholarship. Soukup spoke of new literacies and new cultures, and multiple intelligences. He cited literate/written intelligence, emotional/social intelligence, musical intelligence, and spiritual intelligence, among others, and he called for collaboration and team work. At the same time, he posed the provocative question, "Does the Bible need to be written?"

Hodgson warned the participants that the old categories of audience no longer hold, that the audience is now very segmented, and that audience programming must be taken very seriously. He also spoke about exegesis and asked the workshop participants to consider what it means to do exegesis in the digital age. We must seek to recover semiotic systems of biblical times as revealed through visual, sonic, tactile, and other such clues, he urged. A special presentation was given on "Bible, Media and the Church" by William Mitchell, the UBS area translation coordinator in the Americas, in which he described and discussed the role that the media have played in the Christian church from its very beginnings up to the present time. There were also updates on the current situation throughout the UBS Fellowship with

regard to plan, program, and resources.

Through performing artists from Thailand and Uganda, the participants were introduced to the world of artists and their art. Ruth and Inchai Srisuwan are both musicians, she a composer, singer, and dancer, he an ethnomusicologist and instrumentalist. They perform Thai music professionally on the streets of Bangkok, and write Christian songs with traditional music. Edward Kabuye is of the family of drummers of the royal court of the Baganda. He is a composer, singer, and drummer who leads his own music group in Nairobi called "The Talking Drums". They perform traditional as well as contemporary African music. These artists are all committed to making an influence through their music, the Thai couple in the sphere of religion, and the Kenyan and his team in the area of social issues. As Kabuye observed, speaking for the artists, "The spiritual gift we get from God is art." Ruth explained, "Inchai brings the instrument and I follow and gather them [the children] for Jesus. The culture is speaking instead of us."

Facilitating the presentations of the artists as well as the workshop practical sessions was a young American ethnomusicologist from the University of California -Los Angeles, Dr. Kathleen Noss Van Buren, now a lecturer at Sheffield University in England. She joined the artists and gave presentations that featured the artist as performer (performance aesthetics) and the artist as interpreter (exponent of message). In presenting the artists to the participants, she noted that "performance is interpreting" and interpreting is often with intent.[11] Artists evaluate the message and how it may best be conveyed to the audience in order to educate. They use their tools, the artistic medium, the various components of the medium, themselves, as well as their interaction with the audience. Therefore, when artist and exegete come either to a text or to a rhythm, neither is neutral, neither is innocent.

Afternoon sessions during the workshop were primarily dedicated to gaining practical experience, both in trying to learn or to imitate the music and dance techniques of the artists, and in applying the artistic techniques in the expression of biblical text. Four texts were selected from the Bible that increased in difficulty from the first to the last. The Story of the Flood in Genesis 6:9-17 was the first challenge. It was to be presented in song and dance, with whatever props the

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11) See Kathleen Jenabu Noss, "Communicating Scriptures through African Performing Arts", Loba-Mkole, Jean-Claude and Ernst Wendland, eds., *Interacting with Scriptures in Africa* (Nairobi: Acton Publishers, 2005), 152-164.

participants chose, to a general audience. The second text was another Old Testament story, the well-known account in 2 Samuel 12:1-25 of the prophet Nathan confronting King David over having taken Bathsheba, the wife of one of his soldiers, to be his own wife. The third text was from the New Testament and it was destined for a youth audience. This was from the Epistle of Paul to the Romans 3:21 -26. The fourth and final text was another theological text, 2 Corinthians 6:4-10. One group of half the participants was instructed to envision a receptor audience of men, while the second half of participants was to prepare their presentation for a female audience.

Many Old Testament stories are favorites in Bible Story books for children and are frequently retold orally. The Flood is one such story. It is relatively simple, dramatic, and with a moral conclusion, that is, the good is rewarded over the evil. Furthermore, the story is etymological as are many traditional folktales and myths. It explains the origin of the rainbow that is linked to a divine promise that such a flood shall never again occur on the earth. The artists were happy to prepare rhythms and songs to accompany the performance as the participants acted out the parts of Noah and his wife and their family and the animals and birds, and in the background, God. But the theologians were not all in agreement how much of the story should be presented. Where did the Story of the Flood begin and where should it end? Should it not go back to the biblical Story of Creation to explain the origin of good and evil and lost Paradise that now resulted in the punishment of humankind? And should it not go forward to the New Testament to show a further resolution to the problem of evil? The exegetes did not even agree among themselves.

