



Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin

The Trinity Centre for Literary Translation

2016/17

Refurbishment of 36 Fenian Street complete

This formerly 'tired' Georgian building has been refurbished to a high standard. The venue will now showcase the work carried out in the Trinity Centre for Literary Translation to the wider community. No. 36 Fenian Street was a finalist in the Design and Build Awards 2016, Conservation and Heritage section, along with seven other projects. It was also a finalist in the Irish Construction Awards 2016, Conservation and Heritage section, together with six other projects. Many thanks to Monica Janson, the College Architect, who oversaw the project. It was a job very well done (barring the snags). If you would like to visit the building, please do not hesitate to contact us at littrans@tcd.ie.



All stakeholders move in to 36 Fenian Street

This is the first year when all partners will be housed in the newly refurbished building. MPhil in Literary Translation students have a common room in the basement; Dalkey Archive Press (DAP) has office space on the ground floor; the Literature Ireland offices are on the second floor; and colleagues from the School of Languages, Literatures and Cultural Studies have office space on the top floor.



Launch of Peter MacMillan's new translation of the Japanese *Tales of Ise*

On 5 September, the Trinity Centre for Asian Studies in collaboration with the Trinity Centre for Literary Translation hosted Peter MacMillan, the mastermind behind Penguin's new translation of the classical Japanese collection of love poems, the *Tales of Ise*. Peter's fascinating presentation, which was supported by the Embassy of Japan in Ireland, evoked the full range of challenges associated with rendering a thousand-year old text from the other side of the globe for an English-speaking reader.



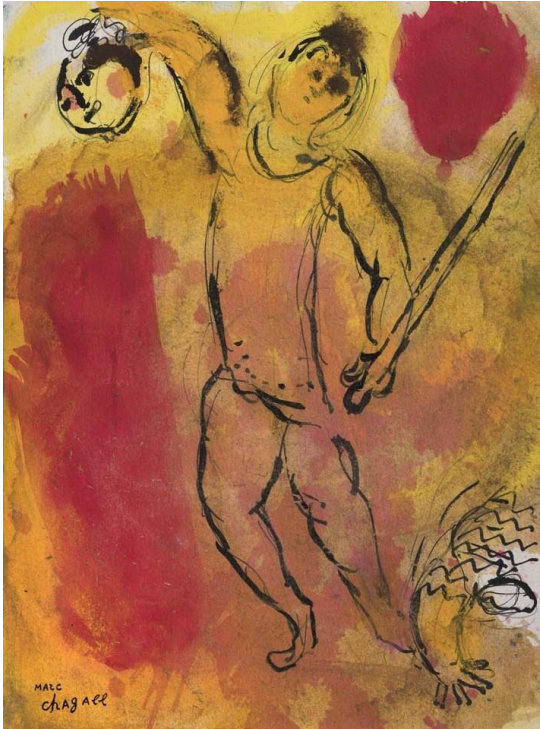
Culture Night: Translation is fun!

On 16 September 2016, the Trinity Centre for Literary Translation organised a series of workshops for adults and children to explore the creative challenges linked to translation. Guests were invited to participate and experience what it feels like to translate a story or poem from one language into another. We focused on humour, cultural references and characters' voices in children's books, using examples from French and English.

John Banville and Keith Gessen at fundraising event in New York City

On 29 September 2016 the Vice-Provost of Trinity College Dublin, Professor Chris Morash, hosted a fundraising dinner in New York to promote the Trinity Centre for Literary Translation. At the dinner, the founding director of the Centre, Sarah Smyth, chaired a conversation with the two guests of honour, John Banville and Keith Gessen. To access all photographs of the event, go to <https://www.tcd.ie/alumni/news-events/gallery/clt-dinner-2015.php>





Duelling Davids

On 30 September Science Gallery Dublin offered audience members the opportunity to experience experimental performances of experimental translations. These translations, fragments of the biblical David story by Bertolt Brecht, had first been translated from their original German by translator/ director Nicholas Johnson, and had then been translated by Google Translate. Both versions were performed and discussed at length by a panel of experts, including James Hadley from the Centre, as well as by the audience.

Dalkey Archive Press Receives €60,000 EU grant

Dalkey Archive Press received a major grant from the European Union's Education, Audiovisual and Culture Executive Agency as part of its Creative Europe programme.



