

ABSTRACT
INTERNATIONAL CONFERENCE

Literary Self-Translation and its Metadiscourse: Power Relations in Postcolonial Contexts

26-27 octobre 2023



LIÈGE université
UR CIRTl
Centre Interdisciplinaire de Recherches
en Traduction et en Interprétation



Design: Raphael RONDJA

Keynote Lecture	4
Rachael Gilmour (Queen Mary University of London): “‘I Own No Language’: Literary Self-Translation and its Discontents”	4
PANEL 1: SELF-TRANSLATION AS MULTILINGUAL WRITING IN POSTCOLONIAL CONTEXTS	5
Trish Van Bolderen (University of Ottawa): “Wasting Away: How ‘Waste’ Represents Fertile Ground for Understanding Writers’ Attitudes about Self-Translation”	5
Ai-Ling Lu (The Ohio State University) (online): “Renegotiating Ethnic Identity Through Linguistic Hybridity and Self-Translation: A Case Study of a Taiwanese Amis Poet, Adaw Palaf”	6
PANEL 2: SELF-TRANSLATION, BILINGUALISM AND LINGUISTIC MINORITIES	7
Peter D. Mathews (Hanyang University): “From Woolf to Fox: Literary Self-Translation and Contemporary Australian Fiction”	7
Mirna Sindičić Sabljo (University of Zadar): “Self-Translation in the Bilingual Work of Joséphine Bacon”	7
PANEL 3: SELF-TRANSLATION AS RETRANSLATION: POLITICAL AND LINGUISTIC IMPLICATIONS	8
Maria Chiorean (Lucian Blaga University of Sibiu): “The Metabolization of Anticolonial Themes in Sorley MacLean’s Translated and Self-Translated Poetry: Between Political Critique, Assimilation and ‘Exotic’ Selfishness”	8
Snejana Ung (Lucian Blaga University of Sibiu): “Self-Translating from Serbo-Croatian in a Post-Yugoslav Context: The Case of Lana Bastašić’s <i>Catch the Rabbit</i> (2021)”	9
PANEL 4: LINGUISTIC MIGRATION, MEMORY AND THE POLITICS OF LANGUAGE	10
Delphine Munos (ULiège): “‘Mal vu, mal dit’: <i>ars memoriae</i> and Self-Translation in Jhumpa Lahiri’s Work”	10
Eralda L. Lameborshi (Texas A&M University – Commerce): “The Dialectic of Self- Translation: Gëzim Hajdari’s Linguistic Migration and Double Language”	11
PANEL 5: SELF-TRANSLATION AS SELF-FASHIONING AND SELF-EXOTICIZATION	11
Rainier Grutman (University of Ottawa): “Self-Translating in and for Abya Yala”	11
Sare Rabia Öztürk (Boğaziçi University): “The Bilingual Website as a Site of Self- Translation for Literary Celebrity: The Case of Elif Shafak”	12
PANEL 6: POWER RELATIONS AND SELF-TRANSLATION IN SINOPHONE CONTEXTS	13
Lara Maconi (East Asian Civilisations Research Centre, Paris): “Tibetan Variations in Self- Translation: Diglossia, Cultural Belonging and Reinventing the Self in Tibetan Contemporary Literature”	13
Xin Wei (The Chinese University of Hong Kong): “Self-Translation as a Voice of the Other: Pema Tsenden’s Sinophone Stories and Films”	13

Ouyang Yu (Independent scholar and author) (online): Reading 14

PANEL 7: (SELF)-CENSORSHIP AND ERASURE IN PRACTICES OF SELF-TRANSLATION 15

Georgina Fooks (University of Oxford): “No Mother Tongue? Self-Translation and Alejandra Pizarnik’s Translingual Poetics” 15

Oleksandr Kalnychenko (V. N. Karazin Kharkiv National University) and Natalia Kamovnikova (Matej Bel University): “Oleksandr Finkel’s Self-Translation: 1929 and 1962 Papers Compared” 16

Ilya Skokleenko (Vrije Universiteit Brussel): “On the Independence of Ukraine: Russian (Neo) Colonialism in Joseph Brodsky’s (Not) Self-Translated Poetry” 17

PANEL 8: THE IMPACT OF SELF-TRANSLATION ON RECEPTION AND CIRCULATION 17

Max Hidalgo Náchter (Universitat de Barcelona / École Normale Supérieure): “Haroldo de Campos et les politiques de la littérature” 17

Fransiska Louwagie (University of Aberdeen): “Self-Translation and Literary Reception in the Works of Ouyang Yu and Raymond Federman” 18

Keynote Lecture

RACHAEL GILMOUR (Queen Mary University of London): *'I Own No Language': Literary Self-Translation and its Discontents*

This lecture takes its title from an essay by the Palestinian poet and scholar Yousif M. Qasmiyeh — a 'metatext' of the kind this conference asks us to think about — which articulates what Qasmiyeh sees as a state of living, as well as writing, 'continually in translation'. Qasmiyeh writes poetry which appears to be in English, while drawing on an Arabic matrix which he illuminates and underscores in essays and interviews.

I will consider Qasmiyeh, alongside the Trinidadian-British poet Anthony Vahni Capildeo, as contemporary writers whose apparently English-language poetry seems to inhabit the space of translation. At the same time, both use a range of media, including essays, blogposts, interviews, or Twitter/X, as well as their poetry, to draw attention to this sense of translation as a state of being. In doing so, they challenge and critique the assumptions on which ideas of 'a language' or 'the language' are based, as well as the violence done in and through ideas of linguistic bordering. Thinking beyond the literary, I'll also consider work by the multimedia artist Lawrence Abu Hamdan which probes these issues. I want to pose the question: are these examples of literary self-translation? What happens to the idea of self-translation in situations where a writer refuses to recognise languages as separate, distinct, bounded entities? And what are the meanings and political stakes of that refusal? I don't pretend to have all the answers to these questions, but I hope they will serve as one useful starting point for our conversations over the next two days.