The second text was more difficult. First of all, it was a historical account, and it dealt with specific issues of human relationships, power, lust, cover-up, and murder. How should this story be presented to children, or is it not a children's story? Is it part of the Bible that should be sanitized for young audiences? And yet, David and Bathsheba are central characters in the history of Israel. And even for adult audiences, how can it be performed aesthetically in a way that does not cause laughter and cynicism?

The level of difficulty in text increased significantly during the second week. Both texts were from the Epistles of the Apostle Paul. They were expository rather than narrative; they were theological statements rather than moralistic accounts. There was no clear storyline and plot to provide structure. The first, Romans 3:21-

26, is a very well-known selection, especially verse 23 that is often memorized, "For all have sinned and fall short of the glory of God." The challenge of this text for the artist and the exegetes, who had now become performers, was to determine how the message of this text could be presented in music and dance. Could a story be performed that would illustrate the message of the text? If so, which message? What would exemplify this text for its youthful audience? A great amount of time was taken up in theological discussion by the exegetes while the artist or artists waited to begin the performance of their own interpretation of the text!

The final text from 2 Corinthians 6:4-10 is reminiscent of an autobiography, citing many of the writer's experiences, his virtuous and faithful effort as a servant of God, and his contradictory reception on frequent occasions. He complains, "we are treated as imposters, and yet are true." How can a litany of tragedies and a catalog of virtues be rendered in an artistic performance? Should the artist try to represent a life history, or should the performance take one virtue as an example and develop it in thematic song or in the performance of an event? And how will the decision and the choice be affected by whether the anticipated audience is male or female? And yet, the epistle text was written for an audience of both men and women.

While the focus of the workshop was on the artists and their interpretive use of art, whether it was music, song, dance, or drawings, and other visual props, the goal of the workshop was to press the boundaries of Bible translation. Given that the new media are available to us, as implied by Somporn Sirikolkarn's opening questions, how far can translation be pressed in their use, while still remaining within acceptable bounds, or norms, of faithfulness to the biblical text? These were questions that were debated in discussion groups throughout the two weeks. At the end of the workshop, the group discussions were summarized for further consideration in future forums.

Basic to the entire discussion was the question of what is entailed in a paradigm shift from the print medium to the new media in Scripture translation and distribution. A very fundamental question for the Bible Societies is whether the new media are conveyors of Scripture or a channel to Scripture? What is their relation to the canon of the church? How is faithfulness or similarity to the source text judged in a translation that not only crosses a language and culture divide, but also crosses a medium divide?[12] If the presentation is kinetic, what is the correspondence between

choreographed gestures and biblical text? If it is song, what is the relationship between the melody and the words of the source text? In other words, are the norms for creativity different for multimedia from the print medium? If they are, who of the various stakeholders should determine what is acceptable, the translator, the translation consultant, the Bible Society, the donor, the commissioner, the intended user, the community at large, or someone else?[13]

Thomas Kaut, one of the workshop participants, in a report some months later observed that "the most interesting part [of the workshop] was trying to work with the artist." He explained that there were two sides to the equation: 1) through the artist you see a dimension in the text that you did not see before, and 2) you appreciate how difficult it is to get the artist to see another point of view. "An abiding memory of the workshop was", he said, "the tension between artists and exegetes." To which Seppo Sipilä, another workshop participant, added, "But it was encouraging to see what we could achieve with artists!"[14]

4. Workshop Results

The workshop was given high marks by the participants in a formal written evaluation at its closing, but this might be expected. The artists were experienced performers who were extremely adept in working with audiences, the theoreticians were equally professional in their fields, and the participants were all highly qualified, committed, and enthusiastic consultants in their own right. Each one took home his or her own workshop experience to apply in their particular setting, as the case might arise.[15]

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12) The question of fidelity, translation and media has received a considerable amount of attention. In 1997 the UBS held a symposium in Merída, Mexico, with the theme, "Fidelity in New Media Translation." The papers from this symposium were published in Paul A. Soukup and Robert Hodgson, eds., *Symposium and Translation: Communicating the Bible in New Media* (Franklin, Wisconsin: Sheed and Ward; New York: American Bible Society, 1999).

13) Closing discussion also covered practical topics for the translation consultants such as their role in media productions, finances for multimedia, choice of product for different audiences, adoption of a process-oriented approach rather than a product-oriented approach, the need for organizational training and information dissemination to achieve efficient preparation and use of new media products, and many other related questions.

14) Comments made on the floor to the Europe-Middle East Committee on Translation in England, January 17, 2003.

