

PARTICIPANT ABSTRACTS AND BIOS

KEYNOTE SPEAKER: Valerie Henitiuk

Lecture: Gently Smiling Jaws: (Post-)colonial practice in the translating, editing and publishing of Inuit literature

There are precious few Inuktitut literary voices available in translation, and what texts do exist tend to be presented in ways that are problematic, especially in the context of current debates around the appropriation of culture and the need for reconciliation. This paper will explore the issues through a discussion of early 20th-century authorities such as Knud Rasmussen, *qallunaat* authors such as Farley Mowatt who “speak for” Inuit, and the various translations of Mitiarjuk’s *Sanaaq*, Markosie’s *Harpoon of the Hunter*, and Niviaq’s *Homo Sapienne* that are currently circulating worldwide. It will draw on recent theorizing about indirect or relay translation, especially in relation to languages of lesser diffusion, as well as themes such as agency, gatekeeping, and oral traditions. I argue that we need to consider all renditions of Inuit narrative and poetry, and indeed the very notion of translating Indigenous texts, from an approach that is far more rigorous, critically informed, and sensitive to the need for a decolonizing praxis.

Valerie Henitiuk is Provost and Professor of Comparative Literature at Concordia University of Edmonton. She served as Director of the British Centre for Literary Translation from 2007-13. Her books include the co-edited *Spark of Light: Short Stories by Women Writers from Odisha* (Athabasca University Press 2016); *A Literature of Restitution: Critical Essays on W.G. Sebald* (University of Manchester Press 2013); and *Worlding Sei Shonagon: The Pillow Book in Translation* (University of Ottawa Press 2012). She has contributed to such volumes as the *Routledge Encyclopedia of Translation Studies* and *Routledge Handbook of Translation Studies* (both forthcoming); *A Companion to Translation Studies* (2014), *Creative Constraints* (2012); *Translating Women* (2011); and *Thinking through Translation with Metaphor* (2010). Her work has also been published in such journals as *Target*, *META*, *TTR*, *Translation Studies*, *Perspectives*, and *Comparative Literature Studies*, and she served as Editor of the Routledge journal *Translation Studies* (2012-2017). Following a decade researching European translations of Classical Japanese women’s writing, Henitiuk is now working on the translation of Inuit literature, supported by a grant from the Social Sciences and Humanities Research Council of Canada.

GUEST POET: Tasha Beeds

Tasha Beeds is of nêhiyaw (Cree), Scottish, and Barbadian ancestry. She grew up with her mother’s family in the nehiyâw territories of mistawâsis, atâhk-akoḥp and the Métis territory of nêwo-nâkiwin in Saskatchewan. Tasha co-wrote a piece for Drew Hayden Taylor’s *Me Funny* and has poetry published in various places including *Mixed Race Women Speak Out*, *From Turtle Island to Abya Yala*. and in the *Canadian Journal of Poetry and Critical Writing* in addition to multiple articles published in university press anthologies and journals. Tasha was also a production assistant for the NFB award winning documentary *Finding Dawn*, which looked at the crisis of missing and murdered Indigenous women. She is both a Ph.D. candidate and a Professor in Indigenous Studies. As a 2nd degree Midewiwin Initiate and a Water Walker, Tasha is dedicated to moving in Ceremony for the Waters and the Earth and for the continual resurgence and revitalization of Indigenous thought, knowledges, and sovereignty.

ROUNDTABLE PARTICIPANTS

Elena Basile, teaches in the English and Translation Programs at York University and in the Sexual Diversity Studies Program at the University of Toronto. She writes on translation and multilingualism, focusing especially on the politics of queer, feminist and migrant poets based in Canada. She has translated Nicole Brossard's work into Italian, and her essays have been published in journals such as *Open Letter*, *Canada and Beyond*, *De Signis*. She recently worked on a collaborative multimedia project, *Transitions in Progress: Making Space for Place*. Her publications include an essay in the anthology *Queerying Translation, Translating the Queer*.

