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Structuralism And The Colonial Context Author
Tejaswini Niranjana Published On February 1992

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Descendants of indentured laborers brought from India to the Caribbean between 1845 and 1917 comprise more than forty percent of Trinidad's population today. While many Indo-Trinidadians identify themselves as Indian, what "Indian" signifies—about nationalism, gender, culture, caste, race, and religion—in the Caribbean is different from what it means on the subcontinent. Yet the ways that "Indianness" is conceived of and performed in India and in Trinidad have historically been, and remain, intimately related. Offering an innovative analysis of how ideas of Indian identity negotiated within the Indian diaspora in Trinidad affect cultural identities "back home," Tejaswini Niranjana models a necessary project: comparative research across the global South, scholarship that decenters the "first world" West as the referent against which postcolonial subjects understand themselves and are understood by others. Niranjana draws on nineteenth-century travel narratives, anthropological and historical studies of Trinidad, Hindi film music, and the lyrics, performance, and reception of chutney-soca and calypso songs to argue that perceptions of Indian female sexuality in Trinidad have long been central to the formation and disruption of dominant narratives of nationhood, modernity, and normative sexuality in India. She illuminates debates in

India about “the woman question” as they played out in the early-twentieth-century campaign against indentured servitude in the tropics. In so doing, she reveals India’s disavowal of the indentured woman—viewed as morally depraved by her forced labor in Trinidad—as central to its own anticolonial struggle. Turning to the present, Niranjana looks to Trinidad’s most dynamic site of cultural negotiation: popular music. She describes how contested ideas of Indian femininity are staged by contemporary Trinidadian musicians—male and female, of both Indian and African descent—in genres ranging from new hybrids like chutney-soca to the older but still vibrant music of Afro-Caribbean calypso.

Twentieth Century Poetic Translation analyses translations of Italian and English poetry and their roles in shaping national identities by merging historical, cultural and theoretical perspectives. Focusing on specific case studies within the Italian, English and North American literary communities, spanning from ‘authoritative’ translations of poets by poets to the role of dialect poetry and anthologies of poetry, the book looks at the role of translation in the development of poetic languages and in the construction of poetic canons. It brings together leading scholars in the history of the Italian language, literary historians and translators, specialists in theory of translation and history of publishing to explore the cultural dynamics between poetic traditions in Italian and English in the twentieth century.

Key Terms in Translation Studies gives a comprehensive overview of the concepts which students of translation

studies are likely to encounter during their study, whether at undergraduate or postgraduate level. The book includes definitions of key terms within the discipline, as well as outlines of the work of key thinkers in the field, including Eugene A. Nida, Gideon Toury, Hans J. Vermeer, and Lawrence Venuti. The list of key readings is intended to direct students towards classic articles, as well providing a springboard to further study. Accessibly written, with complicated terms and concepts explained in an easy to understand way, *Key Terms in Translation Studies* is an essential resource for students.

What's new in Translation Studies? In offering a critical assessment of recent developments in the young discipline, this book sets out to provide an answer, as seen from a European perspective today. Many "new" ideas actually go back well into the past, and the German Romantic Age proves to be the starting-point. The main focus lies however on the last 20 years, and, beginning with the cultural turn of the 1980s, the study traces what have turned out since then to be ground-breaking contributions (new paradigms) as against what was only a change in position on already established territory (shifting viewpoints). Topics of the 1990s include nonverbal communication, gender-based Translation Studies, stage translation, new fields of interpreting studies and the effects of new technologies and globalization (including the increasingly dominant role of English). The author's aim is to stimulate discussion and provoke further debate on the current profile and future perspectives of Translation Studies.

