

Theme: “Aesthetics and Ethics of Translation in World Literature:
The Task of the Translator”

November 4, Thursday, 2021. US:
November 5, Friday, 2021. Korea.

Time:

EST, USA: 08:00 pm (Nov. 4, Thurs) - 12:20 am (Nov. 5, Fri)
Seoul, KOREA: 09:00 am - 1:20 pm (Nov. 5, Fri)

Virtual Conference Platform

Inviting you to ZOOM “2021 NRF Task of the Translator
Symposium”

Title:

2021 NRF Task of the Translator Symposium

Time:

2021-11-5, Fri. Begin: 09:00 am. Seoul, Korea
2021-11-4, Thurs. Begin: 08:00 pm. Seoul, Korea

Zoom Meetings

[https://us06web.zoom.us/j/88143024645?](https://us06web.zoom.us/j/88143024645?pwd=ZUpDK1MvNjJlMVRaQzRvejBSTeFVZz09)
[pwd=ZUpDK1MvNjJlMVRaQzRvejBSTeFVZz09](https://us06web.zoom.us/j/88143024645?pwd=ZUpDK1MvNjJlMVRaQzRvejBSTeFVZz09)

Meeting ID: 881 4302 4645
Password: 2021sym

An Seon Jae (Brother Anthony of Taizé), Sogang University, Professor Emeritus; Chair Professor, Dankook University, Korea

Abstract: “Mobility and Memory: translating Korean poetry and fiction”

The non-Korean translator of literary texts written in Korean is faced with challenges similar to the climber of mountains or the runner of marathons. The challenge lies in the impossibility of adequately covering the distances involved. In this short presentation, it will only be possible to offer a few reflexions on the challenges presented by the distance between the Korean and English languages, the translator's duties and obligations toward authors and readers, the different cultural backgrounds, and the challenge of historical memories which are significant in Korea but nowhere else. The presentation will also consider differences in the translation and publication of poetry and fiction, and the distinction to be made between the writer and the text. A major question will be the criteria for the choice of works to be translated and a short survey of the history of the translation and publication of works from Korean into English will raise interesting issues.

Bio:

Haun Saussy is University Professor at the University of Chicago, teaching in the departments of Comparative Literature and East Asian Languages & Civilizations as well as in the Committee on Social Thought. His work attempts to bring the lessons of classical and modern rhetoric to bear on several periods, languages, disciplines and cultures. Among his books are *The Problem of a Chinese Aesthetic* (1994), *Great Walls of Discourse* (2001), *The Ethnography of Rhythm* (2016), *Translation as Citation: Zhuangzi Inside Out* (2017), *Are We Comparing Yet?* (2019), *The Making of Barbarians: Chinese Literature in Multilingual Asia* (forthcoming, 2022) and the edited collections *Sinographies* (2007), *Comparative Literature in an Age of Globalization* (2008), and *Partner to the Poor: A Paul Farmer Reader* (2010). As translator, he has produced versions of works by Jean Métellus (*When the Pipirite Sings*, 2019) and Tino Caspanello (*Bounds*, 2020), among others. He is a former Guggenheim Fellow, a fellow of the American Academy in Berlin, and a member of the American Academy of Arts and Sciences.

Haun Saussy, University Professor, Departments of Comparative Literature and Department of East Asian Languages & Civilizations, Committee on Social Thought, University of Chicago, USA

Abstract: “Ethics of Translation When Translation Is an Art”

We commonly evaluate translations in terms of their “accuracy” or “fidelity”; sometimes we allow a translator more or less “license,” that is, we release the translator from the obligation to be faithful to the original text and give him/her a degree of “freedom.” All these terms have an ethical connotation: that is, they are not just about the transfer of information or about linguistic structures, but rather express a sense that the translator has a moral duty to the author being translated and to the audience for the translation. In construing translation as a moral act, we define a community and pronounce rules that are supposed to be binding on members of the community; we even suggest rewards and punishments to follow from the act of translation (these may come in the form of good or bad reputation, or even in that of lawsuits). When and why do translators receive “license” (akin to “poetic license,” that is, freedom from the rules of grammar and truth)? It seems that when the distance to be traversed between the original text and the audience of the translation is at its greatest, the greatest degree of “freedom” is permitted— this “freedom” arises from necessity because a strict translation would make no sense. Or “freedom” may be conceded by default, because few among the audience can check the translator’s work, or care to. This condition applies to Ezra Pound’s *Cathay* in the early decades of its reception. Another kind of “freedom” arises when the original is experimental and breaks the rules of the original language in a way that a translator may try to imitate in the language of the translation. Or sometimes a translator simply takes the freedom to alter the form or content of the original, as if claiming the status of independent artist. In this last case, the ethical vocabulary seems to fall away, for artists are notorious for following no rules but those they set down.