María Constanza Guzmán is associate professor in the School of Translation and the Department of Hispanic Studies at Glendon College, York University, where she directs the Master in Translation Studies (MATS) and coordinates the Certificate in Spanish-English Translation and the Research Group on Translation and Transcultural Contact. Her scholarly work intersects comparative literature, translation studies, and Latin American intellectual history. She has published numerous translations and articles, including the book *Gregory Rabassa's Latin American Literature: A Translator's Visible Legacy*, and the translation (with Joshua Price) of the novel *Heidegger's Shadow*. She is the editor-in-chief of *Tusaaji: A Translation Review*.

Valerie Henitiuk (see above)

Ian Martin is a member of Glendon's English Department, and of the graduate programs in Translation Studies, Linguistics and Applied Linguistics and Public and International Affairs. His main research interests are language learning and language policy, especially with respect to indigenous peoples. He is co-author, along with Amos Key jr and Maya Chacaby, of the Glendon Truth and Reconciliation Declaration on Indigenous Language Policy, and for the last 18 years has been active in researching and promoting Inuktitut as a language of instruction in the school system of Nunavut. He is currently learning Anishinaabemowin and Inuktitut.

Lida Nosrati is a literary translator. She holds an MA in Translation Studies from Glendon College, York University. Her writings and translations of contemporary Iranian poetry and short fiction have appeared in *The Capilano Review*, *The Apostles Review*, *Words Without Borders*, *Lunch Ticket*, *TransLit*, and *Drunken Boat* among others. She has been awarded fellowships from the Banff International Literary Translation Centre, Yaddo, and Santa Fe Art Institute (as a Witter Bynner Poetry Translation fellow). She works as a Legal Aid Worker (Refugee Law) in Toronto.

Şehnaz Tahir Gürçağlar is a professor of translation studies and teaches at the graduate programs at Glendon College, York University and at Boğaziçi University, Istanbul. Her main fields of interest are translation history, ideology and translation and periodical studies. She has published books and articles on various aspects of translation in Turkish and English. She is the author of *The Politics and Poetics of Translation in Turkey, 1923-1960* and her most recent publication is titled 'Pseudotranslation as Passage into History' and appeared in the December 2017 issue of *Canadian Review of Comparative Literature*.

CONCURRENT SESSION PARTICIPANTS

Oskar Arnorsson

Oskar Arnorsson is PhD candidate on his third year at Columbia University Graduate School of Architecture, Planning and Preservation (GSAPP) PhD in Architectural History and Theory. He is also pursuing comparative and cross-disciplinary work at the Certificate in Comparative Literature and Society at the same university. His dissertation is about modern architecture in the service of global governance, from the Treaty of Vienna in 1815 to the Present. In his award-winning Masters thesis at the program for Critical, Curatorial and Conceptual Practices, also at the GSAPP, he compared the renovation of the United Nations Headquarters in New York, completed in 2015 to the initial buildings, planned and built Mid-Century. Prior to his academic work, Oskar, originally from Reykjavík, Iceland, pursued architecture at the Royal Danish Academy of Fine Arts School of Architecture in Copenhagen and the Cooper Union in New York, before embarking on an architectural career that lasted five years, most prominently with the studio of Diller, Scofidio + Renfro in New York.

Buber in Rhodesia: The Death of Hammarskjöld, the Humanist Library, and the Failure of Translation

This paper examines U.N. Secretary General Dag Hammarskjöld's briefcase, found after the fatal crash of his aircraft in North Rhodesia in 1961. Hammarskjöld was there to negotiate a ceasefire between U.N. forces fighting in support of a decolonized Congo for the control of the breakaway province of Katanga. His aim was to maintain the integrity of decolonization in the Congo against the interests of the waning colonial powers. The briefcase's contents, a veritable humanist library including the Secretary General's half-finished translation of Martin Buber's *I and Thou*, present an idealistic image of humanity at the height of decolonization. They are an extension of a discursive web that extends to the hard-wired communications infrastructures of the U.N. buildings themselves, the Dag Hammarskjöld Library serving as an opportune specimen. The two libraries represent two scales of translation as a metaphor for international governance through communication.

