COLT 512:
Literary and Cinematic Translingualism and Translation

**Fall Semester, 2019
Tuesdays, 2:00 – 4:50 p.m.
THH 211**

Buy from shop tomorrow./ Don't complain too much.

Professor: **Brian Bernards** (Ph.D.), bernards@usc.edu
Office Location & Hours: **THH 356P**, Tuesdays 11-12, Thursdays 2:30-3:30 (*or by appointment*)
Course Website: Log on using your USC account at www.blackboard.usc.edu

Course Description:

As part of the Dornsife Certificate in Literary Translation, this graduate seminar/workshop introduces students to key debates regarding translingualism and translation in postcolonial, comparative, and cross-cultural literary, cinematic, and other medium-specific contexts. We aim to move beyond conventional wisdom in translation studies about what is lost or gained when translating from a presumably single source language into a presumably single target language, an assumption that is particularly problematic when considering the hybrid, creole, and multilingual contexts of postcolonial literary and cinematic production. While imperialism, globalization, transnational migration, diaspora, and transculturation have sparked numerous debates about the difficulty in ascribing nationality to authors and texts, less attention has been paid to how the same processes disrupt similar ascriptions of language identities, even though questions of language have been central to theories of transculturation in postcolonial studies. This seminar probes these questions by examining key issues involved in translating literary, cinematic, and multimedia texts, many of which are already translingual in their original form. Based on the preliminary interests expressed by students enrolled in this course, these key issues include (but are not limited to):

- Audiovisual and genre-specific translation (online videos, graphics, comics, theatre, music)
- Fansubbing, new media, and social media translation
- Feminist translation and translation gender bias
- Language mastery and the untranslatable
- Productive, deliberate, and creative mistranslation
- Self-translation and bilingual literary production
- Subtitling ethics and practices
- Translating and subtitling accent, intonation, dialect, and hybridity
- Translation as lived experience and method of resistance/defiance
- Translingualism and linguistic maternity in diasporic and (post)colonial contexts
- The transnational translation industry and world literature/cinema
- Trilingual translation and interlingual exchanges within texts

Our analysis of these issues will inform our own experimental projects in literary, cinematic, and multimedia translation. *There are no prerequisites for this course other than fluency in at least one language besides English and a desire to practice translating a literary or cinematic text.*

Course Objectives:

1) To understand what makes cultural texts "translingual" and to articulate why this understanding is critical to ethics and practices of translation.

2) To become aware of the major issues and concerns around the translation (particularly into English) of translingual texts and media.

3) To use our knowledge of translingualism and the key issues identified in the above course description to inform our own experimentations in literary, cinematic, and multimedia translation, thereby cultivating our own skills as translators.

Required Texts (available at USC Pertusati Bookstore):

❖ Gloria Anzaldúa, *Friends from the Other Side / Amigos del otro lado* (San Francisco: Children's Book Press, 1995)

❖ Steven G. Kellman (ed.), *Switching Languages: Translingual Writers Reflect on Their Craft* (Lincoln: U of Nebraska Press, 2003)

❖ Ngũgĩ wa Thiong'o, *Wizard of the Crow* (Anchor Books, 2006)

❖ All other selections are available in PDF format from the course website or from the digital reserve of USC libraries.

Required Film & Video Content (available through Blackboard Content links):

➢ *Gubra* [Anxiety], directed by Yasmin Ahmad (Lighthouse Pictures, 2006)

➢ "Dialect" 方言, directed by Jevons Au 歐文傑, segment from *Ten Years* 十年 (Golden Scene, 2015)

➢ *Kaili Blues* 路边野餐 [Roadside picnic], directed by Bi Gan 毕赣 (Blackfin / Heaven / China Film, 2015): https://usclib.kanopy.com/video/kaili-blues

➢ "Manner" 微辣 <https://www.youtube.com/watch?v=gC9H-TmA3zk>

➢ Other media content will be added throughout the semester: stay tuned.

