Translational Spaces

language
literatures
disciplines

22.02.20
St Anne’s College
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Translational Spaces

09.30–10.00  CONFERENCE REGISTRATION
10.00–10.15  WELCOME
OPENING REMARKS BY CONFERENCE ORGANISING COMMITTEE
10.15–11.35  PANEL 1
11.45–13.00  PARALLEL PANELS 2 / 3
13.00–14.00  LUNCH
14.00–15.20  PARALLEL PANELS 4 / 5
15.30–16.50  PANEL 6
16.50–17.20  COFFEE BREAK
17.30–18.45  POETRY READING
ANDRÉ NAFFIS-SAHELY ON THE POETRY OF EXILE
SESSION WILL BE FOLLOWED BY A BRIEF Q&A
18.45–19.30  CONCLUDING REMARKS & DRINKS
19:30  DINNER
FOR SPEAKERS ONLY

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PROGRAMME

PANEL 1 DIASPORIC & REFUGEE LITERATURES IN TRANSLATION
Chair: Yousif M. Qasmiyeh
10.15-11.35 Seminar Room 10, St Anne’s College
From Balún Canán to the Border Camps: The Latin American Diaspora
Bárbara Pérez Curiel (University of Oxford)
Trans[re]latability: Peripheral Visions of Palestine
Haya Alfarhan (King’s College London)
From the Hotel Room: Space, Language and Translation in Raji Bathish’s An al-bilād wa-l-fanādiq/’On Countries and Hotels’
Beatrice Bottomley (Warburg Institute)

PANEL 2 SPACES OF MULTILINGUALISM
Chair: Georgia Nasseh
11.45-13.00 Seminar Room 10, St Anne’s College
Writing the Multilingual in Maghrebi Literature: Debating World Literature
Mustapha Ait Kharouach (Doha Institute for Graduate Studies)
Translating the Multilingual?
Amanda Murphy (Paris 3, Université Sorbonne Nouvelle)
All the Voices Behind the Slash: An Approach to the Concept of Unwalled Translation in Kate Chopin’s ‘La Belle Zoraïde’ and Gloria Anzaldúa’s Borderlands/La Frontera
Javier de la Morena Corrales (University of Maryland)

PANEL 3 TRANSLATIONAL SPACES ACROSS CONTINENTS
Chair: Daniele Nunziata
11.45-13.00 Seminar Room 11, St Anne’s College
Chinese on the Market: The Ecology of Chinese Language and Literature in the Western Postcolonial Market
Kuan-Chun Chen (University of Tübingen)
From Collaborator to Cultural Icon: Transforming Yang Qianhe through Translations of Hanasaku Kisetsu (1947)
Aoife Cantrill (University of Oxford)
Exotic Expectations: The (Yellow?) Perils of Translating Contemporary Chinese Fiction for an Anglophone Readership
Susan Yavetz (University of Liverpool)

PANEL 4 Navigating Inter- & Intra-Lingual Translation
Chair: Joseph Hankinson
14.00–15.20 Seminar Room 10, St Anne’s College
A Socio-Cultural Investigation of Dialectal Literature in Translation
Kotryna Garanasvili (University of East Anglia)
Aspects of Translation: Reading Western Armenian Literary Texts in Turkish
Meri Tek Demir (Mimar Sinan Fine Arts University)
Navigating Three Languages and Two Scripts: David Albahari’s Short Story ‘Learning Cyrillic’ in a Translational Perspective
Višnja Krstić (University of Belgrade)

PANEL 5 RETHINKING MODERNISM
Chair: Mariachiara Leteo
14.00–15.20 Seminar Room 11, St Anne’s College
Leida Kibuvits: Modernism, Affect, and Feminist Writing in 1930s Estonia
Eret Talviste (Northumbria University)
“Old Cawcaws Huggin and Munin for his Strict Privetar”: Nordic Connections in the Work of James Joyce
Mary Lawton (University College Cork)
A Genealogy of Neo-Perception School in East-Asia
Yeung Choi Kit (The Chinese University of Hong Kong)

PANEL 6 RADICAL TRANSLATION, LITERARY DISRUPTION
Chair: Eleni Philippou
15.30–16.50 Seminar Room 10, St Anne’s College
Translation and Transmission: Merging French and Arabic in Postcolonial Tunisia
Hanan Natour (Freie Universität Berlin)
Cannibalism, Translation, and Epistemological Encounters in Jean-Christophe Goddard and Takashi Wakamatsu’s Brésilien Noir et Crasseux/Brazuca Negão e Sebento (2017)
Georgia Nasseh (University of Oxford)
Translating as Transforming Spaces: Dai Sijie’s Balzac et la petite tailleuse chinoise and its English Translation by Ina Rilke
Nicola Angeli (Yale University)
A B S T R A C T S