"*MUSICOPHILIA IN MUMBAI* examines the popularity of

Hindustani-North Indian-music in Mumbai from the late 19th century to the present by seeking to understand the historical context through which the music entered into and structured urban spaces. Tejaswini Niranjana argues that the formation of an aural community around Hindustani music engendered the formation of a new musical subject: the musicophiliac. In doing so, Niranjana offers an indirect critique of formations of modernity, arguing against a totalizing modernity as posited by European thinkers, and instead offering a view of modernities that are different, spatially divergent, and co-existent. For Niranjana, the musicophiliac is the subject of Mumbai's modernity. Weaving together theories of the unconscious and Bourdieu's notion of the habitus, Niranjana names the "metropolitan unconscious"-the collective unconscious built from, and continually transformed by, the experiences of those who settled in Mumbai under colonial modernity-as that which allowed for creation of the musicophiliac subject. In the colonial modernity of Mumbai, Niranjana argues, subjects "re-vision" the past by drawing from the collective archive of Hindustani music-a subject formation which bypasses differences of caste, class, religion, gender, and language. Chapter 1 examines how the importance of music in late-nineteenth-century Bombay helped create an urbanity in which music organized both urban spaces and subject formation. Chapter 2 explores the relationship between music and built space in Mumbai, paying specific attention to the presence of Hindustani music in Girgaum, the "native town" of Bombay. Chapter 3 attends to the affective

intensity of listening to Hindustani music. Chapter 4 focuses on musical pedagogy and its role in the formation of musical subjects. In the afterword, Niranjana discusses her film and curation project Making Music-Making Space, a three-year collaboration between filmmakers, designers, and architects in Mumbai. Throughout the chapters, Niranjana draws heavily from interviews she conducted between 2012 and 2017 with collaborators and Hindustani listeners in Mumbai. This book will be of interest to students and scholars of South Asian studies, postcolonial and colonial studies, ethnomusicology, and social theory"--

The act of translation, Tejaswini Niranjana maintains, is a political action. Niranjana draws on Benjamin, Derrida, and de Man to show that translation has long been a site for perpetuating the unequal power relations among peoples, races, and languages. The traditional view of translation underwritten by Western philosophy helped colonialism to construct the exotic "other" as unchanging and outside history, and thus easier both to appropriate and control. Scholars, administrators, and missionaries in colonial India translated the colonized people's literature in order to extend the bounds of empire.

Examining translations of Indian texts from the eighteenth century to the present, Niranjana urges post-colonial peoples to reconceive translation as a site for resistance and transformation.

Madness, sexuality, power, knowledge—are these facts of life or simply parts of speech? In a series of works of astonishing brilliance, historian Michel Foucault excavated the hidden assumptions that govern the way

we live and the way we think. The Archaeology of Knowledge begins at the level of "things aid" and moves quickly to illuminate the connections between knowledge, language, and action in a style at once profound and personal. A summing up of Foucault's own methodological assumptions, this book is also a first step toward a genealogy of the way we live now. Challenging, at times infuriating, it is an absolutey indispensable guide to one of hte most innovative thinkers of our time. This is the definitive guide to the theories and concepts that make up the dynamic field of translation studies. Providing an accessible and fully up-to-date overview of key movements and theorists within an expanding area of study, this textbook has become a key source for generations of translation students on both professional and university courses. New features in this third edition include: the latest research incorporated into each chapter, including linguistic precursors, models of discourse and text analysis, cultural studies and sociology, the history of translation, and new technologies a new chapter with guidelines on writing reflective translation commentaries and on preparing research projects and dissertations more examples throughout the text revised exercises and updated further reading lists throughout a major new companion web site with video summaries of each chapter, multiple-choice tests, and broader research questions. This is a practical, user-friendly textbook that gives a comprehensive insight into how translation studies has evolved, and is still evolving. It is an invaluable resource for anyone studying this fascinating subject area.

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This book explores literary translation in a variety of contexts. The chapters showcase the research into literary translation in North America, Europe, and Asia. Written by a group of experienced researchers and young academics, the contributors study a variety of languages (including English, Spanish, Italian, Chinese, French, Japanese, Dutch, German, and Swedish), use a wide range of approaches (including quantitative review of literary translations; transfictional approaches to translation; and a review of concepts such as paratexts, intralingual translation, intertextuality, and retranslation), and aim to expand on existing debates on translation and translation studies as a discipline. The chapters aim to provide a panorama of the variety of topics and interests of contemporary translation studies, as well as problematize some of the concepts and approaches that seem to have become the only accepted/acceptable model in some academic quarters. This book was originally published as a special issue of Perspectives Studies in Translation Theory and Practice.