Student Requirements & Grading:

o **Preparation & Participation (30%)**. A seminar is a unique learning environment defined largely by the active participation of students. The level of engagement, quality of questions, and amount of enthusiasm you bring will directly impact everyone's success and enjoyment of the course. I will do my part to create an environment that fosters the open and inclusive sharing of ideas, thoughts, and questions. As a member of the seminar, you must come to each class session on time and ready to demonstrate that you have critically read the required weekly text(s), updated your translation log when required (see below), and made at least minimal advancements in your translation project. Students are expected to contribute

thoughtful comments and raise critical questions to the seminar. *You need to complete the specified reading prior to attending each session.* See course schedule below for details.

- o **Discussion Facilitation of Two (2) Course Texts (5% each – 10% total).** Choosing two texts from the course schedule below, every student will lead a 15-20-minute class discussion of each text at their assigned time.

- o **Translation Log (10% each – 20% total).** Every week (beginning in Week 3) during the last hour-and-twenty-minutes of class, a handful of students will present a brief status update regarding their translation project (see below). The translation log should be submitted to the Discussion Board forum on the course website by midnight (12 am) before the day of an assigned in-class status update. All students will access the logs during the discussion and ask questions or provide feedback that will hopefully assist the student in their translation project. The appending of audiovisual material to the log or for presentation purposes is welcome. The first iteration of the log should simply be an introduction of your project (the source text), why you are translating it, and what your goals and intentions are for it for the semester and beyond. The second iteration should include excerpts of challenging areas of the translation project for discussion.

- o **Translation Project & Report (40%).** Each student is required to undertake a translation project during the semester. However large or small, the translation project requires instructor approval after completion of the first translation log (see above). Accompanying the final project should be a report of 8-10 typed pages that addresses and reflects upon the process of conducting the translation project (this can include revised material from the translation log). Evaluation of the project will be less concerned with the quality or accuracy of your translation and more with the substance of your report (and whether the points raised in the report appear to be accurately reflected in your project). The final two class sessions will be devoted to final presentations and discussions of the project (for which you may draw from the report).

Statement on Academic Conduct and Support Systems

Academic Conduct

- o **Plagiarism.** Presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems

- o **The Writing Center:** *(213) 740-3691* http://dornsife.usc.edu/writingcenter/
  - ▪ USC provides resources and support for students who need help with scholarly writing. Check with your advisor or program staff to find out more, or visit the Writing Center in THH 216.

- o **American Language Institute:** *(213) 740-0079* http://dornsife.usc.edu/ali

- Sponsors courses and workshops specifically for international students for whom English is not a native or first language.
- **Student Health Counseling Services:** *(213) 740-7711 – 24/7 on call* engemannshc.usc.edu/counseling
  - Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.
- **National Suicide Prevention Lifeline:** *1 (800) 273-8255 – 24/7 on call* suicidepreventionlifeline.org
  - Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.
- **Relationship and Sexual Violence Prevention Services (RSVP):** *(213) 740-4900 – 24/7 on call* engemannshc.usc.edu/rsvp
  - Free and confidential therapy services, workshops, and training for situations related to gender-based harm.
- **Office of Equity and Diversity (OED) | Title IX:** *(213) 740-5086* equity.usc.edu, titleix.usc.edu
  - Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.
- **Bias Assessment Response and Support:** *(213) 740-2421* studentaffairs.usc.edu/bias-assessment-response-support
  - Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.
- **The Office of Disability Services and Programs:** *(213) 740-0776* [dsp.usc.edu](dsp.usc.edu)
  - Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.
- **USC Support and Advocacy:** *(213) 821-4710* studentaffairs.usc.edu/ssa
  - Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.
- **Diversity at USC:** *(213) 740-2101* diversity.usc.edu
  - Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

- o **USC Emergency -** *UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call* dps.usc.edu, emergency.usc.edu
    - Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.
- o **USC Department of Public Safety** *- UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call* dps.usc.edu
    - Non-emergency assistance or information.

