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
- “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
• 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**
- Glynne Walley, “Two Murakamis and their American Influence”
- Wendy Lesser, “The Mysteries of Translation”
- Haruki Murakami, Interview with John Wray

Week 10 (4/12):

**The Making of *Genji* in Japanese and English**
- Hiroaki Sato, “‘Genji’: the Long and the Shorter of it”
- Chapter 4 of *Genji* in the translations by Waley, Seidensticker, Tyler

Week 11 (4/19):

**Shakespeare—Kurosawa—Shakespeare**
- Akira Kurosawa, *Throne of Blood* (Film)
- Stephen Prince, “Throne of Blood: Shakespeare Transposed”
- Erin Suzuki, “Lost in Translation: Reconsidering Shakespeare’s *Macbeth* and Kurosawa’s *Throne of Blood*”
- Peter Donaldson, Shakespearean Films / Shakespearean Directors, 69-91
- [http://web.mit.edu/shakespeare/asia/](http://web.mit.edu/shakespeare/asia/)
- Matsuihiro Yoshimoto, *Kurosawa: Film Studies and Japanese Cinema*, 250-269

Week 12 (4/26):

**Fansubbing Anime: Anarchy and its Ethics**
• Jorge Diaz 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