This collection of essays brings together a decade of writings on translation by leading international translation studies expert, Susan Bassnett. The essays cover a range of topics and will be useful to anyone with an interest in how different cultures communicate.

Contributed articles.

Translation as Reparation showcases postcolonial Africa by offering African European-language literature as a case study for postcolonial translation theory, and proposes a new perspective for postcolonial literary criticism informed by theories of translation. The book

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focuses on translingualism and interculturality in African Europhone literature, highlighting the role of oral culture and artistry in the writing of fiction. The fictionalizing of African orature in postcolonial literature is viewed in terms of translation and an intercultural writing practice which challenge the canons of colonial linguistic propriety through the subversion of social and linguistic conventions. The study opens up pathways for developing new insights into the ethics of translation, as it raises issues related to the politics of language, ideology, identity, accented writing and translation. It confirms the place of translation theory in literary criticism and affirms the importance of translation in the circulation of texts, particularly those from minority cultures, in the global marketplace. Grounded in a multidisciplinary approach, the book will be of interest to students and scholars in a variety of fields, including translation studies, African literature and culture, sociolinguistics and multilingualism, postcolonial and intercultural studies.

"Niranjana brings into colloquy key texts from a classic age of translation and new post-humanistic texts on the same issues. She shows how the questions of translation must be reframed in light of the critique of emerging work on imperialism and cultural studies. This is a key work for translation studies."—Frances Bartkowski, author of *Feminist Utopias*

In *Translation and Rewriting in the Age of Post-Translation Studies*, Edwin Gentzler argues that rewritings of literary works have taken translation to a new level: literary texts no longer simply originate, but

rather circulate, moving internationally and intersemiotically into new media and forms. Drawing on traditional translations, post-translation rewritings and other forms of creative adaptation, he examines the different translational cultures from which literary works emerge, and the translational elements within them. In this revealing study, four concise chapters give detailed analyses of the following classic works and their rewritings: *A Midsummer Night's Dream* in Germany Postcolonial *Faust* Proust for Everyday Readers *Hamlet* in China. With examples from a variety of genres including music, film, ballet, comics, and video games, this book will be of special interest for all students and scholars of translation studies and contemporary literature.

Post-colonial theory is a relatively new area in critical contemporary studies, having its foundations more Postcolonial Criticism brings together some of the most important critical writings in the field, and aims to present a clear overview of, and introduction to, one of the most exciting and rapidly developing areas of contemporary literary criticism. It charts the development of the field both historically and conceptually, from its beginnings in the early post-war period to the present day. The first phase of postcolonial criticism is recorded here in the pioneering work of thinkers like Aimé Césaire, Frantz Fanon, Edward Said, and Gayatri Spivak. More recently, a new generation of academics have provided fresh assessments of the interaction of class, race and gender in cultural production, and this generation is represented in the work of Aijaz Ahmad, bell hooks, Homi Bhabha,

Abdul JanMohamed and David Lloyd. Topics covered include negritude, national culture, orientalism, subalternity, ambivalence, hybridity, white settler societies, gender and colonialism, culturalism, commonwealth literature, and minority discourse. The collection includes an extensive general introduction which clearly sets out the key stages, figures and debates in the field. The editors point to the variety, even conflict, within the field, but also stress connections and parallels between the various figures and debates which they identify as central to an understanding of it. The introduction is followed by a series of ten essays which have been carefully chosen to reflect both the diversity and continuity of postcolonial criticism. Each essay is supported by a short introduction which places it in context with the rest of the author's work, and identifies how its salient arguments contribute to the field as a whole. This is a field which covers many disciplines including literary theory, cultural studies, philosophy, geography, economics, history and politics. It is designed to fit into the current modular arrangement of courses, and is therefore suitable for undergraduate and postgraduate courses which address postcolonial issues and the 'new' literatures in English.