Remy Attig

Remy is a Ph.D. candidate at the University of Ottawa in the Department of Modern Languages and Literatures where he focuses on issues of identity and language use of the Judeo-Spanish and Spanglish communities. His thesis focuses on how to balance power in English translations of Judeo-Spanish and Spanglish texts given that they were written in these vernaculars as resistance to assimilationist values in the dominant societies where the authors live. His research has led him to consider the relationship between traditional notions of translation, non-translation, intralingual translation, borderland identities, literature, and sociolinguistics.

Translating a Wild Tongue: Translation and Non-Translation as a Tool for Increasing Prestige of a Minoritized Language

Since the 1990s, literary production in Spanglish, the so-called "hybrid" language that mixes English and Spanish, has been increasing. With increasing publication has come a demand for translations of these texts. While some authors readily choose to translate their work, others believe that the obligation to translate delegitimizes their linguistic choices and by extension their identity. This fails to consider that approximately 2/3 of English speakers are non-native speakers. Consequently, the role that English can play in south-to-south translation is not negligible and "having" to translate because of the existing English hegemony in the US Latino context is not the same as choosing to translate. Both are equally legitimate options, but this begs the question, is there a way to translate Spanglish so that English readers can access it without "accommodating" the English hegemony? In this paper I will explore "strategic non-translation" and intralingual translation as tools to expand the readership of these texts while not fully assimilating them into the traditional English publication norms.

Maria Alicia Cisneros Patiño

María Alicia Cisneros Patiño has been a language teacher for more than 30 years. She holds a Master of

Mazahua Stories

Indigenous groups in Mexico are part of our multicultural nation. Public policies have carried a double message for a long time: publicly, the government has created institutions to help

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| <p>Arts in Education from Alliant International University and the COTE (Certificate for Overseas Teachers of English) from Cambridge University. She also has a degree in Electronic Engineering from UNAM. She worked for International House Mexico, Tecnológico de Monterrey, Universidad del Valle de México and is currently the Coordinator of the BA in Modern Languages and Cultural Management at Universidad Anáhuac México. She is also the Head of the Group of Research in Languages and Cultural Consciousness, which aims for the development of human beings through the appreciation of culture. Her primary interest is in educational research about culture and human development. Currently, she is working on the preservation of indigenous languages. She speaks English, Portuguese as well as a bit of French and Italian, since languages are her passion.</p> | <p>indigenous groups and show the world we are proud of them. However, making these groups speak Spanish, the official language, instead of their mother tongue has been the vehicle to integrate them into the mainstream culture. The purpose of this research is to transcribe and preserve traditional stories of a family from a Mazahua community in San Felipe del Progreso. The older generations of this family can still speak Mazahua, but cannot write it. The younger generations can understand it, but cannot speak it. The older ones told us stories in Mazahua and translated them into Spanish for us. We are working on the transcription and publication of this experience that has enriched our understanding of how they perceive the world.</p> |
| <p>Arianne Des Rochers</p> <p>Arianne Des Rochers holds a BA in translation from Concordia University and a Masters in translation studies from the University of Ottawa. She is currently pursuing doctoral studies at the Centre for Comparative Literature at the University of Toronto. She works as a literary translator and teaches translation at universities in Québec and in Ontario. She started thinking about decolonization recently when she was asked to translate Indigenous authors.</p> | <p>Lessons From the Caribbean: Notes Towards the Decolonization of Translation in Canada</p> <p>This paper seeks to explore how we can conceive and practice translation in more ethical and reciprocal ways. Considering that in the second half of the 20th century the Caribbean was an extremely fertile space for anticolonial thinking and political action, I turn to antiracist and anticolonial theories from the Caribbean that challenge our modernist and imperialist views on language, culture, and identity, arguing that such theories can guide us towards a more decolonized way of translating in present-day Canada. Even though many Caribbean thinkers have written extensively on language use, cultural difference and syncretism, and imperialism and decolonization, they are clearly overlooked in translation studies. Focusing on Édouard Glissant's poetics of relation, Kamau Brathwaite's views on orality and voice, Derek Walcott's concept of mimicry, Maryse Condé's take on créolité, and Stuart Hall's idea of cultural identity as production, this presentation will show that such insights represent crucial tools for thinking about language and translation through a decolonial lens.</p> |
| <p>Irina Filippova</p> <p>Irina Filippova is a Master of Arts candidate in Translation Studies at York University's Glendon College (Toronto, Ontario, Canada), a Nathanson Graduate Fellow (2016-2017) at the Jack and Mae Nathanson Centre on Transnational Human Rights, Crime and Security at York University's Osgoode Hall Law School, and an independent legal translator and court interpreter accredited by the Ministry of the Attorney General of Ontario, Canada and certified by the Association of Translators and Interpreters of</p> | <p>Stories of Human Rights Violations Against Ethnic Minorities: Translation of Judgments as an Avenue for the Dissemination of Alternative Narratives</p> <p>Since the first attempts at integration of narratology and translation studies, the power of translation to construct multiple, often contesting, narratives has been well studied. The same can also be said about the power legal judgments have to produce distinctive narratives of human suffering, by mediating personal memory of witnesses and creating official records about past events. However, the question of whether the translation of legal documents represents avenues for elaborating alternative narratives, and thus dictating how the past is remembered, has been neglected by legal translation scholars. This study attempts to fill this gap by examining the extent to which narratives encoded in legal judgments are reframed and mediated through their translation. Adopting Mona Baker's narrative theory, this study</p> |

