

Translating East Asia (LA)
TRA304/EAS304 (Spring 2016)
T 1:30-4:20
Instructor: Martin Kern
Office hour: W 1:30-2:30, 210 Jones Hall

Course description

Translation is at the core of our engagement with China, Japan, and Korea. From translations of the classics to the grass-root subtitling of Anime movies, from the formation of modern East Asian cultural discourses to cross-cultural references in theater and film, the seminar poses fundamental questions to our encounters with East Asian cultural artifacts, reflecting on what “translation” of “original works” means in a global world where the “original” is often already located in its projected “translation.” Open to students with or without knowledge of an East Asian language.

Readings: Ca. 150 pages/week. For this discussion-centered seminar, you must complete all readings before coming to class; furthermore, have them with you in class, either on your laptop or printed out. All readings are available on Blackboard or otherwise online.

Writing requirements: Weekly Blackboard postings on the course’s “Discussion Board.” One class presentation and final paper (15 pages).

Grading: 50% class participation and presentation, 50% final paper.

Syllabus

- Week 1 (2/2): **Introduction to the Course**
- Two Chinese Poems: Wang Wei, “Deer Enclosure” and “Ospreys” from the *Classic of Poetry*
- Week 2 (2/9) **The Way that Can Be Wayed, and the Frog that Leaps**
- 175 translations of the *Daodejing*:
<http://www.bopsecrets.org/gateway/passages/tao-te-ching.htm>
 - “Matsuo Bashô: Frog Haiku (Thirty-one Translations and One Commentary)”:
<http://www.bopsecrets.org/gateway/passages/basho-frog.htm>
- Week 3 (2/16): **Thinking about Translation**
- Jerome, “Letter to Pammachius”

- Friedrich Schleiermacher, “On the Different Methods of Translating”
- Walter Benjamin, “The Task of the Translator”
- David Damrosch, *What is World Literature?*, 1-36 and 281-303

Week 4 (2/23): **Orientalism(s)**

- Edward Said, *Orientalism*, 1-28
- Roland Barthes, *Empire of Signs*
- Rob Marshall, *Memoirs of a Geisha* (Film)

Week 5 (3/1): **The Mythology of Signs**

- Steven G. Yao, *Translation and the Languages of Modernism*, 25-51
- Ernest Fenollosa and Ezra Pound, *The Chinese Written Character as a Medium for Poetry*
- George A. Kennedy, “Fenollosa, Pound and the Chinese Character”

Week 6 (3/8): **Classical Chinese Poetry**

- Zeb Raft, “The Limits of Translation: Method in Arthur Waley’s Translations of Chinese Poetry
- “Li Bai Drinking Alone (With the Moon, His Shadow, & 43 Translators)”: <http://clatterymachinery.wordpress.com/2007/01/26/li-bai-drinking-alone-with-the-moon-his-shadow-32-translators/>
- Paul W. Kroll, “Review of Stephen Owen, *The Poetry of the Early T’ang*”
- Stephen Owen, “A Defense”
- Pauline Yu, ““Your Alabaster in This Porcelain’: Judith Gautier’s ‘Le livre de jade’”

Week 7 (3/22): **Translated Modernities, Back and Forth**

- Lydia Liu, *Translingual Practice: Literature, National Culture, and Translated Modernity—China, 1900-1937*, 1-42
- Walter W. Davis, “China, the Confucian Ideal, and the European Age of Enlightenment”
- Douglas R. Howland, *Translating the West: Language and Political Reasoning in Nineteenth Century Japan*, 31-93

Week 8 (3/29): **World Literature and Globalism**

- Minae Mizumura, *The Fall of Language in the Age of English*, 11-46, 72-133, 175-203.
- David Damrosch, *What is World Literature?*, 147-169
- Erich Auerbach, “Philology and Weltliteratur”

- Week 9 (4/5): **The Displaced Original, or, The Target is the Source**
- Stephen Owen, “What is World Poetry? The Anxiety of Global Influence”
 - Stephen Owen, “Stepping Forward and Back: Issues and Possibilities for ‘World’ Poetry”
 - Huang Yunte, *Transpacific Displacement: Ethnography, Translation, and Intertextual Travel in Twentieth-Century American Literature*, 164-182
 - Jacob Edmond, *A Common Strangeness: Contemporary Poetry, Cross-Cultural Encounter, Comparative Literature*, 95-124
 - Glynne Walley, “Two Murakamis and their American Influence”
 - Wendy Lesser, “The Mysteries of Translation”
 - Jay Rubin, *Haruki Murakami and the Music of Words*, 2-12, 340-356
 - Haruki Murakami, Interview with John Wray
- Week 10 (4/12): **The Making of *Genji* in Japanese and English**
- John W. De Gruchy, *Orienting Arthur Waley: Japonism, Orientalism, and the Creation of Japanese Literature in English*, 117-152, 179-183
 - Hiroaki Sato, “‘Genji’: the Long and the Shorter of it”
 - G. G. Rowley, “Literary Canon and National Identity: *The Tale of Genji* in Meiji Japan”
 - Chapter 4 of *Genji* in the translations by Waley, Seidensticker, Tyler
 - Ibuki Kazuko and G. G. Rowley, “The ‘Tanizaki Genji’: Inception, Process, and Afterthoughts”
- Week 11 (4/19): **Shakespeare—Kurosawa—Shakespeare**
- Akira Kurosawa, *Throne of Blood* (Film)
 - Stephen Prince, “*Throne of Blood: Shakespeare Transposed*”
 - Robert Hapgood, *Shakespeare and the Moving Image*, 234-249
 - Erin Suzuki, “Lost in Translation: Reconsidering Shakespeare’s *Macbeth* and Kurosawa’s *Throne of Blood*”
 - Peter Donaldson, *Shakespearean Films / Shakespearean Directors*, 69-91
 - Donald Richie, *The Films of Akira Kurosawa*, 115-124
 - <http://web.mit.edu/shakespeare/asia/>
 - Matsuhiro Yoshimoto, *Kurosawa: Film Studies and Japanese Cinema*, 250-269
 - <http://globalshakespeares.org/asia/#> and <http://web.mit.edu/shakespeare/asia/>
- Week 12 (4/26): **Fansubbing Anime: Anarchy and its Ethics**
- Jordan S. Hatcher, “Of Otakus and Fansubs: A Critical Look at Anime Online in Light of Current Issues in Copyright Law”

- Jorge Díaz Cintas and Pablo Muñoz Sánchez, “Fansubs: Audiovisual Translation in an Amateur Environment”
- Sean Leonard, “Celebrating Two Decades of Unlawful Progress: Fan Distribution, Proselytization Commons, and the Explosive Growth of Japanese Animation”
- Selection of fansub websites and discussions among fansubbers