BIONOTE: Rachael Gilmour is Professor of Contemporary Literature and Postcolonial Studies in the School of English and Drama at Queen Mary University of London, UK. Her publications include *Bad English: Literature, Multilingualism, and the Politics of Language in Contemporary Britain* (2020/2022); *Multilingual Currents in Literature, Language & Culture* (2017), co-edited with Tamar Steinitz; *End of Empire & the English Novel since 1945* (2011/2015), co-edited with Bill Schwarz; and *Grammars of Colonialism: Representing Languages in Colonial South Africa* (2006). She was Editor of the *Journal of Commonwealth Literature* from 2016 to 2021, and is Associate Editor of *Wasafiri: International Journal of Contemporary Writing*.

Panel 1: Self-Translation as Multilingual Writing in Postcolonial Contexts

TRISH VAN BOLDEREN (University of Ottawa): *Wasting Away: How 'Waste' Represents Fertile Ground for Understanding Writers' Attitudes about Self-Translation*

In a 1957 letter, Samuel Beckett now famously wrote of dread and misery in the context of “the wastes and wilds of self-translation.” Yet this bleak attitude did not deter him from expressing the overwhelming majority of his literary works in more than one language. Numerous authors subscribe to the premise that, indeed, self-translation is a waste, whether they eschew the activity altogether or, like Beckett, betray a tension between metadiscourse and practice. Meanwhile, there are also authors who push against this premise. But who are these different writers? What do they have to say about the nature and implications of such waste or lack thereof? And what contexts inform their particular perspectives?

In my proposed talk, I am interested in exploring these questions by analysing writers' metadiscourse, as found in various kinds of paratextual spaces and, especially, in material related to a corpus of self-translators based in (post)colonial Canada. Considering attitudes about self-translation products and processes alike, this discussion will take into account self-translators who predominantly work between Canada's official languages (English and French), as well as writers—primarily migrant and Indigenous authors—whose self-translation practice is more likely to incorporate a minority language. Non self-translators will also be considered. In addition to arguing that “waste” serves as a meaningful lens through which to understand self-translation, the writers who do (and do not) engage with the practice, and the communities represented by these authors, I am interested in fleshing out some of the many conceptual, methodological, and ethical insights that the proposed analysis offers.

BIONOTE: Trish Van Bolderen holds a Bachelor of Fine Arts in Dance (York University), a master's in Translation (University of Ottawa) and a PhD in Translation Studies with Specialization in Canadian Studies (University of Ottawa). Primarily rooted in self-translation, her research has focused on literary self-translation in contemporary Canada. In addition to publishing articles on this topic and on Hispanic-Canadian literature, she has co-authored encyclopedic entries on self-translation in *A Companion to Translation Studies* (2014), with Rainier Grutman; and in *Oxford Bibliographies* (2018) and the *Routledge Handbook of Literary Translingualism* (2021), with Eva Gentes. In collaboration with Gentes, she is currently guest editing a special issue on self-translation for the *Journal of Literary Multilingualism*.

AI-LING LU (The Ohio State University) (online): *Renegotiating Ethnic Identity Through Linguistic Hybridity and Self-Translation: A Case Study of a Taiwanese Amis Poet, Adaw Palaf*

Being a dominant language, Chinese is the main medium for Taiwanese indigenous poets to create their works, while they are concerned about the failure to express themselves in the language of the “other”. This study employs linguistic analysis and translation theories to analyze the poems by a Taiwanese Amis poet, Adaw Palaf, to investigate how Adaw establishes his ethnic identity in Sinophone writing.

In “The first day of *mi-ilisin*”, Adaw uses Sinophone transliteration for some culturally significant terms that represent Amis collective memory. He cleverly assigns positive connotations to those words in Chinese. Via indigenizing Sinophone writing, Adaw renegotiates a space for ethnic identity. In addition to romanized Amis and Mandarin, Adaw also uses Japanese, English, and Taiwanese Southern Min in his poem “The Asshole says: We are Aborigines! —To the warriors of Yami, in front of the Legislative Yuan”. The linguistic hybridity not only reflects the long colonizing history Taiwanese ethnic minority groups have experienced, but also shows Taiwanese ethnic minorities’ toughness to inhabit different colonial linguistic environments. He cleverly uses puns and language play to articulate his deep dissatisfaction with the government. By distorting standard linguistic conventions, Adaw transforms from a passive colonized subject into an active interpreter who mediates between different cultural and linguistic systems.

Adaw’s literary approach of bringing the source language and culture to the target audience can be seen as self-translation. In both poems, Adaw provides a list of footnotes showing the original Amis words with detailed explanations about syntax, phonology, and semantics. The visibility of translation constructs two identities of Adaw: being a Sinophone writer and a creative translator simultaneously. The Sinophone transliteration of Amis words arouses a feeling of in-between in readers. This in-between feeling amplifies the ethnic minority groups’ oscillation between the colonized culture and their own tradition. Inserting unfamiliarity into their familiar Chinese language invites Han readers to learn about the unique Amis culture.

Bionote: Ai Ling-Lu is a Ph.D. student in East Asian Languages and Literatures at the Ohio State University, the USA. She earned her M.A. degree in Comparative Literature and Cultural Studies at the University of Arkansas. Her main research interest is Chinese pedagogy. However, she is also interested in researching Taiwanese indigenous writers to investigate how they utilize linguistic and translation strategies to renegotiate their postcolonial identity within and against the dominant Han culture in Taiwan. She won the first prize in the University of Arkansas Three Minutes Thesis Contest and the people’s choice award in the Conference of Southern Graduate Schools’ Three Minutes Thesis Contest in 2021.