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| <p>Ontario, ATIO. Irina's research focuses on the effects of institutional ideologies and narratives on the choices and strategies of English-to-Russian legal translators who work with decisions of international courts.</p> | <p>analyses English-to-Russian translations of judgments by the European Court of Human Rights dealing with violations of the human rights of ethnic minorities, relating to the actions of Russian security forces during anti-terrorist operations in the Chechen Republic between 1999 and 2006.</p> |
| <p>Cindy Guo</p> <p>Cindy Guo is a graduate student of Comparative Literature at Indiana University Bloomington.</p> | <p>Powerful Silence: Exploring the Untranslatable Violence of Hyesoon Kim's Animal World</p> <p>It is interesting to note that when the colonist promotes English (or French, Spanish, etc.) as the official language, the native language used by the colonized people becomes an inferior "dialect". In Hyesoon Kim's poems—the series <i>I'm OK, I'm Pig!</i> and "Mommy Must Be a Fountain of Feathers", the critical consciousness of life under colonialism is fiercely displayed from the perspective of animals, and the hierarchy between the imported language and the indigenous language is represented through the violence that happens the slaughterhouse. Cultural invasion happens when the colonist's language is imported, and translation plays an important role in imposing new languages on the colonized people. Hence, the rampant violence of WWII in Korea, not only harms people physically, but also culturally. This paper explores how the animal as a symbol creates a consistent inseparability of political implications and metaphorical interpretations. Clearly, despite the difference between animals and humans, the reality of violence and brutality is indeed inter-species and transnational.</p> |
| <p>Kathryn Henderson</p> <p>Kathryn Henderson is currently pursuing an MA degree in Translation Studies at Concordia University. She also holds an MA in International Politics from Shandong University, for which she wrote a thesis entitled <i>The Resurgence of Greek Nationalism in the Context of the European Debt Crisis: A Postmodern Analysis of National Identity</i>. A freelance translator from Chinese into English, she has recently collaborated on the translation of the Chinese philosopher Li Zehou's <i>What Is Morality?</i> (to be published by Brill). Her research currently focuses on the translation of heterolingual literatures, which she approaches from a queer, feminist and postcolonial perspective.</p> | <p>Telling the Tale of Decolonization: Translational Figures and Heterolingualism in Leanne Betasamosake Simpson's Story "gezhihwazh"</p> <p>This paper will discuss how, in the works of contemporary Indigenous artists, intracultural and creative acts of retelling function as a fundamental mechanism in the transmission of narratives. These acts of retelling play a crucial role in healing and nurturing Indigenous relations and eventually, in envisioning and cultivating the ground from which a decolonized future can emerge. This transformative aspect of storytelling, which is intertwined with translational practices, is particularly underlined in Nishnaabeg writer and scholar Leanne Betasamosake Simpson's stories and songs, as well as in her theoretical essays. By focusing my attention on the story "gezhihwazh," from Simpson's book <i>Islands of Decolonial Love</i>, I will demonstrate how the performative function of translational figures and heterolingual strategies partakes in decolonization efforts. Finally, by sharing excerpts from my own translation, I will briefly touch upon the challenges that arise when it comes to echoing these different strategies for a Franco-Canadian audience.</p> |
| <p>Qifei Kao and Soohyun Kim</p> <p>Qifei Kao is a third year Ph.D. student in Translation Research and Instruction Program at Binghamton University. Her current research interests are audiovisual translation, gender and translation, as well as interpretation.</p> | <p>Comfort Women: In Search of a Right Name</p> <p>"ianfu (comfort women)" is a general term for females forced into sexual servitude by the Imperial Japanese Army in occupied territories around World War II. The original Japanese term "ianfu" (ian, comfort + fu, women) as well as its Chinese and Korean derivatives "weianfu" and "wianbu" respectively are expressions commonly used worldwide, despite its disguise of reality, misrepresenting the act of barbarity through the direct translations. In this paper, we problematize the usage of "ianfu". As translation is not the mere transposition</p> |

