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Translation

Hetter Center

University of Wisconsin–Milwaukee

April 24-25, 2015

Historically, Translation Studies was largely normative (telling translators how to translate). But as the discipline has grown and expanded, Translation Studies has borrowed from an array of disciplines that support and inform it: Comparative Literature, Computer Science, History, Linguistics, Philology, Philosophy, Media Studies, and Semiotics, among others. While traditionally addressing the movement and history of ideas, languages, and cultures, translation is also a recurring concept in Science and Technology Studies where it evokes the relational agency of humans and nonhumans within actor-networks. Drawing on this breadth of traditions and approaches, this year's conference will address the regulations and contestations of what is translatable, untranslatable, and by/for whom—in sum, the politics of translation in the widest sense of the term. It will explore translation in its most expansive, trans-disciplinary sense: translation as exchange, migration, and mobility, including media circulation and cross-cultural communication.

Conference Organizers:

[Patrice Petro](#), Vice Provost for International Education and Professor of English, Film, and Global Studies

[Lorena Terando](#), Associate Professor of Translation and Interpreting Studies

For more information about the conference, please contact Mark Brand at brandmr@uwm.edu.

For more information about the Center for International Education, its annual conferences, and related CIE-sponsored events please visit the [CIE Website](#).

Conference Program

Friday, April 24

9:00-9:15 am

Introduction and Welcome:

Provost Johannes Britz

Patrice Petro, Vice Provost for International Education

9:15-10:30 am

Panel: Texts, Audiences, Dialogues

Moderator: Patrice Petro

- **Suzanne Jill Levine**

"The Translator in the Text"

- **Russell Scott Valentino**

"Who's it for: How Audience Conditions Translation from Beginning to End"

10:30 – 10:45 AM

Break

10:45 – 12:00 PM

Panel: Cinema and the Diaspora

Moderator: Gilberto Blasini

- **Hamid Naficy**

"Globalization and Film Festivals as Sites of (mis)Translation – a Case Study of Iranian Independent Cinema."

- **Yiman Wang**

"If You Could Only Understand My Language: Counterfeit Script, Make-believe Translation, and the Missing Original in The Toll of the Sea (1922) and Mr. Wu (1927)"

12:00 – 1:00 PM

Lunch

1:00 – 2:15 PM

Panel: Histories of Translation

Moderator: Leah Leone

- **Martha Pulido**

"Research on the History of Translation"

- **Margaret Noodin**

"Aanakanoochigeyaankwaad: Cloud Translation"

2:15 – 2:30 PM

Break

2:30 – 3:45 PM

Panel: Trauma and Translation

Moderator: Sukanya Banerjee

- **Stephenie Young**
"Traacherous Territories: Translating Material Evidence in Post-Conflict Bosnia"
- **Joel Berkowitz**
"In the Days of Job: Yiddish Holocaust Drama"

3:45 – 5:00 PM

Panel: Circulation and Exchange

Moderator: Tami Williams

- **Xin Huang**
"Writing With an Accent: Grafting Feminism, Xenophone Scholarship, and Feminist Knowledge Construction"
- **Natasa Durovicova**
"Translation Machines and the Rain-Shadow of English"

Saturday, April 25

9:00 – 10:15 AM

Panel: Literary Creations

Moderator: Caroline Seymour-Jorn

- **Olga Behar**
"From Simultaneous to Colloquial Interpreting. Translations: Crucial Tools for Literary Creation."
- **Lorena Terando**
"Recasting the Unspeakable: Pain, Suffering, and Loss"

10:15-10:30 am

Break

10:30 – 11:45 AM

Panel: Language/Arts

Moderator: Joe Peschio

- **John Cayley**
"Non-Correspondent Readings: Remarks on the Translation of Compositional Procedure in Language Art"
- **Igor Pilshchikov**
"The Semiotics of Phonetic Translation"

12:00 – 1:00 PM

Lunch

1:00 – 2:15 PM

Panel: Social Justice

Moderator: Rachel Buff

- **Lane Hall**
"Translating Urgency: Street Protest and the Climate Movement"
- **Elizabeth Drame**
"Language, Policy, and Dis/ability in West Africa"

2:15 – 2:30 PM

Break

2:30 – 3:45 PM

Panel: Image/Body

Moderator: Victoria Bilic

- **Naoki Sakai**

"Translation and Image – On the Schematism of Co-figuration"

- **Maria Gillespie**

"Translating Metaphor Through Embodiment: Choreographing a Transdisciplinary Discourse for Moving Knowledge Among Embodiment, Language, and Culture"