Panel 1: Diasporic & Refugee Literatures in Translation

From Balún Canán to the Border Camps: The Latin American Diaspora

I explore, through the works of the Mexican authors Rosario Castellanos and Valeria Luiselli, the continuity between the remains of coloniality in post-revolutionary Mexico and the refugee crisis currently traversing it from southern to northern border. I will analyse Balún Canán (1957) and Lost Children Archive (2019) as texts that narrate and problematise a process of a racialised expulsion in the American continent that begins with European colonialism and continues through the nationalist projects of the independent former colonies and follows refugees from the current hemispheric war on drugs to their destination in the U.S. The last stage of this expulsion often entails the physical disappearance of immigrants throughout their journey: their transmutation into ghosts whose stories will haunt history for a very long time. Read alongside one another, Balún Canán and Lost Children Archive contribute to uncovering the historic routes of racialised expulsions mapping the American hemisphere. These stories of expulsion, I argue, account better for our continent’s history than the romanticised, official tales of willing immigration to the U.S.

Bárbara Pérez Curiel is studying for an MSt in Modern Languages at the University of Oxford. She holds an undergraduate degree in Modern History from Oxford and a degree in Modern Languages from Mexico’s UNAM. In addition, she is a writer, translator, and journalist. She has contributed to several magazines and digital media outlets, and regularly translates and proofreads books and articles for Fondo de Cultura Económica, Latin America’s largest publishing house.

Transre[le]latability: Peripheral Visions of Palestine

‘We are a people of messages and signals, of allusions and indirect expression,’ writes Edward Said in After the Last Sky, his 1986 collaboration with Photographer Jean Mohr, a mixture of text and image that attempts to relay the precarious condition of Palestinians. Said’s pithy yet cryptic statement captures the ever evolving strategies Palestinians have employed in order to communicate and document their existence as a stateless community who dwell in a state of negotiation. The literary response to the events of 1948 Nakba (‘catastrophe’ in Arabic) which resulted in the mass displacement of Palestinians and extends into the present has been marked by a documentary impulse that attempts to collate an abstract culture into a communicable collective experience. As Salma Khadra Jayyusi notes, ‘since the catastrophe of 1948, part of the Palestinian malaise has been the presence of an almost impenetrable wall blinding the world to the Palestinian cause and its ever widening implications.’

Beatrice Bottomley is a doctoral candidate at the Warburg Institute, London. Her research explores language, Being and creation in Ibn ‘Arabi’s al-Futūḥāt al-makkiyya, ‘The Meccan Openings’. Previously, at SOAS and IREMAM (l’Institut de Recherches et d’Etudes sur le Monde Arabe et Musulman), Beatrice undertook research projects into the relationships between literature, time, space and translation. She has also worked with visual artists, such as Madison Bycroft, around such themes.
ABSTRACTS

PANEL 2 SPACES OF MULTILINGUALISM

Writing the Multilingual in Maghrebi Literature: Debating World Literature

Maghrebi literatures have been always approached from the lenses of colonial hegemony, either as postcolonial “Francophone” literatures, or as marginalised “derivative” literatures that mimic the “belle lettres”. Maghrebi literatures, however, offer a critical and highly crucial exercise to question and rethink the recent debates regarding the problematics of “world literature”. The main objective of this study is to intervene in the recent critical debates in the disciplines of comparative literature and world literature, with the postulates of a literary multilingualism that necessitates the task of rethinking the critical standards with which these disciplines approach literatures of the world. Writing the multilingual makes us think of the literary positionality of being a multilingual. This positionality is never understood without rethinking the very poetical and aesthetic dimensions of multilingual writing experience. Writing the multilingual highlights the imaginative space as a poetic factor that generates and evaluates those inner voices, images, rhythms, tensions, and memories as significant determinant of multilingual literatures. It rethinks in a sense what is common between languages of the same tongue.