Colin Barrett in conversation with Agnieszka Pokojka

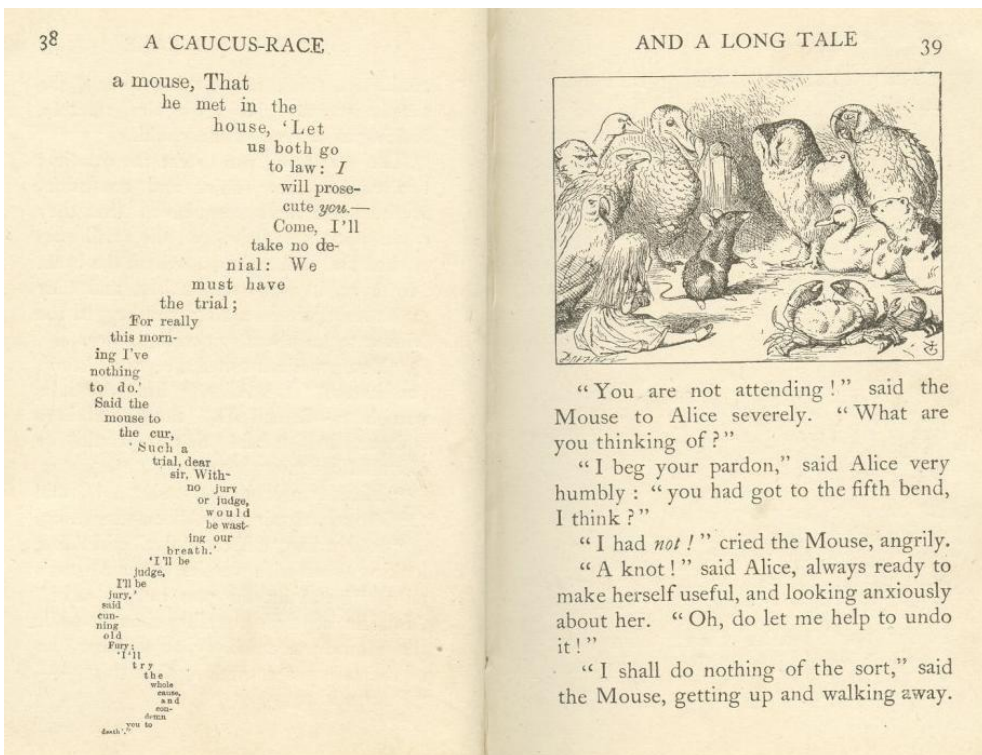
On 4 October 2016, Literature Ireland welcomed Colin Barrett and his Polish translator, Agnieszka Pokojka, to No. 36 for a discussion of his award-winning collection of short stories, *Young Skins*, and its subsequent translation into Polish, *Młode skóry*. The conversation provided a fascinating insight into the relationship between writer and translator and the challenges of translation itself.



Cré na Cille

D'éirigh thar cionn le Comhdháil Chré na Cille 2, a reachtáladh i Lárionad Aistriúchán Litríochta Choláiste na Tríonóide ar 14 Deireadh Fómhair 2016. I measc na gcainteoirí bhí: Cathal Ó Háinle, Ian Ó Caoimh, Caoimhín Mac Giolla Léith, Micheál Ó Cróinín, Mícheál Briody, Brian Ó Conchubhair agus Micheál Ó Conghaile. Cló Iar-Chonnacht, Roinn na Gaeilge (CnaT), Litríocht Éireann agus IMRAM a d'eagraigh an chomhdháil.

On 14 of October, the Trinity Centre for Literary Translation hosted a very successful day-long seminar on Máirtín Ó Cadhain's masterwork, *Cré na Cille*, featuring most of the leading scholars in the field and organised by Cló Iar-Chonnacht, Department of Irish and Celtic Studies (TCD), Literature Ireland and IMRAM.