However, the workshop had been a training exercise to which only a limited number of participants could be invited for the inevitable reasons of time and expense. How could the workshop presentations and experience be shared with others throughout the United Bible Societies? The outline of a book was drawn up, but this was immediately rejected, for how could a media workshop be reduced to the printed page?

It was decided that the new technology should be used to prepare a pedagogical tool that would be used in workshops or in individual settings as though in an academic distance training program. An official project was designed that would use resources from the Chiang Mai workshop and from the UBS Triennial Translation Workshop that was held at Iguassu Falls the next year, in June of 2003. The project would develop pedagogical resources for training translators and translation consultants in the ways that an audience might be engaged with Scripture through art and contemporary media.

The objectives of the project were as follows:[16)]

> **To prepare a pedagogical CD on "Bible, Art, and Media" with the "See, Reflect, and Do" approach in order to** —

- Bring together art and media and the biblical text in the translation process
- Engage translators and translation officers in the interface between both visual and kinetic arts and the biblical text in the process of translation
- Introduce translators and translation officers to the ways that new media interact with biblical translation
- Train translators and translation officers to meet the challenges and exploit the possibilities offered by the new media

Paul Soukup and his team of students at Santa Clara were invited to prepare this

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15) Lynell Zogbo's workshop presentation "Non-print Media and the Role of Translation Consultants" directly addressed the practical challenges faced in the field. Her paper was published in Jean-Claude Loba-Mkole and Ernst Wendland, eds., *Interacting with Scriptures in Africa* (Nairobi: Acton Publishers, 2005), 165-192.

16) This was a formal proposal entitled "Resources for Translation Training: 'Bible, Art, and Media'" that was prepared by the Office of UBS Inter-Regional Translation Services in Reading, England, and that was successfully submitted for "Opportunity-21" Funding. The project was completed in May, 2005.

tool, which they did. The CD is called, "Bible Media: Engaging the Audience through Art and Contemporary Media." The content is presented in the form of seven lessons constructed pedagogically in three parts: to see; to reflect; and to do. Each lesson is a separate chapter, as cited below, with a theme to be seen, with its resources to be reflected upon, and its exercises to be done:

1) New Literacies and New Cultures (Paul Soukup)
2) Audience Cultures (Paul Soukup)
3) Media Types and Media Power (Robert Hodgson)
4) Translation and Media (Annie del Corro)
5) Art, Exegesis, and Media (Kathleen Noss Van Buren)
6) Bible, Media, and Church (William Mitchell)
7) Further Reflections

The individual lessons summarize the content of key workshop presentations. The resources are taken from the workshop, from the earlier ABS multimedia project, and from contemporary examples of multimedia. The exercises are modeled after the Chiang Mai workshop activities and performances. The material for further reflections in the seventh lesson comprises four papers that relate to media and Bible translation, and one recording of a performance of a traditional African oral folktale that was given during the opening workshop session.[17] The CD is an experimental tool for Bible translation and media training.

A second experiment resulted from the Chiang Mai workshop. This was two performances and video recordings by the artist Edward Kabuye and his "Talking Drums of Africa" dance troupe in Nairobi, Kenya.

The two greatest festivals in the Christian calendar are Christmas and Easter. Kabuye and his musicians and dancers prepared the story of the birth of Jesus and presented it as a dance drama in downtown Nairobi to a local church community.[18]

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17) The titles of the supplementary materials are as follows:
- Dieudonné P. Aroga Bessong, "Venez voir: An Audio Cassette in French for Young Teens."
- Robert Hodgson, "This Bible Talks: Reflections on Audience Expectations and Bible Engagement."
- Robert Koops, "Bible Comics in the 21st Century: Where are we? Who are we? What are we doing?"
- Julian Sundersingh, "Analysis of Density in Audio Scriptures: Implications for Translation."
- Phil Noss, "Audio Story of Wanto" ("Why we do what we do").

18) Due to technical problems with the live recording, the performance was subsequently recorded on stage for video cassette.

The title was taken from the angel's announcement to the shepherds outside Bethlehem, "To you is born this day ⋯ a Savior" (Luk 2:11). The storyline was taken from the account in chapters one and two of Luke's Gospel. The jacket of the video cassette case reads as follows:

> "The birth of Jesus Christ has been a mystery that no human mind will ever fathom. It has been told orally, painted, played and even danced. In this video production ⋯ [t]his mystery has been narrated and danced superbly by the Talking Drums of Africa. ⋯

The story of Christ's birth is presented dramatically with songs and accompanying dance being used as the primary message-bearers. The Kiswahili words "Leo mwokozi amezaliwa" ("Today a savior has been born") becomes the theme song of the dramatic presentation. A second dramatic echo is the verse Luke 1: 37 declaring that nothing is impossible for God, neither Elisabeth's childlessness, nor the birth of a Savior. As the fulfillment of God's promises is revealed, the song of the angels in the sky becomes a thematic song in the video, "Glory to God and peace on earth!" Finally the announcement, "Ndiye Kristu Bwana", ("He is Christ the Lord") occurs as a repeated refrain that culminates in joyous song and dance.