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| | <p>of literal meaning but carries ideology, we argue that the Chinese and Korean translations of the Japanese term “ianfu” do not reflect the traumatic history of comfort women since the original term elides its history and structural violence. Moreover, since the terms do not give voice to the wartime victims themselves, we call for the intervention of translators to resolve this conundrum.</p> |
| <p>Youn Soo Kim</p> <p>Youn Soo Kim is a Ph.D. candidate in Translation Studies at Binghamton University. Her research interests are literary translations, contemporary Korean literature, historical fiction, and children's literature. She is currently working on translating <i>Mongsil onni</i> from Korean to English.</p> | <p>Translation in a Decolonial Effort: Post-1945 Korean Literature in English</p> <p>In order demonstrate the function of translation in a decolonial effort, this paper analyzes the process of translating Kwŏn Chŏng-saeng's youth novel <i>Mongsil ŏnni</i> (<i>Sister Mongsil</i>, 1984) from Korean to English. The English translation of <i>Mongsil ŏnni</i> intended for a US audience becomes even more important when considering that South Korea was in a state of neocoloniality following Korea's liberation from Japan in 1945, the division of the peninsula, and the Korean War (and its aftermaths), in which the US played (and continues to play) a significant part. In considering <i>Mongsil ŏnni</i> as a counter-narrative that expands the institution of memory of the Korean War and the Cold War, I argue that an English translation of the novel serves a decolonial effort to bring cognitive justice.</p> |
| <p>Hamza Muhammad Iqbal</p> <p>Hamza is a PhD student in Comparative Literature at the University of Texas at Austin. He got his undergraduate in Philosophy from the University of St Andrews in 2013. He has also studied at Sciences Po in Paris and his interests lie in Literary Theory, Modernity, Translation Studies, French and Urdu Poetics and Melancholia.</p> | <p>Translating <i>L'Étranger</i>: The Legacy of Decolonization in <i>Meursault, contre-enquête</i></p> <p>Kamel Daoud's <i>Meursault, contre-enquête</i>, published in French in 2013 and translated in 2014 as <i>The Meursault Investigation</i>, is considered to be an inventive elongation to Camus' <i>L'Étranger</i>. Published almost 70 years after Camus' novel, <i>Meursault, contre-enquête</i> is considered by some to be a rebuttal in the voice of the 'Arab,' while some readers view it as an extension of the idea of the 'Absurd'. The novel reads something like a mirror image of Camus' novel (although an image that extends in a later time) and while Daoud's work is remarkably affecting in its own right, a compelling sense of the dialectical relationship is felt in both these works, which can only be realized they both are read together, with Camus' work being read first ostensibly because it emerged first. While my aim is not to suggest that <i>L'Étranger</i> is inherently a text in the voice of the colonizer, I propose that the novel <i>Meursault, contre-enquête</i>, in addition to being a reflection of the former, also serves as a decolonial text. Furthermore, building upon Benjamin's theory of translation, I discuss how <i>Meursault, contre-enquête</i> could be read as a unique translation of <i>L'Étranger</i>.</p> |
| <p>Melissa Major</p> <p>PhD candidate in Traduction littéraire, McGill</p> | <p>Traduction littéraire : éviter l'ethnocentrisme</p> <p>Si la traduction des littératures autochtones veut faire partie du projet de décolonisation et non poursuivre, de manière insidieuse, l'œuvre colonialiste, elle se doit d'être faite dans le respect et la connaissance des cultures autochtones. Il faut qu'elle évite l'ethnocentrisme et, dès lors, qu'elle soit sourcière plutôt que cibliste. Or, comme l'a fait remarquer Antoine Berman, la traduction faite en France, pays où l'on traduit le plus d'ouvrages en français, est souvent ethnocentrique. Quant au Québec, il n'est pas non plus à l'abri de cette approche de la traduction. Pour illustrer nos propos, nous soulignerons certaines maladresses de la traduction française du roman <i>Flight</i> de Sherman Alexie qui mettent en lumière le défi que représente la traduction d'œuvres autochtones.</p> |