Translation, before 9/11, was deemed primarily an instrument of international relations, business, education, and culture. Today it seems, more than ever, a matter of war and peace. In *The Translation Zone*, Emily Apter argues that the field of translation studies, habitually confined to a framework of linguistic fidelity to an original, is ripe for expansion as the basis for a new comparative

literature. Organized around a series of propositions that range from the idea that nothing is translatable to the idea that everything is translatable, *The Translation Zone* examines the vital role of translation studies in the "invention" of comparative literature as a discipline. Apter emphasizes "language wars" (including the role of mistranslation in the art of war), linguistic incommensurability in translation studies, the tension between textual and cultural translation, the role of translation in shaping a global literary canon, the resistance to Anglophone dominance, and the impact of translation technologies on the very notion of how translation is defined. The book speaks to a range of disciplines and spans the globe. Ultimately, *The Translation Zone* maintains that a new comparative literature must take stock of the political impact of translation technologies on the definition of foreign or symbolic languages in the humanities, while recognizing the complexity of language politics in a world at once more monolingual and more multilingual.

Contra Instrumentalism questions the long-accepted notion that translation reproduces or transfers an invariant contained in or caused by the source text. This "instrumental" model of translation has dominated translation theory and commentary for more than two millennia, and its influence can be seen today in elite and popular cultures, in academic institutions and in publishing, in scholarly monographs and in literary journalism, in the most rarefied theoretical discourses and in the most

commonly used clichés. *Contra Instrumentalism* aims to end the dominance of instrumentalism by showing how it grossly oversimplifies translation practice and fosters an illusion of immediate access to source texts. Lawrence Venuti asserts that all translation is an interpretive act that necessarily entails ethical responsibilities and political commitments. Venuti argues that a hermeneutic model offers a more comprehensive and incisive understanding of translation that enables an appreciation of not only the creative and scholarly aspects of what a translator does but also the crucial role translation plays in the cultural and social institutions that shape human life.

Since publication over twenty years ago, *The Translator's Invisibility* has provoked debate and controversy within the field of translation and become a classic text. Providing a fascinating account of the history of translation from the seventeenth century to the present day, Venuti shows how fluency prevailed over other translation strategies to shape the canon of foreign literatures in English and investigates the cultural consequences of the receptor values which were simultaneously inscribed and masked in foreign texts during this period. Reissued with a new introduction, in which the author provides a clear, detailed account of key concepts and arguments in order to issue a counterblast against simplistic interpretations, *The*

Translator's Invisibility takes its well-deserved place as part of the Routledge Translation Classics series. This book is essential reading for students of translation studies at all levels.

Over the last 30 years there has been a substantial increase in the study of the history of translation. Both well-known and lesser-known specialists in translation studies have worked tirelessly to give the history of translation its rightful place. Clearly, progress has been made, and the history of translation has become a viable independent research area. This book aims at claiming such autonomy for the field with a renewed vigour. It seeks to explore issues related to methodology as well as a variety of discourses on history with a view to laying the groundwork for new avenues, new models, new methods. It aspires to challenge existing theoretical and ideological frameworks. It looks toward the future of history. It is an attempt to address shortcomings that have prevented translation history from reaching its full disciplinary potential. From microhistory, archaeology, periodization, to issues of subjectivity and postmodernism, methodological lacunae are being filled. Contributors to this volume go far beyond the text to uncover the role translation has played in many different times and settings such as Europe, Africa, Latin America, the Middle-east and Asia from the 6th century to the 20th. These contributions,

which deal variously with the discourses on methodology and history, recast the discipline of translation history in a new light and pave the way to the future of research and teaching in the field.

Booker Prize Finalist Here is an extraordinary cross-cultural love story that unfurls across Egypt, England, and the United States over the course of a century. Isabel Parkman, a divorced American journalist, has fallen in love with a gifted and difficult Egyptian-American conductor. Shadowing her romance is the courtship of her great-grandparents Anna and Sharif nearly one hundred years before. In 1900 the recently widows Anna Winterbourne left England for Egypt, an outpost of the Empire roiling with political sentiment. She soon found herself enraptured by the real Egypt and in love with Sharif Pasha al-Baroudi, an Egyptian nationalist. When Isabel, in an attempt to discover the truth behind her heritage, reenacts Anna's excursion to Egypt, the story of her great-grandparents unravels before her, revealing startling parallels for her own life.