Mustapha Ait Kharouach is a Moroccan researcher in the humanities with special interest in comparative literature, cultural studies, and transnational studies. He holds a Bachelor’s degree in English Language and Literature, a Master’s degree in Comparative Literature and he is now pursuing his doctoral studies in Comparative and World Literature at the University of Kenitra, Morocco. His thesis concentrates on the problematic of theorising the untranslatability in the recent debates of World Literature.

Translating the Multilingual?

Rather than in any one language, the spaces opened by bi-, multi- or heterolingual texts are tangential; they evoke betweenness and bring us to a third space (Bhabha) or even third text (Robert-Foley) that calls for its own excess: translation, and perhaps other processes of formal adaptation that demonstrate the works’ plasticity. Nonetheless, as Derrida affirms, nothing is as untranslatable as the ‘marked difference of languages within the poem.’ Starting with an assessment of current approaches to translation of multilingual literature, we will adopt a pragmatic and reflexive (Berman) approach in order to explore the specific challenges posed by texts between languages and spaces. Under what conditions can and should multilingual texts be translated? What specific strategies are needed to do so? What implications do these texts have for our conception of translation and for its practice? And when multilingual writing speaks of the languages and cultures in contact – as well as of the domination this contact might imply – who is qualified to take on such a task? To thoroughly discuss these questions, we will consider examples of largely untranslated contemporary multilingual work such as DICTEE (1982) by the Korean-American Theresa Hak Kyung Cha and Quant-à-je (1995) by the Franco-Hungarian Katalin Molnár.

Amanda Murphy is a PhD candidate in Comparative Literature and member of the CERC (Centre d’Études et de Recherches Comparatistes) at Paris 3 University (Sorbonne-Nouvelle). Her research, under the supervision of Tiphaine Samoyault, focuses on multilingualism in literature, translation studies, and the reading and translating of multilingual works. She is also a member of the editorial committee of the journal of comparative literature TRANS- and is currently Instructor of English at Paris 1 University (Sorbonne-Panthéon).

All the Voices Behind the Slash: An Approach to the Concept of Unwalled Translation in Kate Chopin’s ‘La Belle Zoraïde’ and Gloria Anzaldúa’s Borderlands/La Frontera

The rise of neoliberal governments has reinforced the idea that walls are crucial to preventing the contamination of a nation’s patriotic spirit. Opposing this stream of thought, this paper reflects on which implications would provoke a break in the translational wall and subsequently birth/bring forth a new type of translation: the Unwalled Translation (UT). Focusing on Kate Chopin’s ‘La Belle Zoraïde’ (1894) and Gloria Anzaldúa’s Borderlands/La Frontera (1987), UTs combine both the original and its translation within the same work. By simultaneously rendering the same story in two asymmetrical languages, UTs shed light on those silences which cannot be deciphered by the monolingual reader. Furthermore, UTs vindicate the existence of populations whose foreign presence has remained hidden behind the walls of silence that the dominant culture has imposed. As a result, UTs compel readers to experience the constant sense of vulnerability that characterises the fragile, invisible life of cultures living on the borders, encouraging them to establish a dialogue which puts into practice Bhabha’s desired idea of the Third Space. In other words, UTs vindicate the importance of Translation Studies as a pivotal discipline that contests all neoliberal principles that disregard the need for empathy as a fundamental stance towards a sustainable society.

Javier de la Morena Corrales is a Fulbright scholar exploring the intersection of translation and sustainability around the concept of border at the University of Maryland, Baltimore County (UMBC). He also holds an MA in English and has graduated with honours in Translation Studies from the Universidad Autónoma de Madrid (UAM).
**ABSTRACTS**

**Panel 3: Translational Spaces Across Continents**

**Chinese on the Market: The Ecology of Chinese Language and Literature in the Western Postcolonial Market**

With the paper’s title’s reference to Luce Irigaray’s essay ‘Women on the Market’ and Irigaray’s famous claim that ‘[w]oman has value on the market by virtue of one single quality: that of being a product of man’s “labor”’ (175), this paper draws on Pheng Cheah’s notion of capital’s world making in his book What is a World? and treats the Chinese literature and language as a (cultural) capital. This capital derives from the oppressed (Chinese) subject, as in the case of women in patriarchal society, and it seems that nowadays the use/exchange value of the Chinese language is the learners’ potential economic success as China’s economy continues growing. The consumption and acquisition of Chinese is then reduced to potential financial success in a neoliberal sense. The use value of Chinese literature, however, seems less clear. Research points out that the Anglophone market’s interest in contemporary Chinese literature remains little, although translated Chinese works gain a much bigger success in German, French, and Japanese markets.

