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 (2/5): 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 2 (2/12): Translation and World Literature
- Walter Benjamin, “The Task of the Translator”
- Naoki Sakai, Translation and Subjectivity, 1-39
- David Damrosch, What is World Literature?, 1-36 and 281-303
Week 3 (2/19): **Orientalism(s)**
- Roland Barthes, *Empire of Signs*
- Rob Marshall, *Memoirs of a Geisha* (Film)

Week 4 (2/26): **Translated Modernities**
- Lydia Liu, *Translingual Practice: Literature, National Culture, and Translated Modernity—China, 1900-1937*, 1-42
- Douglas R. Howland, *Translating the West: Language and Political Reasoning in Nineteenth Century Japan*, 31-93
- Steven G. Yao, *Translation and the Languages of Modernism*, 25-51

Week 5 (3/5): **The Mythology of Characters and Signs**
- Ernest Fenollosa and Ezra Pound, *The Chinese Written Character as a Medium for Poetry*
- George A. Kennedy, “Fenollosa, Pound and the Chinese Character”
- Pauline Yu, “‘Your Alabaster in This Porcelain’: Judith Gautier’s ‘Le livre de jade’”

Week 6 (3/12): **Translating the Classics**
- Selections of *Shijing* translations by Jennings, Legge, Pound, Waley, Karlgren, Owen

Week 7 (3/26): **“What Gets Lost in Translation”**
- David Damrosch, *What is World Literature?*, 147-169
- Zeb Raft, “The Limits of Translation: Method in Arthur Waley’s Translations of Chinese Poetry
- Stephen Owen, “A Defense”

Week 8 (4/2): **The Making of *Genji* in Japanese and English**
- Michael Emmerich, “Making Genji Ours: Translation, World Literature,
and Masamune Hakuchō’s Discovery of The Tale of Genji”

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

Week 9 (4/9):

**The Displaced Original, or, The Target is the Source**

- Rey Chow, *Writing Diaspora*, 1-10
- Bei Dao, *The August Sleepwalker*, selections

Week 10 (4/16):

**Shakespeare—Kurosawa—Shakespeare**

- Akira Kurosawa, *Throne of Blood* (Film)
- Orson Welles, *Macbeth* (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/)
- Matsuhiro Yoshimoto, *Kurosawa: Film Studies and Japanese Cinema*, 250-269

Week 11 (4/23):

**Murakami Haruki: The Making of the Global Author**

- Glynne Walley, “Two Murakamis and their American Influence”
- Wendy Lesser, “The Mysteries of Translation”

Week 12 (4/30):

**Fansubbing Anime: Anarchy and its Ethics**

• 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