Combining the romance and intricate narrative of a nineteenth-century novel with a very modern sense of culture and politics—both sexual and international—Ahdaf Soueif has created a thoroughly seductive and mesmerizing tale.

This ground-breaking analysis of the cultural trajectory of England's first colony constitutes a major contribution to postcolonial studies, offering a

template relevant to most cultures emerging from colonialism. At the same time, these Irish case studies become the means of interrogating contemporary theories of translation. Moving authoritatively between literary theory and linguistics, philosophy and cultural studies, anthropology and systems theory, the author provides a model for a much needed integrated approach to translation theory and practice. In the process, the work of a number of important literary translators is scrutinized, including such eminent and disparate figures as Standish O'Grady, Augusta Gregory and Thomas Kinsella. The interdependence of the Irish translation movement and the work of the great 20th century writers of Ireland - including Yeats and Joyce - becomes clear, expressed for example in the symbiotic relationship that marks their approach to Irish formalism. Translation in a Postcolonial Context is essential reading for anyone interested in translation theory and practice, postcolonial studies, and Irish literature during the 19th and 20th centuries.

The book should be of use to those working in translation studies and comparative literature. Siting TranslationHistory, Post-Structuralism, and the Colonial ContextUniv of California Press

How realistic is it to expect translation to render the world intelligible in a context shaped by different historical trajectories and experiences? Can we rely

on human universals to translate through the unique and specific webs of meaning that languages represent? If knowledge production is a kind of translation, then it is fair to assume that the possibility of translation has largely rested on the idea that Western experience is the repository of these human universals against the background of which different human experiences can be rendered intelligible. The problem with this assumption, however, is that there are limits to Western claims to universalism, mainly because these claims were at the service of the desire to justify imperial expansion. This book addresses issues arising from these claims to universalism in the process of producing knowledge about diverse African social realities. It shows that the idea of knowledge production as translation can be usefully deployed to inquire into how knowledge of Africa translates into an imperial attempt at changing local norms, institutions and spiritual values. Translation, in this sense, is the normalization of meanings issuing from a local historical experience claiming to be universal. The task of producing knowledge of African social realities cannot be adequately addressed without a prior critical engagement with how translation has come to shape our ways of rendering Africa intelligible.

Literary Translation and the Making of Originals engages such issues as the politics and ethics of translation; how

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aesthetic categories and market forces contribute to the establishment and promotion of particular “originals”; and the role translation plays in the formation, re-formation, and deformation of national and international literary canons. By challenging the assumption that stable originals even exist, Karen Emmerich also calls into question the tropes of ideal equivalence and unavoidable loss that contribute to the low status of translation, translations, and translators in the current literary and academic marketplaces.

Tejaswini Niranjana draws on Benjamin, Derrida, and deMan to show that translation has long been a site for perpetuating the unequal relations among peoples, races, and languages. The traditional view of translation underwritten by western philosophy helped colonialism to construct the exotic other as unchanging and outside history, and thus easier both to appropriate and to control. Examining translations of Indian texts from the eighteenth century to the present, Niranjana urges post-colonial peoples to reconceive translation as a site for resistance and transformation.

The utopias envisioned by Edward Bellamy and other novelists late in the nineteenth century were generally blueprints of government. As satellites of men, women were expected to share in the general improvement of society. The resurgence of the feminist movement since the late 1960s has produced a very different kind of utopian literature. Frances Bartkowski explores a body of work that is striking and vital because it reflects the hopes, fears, and desires of women who have glimpsed the possibilities of a bright new world freed from stifling patriarchal structures. *Feminist Utopias* is a comparative study of the utopian fiction of nine women writers in the United States, France, and Canada. Except for Charlotte Perkins Gilman's *Herland* (1915), the prototype for feminist literary utopias, all of the works were published between 1969 and 1986. Bartkowski discusses

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Monique Wittig's *Les Guérillères*, Joanna Russ's *The Female Man*, Marge Piercy's *Woman on the Edge of Time*, Suzy McKee Charnas's *Motherlines*, Christine Rochefort's *Archaos, ou le jardin étincelant*, E. M. Broner's *A Weave of Women*, Louky Bersianik's *The Eugelionne*, and two dystopian novels, Charnas's *Walk to the End of the World* and Margaret Atwood's *The Handmaid's Tale*.