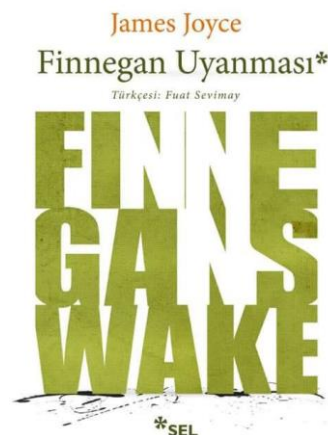


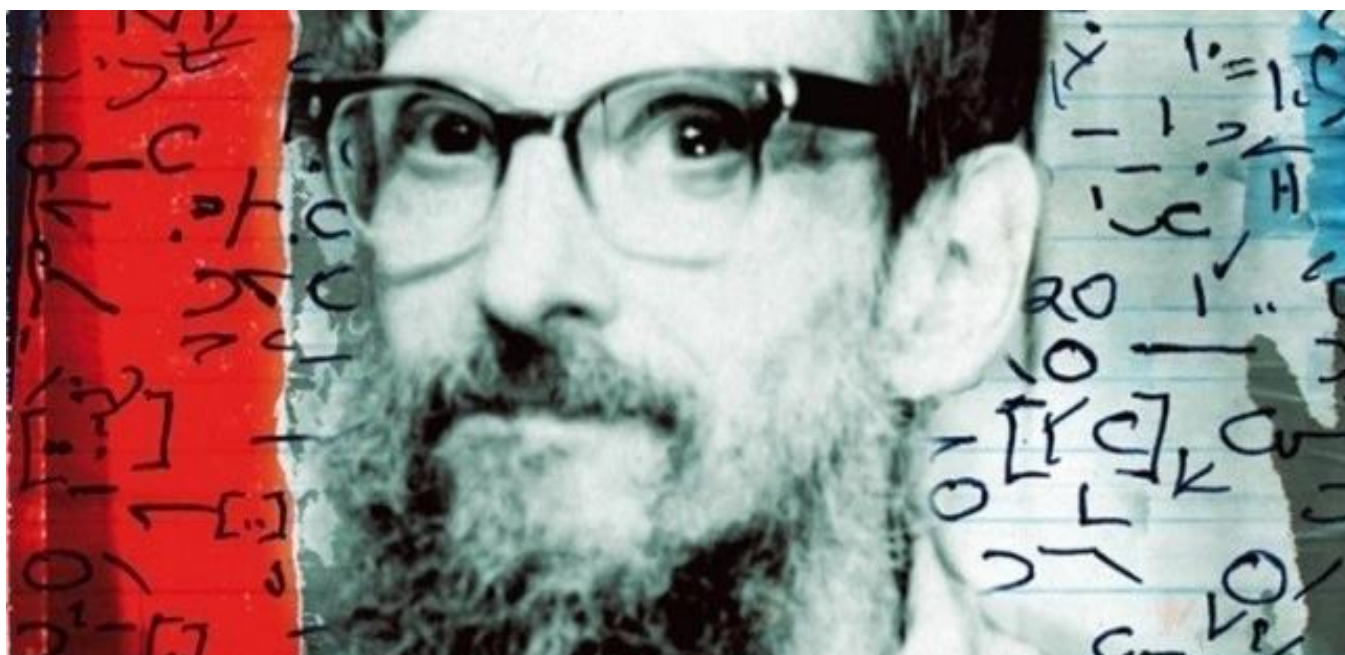
Research seminar

On Tuesday 18 October, Dr Alexandra Lukes presented a research paper as part of the School of Languages, Literatures and Cultural Studies' Research Seminar Series, co-sponsored by the Trinity Centre for Literary Translation. The paper offered a comparative study of English nonsense and French pure poetry. It looked at the relationship between Lewis Carroll and Stéphane Mallarmé and raised questions about poetic language, untranslatability and the creative process.

Former literary translator in residence publishes translation of *Finnegans Wake*

Fuat Sevimay, the literary translator in residence in 2015, has recently published his translation into Turkish of *Finnegans Wake*.





Presentation for the Medical Humanities Research Series

On Tuesday, 15 November, Dr Alexandra Lukes presented a research paper on the topic of madness and translation as part of the Medical Humanities Research Series. The paper looked at the idiosyncratic autobiography of Louis Wolfson, entitled *Le Schizo et les langues*, which develops a complex translation system for managing the author's schizophrenia. More broadly, the paper examined the relationship between language and pain, and explored the therapeutic potential of translation for recomposing a fragmented self.

Translating Brendan Kennelly

On Friday, 9 December, the Centre, in conjunction with the School of English, hosted a seminar on translating Brendan Kennelly into Italian as part of the launch of the Italian translation of *The Essential Brendan Kennelly*. Giuliana Bendelli, editor and co-translator of the Italian volume, offered a seminar for the MPhil students from the School of English and the School of Languages, Literatures and Cultural Studies, sharing her experiences of working with Brendan Kennelly's prose and poetry, and discussing the practice of translation more broadly.