Panel 2: Self-Translation, Bilingualism and Linguistic Minorities

PETER D. MATHEWS (Hanyang University): *From Woolf to Fox: Literary Self-Translation and Contemporary Australian Fiction*

One writer who has explored the concept of literary self-translation in her work is the Australian author Sophie Cunningham. In her novel *Geography*, Cunningham tells the story of a woman named Catherine who is trying to come to terms with her own identity as a descendant of English settlers in Australia. Through Margaret's journey, Cunningham explores the complexities of post-colonial identity and the ways in which language can be used to assert one's autonomy. Cunningham's use of self-translation in *Geography* is particularly striking in the way it highlights the ways in which language can be used as a tool of oppression and a tool of resistance. Throughout the novel, Catherine struggles with her relationship to the English language, which she sees as both a symbol of her colonizers and a means of expressing her own identity. Cunningham's work is notable for its nuanced exploration of the complexities of identity and the ways in which language can be used to both oppress and empower. She offers a powerful and thought-provoking exploration of post-colonial self-translation and the ways in which language can be used as a tool of resistance against colonialism. Her novels and essays offer a valuable contribution to the ongoing conversation about post-colonial identity and the role of language in shaping our understanding of ourselves and the world around us.

BIONOTE: Peter D. Mathews is Professor of English Literature at Hanyang University in Seoul, South Korea. He is the author of *Lacan the Charlatan* (2020), *English Magic and Imperial Madness* (2021), and *From Poet to Novelist: The Orphic Journey of John A. Scott* (2022).

MIRNA SINDIČIĆ SABLJO (University of Zadar): *Self-Translation in the Bilingual Work of Joséphine Bacon*

Joséphine Bacon (1947) is an Innu poetesse, director, translator, and teacher from Pessamit, a reserve located in the North Shore region of Quebec. So far, she has published three collections of poetry: *Bâtons à message / Tshissinuashitakana* (2009), *Un thé dans la toundra / Nipishapui nete mushuat* (2013) and *Uiesh / Quelque part* (2018). Her poetry collections are bilingual, written in French and in the Innu language, sometimes called Innu-aimun, which is part of the Algonquin language family. Through her poems, Joséphine Bacon explores Innu culture, oral tradition and history. In her latest collection *Uiesh / Quelque part*, which won the Prix des libraires in 2019, Bacon recounts her life in Montreal, paying homage to the city where she became "the Indian she was meant to be." The purpose of this oral presentation is to analyze Joséphine Bacon's bilingual creative practice, self-translation and the aesthetic and political issues associated with it.

Her use of French, which she learned at residential school, can be understood as a strategy of reappropriating the discourse in order to make the Innu culture visible in Quebec/Canadian

society. With the use of French, Bacon opens a breach towards a wider public, but she also makes the Innu language and culture visible in Quebec society. Through her heterolingualism, the Innu poetesses also express tensions between the Aboriginal and the non-Aboriginal majority society. By writing in Innu language, that she is trying to save from extinction, Joséphine Bacon affirms the possibility of new writing and translation practices.

BIONOTE: Mirna Sindičić Sabljo earned her PhD in Comparative Literature at the University of Zagreb in 2013. She is an Associate Professor at the Department of French and Francophone Studies at the University of Zadar, where she teaches several courses on French and Canadian literature. So far she has published more than forty scientific papers as well as three books: *Reception of the French New Theatre in Croatia; Comparative Readings of the Croatian and French Literature; Introduction to 20th Century French Theatre.*

Panel 3: Self-Translation as Retranslation: Political and Linguistic Implications

MARIA CHIOREAN (Lucian Blaga University of Sibiu): *The Metabolization of Anticolonial Themes in Sorley MacLean's Translated and Self-Translated Poetry: Between Political Critique, Assimilation and 'Exotic' Selfishness*

This paper discusses the English translations of Sorley MacLean's poetry, which first appeared in the early 1970s. It analyzes and compares the translations done by important Irish and Scottish poets – from Iain Crichton Smith to the Nobel laureate Seamus Heaney – and by the author himself, focusing on the metabolization of MacLean's political and anticolonial themes in translation: the Highland Clearances, the Second World War, the threat of fascism and the political responsibility of the artist. Starting from this exercise in comparative close reading, I look at the critical reception of MacLean's translated and self-translated work against the background of Western literary theory in the second half of the twentieth century. More precisely, I use Pascale Casanova's model of literary consecration through denationalization to investigate the case of "Hallaig", MacLean's most well-known text in the Anglophone world and one of his less overtly political pieces, which was rendered into English and promoted by Seamus Heaney after the turn of the century. My hypothesis is that a new framework of reception is established in translation, in which there is increased tension between the tendency to romanticize Scotland, imagining it as a timeless and organic space, and, on the other hand, MacLean's historicized political critique, articulated in a (semi)peripheral, colonized region. I aim to discuss his poetry and its reception in dialogue with the theoretical work of Maria Tymoczko, Ashok Bery and Corinna Krause on postcolonial (self-)translation, as well as MacLean's own rejection of the Celtic Twilight movement. Ultimately, considering his famous public readings in Gaelic and English alike and his commitment to self-translation, I argue that MacLean's literary strategy (as a poet, translator and performer) countered both the myth of an exotic, unknowable Scotland, being perpetuated even by some of his supporters, and the indiscriminate assimilation of Scottish literature into Anglophone culture.