This second video is the story of Christ's suffering and death and resurrection taken from the Gospel of Mark 14-16 with the title "Mwana wa Mungu aliteswa", which means, "The Son of God suffered/was afflicted." On the jacket the following is stated:

> MWANA WA MUNGU ALITESWA is the second experiment of a new medium created to boost evangelization in an African context.
>
> The fusion of drums, dancing, vocals, drama and African narration gives a unique approach of propagating the Good News of our Lord Jesus Christ for those who would like to receive it from time to time.

Although the script followed the biblical storyline, it opened with a flash forward to the resurrection. Thus, in the exegesis for the video, the resurrection gives meaning to the suffering and death of Christ on the cross, which is played out by the characters before the video viewers. The Passion Story as presented in the video is the story of the reconciliation brought about by Jesus' sacrifice.

What were the results of the performances and of the videos? From all reports, the live performances were very much appreciated by the parishioners for whom they were performed. The first was part of Christmas celebrations. The story is well-known as "The Christmas Pageant" and is frequently performed by church groups. To have it interpreted and performed by a popular local group of professionals made it a special attraction. Likewise, "The Passion" is often performed at Easter, and although the event is more somber than the Christmas story, and more reflective in nature, the joyful ending of the Resurrection makes it a much-appreciated event in the life of the Christian church. Furthermore, because the stories are familiar to all Christians, it is not likely that they would be badly interpreted or misrepresented in artistic form.

However, there was a significant difference between the two experiments. The blurb on the jacket of the first video announces, "The directorship of the whole works has been by Mr. Kabuye Edward who is also the writer of the creative script." This reflects the emphasis and perspective of the Chiang Mai workshop in which the artist was given predominance. Thus, in this artistic performance, the artist interpreted the text, he did the exegesis, he wrote the script, he choreographed it, taught it to his troupe, and directed the production! Jean-Claude Loba-Mkole, also a workshop participant, offered advice in his role of translation consultant and biblical specialist, but the artist's authority was dominant. The final production was the artist's.

For the second performance and recording, the translation consultant imposed his authority. The video jacket here announces only that "MWANA WA MUNGU ALITESWA has been produced and directed by Edward Kabuye, the Artistic Director of The Talking Drums of Africa." After acknowledging the new medium and "the fusion" of several African art forms, including percussion, dance, song, acting, and narrative, Edward Kabuye is identified as the director and producer, but he is not the "writer of the creative script." The jacket of a copy of the two videos together states,

> LEO AMEZALIWA MWOKOZI is a story about the birth of Jesus. Script adopted (*sic*) by Edward Kabuye.
> MWANA WA MUNGU ALITESWA is an Easter Drama, a story about the death of Jesus. Script adopted (*sic*) by Dr. Loba Mkole.

In fact, there is less drama in the Easter video, less exuberant drumming and dance than in the Christmas presentation, and less creativity, but more exegetical accuracy, according to traditional translation norms. As Loba-Mkole writes, "The video experiments ⋯ attempt to show, in a unique way, how a Scripture video can more appropriately interact with its target audience as actual prophecy and exegesis."[19] Art supports and enhances the exegesis and the hermeneutics, not the other way around. For the first video, the artist was happier; for the second, the biblical exegete was more satisfied. The artist judges the performance on different grounds than the exegete.

5. Conclusion

Returning to Somporn's opening reference to a paradigm shift, Robert Hodgson reminded the workshop participants in his summation remarks that there have been previous paradigm shifts through history and that the role of translation consultants and translators is one of mediation ― mediating between the text (Message) and its contemporary audience. How can this best be accomplished when the audience no longer relies upon the BOOK, that is, the printed page, as in the past? Does the communicator not need to take account of, or benefit from the advantages of the new media in the world of the global village? If so, we as translators must be obliged to make the necessary accommodation.