The rise of China inevitably changes not only the dynamic of how and why Chinese literary works are read, translated, and taught, but also why Chinese as a language is learned and taught. The idea of centre/periphery is continuously challenged because in the neoliberal world, stronger economic power means being and/or becoming the centre. A single set of fixed centre and periphery probably does not exist because the center is forever changing and hence unstable and fluid.

Kuan-Chun Chen comes from Taiwan and holds a BA in English from National Chengchi University, Taipei. He is currently working on his MA in English Literatures and Cultures in Tübingen, with a focus on postcolonial studies and Global South studies. His award-winning linguistic project addresses the issue of endangered local languages and the predicament of language policy in Taiwan.

**From Collaborator to Cultural Icon: Transforming Yang Qianhe through Translations of Hansaku Kisetsu (1947)**

The languages and literatures of postcoloniality have long proved a source of contention in Taiwan Studies. The Japanese Occupation of Taiwan (1895–1945) concluded with the kōmin kōha movement (1936–1945), a cultural assimilation policy that prohibited the use of languages other than Japanese in print media. The retrocession to the Nationalist government (kuomintang) in 1945 precipitated an abrupt reversal of this policy, with Mandarin Chinese (kuoyu) becoming the mandatory language of print media. This “lived” linguistic colonialism (Shih, 2013) continues to complicate the relationship between Taiwanese identity and written language.

**Exotic Expectations: The (Yellow?) Perils of Translating Contemporary Chinese Fiction for an Anglophone Readership**

This paper investigates the predilection for certain themes and tropes in the selection of work to be translated from Mandarin Chinese into English, compared to original work by English writers with Chinese settings, characters, and themes. It is my hypothesis that a heavily exoticised “imaginarium” exists within the mainstream Anglophone readership regarding China and Chinese people, partly as a legacy of the “Yellow Peril” literature that proliferated at the turn of the 20th century. This “imaginarium” is bolstered by a glut of contemporary fiction with a very specific look and feel. Given that these stereotypes have spawned a hugely successful genre, it stands to reason that publishers seek work on similar themes for translation from Mandarin to English, as they have a high chance of selling. The main body of this paper considers four texts and investigates the ways in which their themes either refute or shore up the expectations of an English-language readership. In conclusion, the paper questions whether a wider swathe of topics might be appreciated in future, or whether the vestiges of the Yellow Peril genre weigh too heavily on the Anglophone imagination to be countered.

**A D D I T I O N A L  I N F O R M A T I O N**

**Panel Chair: Daniele Nunziata**
A Socio-Cultural Investigation of Dialectal Literature in Translation

Beyond its role as a marker of identity in everyday life, dialect performs multiple functions in literature, including the conveyance of socio-cultural and political nuances. Serving as significant socio-linguistic sub-codes, passages of dialect may greatly enhance the effectiveness of a translation. Nevertheless, dialect is commonly translated by transferring it into standard language results which results in the text suffering a loss of individual character. A possible solution to this loss is attempting to achieve an equivalent effect in translation using an existing dialect of the target culture or by creating a new one. However, it is also one of the most problematic challenges in literary translation, considering the inherent differences between languages and cultures.

Exploring novels written in Scots, Swiss German and Šiauliai Lithuanian, my paper explores the possibilities of linguistic and socio-cultural equivalence between different dialects in literary translation, aiming to find alternative approaches to the translation of dialect and arguing that translating dialect is an essential matter because of the variety of functions it performs in literature and the impact it has on both source and target cultural and political backgrounds.

Kotryna Garanasvili is a writer, translator and interpreter of English, Lithuanian and German. Supported by the CHASE Arts and Humanities Research Council, she is currently a PhD candidate and Associative Tutor at the University of East Anglia and the winner of the 2019 National Centre for Writing Emerging Translators Mentorship scheme. Her professional experience consists of literary as well as legal translation, including a traineeship at the EU Council in Brussels.