An evening with Petra Hůlová



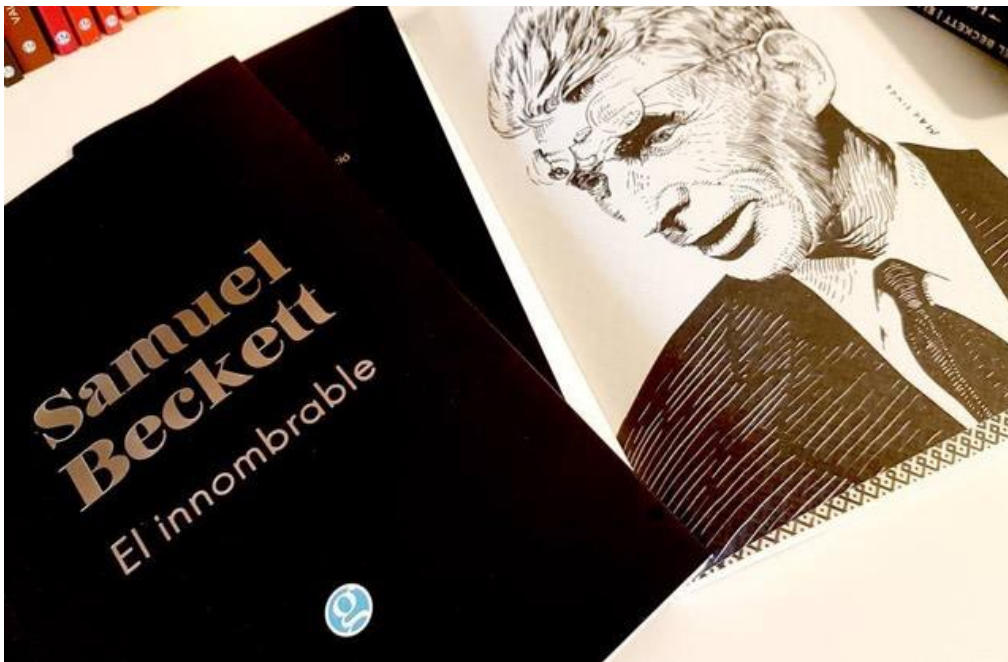
On Monday, 5 December, the Centre hosted Petra Hůlová, one of the most significant contemporary Czech novelists. Petra read from her most recent novel to be translated into English, *Umělohmotný třípokoj* [Three Plastic Rooms], talked about the new wave of Czech writing, about the contemporary Czech literary scene, about the writer's role in (today's) society, and the politics of translation. Hůlová was happy to answer questions from the audience. The room was packed and the audience responded with considerable enthusiasm. The event was supported by the Ministry of Foreign Affairs of the Czech Republic.



Chinese Community Event: Nuala Ní Dhomhnaill in conversation with her Chinese translator, Qiu Fangzhe

In 2016, Northern Literature and Art Press published ‘蛾子纷落的时候’, the Chinese translation of a selection of poetry, completed directly from the Irish, by Nuala Ní Dhomhnaill. In February, as part of the Dublin City Council Chinese New Year festival, Literature Ireland was delighted to host Nuala Ní Dhomhnaill and her translator, Qiu Fangzhe, for a discussion of their work, the joys and challenges of translating poetry between such different languages, and readings in Chinese and Irish.

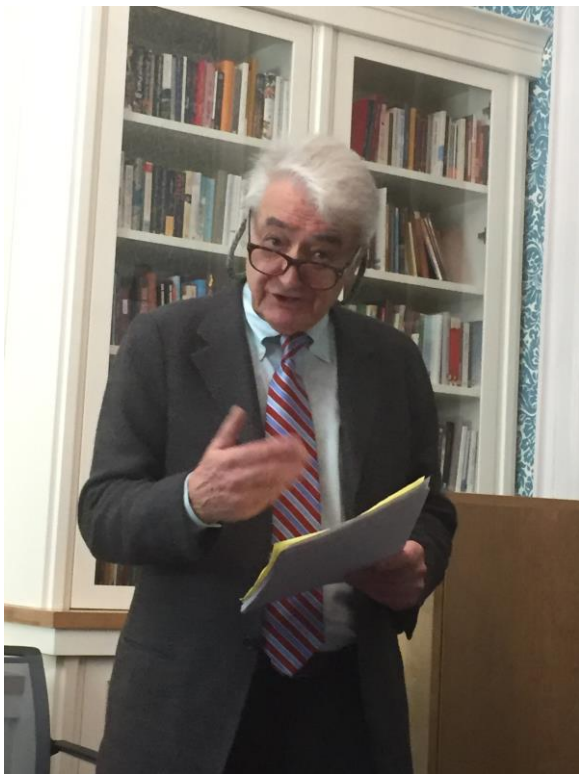
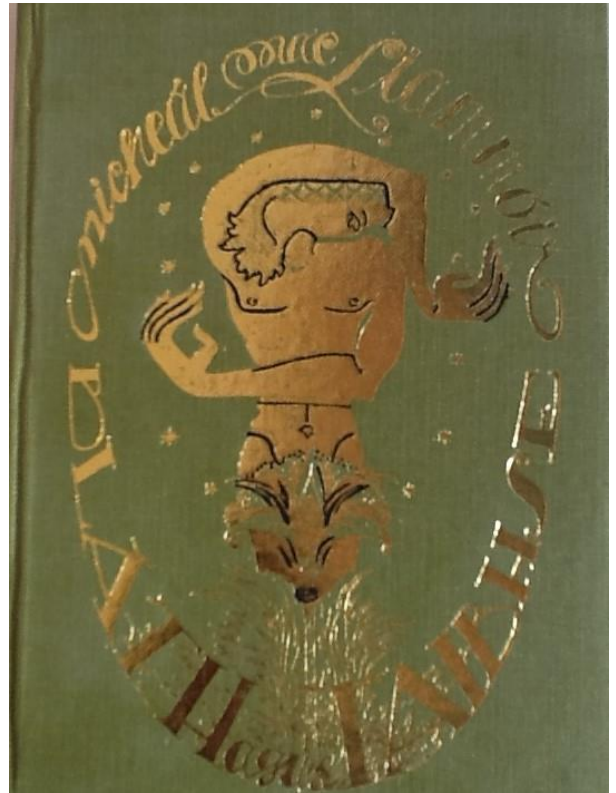
Matías Battistón: book launch of his translation into Spanish of Beckett's *The Unnamable*



