



It was my distinct pleasure to be part of the colloquium focused on **Translation and World Literature I**. Our group was extremely diverse, comprising students from five countries and education levels ranging from undergraduate to junior professor. This allowed us to share many different perspectives. It also happened that several of us were in Lawrence Venuti's seminar on translation, which led to discussions which integrated with seminar readings from the week. Although not everyone was able to attend every session, we had been in contact through the summer, and almost all the papers were available on a shared Google Drive a week before the start of IWL.

Since we had relatively few participants in the group, we were able to allow for more questions and slightly longer papers. The first session began with introductions, followed by **Jack McMartin's** paper, entitled "**The voices of James S Holmes: translator, theorist, leather daddy**". Jack's paper is an excerpt of his post-doctoral work on James S. Holmes's translatorial voice in the field of translation studies. Jack used Hermans' theory of voice to analyze both Holmes's translation of experimental poetry and his feelings toward his own homosexuality. This paper sparked a large number of questions, both about Jack's innovative theories and about *Delta*, the international journal which Holmes founded and which the Dutch government sponsored. **Yao Yinrui** then presented an exciting cross-cultural paper entitled **Martial Heroes and Knight-errant: the Localized Interpretation in Lin Shu's Don Quijote**. Lin Shu was a prolific and highly influential translator in China, seemingly unhampered by his inability to speak Spanish. His translation of the Quixote, titled *The Biography of Enchanted Xia*, engendered highly polarized critique. Yinrui's paper discussed the difficulties of translating knightly culture from Cervantes's text for his Chinese-speaking audience, sometimes requiring him to rewrite the text to avoid particularly jarring cultural inconsistencies between Chinese *xiake* and Spanish code of chivalry. This was a multilayered process which sometimes required Lin Shu to (re)write *xiake* culture for his readers, particularly aspects involving courtly love and violence.

In our second session, Guo Bojia explored the concept of diaspora in the paper **The Discrimination between Mu Xin's diasporic writing style and Diaspora**. The writer Mu Xin, who left China for the United States, is often considered a diaspora writer. However, Bojia (drawing primarily on

Safran's characteristics of diaspora) shows that Mu Xin does not fit neatly into such a category. Mu Xin's self definition as a wandering poet prevented him from sharing a longing for his homeland. He also was much more flexible in his attitude toward his hostland. Bojia then examined Mu Xin's works and observed the contrast between Mu Xin's writings and those of other "diaspora" writers, observing that the former hardly ever discusses his transnational experience. For this reason among others, Bojia argues that Mu Xin should be described as *diasporic*, but not of Diaspora. My own paper, **Travels through the foreign imaginary: a Bhabhaian look at Plautine comedy** also discusses the fluidity of "home" and "foreign," as I discuss how Plautus's comedies occupy a "third space" as defined by Homi Bhabha. In his comedies (which are translated from Greek into Latin), there are clear moments of negotiation between Greek and Roman comedy. Both of these papers enjoyed substantial feedback due to the strong ties between translation and travel, a theme shared by most of the colloquium.

The third session involved two papers: **Silvia Garcia's Reinventing Language in Zong!** and **Fantasia: An Algerian Cavalcade** and **Joëlle Feijen's The Task of The Translator according to Georges-Arthur Goldschmidt: A Translatorial Voice between Writing and Translating**. The former discusses the two post-colonial works and how they disrupt conventions of language in order to develop new ways of expressing trauma. NourbeSe Phillip's *Zong!* begins with a seemingly meaningless utterance that reflects Zong's distrust of language as a tool which was destructive to the enslaved body. Garcia draws a novel connection between Philip's work and Assia Djebar's *Fantasia*, a novel which is remarkable for being one of the few which Djebar writes in French. *Fantasia*, Garcia argues, shows Djebar's desire to deterritorialize the majority language. Garcia uses Deleuze and Guattari's theories of minority literatures and deterritorialization to understand these two exciting and innovative texts. Joëlle's paper moved to authorial voice: specifically, the voice of the writer-translator. Joëlle discusses the false dichotomy between writer and translator, specifically in the case of Georges-Arthur Goldschmidt. Goldschmidt, though German, preferred to write in French and actually translated German, his mother tongue, into French. In doing so, he rediscovered German. Joëlle discussed both Goldschmidt's life, his translations, and his theories about translation. Joëlle analyzed Goldschmidt's friendship with Peter Handke and their theories of the translator's invisibility which arose from their friendship and correspondence.

Due to scheduling issues, the last session only had one paper: **Melanie Hiepler's "Re-Arranging Translation Culture in North America: What could Literary Translation Gain from the Music World?"** Melanie finds surprising similarities between musical arrangements and literary translation. Melanie's thesis is that literary translation has a stricter division between "origin" and "translation" than music, which is more processual in its attitude towards adaptation. Melanie looks at Venuti's concept of fluency, which he considers to be a driving force in Anglo-American translation, and applies it to perceptions of musical quality and musicianship. Fluency, recognizability, and performance, argues Melanie, allow adaptations to bring awareness to an "original" without losing their own authenticity and identity as distinct pieces. Melanie asserts that, since texts exist apart from their author and generate new meaning in their readers (as per Barthes), Anglo-American translation in particular over-prioritizes the original and could take a lesson from attitudes in musical arrangement. Melanie allowed us to end the colloquium on a lovely musical note by playing several excerpts from famous arrangements.

I found this colloquium to be engaging, lively, and supportive. The diversity of perspectives and topics allowed many discussions and questions. Since there were so few students, there was much more of an opportunity to give short supplementary introductions and clarifications prior to a paper. We all exchanged contact information, and have remained in touch since. I hope that the next iteration of the Institute for World Literature has as engaging a Translation colloquium as we had!

**--Deepthi Menon, University of California, Santa Barbara**