BIONOTE: Maria Chiorean is a PhD candidate and research assistant at “Lucian Blaga” University, Sibiu. She holds a BA in comparative literature from “Babeş Bolyai” University, Cluj-Napoca, and an MLitt in Postcolonial and World Literatures from the University of St Andrews (Scotland), where she graduated with a dissertation on narrative technique as a vehicle of cultural identity in diasporic fiction. Her research interests include postcolonial and diasporic literatures, World Literature, trauma theory and disability studies. She has just begun her doctoral research into the representation of ethno-racial minorities in the modern Romanian novel. Her work has recently appeared in publications like *Revista Transilvania*, *MJCST* and *Transylvanian Review*, as well as being presented at international conferences like *The Rise of the Novel in Modern Romania* (2022, Sibiu) or *Worlding (Semi)Peripheral Literatures* (2022, Cluj-Napoca). In 2022, she was part of the MDRR project (initiated by Transilvania) and contributed to the quantitative study of the Romanian novel published between 1933 and 1947.

SNEJANA UNG (Lucian Blaga University of Sibiu): *Self-Translating from Serbo-Croatian in a Post-Yugoslav Context: The Case of Lana Bastašić’s Catch the Rabbit* (2021)

More than two decades following the Yugoslav wars, linguistic choice for post-Yugoslav writers, as well as their chance to reach a wider readership still represent important issues. Starting from this observation, the aim of my paper is to explore the self-translation of Lana Bastašić’s novel *Catch the Rabbit* (in the original *Uhvati zeca*, 2018). My investigation is divided into two parts. In the first part, I focus on the source and target languages – Serbo-Croatian and English – in trying to assess the extent to which self-translation into a hegemonic language is “a powerful tool to individual self-promotion” (Grutman and Van Bolderen 2014: 325). The question is anything but superfluous, given that by the time the English rendition was published, Bastašić was already a writer with *some* visibility abroad. The second part of the paper consists of a closer look at the languages featured in the narrative, as well as in the self-translation process. Sara, the novel’s narrative voice, is herself torn between two countries and two languages. Born in the former Yugoslavia, she later relocated to Dublin. But in addition to phrases in Serbo-Croatian and English, short sentences in German and French can be found both in the original and in the English translation. The novel’s multilingual nature shows that translation is “in the text, not only in between texts” (Meylaerts 2010: 227). My argument is that, when dealing with a multilingual text, choosing a hegemonic language is not enough; what and how much is translated or left untranslated can play a significant role in the process of worlding a text.

BIONOTE: Snejana Ung is Research Assistant at Lucian Blaga University of Sibiu. Her main research interests are post-Yugoslav literature and the inter-peripheral circulation of the novel in South-Eastern Europe between 1918 and 1989, with emphasis on the Romanian and Yugoslav cultures. Her PhD dissertation investigated the literature written about the Yugoslav wars as world literature. She has published articles in *Transilvania* and *Metacritic Journal for Comparative Studies and Theory* and contributed with essays to the collective volumes *Ruralism and Literature in Romania* (2019) and *Translations and Semi-Peripheral Cultures: Worlding the Romanian Novel in the Modern Literary System* (2022).

Panel 4: Linguistic Migration, Memory and the Politics of Language

DELPHINE MUNOS (ULiège): *'Mal vu, mal dit': ars memoriae and Self-Translation in Jhumpa Lahiri's Work*

Following her having been awarded the Pulitzer Prize in 2000 for her literary debut, the short story collection *Interpreter of Maladies*, the Bengali American writer Jhumpa Lahiri was ushered overnight into the ambiguous position of a minority star author. Framed as it was by presuppositions of “biographical connection” (Sarah Brouillette) between her life as a child of Bengali immigrants and her Bengali American characters, the reception of Lahiri’s first four fictional works overemphasized the stock themes of assimilation, ethnic retention and cultural hybridity while turning a blind eye to the literary merit of her books. Lahiri’s unfortunate staging of herself as “cultural translator” in the wake of the publication of *Interpreter of Maladies* was perceived to further vindicate one-dimensional ‘cultural’ approaches to her work, which encouraged some critics to take her to task over lack of authenticity (Dhingra Shankar 2009; Hai 2012; Srikanth 2012) and cultural treason (Trivedi 2009).

Unsurprisingly in that context, Lahiri caused quite a stir in 2015, when she published *In Altre Parole (In Other Words, 2016)*, a self-described “book of memory” and a generically hybrid collection of essays and short stories written in Italian, a language with which she had no familial or personal connections. Lahiri’s reimagining of herself as a writer-translator took an even more complex turn in 2021, when she translated her own novel *Dove mi trovo (2018)* into English (*Whereabouts*), a novel further moving toward abstraction and metaphors.

Starting with an overview of the multiple ‘cultural translation’ dilemmas that have underpinned the second-generation perspective of Lahiri’s ‘American’ work and its reception, my talk argues that self-translation from Italian into English, her “stepmother tongue,” allows Lahiri to trace an *ars memoriae* that bypasses any identifiable cultural coordinates and finds belonging instead in abstract spaces and metaphors.

Bionote: Delphine Munos is senior lecturer in Anglophone postcolonial literatures at the University of Liège, Belgium. She is the author of *After Melancholia: A Reappraisal of Second-Generation Diasporic Subjectivity in the Work of Jhumpa Lahiri* (Brill/Rodopi, 2013), and the co-editor (with Bénédicte Ledent) of *Minor Genres in Postcolonial Literatures* (Routledge, 2019). She coedited journal issues for *South Asian Diaspora* and *Journal of Postcolonial Writing*, and she specializes in postcolonial and US ethnic literatures, with a special focus on “minor-to-minor” interactions between different postcolonial places and minority histories. She is currently working on two research projects. The first one looks at born-digital literatures and online book talk in the global South and the global North; the second one investigates the intersection of affect theory and postcolonial literatures.