On Thursday, 9 February, our former translator in residence Matías Battistón presented his translation of Samuel Beckett's *The Unnamable* into Spanish, recently published in Argentina by Ediciones Godot. His talk, entitled 'How I Did Not Translate Beckett', discussed the complexities of translating one of the most unclassifiable novels of the 20th century, and the challenges posed by the fact that Beckett created two different 'originals' of the novel, the French version and his own translation into English.

Micheál Mac Liammóir, *Bláth agus Taibhse, Sáirséal & Dill*, 1964

On 16 February, the poet Nell Regan gave a talk on her current translation project: providing English-language translations of Micheál Mac Liammóir's poetry. After introducing Mac Liammóir's engagement with the Irish-language literary revival in the 1950s and 1960s, Nell read some of Mac Liammóir's poems and her translations, commenting as she went along on the translation choices she had faced. The evening turned into a relaxed and engaging conversation between Nell and her audience. All parties enjoyed the opportunity to (re-)acquaint themselves with this aspect of Mac Liammóir's oeuvre; all welcomed the fact that Nell's work was giving the Irish-language poems a new lease of life and was making Mac Liammóir's work accessible to a new readership. One member of the audience commented as he left: we need to focus more often on what is gained in translation.

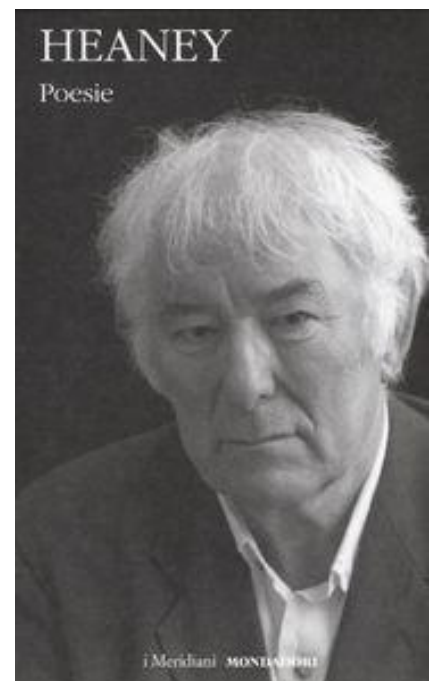


Anthony Oldcorn: Translating Seamus Heaney's *Station Island* into Italian

Anthony Oldcorn, Emeritus Professor of Italian at Brown University, Rhode Island, spoke at the Trinity Centre for Literary Translation on Monday, 13 February 2017. The title of his talk was 'Approximations and Encounters: Seamus Heaney and Dante'. Drawing on *Station Island* in particular, he showed how Heaney's involvement with Dante and other classic authors reached beyond translation to shape his own creative work. Professor Oldcorn, whose research ranges from Dante to 20th-century literature, has not only translated many Italian authors into English but has also translated Heaney into Italian. His 1992 version of *Station*

Island, jointly translated with Gabriella Morisco, is now included in the prestigious 'Meridiani' collection of Heaney's poetry (Milan Mondadori, 2016).

The 'Meridiani' series is the Italian equivalent of the French 'Pléiade' series: the ultimate distinction for a literary author. The editor of the Heaney 'Meridiani' volume is Trinity alumnus Dr Marco Sonzogni, Reader in Translation Studies at the Victoria University of Wellington, New Zealand.



Igor Candido on *Translating Dante: The Art of the Impossible* (R. W. Emerson, D. G. Rossetti, H. W. Longfellow)

In the first half of the 19th century the United States was still in search of its own cultural identity. In *The American Scholar* (1837) Ralph Waldo Emerson outlined a programme of cultural renewal that would emancipate the American men of letters from the influence of European muses. But the creation of a new American tradition was not intended to burn bridges with the Old World. In Emerson’s view, Dante Alighieri could contribute significantly to the construction of American cultural identity. He decided to translate the *Vita Nuova* into English (1843). A few years later, in England, Dante Gabriele Rossetti found artistic inspiration in the *Vita Nuova*, which he translated into English between 1845 and 1849 and published in his influential *The Early Italian Poets* (1861). In 1854 H. W. Longfellow resigned from Harvard College to devote himself completely to his poetry and the completion of his translation of Dante’s *Divine Comedy* (1867). This new intellectual season saw a strong mutual contamination of poetry and scholarship.