3:45 – 4:00 PM

Break

4:00 – 5:15 PM

Panel: Networks/Machines

Moderator: Lorena Terando

- **Andrew Kincaid**

"Radio Silence: The Status of Voice in Beckett's Radio Plays"

- **Kristiina Abdallah**

"Translation and Inscriptions: Opening the Black Box of an Audiovisual Translation Production Network"

5:15 – 5:30 PM

Closing Remarks

Participants

Conference Organizers

Patrice Petro

Vice Provost for International Education
Professor of English, Film, and Global Studies,
University of Wisconsin–Milwaukee

Lorena Terando

Associate Professor of Translation and Interpreting
Studies,
University of Wisconsin–Milwaukee

Moderators

Gilberto M. Blasini

Associate Professor of English and Director of Film
Studies,
University of Wisconsin–Milwaukee

Viktorija Bilić

Assistant Professor of German Translation Studies,
University of Wisconsin–Milwaukee

Rachel Ida Buff

Associate Professor in the History Department and
Coordinator for the Comparative Ethnic Studies Program,
University of Wisconsin–Milwaukee

Leah Leone

Assistant Professor of Translation and Interpreting Studies,
University of Wisconsin–Milwaukee

Joe Peschio

Associate Professor of Russian and Coordinator of the
Slavic Languages Program,
University of Wisconsin–Milwaukee

Tami Williams

Associate Professor of English and Film Studies,
University of Wisconsin–Milwaukee

Caroline Seymour-Jorn

Associate Professor of Comparative Literature,
University of Wisconsin–Milwaukee

Sukanya Banerjee

Associate Professor of English,
University of Wisconsin–Milwaukee

Speakers

Kristiina Abdallah

"Translation' and Inscriptions: Opening the Black Box of an
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"From simultaneous to colloquial interpreting. Translations:
crucial tools for literary creation."

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Choreographing a transdisciplinary discourse for moving
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"Grafting Feminist Theory in Contemporary China"

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figuration"

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Script, Make-believe Translation, and the Missing Original
in *The Toll of the Sea* (1922) and *Mr. Wu* (1927)"

Stephenie Young

"Traacherous Territories: Translating Material Evidence in
Post-Conflict Bosnia"

Fellows

The Center for International Education has selected five Global Studies Fellows for the 2014/15 academic year. The Global Studies Fellows program, established in 2010, aids faculty in advancing their research on interdisciplinary topics relating to globalization, its cultural, political, social, economic, and environmental dimensions. Global Studies Fellows meet monthly to share their progress and devise research strategies. They will also share their work at a series of colloquia, and participate in CIE's next annual conference in April 2015.

Now available on Kindle and iBooks: *Intersections Vol. 3*. In this issue of *Intersections*, our Fellows present a preview of their research on translation they will present at the annual CIE conference.

[Intersections Vol 3 for Kindle](#) (right click and choose save as)

[Intersections Vol 3 for iBooks](#)



Joel Berkowitz

Director of the Sam and Helen Stahl Center for Jewish Studies and Professor of Foreign Languages and Literature

Project: Yiddish theatre and drama flourished in eastern Europe, the Americas, and other places around the globe, particularly from the late 19th century to the middle of the 20th, when Europe's Yiddish speakers, and their language and culture, were decimated by the Holocaust. Nevertheless, a number of important dramatists examined the implications of Hitler's rise to power, and the devastation it ultimately wrought. This phenomenon is the subject of Joel Berkowitz's current book project, tentatively titled "In the Days of Job: Yiddish Drama and the Holocaust," which examines how Yiddish playwrights confronted Nazism and the Holocaust, from the rise of the Nazi party to power in 1933, through the attempted annihilation of European Jewry during World War II, and on to the years immediately following the war. His study focuses on a handful of dramatists who each wrote several plays on the subject, and most of them worked in other genres too. Some of these plays were performed widely in Yiddish, and in a few cases in other languages as well; others were published without ever being performed. Whether staged or only printed, though, this body of work adds an important but largely overlooked chapter to the story of how the Holocaust was depicted in drama and theatre, and how Yiddish culture grappled with these cataclysmic events and their aftermath.