This debut novel, banned in the author's own country, reveals the social, romantic, and sexual tribulations of four young women from the elite classes of Saudi Arabia. Every week after Friday prayers, the anonymous narrator sends an email to the female su

A firsthand account of the private world of a harem in colonial Cairo—by a groundbreaking Egyptian feminist who helped liberate countless women. In this compelling memoir, Shaarawi recalls her childhood and early adult life in the seclusion of an upper-class Egyptian household, including her marriage at age thirteen. Her subsequent separation from her husband gave her time for an extended formal education, as well as an unexpected taste of independence. Shaarawi's feminist activism grew, along with her involvement in Egypt's nationalist struggle, culminating in 1923 when she publicly removed her veil in a Cairo railroad station, a daring act of defiance. In this fascinating account of a true original feminist, readers are offered a glimpse into a world rarely seen by westerners, and insight into a woman who would not be kept as property or a second-class citizen.

First published in 1976, this great literary classic follows a young Nigerian woman who rejects the patriarchal traditions of her culture to find love and happiness in the western world. With pure honesty and subtle protest, Buchi Emecheta chronicles the unfair pressure and ultimate demise that women often suffer in Nigerian lore.

This volume explores the theoretical foundation and

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undercurrents of translation in diverse postcolonial contexts.

In doing so the authors examine complex sequences of intercultural contact and encroachment, fusion, and breach. The impact that history and political relations have had on the role of translation in the evolution of literary and cultural relations is demonstrated and examined in detail. A strength of this collection of essays lies in the various postcolonial contexts it deals with the challenges posed to the commonly held views on postcolonial theory.

For readers of Jhumpa Lahiri and Rohinton Mistry, as well as Lorrie Moore and George Saunders, here are stories on the pathos and comedy of small-town migrants struggling to build a life in the big city, with the dream world of Bollywood never far away. Jayant Kaikini's gaze takes in the people in the corners of Mumbai—a bus driver who, denied vacation time, steals the bus to travel home; a slum dweller who catches cats and sells them for pharmaceutical testing; a father at his wit's end who takes his mischievous son to a reform institution. In this metropolis, those who seek find epiphanies in dark movie theaters, the jostle of local trains, and even in roadside keychains and lost thermos flasks. Here, in the shade of an unfinished overpass, a factory-worker and her boyfriend browse wedding invitations bearing wealthy couples' affectations—"no presents please"—and look once more at what they own. Translated from the Kannada by Tejaswini Niranjana, these resonant stories, recently awarded the DSC Prize for South Asian Literature, take us to photo framers, flower markets, and Irani cafes, revealing a city trading in fantasies while its strivers, eating once a day and sleeping ten to a room, hold secret ambitions close.

Why would a Latin Qur'an be addressed to readers who knew no Latin? What happens when translators work on paper rather than parchment? Why would a

Jewish rabbi translate a bible for Christians? How can a theorist successfully criticize a version of Aristotle without knowing any Greek? Why were children used to bring down an Amerindian civilization? Why does the statue of Columbus in Barcelona point straight to Israel? Why should a Nicaraguan poet cite a French poem in order to explain a volcano in Nicaragua? This book does more than answer such questions. It uses them to discuss some of the most fundamental and complex issues in contemporary Translation Studies and Cultural Studies. Identifying cultural intermediaries as members of medieval frontier society, it traces the stages by which that society has assisted in the creation of Hispanic cultures. Individual case studies go from the twelfth-century Christian, Islamic and Jewish exchanges right through to the not unrelated complexity of today's translation schools in Spain, mining a history rich in anecdote and paradox. Further aspects trace key concepts such as disputation, the medieval hierarchy of languages, the nationalist mistrust of intermediaries, the effects of decolonization on development ideology, and the difficulties of training students for globalizing markets.

