**Week 1 - Translatability and Untranslatability**

T 1/7 Jeremy Munday - “A Translation Studies Perspective” (*Why Concepts Matter, Chapter 1*). **SJ 1**

**“**The specification of the translation environment is certainly complex. The wide range of extra-textual factors, including the socio-cultural, political and ideological (in its wide cognitive sense of “a special type of socially shared mental representations”), are far from easy to differentiate…” p.43

R 1/9 Barbara Cassin – Dictionary of Untranslatables; “Introduction” (xvii-xx), “To Translate” (1139-1151), and “Mimesis” (659-674)

**SJ 2**

“To speak of *untranslatables* in no way implies that the terms in question, or the expressions, the syntactical or grammatical turns, are not and cannot be translated: the untranslatable is rather what one keeps on (not) translating. But this indicates that their translation, into one language or another, creates a problem, to the extent of sometimes generating a neologism or impos- ing a new meaning on an old word. It is a sign of the way in which, from one language to another, neither the words nor the conceptual networks can simply be superimposed.” p.xvii

**Week 2 –The Translator’s Invisibility**

T 1/14 Lawrence Venuti – *The Translator’s Invisibility*, Chapter 1 **SJ 3**

“The dominance of transparency in English-language translation reflects comparable trends in other cultural forms, including other forms of writing. The enormous economic and political power acquired by scientific research during the twentieth century, the postwar innovations in advanced communications technologies to expand the advertising and entertainment industries and support the economic cycle of commodity production and exchange—these developments have affected every medium, both print and electronic, by valorizing a purely instrumental use of language and other means of representation and thus emphasizing immediate intelligibility and the appearance of factuality.” p.5

R 1/16 Richard Burton – Selections from *The Arabian Nights*; D.S. Richards – “One Thousand

and One Nights – A History of the Text and Its Reception.” **SJ 4**

“Thus an accurate portrayal of the *Nights* in pre-modern Arabic literature must situate it within the rather fluid stratum of popular fictional literary production and as a work that was in many ways undifferentiated from a large body of similar texts. Many of these popular narratives and collections were compiled and copied not for personal, silent reading, but rather to function as the basis for public story-telling performances…. It would therefore be singularly inappropriate to approach a work drawn from this domain of popular medieval literature with preconceptions derived from the modern Western idea of a bounded, cohesive ‘text’ produced to be silently consumed by solitary readers.” p.273

**Week 3 - “Authentic” Translations**

T 1/21 Walter Benjamin – “The Task of The Translator” S**J5**

“Translation is so far removed from being the sterile equation of two dead languages that of all literary forms it is the one charged with the special mission of watching over the maturing process of the original language and the birth pangs of its own.” p.256

R 1/23 The *Tao Te Ching* in 3 Versions **SJ 6**

Choose and analyze an interesting difference between the three versions of the text we read.

**Week 4 – Cultural Translation**

T 1/28 Sarah Maitland – *What is Cultural Translation*? Chapter 1 **SJ7**

“To qualify as cultural translation a phenomenon of human expression in the social sphere must be shown to engage in a contemplative work of understanding addressed towards a particular substance, but it must also have as its primary objective nothing short of the transformation of human hearts and minds.” p.53

R 1/30 Monica Chuji - “Modernity, development, interculturality and Sumak Kawsay or Living Well but not Better”; Javier Cuestas-Caza “Sumak Kawsay is not Buen Vivir” **SJ 8**

“I believe that interculturality must be put in a framework to find bridges in the transition between civilizactions. That is to say, interculturality must be the form by which we conserve the best of this system, to be journeying towards a new system that surpasses Capitalism and modernity in a definitive way. Seen this way, interculturality becomes one of the most convenient forms to overcome development and journey towards sumak kawsay.” Monica Chuji, p. 3

**Week 5 - Localization and Capitalism**

T 2/4 Minako O’Hanagan – Transcreating Japanese Video Games (*Translation and Translation Studies in Japan*, Chapter 10). **SJ 9**

Industry insiders generally agree that without Japanese contributions the game sector would not have gone beyond “a passing fad” (Aoyama and Izushi 2003: 424). Commenting on the power shift in the video game industry from the United States to Japan, Consalvo (2006: 132) cautiously remarks that the flow of cultural dominance for consoles and many major games is currently in the direction from East to West, “with Japan leading production, the USA and Europe following.”