Aspects of Translation: Reading Western Armenian Literary Texts in Turkish

This study aims to present the aspects of translating Western Armenian literary texts into Turkish. The Armenian community of Turkey and Diaspora Armenians form the speakers of Western Armenian language today. While the language still has an active part in the social and educational life of Istanbul Armenian community, the serious decline in literary production is an issue deserving particular attention. However, a particular attention should also be given to the encounter of Western Armenian literary texts with Turkish. In recent years, literary works by famous Ottoman and Modern Western Armenian authors have been re-published in Turkish translations. In this respect, the primary aim of this paper is to examine the function of Turkish translation for Western Armenian literature in Turkey. In what respects Turkish functions for Western Armenian literature today? What are the advantages of having Western Armenian literary texts in Turkish translations for both Turkish and Armenian culture? Can a literary tradition revive through translation? How translated texts establish a cultural link for the contemporary era? In the light of those questions, the recent reflectivity of Armenian literary culture and its encounter with Turkish will be observed in detail.

Meri Tek Demir is a PhD candidate in English Literature and has been working as a research assistant in the Western Languages and Literatures Department of Mimar Sinan Fine Arts University since 2015. While her major is in English studies, her research interests also include comparative and critical studies of Armenian literature.

Navigating Three Languages and Two Scripts: David Albahari’s Short Story ‘Learning Cyrillic’ in a Translational Perspective

Albahari’s short story ‘Learning Cyrillic’, translated from the Serbian into English by Elias-Bursać, follows a teacher working in a language school of Serbian in Canada. The story’s multicultural exchange is palpable in the intersection of three languages – Serbian, English and the Siksiká indigenous language of North America – and two scripts – Latin and Cyrillic. The predominantly Serbian text is interspersed with words in the Siksiká language, whereas the story’s English setting is represented through fictional multilingualism.

This paper uses Albahari’s story and its English translation to examine the destabilisation patterns in the concepts of intra- and interlingual translation that occur in a multilingual environment. Instead of viewing the translational relations as not pre-given but contextually determined in each individual case, Elias-Bursać’s multilingually aware translation disrupts the predictable behaviour of “source” and “target” by obscuring the presumed one-to-one correspondence between the two. The paper proceeds to argue in favour of a scalable minimal unit of translation, adapting Jay Jin’s (2017) metonymic approach to “close” and “distant reading” to fit translational agenda. The asymmetry between the “source” and “target”, along with a scalable minimal unit of translation, reinforces the pertinence of a contextual framework in the study of multilingual literature’s translational relations.

Višnja Krstić is a PhD candidate in Translation Studies at the University of Belgrade and Junior Research Fellow at the Institute for Literature, Belgrade. She holds a BA and MA in English (University of Belgrade) and an MA in English Literature (University of Warwick). She has published in Serbian and international journals and presented at ACLA, ICLA, ENCLS, BASEES, and MLA.
Leida Kibuvits: Modernism, Affect, and Feminist Writing in 1930s Estonia

Leida Kibuvits was an Estonian writer whose main works were written and published in the 1930s, which makes her a contemporary to various high modernist writers in the Anglo-American context. However, as Kibuvits continued writing throughout the Soviet occupation, she is hardly ever studied as a modernist and generally forgotten as a writer.

In this paper, by focusing on Kibuvits’s novel Rahusõit (1933), I explore how Kibuvits’s work allows us to rethink modernism and gender in Estonia, and how this contributes to discussions in transnational “new” modernist studies (Douglas Mao and Rebecca L. Walkowitz, 2008). Her work also emphasises the problem of how to “translate” context. That is, it is surely a question of translating her work from Estonian to English (or other languages) but also a question of translating the context of nationalism and modernism in the 1930s, the Soviet occupation and communist regime that follows it, the demise of the Soviet Union, and the “gender” question in Estonia in this historical context, to Anglo-American (or otherwise Western) world.

Eret Talviste has just finished her PhD in Northumbria University. In her thesis, she read the fictions of Virginia Woolf and Jean Rhys in the light of contemporary theories in affect and new materialism. Her research interests include modern and contemporary literature, critical theory, feminist and gender studies, and comparative literature. She is currently writing book reviews for Estonian cultural magazines, doing research at Northumbria, and looking for more permanent job opportunities.

"Old Cawcaws Huggin and Munin for his Strict Privatear": Nordic Connections in the Work of James Joyce

Nordic Joyce is a comparative study of the interrelationship of James Joyce’s literary works and specific Nordic literature in translation. Analysing Joyce’s works alongside a cross-section of important texts – Dubliners with Hans Christian Andersen’s The Goloshes of Fortune and The Little Sea Maid, Exiles with Henrik Ibsen’s When We Dead Awaken, and specific medieval writing (Old Norse Sagas and poetry) with Joyce’s later work – my study argues that Joyce’s use of Nordic material in his work constitutes a more extensive set of connections than mere influence and is crucial for a deeper understanding of his work. By addressing historical, contemporary, and mythological associations in the modernist’s literary output, I argue that Joyce’s fascination with Nordic/Scandinavian history goes beyond linguistic echoes in his work. Although recognizable influences feature prominently in his

Mary Lawton is a PhD candidate at University College Cork, Ireland. Her current research is a comparative study of the interrelationship of James Joyce’s literary works and Nordic literature in translation. Mary is also the 2019-2020 University at Buffalo Libraries James Joyce Fellowship awardee which will enable her to examine relevant material in the James Joyce Collection housed there.