Course Schedule

Week 1 (Tue, Aug 27): Course Overview

- o Professor & student introductions. Assignment of discussion facilitation dates.

Week 2 (Tue, Sep 3): Translingualism, Self-Translation, & Translating Multilingualism (Part I)

- o Reading discussion:
    1) Steven G. Kellman, "Translingualism and the Literary Imagination," in *The Translingual Imagination* (U of Nebraska P, 2000), pp. 1-16
    2) Steven G. Kellman, Preface to *Switching Languages*, pp. ix-xix
    3) Julia Alvarez, "My English," in *Switching Languages*, pp. 69-77
    4) Steven G. Kellman, "Interview with Ha Jin," in *Switching Languages*, pp. 79-84
    5) Gerda Lerner, "Living in Translation," in *Switching Languages*, pp. 267-87
    6) Aurelia Klimkiewicz, "Self-Translation as Broken Narrativity: Towards an Understanding of the Self's Multilingual Dialogue," in *Self-Translation: Brokering Originality in Hybrid Culture*, edited by Anthony Cordingley (London: Bloomsbury, 2013), pp. 189-200
- o Preliminary discussion of translation projects. Assignment of translation log workshop dates.

Week 3 (Tue, Sep 10): Translingualism, Self-Translation, & Translating Multilingualism (Part II)

- o Reading discussion:
    1) Reine Meylaerts, "Multilingualism and Translation," *Handbook of Translation Studies*, Vol. 1, edited by Yves Gambier and Luc van Doorslaer (Jon Benjamins, 2010), pp. 227-30
    2) Ngũgĩ wa Thiong'o, *Wizard of the Crow* Book One: "Power Daemons," pp. 3-43
- o First translation log workshop: **Group #1**

Week 4 (Tue, Sep 17): Gender, Difference, Border, & Bilingual/Hybrid Writing

- o Reading discussion:

1) Audre Lorde, "The Transformation of Silence into Language and Action," in *Identity Politics in the Women's Movement*, edited by Barbara Ryan (New York U P, 2001), pp. 81-86
2) Trinh T. Minh-ha, "Other Than Myself/My Other Self," in *Traveller's Tales: Narratives of Home and Displacement*, edited by George Robertson, et al. (Routledge, 2005), pp. 8-26
3) Assia Djebar, "From 'Writing in the Language of the Other,'" translated by Steven G. Kellman, in *Switching Languages*, pp. 309-18
4) Rosario Ferré, "Bilingual in Puerto Rico," in *Switching Languages*, pp. 135-38
5) Gloria Anzaldúa, "How to Tame a Wild Tongue," in *Switching Languages*, pp. 43-58
6) Gloria Anzaldúa, "Border Arte: Nepantla, el lugar de la frontera," in *Light in the Dark/Luz en el Oscuro: Rewriting Identity, Spirituality, Reality* (Duke U P, 2015), pp. 47-64
7) Gloria Anzaldúa, *Friends from the Other Side/Amigos del otro lado* (San Francisco: Children's Book Press, 1995)

o First translation log workshop: **Group #2**

Week 5 (Tue, Sep 24): Racial Mastery, Linguistic Imperialism, Translingual Decolonization (Part I)

o Reading discussion:
1) Frantz Fanon, "The Negro and Language," in *The Fanon Reader*, edited and introduced by Azzedine Haddour (Pluto, 2006), pp. 3-18
2) Audre Lorde, "The Master's Tools Will Never Dismantle the Master's House," in *This Bridge Called My Back: Writings by Radical Women of Color*, 4th ed., edited by Cherríe Moraga and Gloria Anzaldúa (State U of New York P, 2015), pp. 94-103
3) Julietta Singh, "The Language of Mastery," in *Unthinking Mastery: Dehumanism and Decolonial Entanglements* (Duke U P, 2018), pp. 65-94