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| <p>Aaron Mnguni,</p> <p>Aaron Mnguni started work in the Department of Education where he worked for about 7 years. Later he joined the Department of Arts and Culture and was employed as language practitioner, for a period of about 12 years. He moved to the private sector where he worked as a language consultant in one of the leading banks in South Africa. After about eight years, he joined Central University of Technology, Free State, Welkom Campus as a lecturer, where he is still working.</p> | <p>Dreams and Realities for South Africa: Use of Official Languages Act, 2012 and Language Practitioners Council Act, 2014</p> <p>According to the Constitution (Act 108 of 1996), South Africa has eleven official languages. The multilingual nature of the South African society makes translation a necessity. Amongst these eleven official languages, the previously disadvantaged African languages are still lagging behind in terms of development when compared to English and, to a lesser extent, Afrikaans. This has far reaching implications, especially in a country where few people are able to communicate fluently in both English and Afrikaans. To fundamentally change this situation, the government has passed an Act called, Use of official Languages Act, 2012 as well as Language Practitioners' Council Act, 2014 aimed at empowering language practitioners in the country. South Africa is known for developing sound language policies but is often found wanting when it comes to implementation. This presentation examines these two Acts, looks at the challenges regarding implementation, and what could be done to overcome this seemingly stubborn challenge South Africa is facing.</p> |
| <p>Desmond O'Doherty</p> <p>Desmond O'Doherty is a PhD student at York University whose theoretical interests include: Sexuality, Performance, Christianity, (Post)colonialism, Nationalism, Citizenship, and Queer Theory. His research brings together 3 fields, religious studies, anthropology, and economics, in a comparative and ethnographic analysis of the socio-cultural, political, and economic dimensions of the identities and experiences of sexual minorities identified as tongzhi (同志, comrade) in the age of post-colonial Hong Kong (1997-present), as well as the diasporic community in Toronto.</p> | <p>An Analysis of the Development of Tongzhi Identity in (Post-)Colonial Hong Kong</p> <p>This paper aims to illustrate the appropriation of the term 'tongzhi,同志' in the formation of LGBTQ+ identity in (post-) colonial Hong Kong and the effects the tongzhi activist movement had on the development of gay and lesbian rights, community building, and identity building. Through examining three distinct waves within which tongzhi has acted as a tool of resistance and subversion, this paper analyzes how the identity of sexual minorities in Hong Kong have been marginalized, problematized, and regulated by three areas of governance. The concept of 'sexual citizenship' is employed to highlight/analyze the campaign for activity-based rights, identity-based rights, and relationship-based rights on behalf of the tongzhi activist movement in its quest to decriminalize homosexual activity (justice), develop a tongzhi community (social solidarity), and acquire the status of citizen in Hong Kong, as well as the legal and social rights, benefits, and protection that come with it (reconciliation).</p> |
| <p>Rodolfo Ortiz</p> <p>A poet, essayist and critic, Rodolfo Ortiz was born in La Paz, Bolivia. He is a Ph.D. student at the UBC Department of French, Hispanic & Italian Studies. In 2015, he obtained a Master's degree from the University of Pittsburgh Department of Hispanic Language and Literatures. Also, he received a Master's degree in Latin American Literature at the Universidad Mayor de San Andrés in Bolivia, where he defended a dissertation on the unpublished and dispersed work of the Bolivian writer Jaime Saenz. In 1993 he received a Bachelor degree in Psychoanalysis and in 2006 in Literature. Since 1999 Rodolfo has been the director</p> | <p>Tupi or not tupi: that is the question. Translations and cannibalism in modernist tradition of Brazil (in Spanish)</p> <p>The Latin American avant-garde movement emerges as a complex plot. Beyond the emphasis on verbal experimentation and the denial of tradition, the historical processes of modernity carry out a permanent reconfiguration of how to deal with cultures, traditions, languages, and sensibilities. These dynamics were diverse, and sometimes polyphonic, but the capacity to assert against European post-colonial culture domination was an important aspect of their aesthetic deliberations. In this paper I will explore how the metaphor of cannibalism in Oswald de Andrade's Manifiesto Antropófago (1928) produces an interesting connection between translation and decolonization. In addition, I would like to discuss Gonzalo Aguilar and Alessandra Santos' work around this modernist manifesto, and analyze the possibilities to think its different aspects as a singular assimilation practice. Considering the controversial and iconic translation line coined by Oswald de Andrade, "Tupi or not Tupi: that is the question," I</p> |