ERALDA L. LAMEBORSHI (Texas A&M University – Commerce): *The Dialectic of Self-Translation: Gëzim Hajdari's Linguistic Migration and Double Language*

Self-translation is a practice increasingly employed by writers that exist between two or more cultural traditions, immigrant writers, and writers in exile. Furthermore, self-translation reflects the geopolitical structures and challenges toward those structures in a globalized, interconnected world. The notion of citizenship is no longer sufficient in describing forms of belonging in a transnational world, and self-translation challenges the binary between citizen and alien, and between the national and the global. Gëzim Hajdari is an Albanian-Italian poet and writer whose body of work is published in parallel editions: Albanian and Italian. Hajdari insists that he does not translate his work from one language to the other, but rather writes two originals, a position that contests the binary of the original and the copy. This paper focuses on Hajdari's dramatic poem in two acts titled *Nûr: Eresia e Besa* (2012), and his collection of poetry *Stigmata* (2003). His work represents an important example of transcultural literature and the ways in which exile creates cultural and linguistic migrations that challenge the binary of source and target language.

BIONOTE: Eralda L. Lameborshi is an Assistant Professor of World Literature in the Literature and Languages Department at Texas A&M University – Commerce. Her work focuses on World Literature and the global novel, Eastern European Literature, the historical novel on the Ottoman Empire, and world cinema. She is the recipient of various fellowships and awards like the Hagler Institute for Advanced Study Fellowship, and the Elizabeth Greenwade Qualls '89 Endowed Fellowship.

Panel 5: Self-Translation as Self-Fashioning and Self-Exoticization

RAINIER GRUTMAN (University of Ottawa): *Self-Translating in and for Abya Yala*

"Native American cultures have been silenced in and by translation," American scholar Douglas Robinson wrote in a 1993 review of the first books to look at translation through a postcolonial lens (Cheyfitz 1991, Niranjana 1992). In those same years, south of the Río Grande/Bravo, celebrations surrounding the 500th anniversary of Columbus's transatlantic expedition were leading to a renewed "discovery of the Americas". This is when the name "Abya Yala" appeared as an alternative for the Eurocentric name derived from Amerigo Vespucci. In hindsight, this moment proved to be pivotal in a slow but steady process of linguistic revitalization that has seen "indigenous" or "original" languages regain some of the ground lost to Spanish.

This paper will highlight the role played by self-translation in this process of re-discovery and re-identification by empowering dozens of writers from Indigenous backgrounds. The power imbalance remains such, however, that they not only see self-translation as an "opportunity" to reach out to a wider audience but also as their "duty" to their people and language. While a fair number of them "supra-self-translate" (Grutman 2011) into Spanish, others had to

reclaim their heritage language before it could enter the equation. Writers from Abya Yala are keenly aware of the stakes involved, as evidenced by many interviews. This metadiscourse will not be taken at face value but discussed in terms of self-fashioning (Grutman 2018). My focus will be on four very visible self-translators: Mexico's Natalia Toledo Paz (Zapotec), Guatemala's Humberto Ak'abal (K'iche' Maya), as well as Mapuche poets Elicura Chihuailaf (Chile) and Liliana Ancalao (Argentina). Each has received critical attention (Gentes, Stocco, etc.) but the goal here is to go beyond case studies and map out the (im)possibilities of post(-)colonial self-translation in an (almost) post-vernacular context.

BIONOTE: Rainier Grutman is a Professor of French and Translation Studies at the University of Ottawa. He was trained in Europe (FNDP Namur, KU Leuven, Complutense Madrid) before earning his Ph.D. in Montréal. His work on (self)translation has appeared in French, English, Spanish, Italian, Portuguese, and Dutch. In addition to editing (with A. Ferraro) the volume *L'Autotraduction littéraire* for Classiques Garnier (Paris, 2016), he has contributed to refereed journals (*Target, The Translator, TTR, LANS, Quaderns, Mutatis Mutandis...*) and major reference works: the *Routledge Encyclopedia of Translation Studies* (1998, 2009, 2019), the IATIS Yearbook (*Self-translation*, 2013), the *Wiley-Blackwell Companion to Translation Studies* (2014, with T. Van Bolderen).

SARE RABIA ÖZTÜRK (Boğaziçi University): *The Bilingual Website as a Site of Self-Translation for Literary Celebrity: The Case of Elif Shafak*

This work (paper) was originally published as an article by the Routledge *Celebrity Studies* Journal under the title "Asymmetries of power in transnational literary celebrity: the case of Elif Shafak's bilingual website". The study aimed to understand the implications of bilingualism on transnational literary celebrities who face two sets of audiences in terms of linguistic hegemony: those using a nation/region-specific language and those equipped with a global language. The study twinned the concepts of self-translation (from translation studies) and persona (from celebrity studies) under the conceptual framework of representation to be used as tools of analysis in addressing cross-cultural issues that pertained to asymmetrical power relations. It offered as case study the official, bilingual website of Elif Shafak, a novelist from Turkey with an international renown. The analysis revealed that addressing a dual audience has led in this case to the adoption of a double persona and, consequently, a double standard that intensified power asymmetries. Unlike the celebrity persona, which is the promoted face of the literary author and is structured for consumption, these personae were discernible only through critical analysis and were found to be operative in reproducing unequal power relations. Both the celebrity persona and the double persona would ultimately function to secure renown in accordance with global measures.

BIONOTE: Sare Rabia Öztürk is a PhD candidate at Boğaziçi University, Translation and Interpreting Studies. She is engaged in cultural research in the framework of translation, studying instances of intercultural transfer in relation to historical context, popular culture, and power relations. She also has professional experience in the field of gender studies, working as senior researcher in a women's rights organization. She carries out her professional and academic studies in Turkish, English, and Arabic.