Reading from Chu Tien-Wen’s book *Notes of a Desolate Man*, followed by a brief Q&A with the author

On 10 May 2017, The Trinity Centre for Literary Translation hosted a lunchtime of Taiwanese literature and a discussion of its translation into English. Prominent novelist and screenwriter Chu Tien-wen (朱天文) joined us at the Centre to read several excerpts of her 1994 book, *Notes of a Desolate Man*, which chronicles the journey of gay Taiwanese university lecturer Shao as he navigates the death of his best friend, Ah-Yao, from AIDS.



Chu read some of her favourite passages in Chinese, and their English translation by Harold Goldblatt and Sylvia Li-Chun Lin was then read by Chinese-American author Mei Chin. After these readings began a lively discussion with the audience on everything from Chu’s inspiration for the book to how a writer can add depth to a character, as well as the differences between the Chinese and English versions of the novel.

Songs in Translation



The Songs in Translation project started as an initiative of the enthusiastic students of the M Phil in Literary Translation to encourage people to reflect on translation, and to make the Centre more widely known. The night gathered translators, musicians and singers from various backgrounds and interests. In addition to literary translation students, people as diverse as musician Fanni Békési, who interpreted a friend's Hungarian song into English, Trinity staff member Maria Copley and Professor Stefan Hutzler gathered at the Centre to perform their own work.

The programme included a wide range of styles, from traditional Spanish and Russian music to American indie folk bands. Danielle Bendjy, a classically trained opera singer who is also a professional translator of opera subtitles in the US, alongside Jade Phoenix, Berus Komarschela, Irene Ruiz and Dorothy Dickinson, presented an extract from a modern opera by Gian Carlo Menotti entitled 'The Medium'. Translations from and into Russian and Spanish were particularly popular: Liath Gleeson and her choir sang a breath-taking English version of a Russian poem by Sergei Yesenin; Irene Ruiz performed an interpretation of Joan Manuel Serrat, 'the Spanish Leonard Cohen'. One of the highlights of this evening was Hutzler's version of Rolling Stones' 'Sympathy for the Devil' in German with electric guitar accompaniment.



Conference: Untranslatability in literature and philosophy

(co-organised with the School of English, the Italian Institute of Culture and the Italian Embassy)

On 19-21 March, the Centre hosted its first international conference, on the topic of 'Untranslatability in Literature and Philosophy'. The conference brought together scholars, translators, poets and students, from across the world, in a multilingual discussion of the joys and challenges inherent in translating experimental literary texts (Joyce, Mallarmé, Masala, Villa) and of the theoretical questions that emerge from



translating philosophy and critical theory (Blanchot, Derrida, Lacoue-Labarthe). The conference was opened with an evening of song and poetry in translation: performances by the composer Cosimo Colazzo and his Motcontrario Ensemble and the poet Alberto Masala. The conference was co-sponsored by the Trinity Long Room Hub, the School of Languages, Literatures and Cultural Studies, the Italian Embassy and the Italian Cultural Institute, the Sardi Celtici Association and Piazza del Mondo Cultural Association.

UNTRANSLATABILITY
in **LITERATURE** and **PHILOSOPHY**

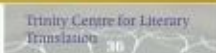
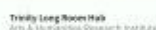
A two-day conference on Blanchot, Derrida, Joyce, Lacoue-Labarthe, Mallarmé, Masala, Nancy, Villa

Sunday 19 March 2017
Cosimo Colazzo & the MotoContrario Ensemble in concert
7pm, Unitarian Church, 112 St Stephen's Green

Monday & Tuesday 20-21 March 2017
9am, Trinity Centre for Literary Translation, 36 Fenian Street

Keynote: Prof. Emily Apter (NYU)
Monday 20 March 2017
6:30pm, Trinity Long Room Hub

Please RSVP to lukesa@tcd.ie if you would like to attend the talks on Monday and Tuesday in the Trinity Centre for Literary Translation because space is limited. There is no need to RSVP for the concert on Sunday or the keynote on Monday.
Full programme available at <https://www.tcd.ie/literary-translation/conferences/index.php>



Found in Translation

On 30 March 2017, an evening seminar devoted to the English and Czech translations of Máirtín Ó Cadhain's novel *Cré na Cille* was held in the Trinity Long Room Hub, attracting a large audience.