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| <p>and editor of the literary magazine La Mariposa Mundial, with twenty-four issues published so far; at the same time, as an editorial house of the same name, La Mariposa Mundial has issued books of poetry, narrative and essay. In addition, he has published three books of poetry, <i>La corpulencia del tic</i> (La Paz, 1997), <i>Cuadernos de la sequía</i> (La Paz, 2006) and <i>Cuadernos de la sequía</i>[La casa del bosque de pelos] (La Paz, 2011). As an editor he recently published in Pittsburgh the book <i>Nonato Lyra</i>, a manuscript of Arturo Borda, and he edited the collected works of Hilda Mundy, Juan Conitzer, among others. The publication resulting from one of the most notable project in which he has participated is <i>Hacia una historia crítica de la literatura en Bolivia</i> (2 volumes), published in 2002.</p> | <p>will expand the scope of this proposal to achieve an exploration of cannibalism as a suggestive dimension of cultural translation in Brazil.</p> |
| <p>Chekhar Rostom and Hadj Mahammad Smail</p> <p>Chekhar Rostom is a doctorate student in Translation Didactics at the Institute of Translation, University of Algiers. He completed his bachelor degree majoring in English Language and Literature at the University of Ouargla and then pursued his master's degree in translation studies at the same university. He participated in a 6-month internship in an official translation office in Ghardaia, and he has attended many conferences related to translation and literature.</p> <p>Hadj Mahammad Smail completed his Bachelor's and Master's degrees in Translation at the University of Ouargla, Algeria. He is currently pursuing his PhD in Translation Didactics at the University of Algiers. He has also trained as a translator at the Algerian Ministry of External Affairs.</p> | <p>The role of literary translation in preserving the cultural identity: a case study of the Algerian novel «Le fils du pauvre» by Mouloud Feraoun</p> <p>Algerian literature has witnessed, during the colonial era, the birth of a new kind of novel. Written by intellectual Algerian novelists in the language of their colonizer, they use it as means to make the voice of the colonized people heard on a larger scale, through depicting clearly the situation of their people, who were languishing under the yoke of colonialism. However, since the independence of Algeria, these novels that had been carrying the aspirations of these intellectual elites, who were looking forward to freedom, have now turned into repositories that store the shared collective memory that is an integral part of the Algerian cultural identity. So, what role can the translation of Algerian francophone literature play in making their cultural identity known and preserved, especially among the younger generations who have Arabic as their first language in the post-colonial era? And what is the translation strategy that helps best to render the cultural specificities?</p> |
| <p>Zhaoxing Xu</p> <p>PhD candidate in Translation Research and Instruction Program, Binghamton University</p> | <p>Reflection on the Introduction and Translation of <i>The Second Sex</i> in China --A Comparative Study of Two Chinese Translation Versions from the Perspective of “Epistemicide” Theory</p> <p>This paper conducts a case study on the translation of Simone de Beauvoir's <i>The Second Sex</i> in Greater China Area by adopting Karen Bennet's “Epistemicide” theory as its analytical framework. The book was first translated from H.M. Parshley's English translation (1953) into Chinese and later retranslated from the French. The issue of “indirect translation” lying in translating Western academic works such as <i>The Second Sex</i> is commonplace in China. The paper argues that English Academic Discourse (EAD) plays a more complex role than</p> |