Panel 6: Power Relations and Self-Translation in Sinophone Contexts

LARA MACONI (East Asian Civilisations Research Centre, Paris): *Tibetan Variations in Self- Translation: Diglossia, Cultural Belonging and Reinventing the Self in Tibetan Contemporary Literature*

Tibetan contemporary literature in the PRC has stemmed from and developed in a complex context of transition and transformation where *intra*-national (intra-Tibetan, Tibetophone, Sinophone and Anglophone) and *inter*-national trans-frontier literary and linguistic practices are relevant expressions of Tibetan identity issues, diglossia, cultural dislocation, dissymmetrical cultural transfer. In the present day Sino-Tibetan literary context, translation – and self-translation in particular – have become fundamental practices and dominant metaphors for the multilayered political, social and cultural interactions connecting Tibetan expressions of distinctiveness and the agenda of the Chinese apparatus in the global setting. In this sense, self-translation has become a politically and culturally crucial question since it is about the control of language(s) and the power of ‘in-forming’, the creation of linguistic, literary and political territories, the right to express one’s distinctive voice, to question assimilation and homogenization, to affirm one’s identity and agency, and to create new in-between hybrid identities.

Based upon a relevant selection of first-hand collected oral and written sources including a significant number of self-conducted original interviews with writers and translators, this paper focuses on several literary actors’ self-reflexive metadiscourses on literature, translation and self-translation. It explores the diversity and the complexity of those metadiscourses and examines the multilayered significance of self-translation, as a practice and as a notion, in the present-day Sino-Tibetan literary context. My point here is that self-translation, in all its variations and nuances, is a pervasive defining feature of Tibetan literature in the PRC today.

BIONOTE: Lara Maconi is a lecturer in Tibetan Studies at Inalco, she co-directs the research program “Translingual Practices: On the Social Role of Translation in Modern Times East Asia” at CRCAO. From 2012 to 2016 Lara Manconi contributed as associate-researcher to the ERC-funded *Kham Project: Territories, Communities and Exchanges in the Sino-Tibetan Kham Borderlands* (CNRS-CEH). She is a Sinologist and Tibetologist, her research interests lie in Sino-Tibetan literature and cultural transfers in modern times, and in the relationship between technologies of power and literature in the modern Sino-Tibetan arena (20th-21st century).

XIN WEI (The Chinese University of Hong Kong): *Self-Translation as a Voice of the Other: Pema Tseden’s Sinophone Stories and Films*

Self-translation is an approach used by numerous ethnic minority writers in China to assert their own ethnolinguistic distinctiveness, to create a sense of ethnic identity whilst also writing in Chinese. Pema Tseden is one of these writers who keeps a strong sense of Tibetan

identity in his works. As a bilingual writer, Pema Tseden travels between Han Chinese and Tibetan lingual and literary systems, building a hybrid space to present Tibetan culture through his writing. In Pema's bilingual writings from 1990s to 2010s, more than sixteen stories are self-translated, either from Chinese to Tibetan, or from Tibetan to Chinese. Besides, well-known as a director, Pema adapted his four stories to films as another form of self-translation. However, Pema denies to define these works as self-translation, instead labelling them as examples of bilingual writing. No matter whether these works are declared by Pema Tseden as self-translation or bilingual writing, Pema's stories in Chinese enact cultural translation— translating Tibetan culture into the Chinese cultural context. In these works, numerous self-explanations of Tibetan experiences in the past decades could be found, as a voice of the Other in the process of Sinicization. This paper will focus on the Sinophone stories and films seen as interlingual or intersemiotic self-translations, discussing the translating methods applied in Pema's works and the significance of such forms of self-translation in the contemporary social context, to study the close and complex dynamic relationship between so-called “source text” and “target text” and the presentation of Tibetan-ness in a lingually, culturally, and historically hybrid space.

BIONOTE: Wei Xin, a PhD student in the Department of the Chinese University of Hong Kong from 2021, interested in the studies of Tibetan culture, ethnic minorities in China, ethnic minority Sinophone literature, and ethnographic museums. She was a lecturer in the department of Translation in the United International College of Beijing Normal University-Hong Kong Baptist University and the School of Foreign Language in Chengdu College of Arts and Sciences for 9 years.

OUYANG YU (Independent scholar and author) (online): [Reading](#)

Ouyang YU will read an excerpt self-translated, from Chinese into English, from *The Angry Wu Zili*, self-published underground in 1999 and included in his English novel, *The Eastern Slope Chronicle*, published in 2002.

BIONOTE: Ouyang Yu, now based in Melbourne, came to Australia in early 1991 and, by early 2022, has published 138 books of poetry, fiction, non-fiction, literary translation and literary criticism in the English and Chinese languages. He also edits Australia's only Chinese literary journal, *Otherland* (since late 1996). His noted books include his award-winning novels, *The Eastern Slope Chronicle* (2002) and *The English Class* (2010), his collections of poetry, *Songs of the Last Chinese Poet* (1997), *New and Selected Poems* (Salt Publishing, 2004) and *The Kingsbury Tales: A Complete Collection* (2012), his translations in Chinese, of *The Female Eunuch* (1991), *The Ancestor Game* (1996), *The Man Who Loved Children* (1998, new edition 2014), *The Shock of the New* (2003, new edition 2019), *The Fatal Shore* (2014) and *Nothing if not Critical* (2016), his book of literary criticism, such as *Chinese in Australian Fiction: 1888-1988* (Cambria Press, 2008) and his history book in Chinese, *A History of Literary Exchange between Australia and China* (Showwe Publishing, Taiwan, 2016).

Panel 7: (Self)-Censorship and Erasure in Practices of Self-Translation

GEORGINA FOOKS (University of Oxford): *No Mother Tongue? Self-Translation and Alejandra Pizarnik's Translingual Poetics*

Alejandra Pizarnik (1936-1972) is a cult figure of Argentine literature. Born in Buenos Aires to Jewish parents who had fled Eastern Europe in the 1930s, she is best known for her minimalist poetry, lauded by the likes of Octavio Paz and Julio Cortázar.