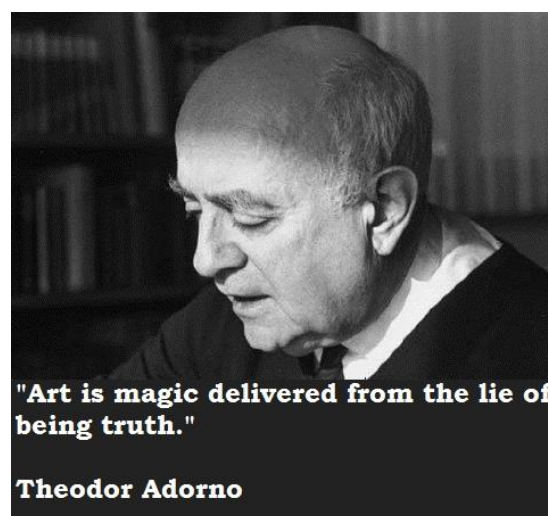


It was the third seminar in the annual series 'Found in Translation: Current Czech and Irish Literary Works in Translation', co-organised by the Czech Embassy in Dublin, the Trinity Department of Russian and Slavonic Studies, the Trinity Department of Irish and Celtic Studies and the Trinity Centre for Literary Translation. Pádraig de Paor chaired a fascinating discussion about the various challenges involved in translating the Ó Cadhain masterpiece. Excerpts from the novel were read in Irish, English and Czech, and the translators offered some insight into the choices they had made. Alan Tittley (whose bold rendition of the text, *The Dirty Dust*, appeared in 2015) explained that his priority had been to make the dialogue – on which the whole, virtually plotless novel stands – sound as lively and natural to the current reader as it would have sounded to the original recipient in 1949. Liam Mac Con Iomaire revealed that the most important

thing to him and his co-translator Tim Robinson had been to remain as faithful to the language of the original as possible. (Their translation, *Graveyard Clay*, came out in 2016 with the same publisher as Tittley's). Radvan Markus (whose *Hřbitovní hlína* is being published later this year) talked about his dilemma regarding which register of Czech to use in his translation – standard or common (spoken). He explained how revisiting Hašek's *The Good Soldier Švejk* – the 1923 Czech classic that smashed the boundaries of literary language – helped him decide for the latter.

Sebastian Truskolaski, 'Parataxis: Adorno, Hölderlin, Kant'

In his paper Dr Truskolaski explored 19th-century Frankfurt School intellectual Theodor W. Adorno's reflections on the 'language-like' character of art. The paper probed the question of how art 'speaks', what its particular logic as 'a wordless syntax even in linguistic works' (Adorno) might be, and how it might propel us to consider art as something that not only speaks but that also demands translation. In this vein Dr Truskolaski examined the place of the 18th-century poet Hölderlin in Adorno's thought, tracing the history of 20th-century Hölderlin reception. This historical backdrop illuminated how the (re-)discovery of Hölderlin's late, paratactic works allowed Adorno and others to articulate a distinctive philosophy of art, one that conceived of a 'nonconceptual, nonrigidified language' of the artwork. The language of art, viewed thus, might be considered to offer a quasi-epistemological model of peace.



In conversation with Débora Landsberg

On 9 May Débora Landsberg, the literary translator in residence, was interviewed by Sarah Smyth, the director of the Centre. During their conversation, Débora talked about how she came to literary translation as a profession; what attracted her to Irish writing and, in particular, to contemporary Irish women's writing; what her time as literary translator in residence gave her and what it means for a translator to be in the country in which the source text is embedded. Everyone in the Trinity Centre for Literary Translation is extremely grateful to Débora for her input into the professional development of students in Literary Translation, and we wish her well in her future career. We look forward to our paths crossing again.



During her four months at the Trinity Centre for Literary Translation, Débora Landsberg both translated the work of an Irish author and trained a new generation of literary translators, eager to learn more about the practical aspects of the profession. Her classes were a forum for discussion where her experience as a successful full-time literary translator was not only valuable, but also insightful. In this way, she encouraged students to research the translation market as well as the status of the literary translator in their respective countries – undeniably the best way to connect students with the publishing world. Débora's contributions ranged from advice on how to tailor a CV for publishers to the supervision of translation portfolios, unveiling residencies and grant opportunities and video conferencing with a fellow Brazilian translator to compare their approaches. Her expertise encompassed various fields, but she acted above all as a guide for students concerned with their career prospects. Though not minimising the difficulties within the profession, Débora communicated her passion with such an infectious enthusiasm that she unfolded a new world of possibilities for them.