Bio:

An Seon Jae (Brother Anthony of Taizé) was born in England in 1942. He joined the Community of Taizé in 1969. He has been living in Korea since 1980, and taught English literature at Sogang University, where he is now an emeritus professor, until he retired in 2007. He is also a chair-professor at Dankook University. He has translated works by many major contemporary Korean writers, mostly poetry but more recently fiction, publishing well over 50 volumes. He served as President of the Royal Asiatic Society (Korea) for 10 years and is now its President Emeritus. He was awarded an Honorary MBE in 2015. His home page URL is <http://anthony.sogang.ac.kr/>

Loredana Polezzi, Alfonse M. D'Amato Chair in Italian American and Italian Studies at Stony Brook University (USA) and Honorary Chair in Translation Studies in the School of Modern Languages, Cardiff University (UK).

Abstract: “Mobility, Hospitality and the Ethics of Translation”

In this talk, I will take my move from the classic essay *On Translation* by Paul Ricoeur to re-frame the links between the notion of hospitality and the ethics of translation. I will do so, on the one hand, by coupling the notion of trace with the memory of migration and, on the other, by presenting a re-appraisal of translation which sees it as a form of co-presence rather than erasure and substitution. My talk will be illustrated by visual works produced by women artists from the Italian diaspora who have directly engaged with questions of memory, hospitality and translation.

Bio:

Loredana Polezzi is Alfonse M. D'Amato Chair in Italian American and Italian Studies at Stony Brook University (USA) and Honorary Chair in Translation Studies in the School of Modern Languages, Cardiff University (UK). Her research interests combine translation and transnational Italian studies. She has written extensively on travel writing, colonial and postcolonial literature, translingualism and migration. Her current work focuses on memory, mobility and translation in transatlantic Italian cultures. With Rita Wilson, she is co-editor of *The Translator* and she is the current President of the International Association for Translation and Intercultural Studies (IATIS). She was a co-investigator in the research projects ‘Transnationalizing Modern Languages’ and ‘TML: Global Challenges’ and is one of the editors of the ‘Transnational Modern Languages’ series (LUP).

B. Venkat Mani, Professor of German and World Literature and Race, Ethnicity and Indigeneity Senior Fellow at the Institute for Research in the Humanities, University of Wisconsin-Madison

Abstract: “‘Marh ma shay:’ Translating Languages of Refuge”

This paper takes as its starting point a greeting in Pashto: “Marh ma shay”—may you not die—used on both sides of the Afghanistan-Pakistan border to draw attention to the precarious nature of human lives in conflict zones. Underlining the significance of translation in the political world of refugee acceptance and the literary world of refugee narratives, drawing on Lawrence Venuti’s work I stress the need the move beyond “instrumentality” or “metaphoricity” of translations. Furthermore, through an engagement with literature from Afghanistan in translation I draw attention to longer histories of colonialism and Cold War politics becomes part of the “languages of refuge.”

Bio:

B. Venkat Mani is Professor of German and World Literature and Race, Ethnicity and Indigeneity Senior Fellow at the Institute for Research in the Humanities at the University of Wisconsin-Madison. He has also taught at the Institute for World Literature, Harvard University. He is the author or editor of seven works including *Cosmopolitical Claims: Turkish German Literatures from Nadolny to Pamuk* (University of Iowa Press, 2007) and *Recoding World Literature: Libraries, Print Culture, and Germany’s Pact with Books* (Fordham UP, 2017; winner of GSA’s DAAD Prize and MLA’s Aldo and Jeanne Scaglione Prize for Best Book in German Studies 2018), as co-editor, *A Companion to World Literature* (Wiley Blackwell 2020), and as editor, most recently for *German Quarterly*, of “Against Isolationist Readings: A Forum on World Literature.” In addition, his public humanities essays can be read in *Inside Higher Ed*, *TeloScope*, *The Wire* (Hindi), and *The Hindustan Times*. He has received fellowships and grants from the Social Science Research Council; the Andrew Mellon Foundation’s Sawyer Seminar Grant; the Alexander von Humboldt Foundation’s Experienced Researcher Fellowship; the US Department of Education’s Title VI Grant for Center for South Asia; DAAD grants for UW’s Center for German and European Studies, and a Residential fellowship from the Zentrum für Literatur und Kulturforschung Berlin.

Isabel Gómez, Assistant Professor, University of Massachusetts Boston

Abstract: “Cannibal Aesthetics: The Ethics of World Literature in Latin American Translation Praxis”