While her poetry was only published in Spanish in her lifetime, Pizarnik knew some Yiddish, English, German, and Portuguese, and notably engaged in French translingualism. During her time in Paris (1960-1964), Pizarnik composed a series of poems in French, collected by Patricio Ferrari for publication in Spanish translation and in English translation in 2018, as *Poemas franceses* and *The Galloping Hour* respectively.

In this paper, I investigate the tensions between her unpublished French poetry and her published Spanish works and reveal how Pizarnik, in some cases, self-translated her own French poetry into Spanish, editing it heavily for later publication. These changes are indicative of Pizarnik's poetics of self-censorship and self-erasure, as well as a consciousness of her literary reputation. I argue that this self-translation and subsequent self-editing problematises her relationship with the Spanish language, challenging the idea of a mother tongue and shedding new light on the question she asks in her work: '¿Qué significa traducirse en palabras?' [What does it mean to translate yourself in words?]

Argentina's construction of a national identity post-Independence comes into play in Pizarnik's work, with her struggling to claim an Argentine identity: itself problematised by a widespread Europhilia in Argentina that highlights 20th-century immigration from Europe as a fundamental part of its national identity. Pizarnik's uneasy relationship with Spanish—and her choice of French as a secondary literary language—invites an investigation into the idea of national identity and belonging in postcolonial contexts.

BIONOTE: Georgina Fooks is a doctoral candidate at the University of Oxford in Medieval and Modern Languages (Spanish), funded by the AHRC Open-Oxford-Cambridge Doctoral Training Partnership, supported by the Clarendon Fund and the Trinity Christie Miller Scholarship. Her doctoral project considers both poetry in translation and poetry as a form of translation between media – such as photography, dance, and the visual arts – in the works of Argentine poets Alejandra Pizarnik and Susana Thénon. She is also a translator of Chilean literature, and serves as the Director of Outreach for *Asymptote Journal*.

OLEKSANDR KALNYCHENKO (V. N. Karazin Kharkiv National University) and
NATALIA KAMOVNIKOVA (Matej Bel University): *Oleksandr Finkel's Self-
Translation: 1929 and 1962 Papers Compared*

The effect of changes in power, social context, and political climate on self-translation has been studied widely in the recent years. Studies in translation and power predominantly address literary self-translation, yet changes occurring in contexts of power relations shifts affect other types of texts, including research. Our paper is a study of a special case of Ukrainian/Russian self-translation of an article on literary self-translation performed under specific social circumstances.

In 1929, a young Kharkiv University researcher Oleksandr Finkel' published an article in Ukrainian entitled "H.F. Kvitka as the Translator of His Own Works" to commemorate the 150th anniversary of the Ukrainian writer Hryhorii Kvitka-Osnovyanenko, one of the first promoters of Ukrainian as a literary language. This article was among the first to address the issue of self-translation; it provided an analysis of eight novellas and their self-translations by Kvitka. Thirty-three years later, Finkel' published an article in Russian entitled "On Autotranslation," which was mentioned by Anton Popovic and recently published in English in *TIS*. Both articles by Finkel' operate the same corpus of texts, use the same examples, documents, and nearly the same argumentation; several paragraphs were directly self-translated. Yet the longer Ukrainian paper of 1929 provides more details on Kvitka's personal and social motifs to translate his own works; it also pays closer attention to theory. In his Russian article of 1962, Finkel' quite clearly avoids discussion of any socially provocative issues, such as ethnic bilingualism and stylistic differences between the Russian and Ukrainian languages, social differences in readerships and censorship issues. Thus, the 1962 article is better structured but is completely devoid of the earlier power relation observations and, therefore, lacks edge.

BIONOTE: Oleksandr Kalnychenko is Associate Professor in Translation Studies of Mykola Lukash Translation Studies Department at V.N. Karazin Kharkiv National University, Ukraine. He is an official coordinator and co-editor of the Ukrainian version of John Benjamins' *Handbook of Translation Studies* online and in print and the editor-in-chief of *Protey* and *Novyi Protey* translators' miscellanies. He is the author of over a hundred articles, anthologies and handbooks in translation history, and a dozen of manuals in English-Ukrainian technical, scientific, and medical translation. He has edited re-publications of the works of Oleksandr Finkel', Volodymyr Derzhavyn, Mykola Lukash, and Hryhorii Maifet, compiled an *Anthology of Ukrainian Translation Thinking of the 1920s-early 1930s*, and translated thirty-two books of fiction.

BIONOTE: Natalia Kamovnikova, Ph.D., is Assistant Professor at the Department of Slavic Languages, Matej Bel University, Banská Bystrica, Slovakia. Throughout her career, she has been teaching at different universities of St. Petersburg, Russia, and at the University "Kliment Ohridsky," Sofia, Bulgaria. Her research focuses on literary translation in the contexts of censorship, surveillance, and threat to life. Author of the research monograph *Made under Pressure: Literary Translation in the Soviet Union, 1960 – 1991* (UMass Press, 2019). Her other research interests include sociolinguistic aspects of translation and language use and female

activism in translation. Natalia Kamovnikova is also a practicing conference interpreter, translator, and writer.

ILYA SKOKLEENKO (Vrije Universiteit Brussel): *On the Independence of Ukraine: Russian (Neo) Colonialism in Joseph Brodsky's (Not) Self-Translated Poetry*

The figure of Joseph Brodsky has recently become a central point in the current heated debate concerning his radically controversial poem "On the Independence of Ukraine". Brodsky is one of Russia's greatest 20th century poets, a dissident whose poetry was deemed pornographic and anti-soviet, a "social parasite" who never received secondary education, who was treated in mental facilities and sentenced to five years of forced labour in the North of the Soviet Empire, but also a professor at top universities, a Nobel-prize winner and poet laureate in the United States: a striking contrast. He who lived the life of a cultural ambassador has now himself become a subject for acquisition in the Imperial mentality. In this regard, the question of his self-translations becomes even more intriguing, especially in the period of the ongoing war between Russia and Ukraine, when differences between the Russophone and Anglo-American cultural spaces have become as apparent as they could possibly be.