Julie Irigaray,
MPhil in Literary Translation

(un)performable & (un)translatable conference

(co-organised with the Institute of Modern Languages Research, School of Advanced Study, University of London) 19 and 20 May saw the Trinity Centre for Literary Translation's second exploration of the topic of (un)translatability this year. This conference focused on the issue of (un)translatability as it relates to performance texts such as plays and dramas, as well as the similarities and differences between declaring something to be untranslatable and declaring something to be unperformable. The conference attracted papers from a very wide range of subject and context areas, such that audiences were treated to talks ranging from Chinese plays about toilets, to explorations of Cicero's scandalous use of Greek hand gestures in his delivery of orations he had translated from Greek for the Roman Republic.



Trinity Centre for Literary Translation as a bridge to the world of translations

Being a master's student of the MPhil. Literary Translation course has given me the opportunity of being a part of the Trinity Centre for Literary Translation. Students of this master's have access to this building where they can study, read, relax as well as store books. There are also kitchen facilities. Besides, it is located very close to campus. Not only has the centre been my daily 'office' but it has also been a place for learning and developing my future career. The headquarters of two publishers are within these walls, Dalkey Archive Press and Literature Ireland. During the year, Literature Ireland has hosted various events with Irish writers and translators, generally dealing with literature and the world of translation to which all students were very welcome. Through these events I had the chance to meet the people working at Literature Ireland and I'm currently working with them while finishing my studies. In the short time which I have been working in Literature Ireland I have learnt a lot about the world of translations and it has helped me to shape my future career. The Trinity Centre for Literary Translation is a wonderful opportunity to participate in events related to translation, meet people in the same field and get to know the world of literary translation as well as publishers. The Centre of Literary Translation has enriched my studies given me the resources to shape my future career and prosper in the field of translation.



Isabel Puente Lozano

Book Club Meeting

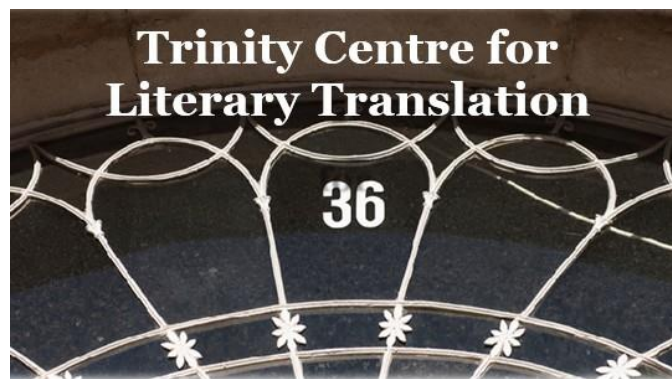
On Tuesday, 18 October, the Trinity Centre for Literary Translation launched its Book Club. On the third Tuesday of every month the Centre hosts a club at which we share our thoughts about recently translated works of literature. At the first meeting, we discussed the Man Booker Prize- winning novel *The Vegetarian*, by South-Korean writer Han Kang (translated into English by Deborah Smith and published by Portobello Books). The club is open to all. Please do join us.

The book club also has read and discussed the following books:

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| November | <i>Nightmare in Berlin</i> by Hans Fallada, translated from German by Allan Blunden, published by Fallada Collection |
| December | <i>Signs preceding the end of the world</i> by Yuri Herrera, translated from Spanish by Lisa Dillman, published by And Other Stories |
| January | <i>A Horse Walks into a Bar</i> by David Grossman, translated by Jessica Cohen, published by Jonathan Cape |
| February | <i>The Evenings</i> by Gerard Reve, translated by Sam Garrett, published by Pushkin Press |
| March | <i>K</i> by Bernardo Kucinski, translated by Sue Brandford, published by Latin America Bureau |
| April | <i>Memoirs of a Polar Bear</i> by Yoko Tawada, translated by Susan Bernofsky, published by New Directions |
| May | <i>Fish Have No Feet</i> by Jón Kalman Stefánsson, translated by Philip Roughton, published by MacLehose Press |
| June | <i>Fever Dream</i> by Samanta Schweblin, translated by Megan McDowell, published by Riverhead Books |

Upcoming books in autumn 2017 include:

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| September | <i>A General Theory of Oblivion</i> by Jose Agualusa, translated from the Portuguese by Daniel Hahn, published by Harvill Secker |
| October | <i>Ghachar Gochar</i> by Vivek Shanbhag, translated from Kannada by Srinath Perur, published by Faber |
| November | <i>The House with the Stained-Glass Window</i> by Zanna Sloniowska, translated from the Polish by Antonia Lloyd-Jones, published by Hachette UK |



Book Club

36 Fenian Street, Dublin 2
6:30 pm, 15th November 2016

Our monthly book club is held in the Trinity Centre for Literary Translation. Meeting on the third Tuesday of every month, we pick a recently translated piece of literature, discuss our thoughts and share our opinions of it.

www.tcd.ie/literary-translation/

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