o First translation log workshop: **Group #3**

Week 6 (Tue, Oct 1): Racial Mastery, Linguistic Imperialism, Translingual Decolonization (Part II)

o Reading discussion:
1) Ngũgĩ wa Thiong'o, "The Language of African Fiction," in *Decolonising the Mind: The Politics of Language in African Literature* (Heinemann, 2011), pp. 63-86
2) Ngũgĩ wa Thiong'o, "Imperialism of Language: English, a Language for the World?" in *Switching Languages*, pp. 167-81
3) Ngũgĩ wa Thiong'o, *Wizard of the Crow* Book Two: "Queuing Daemons," pp. 45-270

o First translation log workshop: **Group #4**

Week 7 (Tue, Oct 8): The Translation Industry & World Literature

o Reading discussion:
1) Wang Ning, "World Literature and the Dynamic Function of Translation," *Modern Language Quarterly* 71, no. 1 (2010): pp. 1-14

2) Mo Yan, "Hunger and Loneliness: My Muses," in *Shifu, You'll Do Anything for a Laugh* (Arcade Publishing, 2001), pp. vii-xx

3) Howard Goldblatt, "A Mutually Rewarding Yet Uneasy and Sometimes Fragile Relationship between Author and Translator," in *Mo Yan in Context: Nobel Laureate and Global Storyteller*, edited by Angelica Duran and Yuhan Huang (Purdue U P, 2014), pp. 23-36

4) Lucas Klein, "A Dissonance of Discourses: Literary Theory, Ideology, and Translation in Mo Yan and Chinese Literary Studies," *Comparative Literature Studies* 53, no. 1 (2016), pp. 170-197

5) Steven G. Kellman, "Interview with Chang-rae Lee, in *Switching Languages*, pp. 89-94

6) Kim Aeran, "Ascending Scales," translated by Jamie Chang, *Words without Borders* (April 2014): https://www.wordswithoutborders.org/article/ascending-scales

o First translation log workshop: **Group #5**

Week 8 (Tue, Oct 15): Resistant Translation & the Untranslatable (Part I)

o Reading discussion:

1) Emily Apter, "Nothing Is Translatable," in *The Translation Zone: A New Comparative Literature* (Princeton U P, 2006), pp. 85-93

2) Emily Apter, "Untranslatables: A World-System," in *Against World Literature: On the Politics of Untranslatability* (Verso, 2013), pp. 31-44

3) Rey Chow, "Translator, Traitor; Translator, Mourner (or, Dreaming of Intercultural Equivalence," in *Not Like a Native Speaker: On Languaging as a Postcolonial Experience* (Columbia U P, 2014), pp. 61-78

4) Lawrence Venuti, "Towards a Translation Culture," in *Translation Changes Everything: Theory and Practice* (Routledge: 2012), pp. 231-48

5) Cristina García, "Translation as Restoration," in *Voice-Overs: Translation and Latin American Literature*, edited by Daniel Balderston and Marcy E. Schwartz (SUNY Press, 2002), pp. 45-48

6) Ngũgĩ wa Thiong'o, *Wizard of the Crow* Book Three: "Female Daemons," pp. 271-466

o Second translation log workshop: **Group #1**

Week 9 (Oct 22): Resistant Translation & the Untranslatable (Part II)

o Reading discussion:

1) Pier Paolo Frassinelli, "Intersecting Temporalities, Cultural (Un)translatability and African Film Aesthetics," in *Borders, Media Crossings and the Politics of Translation: The Gaze from Southern Africa* (Routledge, 2019), pp. 51-67

2) John Felstiner, "Can Verse Come Across into Verse?" in *Voice-Overs: Translation and Latin American Literature*, edited by Daniel Balderston and Marcy E. Schwartz (SUNY Press, 2002), pp. 119-28