The current study will contribute to the respective field by adding more information on Joseph Brodsky's English-written and self-translated poetry by promoting translation studies as a mode of close reading. This research will also study the reception of his poetry in both Russophone and Anglo-American spaces by regarding his self-translations as a method of image-making, and the political implications of the decision-making strategy Brodsky implied as a self-translator. This part of the research will be specifically concerned with aspects of power relations, political aspects of (self-)translation and (self-)censorship. In this respect, it is important to mention the circulation of Brodsky's self-translated poetry through the lens of power relations present on the map of the time (USSR vs. USA) and to view self-translation as a political act of keeping control over self-representation and self-determination, but also a tyrannical act of exercising power.

BIONOTE: Ilya Skokleenko is an MA student at VUB and originally from Belarus, currently working on Joseph Brodsky's self-translated/bilingual poetry.

Panel 8: The Impact of Self-Translation on Reception and Circulation

MAX HIDALGO NÁCHER (Universitat de Barcelona / École Normale Supérieure): *Haroldo de Campos et les politiques de la littérature*

Le poète et critique brésilien Haroldo de Campos (S. Paulo, 1929-2003) avait une conscience aigüe de la situation géopolitique des écrivains sud-américains de langue portugaise et de leur relative invisibilité, liée à une position subalterne du Brésil et d'autres pays de ce continent dans l'espace littéraire international. C'est la raison pour laquelle lui, qui fut à l'origine, avec

d'autres, de la création de la poésie concrète dès les années 1950, a fait des relations entre les langues l'un des enjeux centraux de son oeuvre. En témoigne sa bibliothèque qui compte plus de 21.000 volumes en 36 langues. Médiateur culturel infatigable, Haroldo de Campos traduisait ses propres textes (parfois seul mais, plus fréquemment, en collaboration) et théorisait la pratique de la traduction en tant que création. Avec des publications comme «De la traduction comme création et comme critique » (1962) ou « De la raison anthropophage : dialogue et différence dans la culture brésilienne (1980) » –ce dernier traduit partiellement en anglais sous le titre « Tradition, Translation, Transculturation: the Ex-Centric's Viewpoint »– , le poète brésilien a problématisé un lieu d'énonciation latino-américain, et plus précisément brésilien, par rapport à l'Europe et à un certain point de vue occidental.

En examinant les essais, les traductions, la bibliothèque et la correspondance d'Haroldo de Campos, cette contribution voudrait montrer l'importance des enjeux de langues et de traduction dans son oeuvre. Nous observerons également comment Haroldo de Campos questionnait un imaginaire monologique du temps et de l'espace ainsi que la vision monolingue de la littérature (soit nationale, soit mondiale). Nous montrerons aussi qu'Haroldo de Campos a mis en oeuvre une véritable politique de la littérature qui se retrouve également aujourd'hui chez des auteurs comme l'anthropologue Viveiros de Castro, qui place la traduction non narcissique comme le problème central de la pratique ethnographique.

BIONOTE: Max Hidalgo Nacher is Professor of Literary Theory and Comparative Literature at Universitat de Barcelona (UB). He has undertaken research investigations at the Universidad Nacional de Rosario (2013), Universidade de São Paulo (2015 and 2017), Fundação Haroldo de Campos (2018) and Harvard University (2016). His main research fields revolve around poetics of Modernism, circulation of Literary Theory and its uses since the second half of the 20th century, and writing of exiled republicans from the 1939 Spanish Civil War.

FRANSISKA LOUWAGIE (University of Aberdeen): *Self-Translation and Literary Reception in the Works of Ouyang Yu and Raymond Federman*

This paper will examine metadiscourses on self-translation in the works of Ouyang Yu and Raymond Federman. Both migrant writers, these authors use self-translation as a way to demonstrate and build their own paratopic position with regard to their respective social and literary landscapes. In the case of Ouyang Yu, the tensions under discussion refer to the marginalised position of Chinese migrants in Australia, and in the case of Raymond Federman, the intersections at stake are those between his Jewish, French and American identities. These authors' works and self-translation practices reflect and comment extensively on the negative reception of migrants and their literary outputs within dominant cultures. From this perspective, it is interesting to note that both write from a minority point of view, despite their use of major languages (Chinese and English; French and English), in order to challenge power relationships within national and transnational contexts. In each case, self-translation serves as a way to navigate issues of reception and contexts of exclusion or persecution, integrating a metadiscourse that shapes both the literary texts and their surrounding discourses. The analysis will draw on primary as well as paratextual materials, and also on the

theoretical writings of both authors. Through these case studies, the paper will address questions of power relationships and literary responses in a globalised society.

BIONOTE: Fransiska Louwagie is a Senior Lecturer in French and Francophone Studies at the University of Aberdeen. She took up this position in August 2022 and was previously employed at the KULeuven, where she completed her PhD, and at the University of Leicester, where she held a post as Lecturer and then Associate Professor of French. As part of a research project on self-translation she undertook a three-month research stay at Harvard University in 2010 supported by a Fulbright Visiting Fellowship. She is the author of *Témoignage et littérature d'après Auschwitz* (2020) and has co-edited several volumes and thematic issues, including: *Un ciel de sang et de cendres. Piotr Rawicz et la solitude du témoin* (2013); *Key Cultural Texts in Translation* (2018), *Ego-histories of France and the Second World War: Writing Vichy* (2018); *Tradition and Innovation in Franco-Belgian bande dessinée* (2022); *Migration, Memory and the Visual Arts: Second-Generation (Jewish) Artists* (forthcoming 2023).