Elizabeth Drame

Chair of the Department of Exceptional Education

Project: Elizabeth Drame will work on a book project exploring the historical impact of colonialism on the development of educational systems in francophone West Africa, the implications of the structures of these systems when considering implementation of regional and international inclusive education mandates, the perspectives of families and children with disabilities on the continent of Africa, and intersections between other identities, images and spaces and dis/ability. This book project aims to present varying perspectives and experiences of key stakeholders in West African communities on dis/ability. The goal of the project is to increase awareness of the ways in which societies in different African countries can either encourage or minimize the

active engagement of citizens to disabilities in all aspects of daily life. This work is an extension of research conducted by Drame in Senegal, West Africa as a Senior Research Scholar through the U.S. Fulbright African Regional Research Fellowship Program.



[Maria Gillespie](#)

Assistant Professor of Dance

Project: Maria Gillespie's choreographic research project, *Translating Metaphor Through Embodiment*, is a two-year project and cross-cultural dialogue, which looks closely at how metaphor circulates through dancing subjects in performance. Collaborative investigations and performances will illuminate the literal and poetic ways bodies are transcultural, living archives and authors of language. With research partners in Beijing and in Mexico City, Gillespie will create and present choreographies that investigate the cultural specificity of embodiment, memory, and the translation/apprehension of language through a dancers' system of signs. In *Translating Metaphor*, Gillespie will utilize time-based explorations to investigate the following questions: How does the dancing body create and communicate meaning? How does performance re-present our identities, our histories, and move archived knowledge into circulation? Through the intersection of digital media and video manipulation in performance, Gillespie and her collaborators explore expressive behavior to understand and present how the body manipulates the flow between linguistic interpretation, corporeal archive, and theatrical metaphor. Drawing from the works of Diana Taylor, Guillermo Gómez-Peña, George Lakoff, and Mark Johnson, this project embraces the paradox that dancing subjects are both repositories for a culture's language and the agents of translation.



[Xin Huang](#)

Assistant Professor of Women's and Gender Studies

Project: Xin Huang's research focuses upon transplanting feminism in contemporary China. Using the case of the study of gender construction in contemporary China, her project examines the translation, adoption, and extension process of various foreign feminist theories about gender in contemporary China, by situating the development of Chinese feminist studies within the dynamic interplay between China and the rest of the world, including China's semi-colonial history, the Cold War and China's socialist past, as well as current transnational context of knowledge exchange and production. It traces how feminist theories and concepts are called upon and applied to help conceptualize themes and issues, and in the process, being revised and transformed, by examining Chinese scholars' writings on gender construction in contemporary China both in English and Chinese.



[Andrew Kincaid](#)

Associate Professor of English

Project: Samuel Beckett's life and work emerge out of and are committed to exploring the problems of translation. Beckett translated the majority of his mature work himself, a process that often led him to rewrite the primary text; it was the original that displeased him, not the translation. Apart from the common meaning of translation, how to capture the rhythms and nuances of one language in another, Beckett's theatre and writing revolutionized the way in which abstract concepts such as time, doubt, memory and being could be translated onto the stage. A single stage direction, "A country road, a tree," with two men waiting by it, has become a symbol of attempting to translate unfathomable loss. At yet another level, Beckett's aesthetic engages translation. He moved through his career from one medium to another. In pushing each to its limit (a radio without voice, a novel with no story, a play with no action) his texts explore the potential and translatability of each medium. Crucially, too, Beckett translates contemporary political questions about surveillance, entrapment, torture, and ecology (lack of resources) into art. His literary texts are haunted by spaces. Beckett's sense of place can be terror-inducing, a setting of irrational imprisonment. But moments of free wandering, or the memory of such mobility, can provide solace, too. Beckett is always translating geography. Andrew Kincaid will continue to examine, via Beckett's oeuvre, each of these elements of translation through a reading of Beckett's major works. Most specifically, Kincaid is interested in the question of how Beckett grapples with the problems of translation and art in the ruined geographical landscape of post-WWII Europe.



Lorena Terando

Associate Professor of Translation and Interpreting Studies

Project: Lorena Terando's research project is entitled "Wartime Women in Translation." The testimonial story is non-fiction. Linking protest and affirmation, and judgment and evidence, it re-writes the author's identity as a political analysis of a larger social body, while also re-writing historical memory from perspectives that diverge from the official portrayal. Her project centers on the translation of the testimonial of women in wartime and explores the translator's role in the process. Drawing on the (task and) translation of Colombian writer/scholar's Elvira Sanchez Blake's *Espiral de silencios* as a springboard, Terando explores facets of memory and loss in Colombia's ongoing political and social conflict, and the roles translators play as mediators and voice for and with women in situations of conflict.



Co-Sponsored by:

Year of the Humanities, Center for Latin American and Caribbean Studies, Master of Arts in Language, Literature, and Translation, Translation and Interpreting Studies, and Women's Studies.