A Genealogy of Neo-Perception School in East-Asia

The Neo-Perception School [shinkankakuha] is one of the important clues to understanding the intellectual history of East Asia in the 1920s and 1930s. It was established in Tokyo in the mid-1920s, then brought to Shanghai by the end of the 1920s by a Chinese student who studied in Japan. The influence of the School spread to several Japanese colonies, such as Taiwan and Korea. The literary movement was transformed in these regions, both the major and the peripheral ones, who interpreted, represented and transformed it from their own perspectives. This so-called modernism thus combined different literary ideologies in various historical, political and cultural contexts. The Tokyo Neo-Perception School reflected upon the Japanese national language through the lens of modernist aesthetics. The Shanghai Neo-Perception School tried to create a new writing style, embodying a certain kind of cosmopolitanism. Taiwan and Korea at that time manifested complicated emotions towards colonisation, which combined the reception and refusal of this modernist movement. In focusing on the genealogy of the Neo-Perception School in East Asia, this paper attempts to show the ways in which modernism was integrated with nationalism, cosmopolitanism and colonialism in different local contexts, so as to outline the various forms of Modernism in East Asia.

Yeung Choi Kit is a lecturer at The Chinese University of Hong Kong. She graduated from Paris-Sorbonne University in 2018 specialising in French and Comparative Literature. She is working on the modernist literary movements in East Asia during the 1920s-30s, and their relationship with French literature. In addition to her academic research, she also works as a translator.
ABSTRACTS

PANEL 6 RADICAL TRANSLATION, LITERARY DISRUPTION

Translation and Transmission: Merging French and Arabic in Postcolonial Tunisia

This paper treats translation not as a linear act of transferring a literary piece from one language into another, but rather as a fluid, bilateral process of balancing epistemological frames from different backgrounds. The proposed paper will take a closer look at two versions of the same novel written by Tunisian female author Wafa Ghorbel. She published her novel Le Jasmin Noir first in French (2016), before rewriting and republishing it in Arabic as Al-Yasmin al-Aswad (2019). Written and re-written by the same author in two languages, the novel invites a reading as a piece of literature that serves as a bridge between two different languages, world views and literary market places. How and on which levels do both versions differ? Can we trace a dialogue between the author’s choice of words and tropes in French and Arabic? On a more abstract level, the discussion will touch upon the question of how the relationship between colonial languages and a formerly colonised community has developed since the realisation of independence.

Hanan Natour is a PhD candidate and research associate at Freie Universität Berlin. Her doctoral research focuses on the themes of “Nation and Narration in Contemporary Tunisian Arabic Prose”. In 2018, she graduated from the University of Oxford with an MPhil in Modern Middle Eastern Studies.

Cannibalism, Translation, and Epistemological Encounters in Jean-Christophe Goddard and Takashi Wakamatsu’s Brésilien Noir et Crasseux/Brazuca Negão e Sebento (2017)

In his review of the recently-published Brésilien Noir et Crasseux/Brazuca Negão e Sebento (2017), Joca Wolff writes: ‘Brésilien Noir et Crasseux is a livre du philosophe français Jean-Christophe Goddard. Brazuca Negão e Sebento é um outro livro.’ [Brésilien Noir et Crasseux is a book by the French philosopher Jean-Christophe Goddard. Brazuca Negão e Sebento is a different book.] Yet, Goddard’s essay on Benedictus de Spinoza, written in French and its experimental translation – or, as registered on the title page(s). “deglutition” – into Portuguese by Takashi Wakamatsu, are published as one volume, as inverted images of one another. This paper is predicated on this crucial editorial decision: Brésilien Noir et Crasseux and its translation, contrary to Wolff’s assertion, are not distinct books: rather, they comprise a single book, one that stages an encounter between source- and target-texts whilst simultaneously disrupting this commonplace binary.