Arguing that intellectual movements, such as deconstruction, postsecular theory, and political theology, have different implications for cultures and societies that live with the debilitating effects of past

imperialisms, Arvind Mandair unsettles the politics of knowledge construction in which the category of "religion" continues to be central. Through a case study of Sikhism, he launches an extended critique of religion as a cultural universal. At the same time, he presents a portrait of how certain aspects of Sikh tradition were reinvented as "religion" during the late nineteenth and early twentieth centuries. India's imperial elite subtly recast Sikh tradition as a sui generis religion, which robbed its teachings of their political force. In turn, Sikhs began to define themselves as a "nation" and a "world religion" that was separate from, but parallel to, the rise of the Indian state and global Hinduism. Rather than investigate these processes in isolation from Europe, Mandair shifts the focus closer to the political history of ideas, thereby recovering part of Europe's repressed colonial memory. Mandair rethinks the intersection of religion and the secular in discourses such as history of religions, postcolonial theory, and recent continental philosophy. Though seemingly unconnected, these discourses are shown to be linked to a philosophy of "generalized translation" that emerged as a key conceptual matrix in the colonial encounter between India and the West. In this riveting study, Mandair demonstrates how this philosophy of translation continues to influence the repetitions of religion and identity politics in the lives of South Asians, and the way the academy, state,

and media have analyzed such phenomena.

This book explores the discourse in and of translation within and across cultures and languages. From the macro aspects of translation as an inter-cultural project to actual analysis of textual ingredients that contribute to translation and interpreting as discourse, the ten chapters represent different explorations of 'global' theories of discourse and translation. Offering interrogations of theories and practices within different sociocultural environments and traditions (Eastern and Western), *Discourse in Translation* considers a plethora of domains, including historiography, ethics, technical and legal discourse, subtitling, and the politics of media translation as representation. This is key reading for all those working on translation and discourse within translation studies and linguistics. *A Companion to Translation Studies* is the first work of its kind. It provides an authoritative guide to key approaches in translation studies. All of the essays are specially commissioned for this collection, and written by leading international experts in the field. The book is divided into nine specialist areas: culture, philosophy, linguistics, history, literary, gender, theatre and opera, screen, and politics. Contributors include Susan Bassnett, Gunilla Anderman and Christina Schäffner. Each chapter gives an in-depth account of theoretical concepts, issues and debates which define a field within

translation studies, mapping out past trends and suggesting how research might develop in the future. In their general introduction the editors illustrate how translation studies has developed as a broad interdisciplinary field. Accompanied by an extensive bibliography, this book provides an ideal entry point for students and scholars exploring the multifaceted and fast-developing discipline of translation studies. A replacement of the author's well-known book on Translation Theory, *In Search of a Theory of Translation* (1980), this book makes a case for Descriptive Translation Studies as a scholarly activity as well as a branch of the discipline, having immediate consequences for issues of both a theoretical and applied nature. Methodological discussions are complemented by an assortment of case studies of various scopes and levels, with emphasis on the need to contextualize whatever one sets out to focus on. Part One deals with the position of descriptive studies within TS and justifies the author's choice to devote a whole book to the subject. Part Two gives a detailed rationale for descriptive studies in translation and serves as a framework for the case studies comprising Part Three. Concrete descriptive issues are here tackled within ever growing contexts of a higher level: texts and modes of translational behaviour — in the appropriate cultural setup; textual components — in texts, and through these texts, in cultural

constellations. Part Four asks the question: What is knowledge accumulated through descriptive studies performed within one and the same framework likely to yield in terms of theory and practice? This is an excellent book for higher-level translation courses. Opening in Calcutta in the 1960s, Amitav Ghosh's radiant second novel follows two families -- one English, one Bengali -- as their lives intertwine in tragic and comic ways. The narrator, Indian born and English educated, traces events back and forth in time, from the outbreak of World War II to the late twentieth century, through years of Bengali partition and violence, observing the ways in which political events invade private lives.

Salman Rushdie's writing is engaged with translation in many ways: translator-figures tell and retell stories in his novels, while acts of translation are catalysts for climactic events. Covering his major novels as well as his often-neglected short stories and writing for children, Salman Rushdie and Translation explores the role of translation in Rushdie's work. In this book, Jenni Ramone draws on contemporary translation theory to analyse the part translation plays in Rushdie's appropriation of historical and contemporary Indian narratives of independence and migration.

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