What could literary translation accomplish if practiced as a reciprocal, creative endeavor rather than a unidirectional, faithful homage to an original? The Latin American translation practices I illuminate in my forthcoming book *Cannibal Translation* (Northwestern University Press) reject normative, servile translation and instead develop techniques to question, reanimate, or improve on their source texts. Building on the Brazilian avant-garde notion of cannibalism as an indigenous practice of honorably incorporating the other into the self, *Cannibal Translation* animates an alternative ethics of translation norms within Latin American configurations of World Literature. In this talk, I focus on the *Cannibal Translation* techniques used in the World Literature anthologies of Brazilian poet Augusto de Campos and Mexican writer José Emilio Pacheco. Published in the 1980s, these two poet-translators collect a broad canon of World Literature while also calling into question that framework to explore and translate from fragmented incompleteness and a pose of non-mastery in which the translator is a loving amateur and source authors become a mask, a heteronym, a voice held in common and reactivated through their Latin American varieties of Spanish and Portuguese. Pacheco and De Campos's anthologies never let readers forget the mediated perspective presented in any translation. Reading them comparatively, I find within each project a critical approach to World Literature that asks: what does it mean to acknowledge that, in translation, the source author becomes an invented heteronym in the target language? Pacheco and De Campos deploy *Cannibal Translation* techniques of approximation, porous prose, and untranslation to reimagine colonial relationships between languages, to emphasize the role translation plays in the incorporation of subaltern figures into the literary frame, and to play with abandoning and usurping authorship and authority.

Bio:

Isabel Gómez is an Assistant Professor of Latin American & Iberian Studies at the University of Massachusetts Boston where her research and teaching focus on Latin American literatures and translation studies. Recent publications can be found in *Translation Review*, the *Journal of World Literature*, *Mutatis mutandis*, and *Hispanic Journal*. Her first book titled *Cannibal Translation: Literary Reciprocity in Contemporary Latin America*, forthcoming with the *FlashPoints* series published by Northwestern University Press, illuminates translation practices of twentieth-century Latin American authors as forms of creative destruction and homage. As a member of the Executive Council of the ICLA (International Comparative Literature Association) and President of the standing research committee on Translation Studies, she invites interested scholars to participate in the Summer 2022 ACLA and ICLA conferences, where she is organizing seminars on “Translation and Reparation.”

Chairs and Respondents:

Sandra Bermann is Cotsen Professor of the Humanities and Professor of Comparative Literature. In addition to articles and reviews in scholarly journals, she is author of *The Sonnet Over Time: Studies in the Sonnets of Petrarch, Shakespeare, and Baudelaire*; translator of Manzoni's *On the Historical Novel*; co-editor of *Nation, Language, and the Ethics of Translation*; and co-editor of *A Companion to Translation Studies*. Her current projects focus on lyric poetry, translation studies, historiography and literary theory, migration and literature, and new directions in comparative literature. A recipient of Whiting and Fulbright Fellowships, she has been a visiting scholar at the Institute for Advanced Study in Princeton and the Columbia University Institute for Scholars at Reid Hall in Paris. At Princeton, she chaired the Department of Comparative Literature for twelve years, served as Head of Whitman College and of Stevenson Hall, co-founded the Program in Translation and Intercultural Communication, and led the President's Working Group on the Bridge Year Program. She completed a term as President of the American Comparative Literature Association in 2009 and is currently President of the International Comparative Literature Association (2019-2022). Prof. Bermann is interested in working with graduate students whose research interests in some way overlap with her own: lyric poetry, short story forms, translation and migration, comparative literature in contemporary contexts, translation studies. Her books include *A Companion to Translation Studies* (co-editor with Catherine Porter); *Nation, Language, and the Ethics of Translation* (co-editor with Michael Wood); *Manzoni's On the Historical Novel* (translator); *The Sonnet Over Time: Studies in the Sonnets of Petrarch, Shakespeare, and Baudelaire*.

Youngmin Kim is currently Distinguished Research Professor Emeritus and Founding Director of Trans Media World Literature Institute and Director of Digital Humanities Lab at Dongguk University, Seoul, Korea, and Jack Ma Chair Professor of Ma Yun Education Fund at Hangzhou Normal University, China. He served as editorial committee member, executive member, research secretary of The Korean Association of Translation Studies (KATS). He was the founding member of translation studies at Dongguk University in 2002, and the chair of the Department of Translation & Interpretation at the Graduate School of International Affairs & Information, Dongguk University. First IATIS (International Association of Translation and Intercultural Studies) conference was held in Seoul, Korea in 2004 at Sookmyung Women's University. Since then, he became the secretary of the conference committee of the IATIS (2004-2018), and now conference committee member (2018-2021). In 2009-2011, he received a grant from the National Research Foundation of Korea (NRF) with the project of "Transnationalism and Cultural Translation," and he is currently the Principal Investigator of the research grant from the National Research Foundation of Korea (NRF) on the topic of "The Ethics of Technology in the Humanities in the Age of Precarity and Pandemic: The Convergence of AI, Digital Humanities, Trans Media Art, and World Literature" in the context of the cultural-eco-technological turn in translation studies. He has served as Editor-in-Chief and currently Editorial Supervisor of *Journal of English Language and Literature* and President of English Language and Literature Association of Korea. He was Visiting Professor at Cornell University, and Vice President of IASIL (International Association of the Study of Irish Literatures), IAELC (International Association of Ethical Literary Criticism), Executive Council Member of ICLA, Advisory Committee Member of IWL (Institute of World Literature) of Harvard University, Vice President of Korea Digital Humanities Association (KADH), and Chair of International Affairs Committee of Korea East West Comparative Literature Association (KESTWEST).