Hanan Natour is a PhD candidate and research associate at Freie Universität Berlin. Her doctoral research focuses on the themes of “Nation and Narration in Contemporary Tunisian Arabic Prose”. In 2018, she graduated from the University of Oxford with an MPhil in Modern Middle Eastern Studies.

Translating as Transforming Spaces: Dai Sijie’s Balzac et la petite tailleuse chinoise and its English Translation by Ina Rilke

Written in French by Chinese-born author Dai Sijie’s, the exophonic novel Balzac et la petite tailleuse chinoise (2000) became an instant editorial success. Some scholars have pointed out the author’s cultural “transidentity” (Croiset 2009) as well as the novel’s “translational qualities” (Li 2019) emerging from its linguistic, stylistic and thematic features. These elements seem to situate the text at the intersection of two cultural spaces and literary fields, problematising the territorial categorisations usually mobilised by the notions of French and Francophone literature (Croiset 2009; Chevailler 2011). How do the translations of Dai Sijie’s novel engage with the constitutive transnational and translational qualities of the original? The paper addresses this question to the English translation made by Ina Rilke, Balzac and the Little Chinese Seamstress (2001). The paper attempts to demonstrate that the English version normalizes the linguistic hybridity of the original text, flattening out the complex spatiality it embodies and constructing a palatable “Chinese” novel for a generic Anglophone audience.

Nicola Angeli studied Foreign Literature at the University of Bologna and at UCL, on an Erasmus scholarship. He then pursued a Master’s degree in Chinese Studies at Peking University as a Yenching Scholar, as well as a Master’s degree in French Literature at the École des Hautes Études en Sciences Sociales (EHSS), Paris. He is currently a PhD candidate at Yale University. His research aims to explore the dynamical relationships between small-scale urban spaces and literary production.
**Panel Chairs**

Daniele Nunziata is a Lecturer in English at St Anne’s College, University of Oxford. His primary research concerns postcolonial literature from the Eastern Mediterranean (the Middle East) with a focus on literary portrayals of Cyprus in travel writing before and after its independence from the British Empire.

Eleni Philippou is concurrently a Postdoctoral Research Fellow at St Anne’s College and a Postdoctoral Research Assistant on the Prismatic Translation research strand of the OwR1-funded Creative Multilingualism project. Her key research interests are postcolonial and world literature, contemporary literature, and critical theory. Her recent research has moved strongly towards comparative literature, and translation theory and practice. Furthermore, she is an active poet, with her poems published in British and international anthologies and journals.

Georgia Nasseh is a DPhil candidate in Medieval and Modern Languages at the University of Oxford. Her research is concerned with issues of translatability and untranslatability in multilingual texts, with an emphasis on the work of Angolan author José Luandino Vieira.

Joseph Hankinson is a DPhil candidate in English at the University of Oxford. His research involves developing counter-intuitive comparative methodologies, and focuses on translational aesthetics, the analysis of the politics of non-standard and multilingual language-use, and the textual interaction between style, narrative, and explorations of post-national cultural identities.

Mariachiara Leteo is a DPhil candidate in English at the University of Oxford. Her thesis in comparative literature explores the concept of poetic quality or poetic effect in the style of two modernist prose writers: Virginia Woolf and the Italian creative essayist Emilio Cecchi. Previously, Mariachiara studied Italian Literature at Università Cattolica in Milan and completed a MA in Comparative Literature at UCL, focusing on Anglo-Italian literary interactions, modernist style and theories of style.

Yousif M. Qasmiyeh is a DPhil candidate in English at the University of Oxford, where he is focusing on time and containment in refugee literature in English and Arabic. He is Writer in Residence for the Refugee Hosts project, and Creative Encounters Editor for the Migration and Society journal.

**Keynote Speaker**

The Poetry of Exile
by André Naffis-Sahely

André Naffis-Sahely's translations include over twenty titles of fiction, poetry, and nonfiction from French and Italian. From Abu Dhabi, but born in Venice to an Iranian father and an Italian mother, André’s own book of poetry is entitled *The Promised Land: Poems from Itinerant Life* (Penguin UK, 2017). André will be reading translations from his landmark anthology *The Heart of a Stranger: An Anthology of Exile Literature* (Pushkin Press, 2019), as well as from some of the poets he has translated for *Modern Poetry in Translation*, who include Frankétienne, Abdellatif Laâbi and Michèle Lalonde. The session will end with a brief Q&A.