3) Kamala Das, "An Introduction," in *Switching Languages*, pp. 5-6

4) Ngũgĩ wa Thiong'o, *Wizard of the Crow* Book Four: "Male Daemons," pp. 467-635

o   Second translation log workshop: **Group #2**

Week 10 (Tue, Oct 29): Accent, Dialect, Diaspora, & World Cinema

o   Reading discussion:

1) Hamid Naficy, "Situating Accented Cinema," in *An Accented Cinema: Exilic and Diasporic Filmmaking* (Princeton U P, 2001), pp. 10-39

2) Amir Muhammad, "*Gubra*," in *Yasmin Ahmad's Films* (Petaling Jaya, Malaysia: Matahari), pp. 77-104

o   Film discussion:

1) *Gubra* [Anxiety], directed by Yasmin Ahmad (Lighthouse Pictures, 2006)

2) "Dialect" 方言, directed by Jevons Au, segment from *Ten Years* 十年 (Golden Scene, 2015)

o   Second translation log workshop: **Group #3**

Week 11 (Tue, Nov 5): Subtitling Ethics/Praxis & Productive Mistranslation (Part I)

o   Reading discussion:

1) Abé Mark Nornes, "For an Abusive Subtitling," in *Cinema Babel: Translating Global Cinema* (U of Minnesota P, 2007), pp. 155-87

2) Irene de Higes-Andino, "The Translation of Multilingual Films: Modes, Strategies, Constraintsand Manipulation in the Spanish Translations of *It's a Free World*," *Linguistica Antverpiensia* no. 13 (2014), pp. 211-31

3) Agnieszka Szarkowska, Jagoda Żbikowska, and Izabela Krejtz, "Strategies for Rendering Multilingualism in Subtitling for the Deaf and Hard of Hearing," *Linguistica Antverpiensia* no. 13 (2014), pp. 273-291

o   Film & video discussion:

1) *Kaili Blues* 路边野餐 [Roadside picnic], directed by Bi Gan 毕赣 (Blackfin / Heaven / China Film, 2015): https://usclib.kanopy.com/video/kaili-blues

2) YouTube video: "Manner" 微辣 <https://www.youtube.com/watch?v=gC9H-TmA3zk>

o   Second translation log workshop: **Group #4**

Week 12 (Tue, Nov 12): Subtitling Ethics/Praxis & Productive Mistranslation (Part II)

o   Seminar visit, presentation, & discussion led by: **Kerim Yasar**, USC Assistant Professor of East Asian Languages & Cultures & subtitler for over 100 Japanese films in the Criterion Collection

o   Readings/videos TBA

Week 13 (Tue, Nov 19): Fansubbing & Audiovisual/Social Media Translation

o   Reading discussion:

1) Adam Rush, "Otaku Creations: The Participatory Culture of Fansubbing," in *Kinephanos* (2009): pp. 1-18
2) Mizuko Ito, "Contributors versus Leechers: Fansubbing Ethics and a Hybrid Public Culture," in *Fandom Unbound: Otaku Culture in a Connected World*, edited by Mizuko Ito, Daisuke Okabe, and Izumi Tsuji (Yale U P, 2012), pp. 179-206
3) Luis Pérez-González, "Audiovisual Translation as a Site of Interventionist Practice," in *Audiovisual Translation: Theories, Methods and Issues* (Routledge, 2014), pp. 57-90
4) Renée Desjardins, Introduction to *Translation and Social Media: In Theory, in Training and in Professional Practice* (Palgrave, 2017), pp. 1-13
5) Ngũgĩ wa Thiong'o, *Wizard of the Crow* Books Four & Five: "Rebel Daemons" & "Bearded Daemons," pp. 637-768

o Second translation log workshop: **Group #5**

Week 14 (Tue, Nov 26): Translation Projects

o Translation project presentations, group 1 of 2

Week 15 (Tue, Dec 3): Translation Projects

o Translation project presentations, group 2 of 2

Finals Week (Tue, Dec 12):

o Translation project & report due to instructor via email or Google drive by 4 p.m.