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| | <p>“killing knowledge” or “suppressing the expressiveness of the national narrative discourses of other languages” as pointed out by Bennet (2007): on the one hand, future research on the issue of “indirect translation” needs to further explore the ideological nuance in the post-colonial context; on the other hand, “Epistemicide” theory deserves reconsideration and readjustment towards each individual case in the translation studies academia, and its applicability awaits more specific and in-depth investigation.</p> |
| <p>Alina Zdrzhko</p> <p>Alina Zdrzhko is a student of MA program in Translation Studies at Glendon College, York University (Toronto, Canada). She is an author of bibliographic index "Ukrainian Publications of Translated Children's Literature from 1900 to 2011" (2012), and monograph "Historiographic Review of Ukrainian Publications of Translated Children's Literature from the Late 19th to Early 21st Century" (2013). The works were published within the framework of her research performed at Taras Shevchenko National University of Kyiv (Ukraine).</p> | <p>Translation as a Tool of Colonizer: Effects of Soviet Colonial Policies on Ukrainian Translation Tradition</p> <p>A number of historians, such as Kathleen Stahl, Lubomyr Wynar, and Michael Khodarkovskiy, agree on the definition of the Soviet Union as a colonial empire that denied its colonial nature. The components of a colonial relationship, in which an entire society is deprived of its historical heritage, externally manipulated, and transformed according to the needs of the rulers, are at play in Soviet domination over Ukraine. Building on the valuable research of Riita Oittinen on the ideology of translation, and Lada Kolomiyets' investigation into the history of translation in Ukraine, I examine how Soviet ideology influences the choices of translated books' subject matter, as well as the work of Ukrainian translators. The central argument of my research is that Soviet colonial ideology aimed to annihilate Ukrainian national identity and culture through language limitations and control over translation process.</p> |