How then should we define translation? In the context of multimedia, we should no doubt agree with the Belgian scholar José Lambert who wrote some years ago, "The category of 'translation' may need to become much larger and more open."[20] As a definition, perhaps we could suggest something like translation is a process between a source text and a second text. But as Lambert cautioned in plenary discussion about inter-linear translations during a translation seminar in 2005, "Is it a translation or not?" is "Probably not the question to ask."[21] In the case of Bible

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19) Jean-Claude Loba-Mkole, *Triple Heritage: Gospels in Intercultural Mediations* (Kinshasa-Limete: CERIL and Pretoria: Sapientia, 2005), 139.

20) José Lambert, "Problems and Challenges of Translation in an Age of New Media and Competing Models", Robert Hodgson and Paul A. Soukup, S.J., eds., *From One Medium to Another: Basic Issues for Communicating the Scriptures in New Media* (Kansas City: Sheed and Ward; New York: American Bible Society, 1997), 61.

translation, we cannot escape the issue of new norms of faithfulness, and of ethics, for the new media to somehow - any how - communicate and engage today's audiences with the unchanging Message of the Bible.

<Keyword>

Message, interpretation, communication, engagement, new media, multimedia

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21) During the 2005 summer translation seminar of the Center for Translation, Communication and Culture that was held in Misano, Italy. In UBS circles, translation between different media has been referred to as "transmediatization" (Thomas E. Boomershine, "A Transmediatization Theory of Biblical Translation", B. Rebera, ed., *Current Trends in Scripture Translation*, United Bible Societies Bulletin 170; 171 [Reading: United Bible Societies, 1994], 49-57).

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<Abstract>

성서에 있어 번역의 개척자들과 매체:
예술과 동시대 매체를 통한 청중 끌어들이기

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19세기 초반의 초창기 때부터 성서공회 운동은 우선적으로 활자화된 책, 흔히 검은 표지와 빨간 모서리를 가진 성서라고 불리어지는 책과 동일시되어 왔다. 역사를 통하여 성경의 메시지는 책 이외의 다른 많은 방법들로도 의사 소통되어왔다: 상징들은 기독교 신앙을 가리켰고 성서의 이야기들은 극화(劇化)되어서 크리스마스 야외극과 수난 연극들로 표현되어 왔다.

오늘날의 "지구촌" 세계에서, 의사소통만이 성서 번역자들을 위해 적절한 목표는 아니다. 그러므로 세계성서공회연합회의 정책은 본문의 소통으로 번역을 보는 의견을 넘어 청중을 본문의 메시지와 연결시킬 필요성을 인식하는 쪽으로 옮겨가고 있다. 이 개념은 "성서 참여"(Scripture Engagement)라고 불리어진다.

세상이 기록된 언어로부터 멀어져 가는 때에 어떻게 청중은 성서의 메시지와 연결을 맺을 수 있는가? 자주 책들은 쓸모가 없다; 흔히 사람들은 읽을 줄을 모르고 읽기를 원치 않는다. 점차적으로 잠재적 독자는 새로운 매체, 오디오 카세트, 영화, 비디오, 씨디롬, 디브이디나 인터넷으로 관심 방향을 바꾸고 있다.

이전에 열린 세계성서공회연합회의 오디오 비쥬얼 기술과 실습 강습회와 훈련을 따라서, 특별한 강습회가 2002년에 예술가들과 번역, 매체 컨설턴트들을 위하여 태국에서 개최되었다. 강습회는 해석과 공연의 만남을 위하여 음악과 무용 분야의 전문적인 예술인들과 성서 주석학자들을 함께 불러 모았다. 목표는 성서 메시지가 얼마만큼 예술 형태를 통하여 의사소통이 될 수 있는지를 보는 것이었다.

강습회 후에 스와힐리(Swahili)에서 크리스마스와 부활절 이야기들을 공연하는 음악 무용단에 의해 케냐에서 실험적 비디오들이 만들어졌다. 예술가의 해석은 번역 컨설턴트의 주석학적 관점을 거스르면서 공연들에서 끝까지 공연되었다. 성서 번역자들과 번역 컨설턴트들에게 매체 자각과 매체 사용을 가르치도록 하기 위해 씨디(CD) 또한 준비되었다.

성서공회들이 현대 세계에서 메시지의 선포를 위해 모든 사용 가능한 기술적인 도구들과 기술들을 사용하는 것은 중요하다. 그렇게 함으로써 번역을 인쇄된 페이지 위에 번역된 메시지로 보는 전통적인 이해를 멀리 넘어서 번역에 대한 정의를 넓히도록 우리가 압력을 가하고 있다는 사실 또한 분명한 것이다.

(정창욱 역)