**Week 6 – Translation and Bordering**

T 2/11 Naoki Sakai – “Translation and the Figure of the Border” **SJ 10**

How do we recognize the identity of each language - that is, justify presuming that languages can be categorized in terms of one and many? Is language a countable, like an apple or orange and unlike water? Is it not possible to think of languages, for example, in terms of those grammars in which the distinction of the singular and the plural is irrelevant? What I am calling into question is the unity of language, a certain positivity of discourse or historical a priori we apply whenever a different language or difference in language is at

R 2/13 Hirata Atsutane – Selections from *Kōdō Taii* **SJ 11**

Hereupon, Master Motoori realized the worthlessness of learning obtained through Chinese works, and expounded to the world that there is no better vehicle than the Kojiki for clearly seeing the actual state of the ancient, serious Way, which was reflected unmistakably in the mirror….In order to appreciate the esteemed value of the Kojiki, the student must know about the many tainted areas of the Nihon Shoki. Without curing oneself of the bewildering disease of Chinese learning, the worth sections of Kojiki will not be obvious…

**Week 7 – Genre and Experience**

T 2/18 Karatani Kojin – *The Origins of Modern Japanese Literature*, Ch. 2 **SJ 12**

The theme of the exploration of the modern selt however diverse its dominates discussions of modern Japanese litera- ture. Yet It IS laughable to speak of this modern *self* as if it were purely a mental or psychological phenomenon. For this modern self -rooted in materiality and comes into existence-if *I* may put It this way-only by being established as a system. What *I* want *to* emphasize is the systematicity of the very "inner *self"* that is usually seen as challengmg systems.

R 2/20 Marah Rusli – Selections from *Sitti Nurbaya* **SJ 13**

“’Among Western People, the husband and wife are not normally brought together by the ties of money or property, but instead by love and affection. And for that reason their relationship is stronger. Because of that love and affection, oftentimes they are unconcerned with property, social standing, or rank. And furthermore they are bound together by a promise of loyalty.’

‘And why should we follow the customs of infidels?’ Fatima interjected while washing her hands”

**Week 8 – Postcolonial Translation**

T 2/25 Edouard Glissant – Selections from *The Poetics of Relation* **SJ 14**

The root is unique, a stock taking aIl upon itse1f and killing aIl around it. In opposition ta this they propose the rhizome, an enmeshed root system, a network spreading either in the ground or in the air, with no predatory rootstock taking over permanently.

The notion of the rhizorne maintains, therefore, the idea of rootedness but challenges that of a totalitarian root. Rhizomatic thought is the principle behind what 1 calI the Poetics of Relation, in which each and every identity is extended through a relationship with the Other.

R 2/27 Aimè Cesaire – *A Tempest*; Selections from Shakespeare’s *The Tempest* **SJ 15**

Caliban: … You didn’t teach me a thing! Except to jabber in your own language so that I could understand your orders… All because you’re too lazy to do [things] yourself. And as for your learning, did you ever impart any of that to me? No you took care not to. All your science you keep for yourself alone, shut up in those big books.

**Week 9 –Translations as Mediation**

T 3/4 Monique Bedasse – “The Wages of Blackness.” **SJ 16** Listen to the Reggae playlist on the website.

I could never pretend that the lyrics of the protest music, which were the driving motivation of reggae, taught me things that I did not know. From an intel- lectual point of view they were confirmatory of all that I believed as a so- cialist and as a trade unionist. But I had not myself been born in the ghetto and was not personally part of that experience. Reggae music influenced me profoundly by deepening the element of emotional comprehension.”

R 3/6 No Lecture. Work on your journals! Extra OH to look at SJs

**Week 10 – Translation and Aesthetics**

M 3/11 Davide Panagia – “Why Film Matters for Political Theory” **SJ 17**

I might put the matter this way: a clear argument is nothing other than a series of discontinuous impressions, retroactively assembled according to a conventionally available partition of the sensible. A pursuit of the stochastic serialization of aspects as a mode of political thinking thus comes closest to a form of thinking that resists the force of necessity associated with the narratocrizing impulses of political theory,4 especially as regards the liberal pedagogic ambition in contemporary political thought that qualifies political participation and the capacity for good thought

W 3/13 Course Wrap-Up. No reading – in-class film montage (links to YouTube on class website). **SJ 18**

What did you learn about the politics of translation in this course? What is the most important idea you’ve encountered which you wish more people understood?