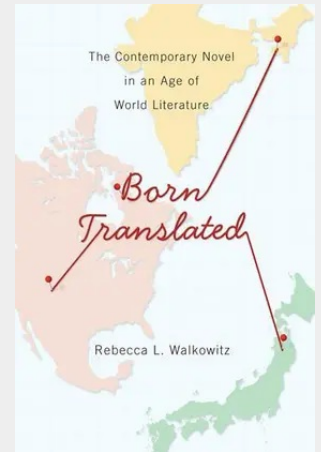


Born Translated

The Contemporary Novel in an Age of World Literature

As a growing number of contemporary novelists write for publication in multiple languages, the genre's form and aims are shifting. Born-translated novels include passages that appear to be written in different tongues, narrators who speak to foreign audiences, and other visual and formal techniques that treat translation as a medium rather than as an afterthought. These strategies challenge the global dominance of English, complicate "native" readership, and protect creative works against misinterpretation as they circulate. They have also given rise to a new form of writing that confounds traditional models of literary history and political community. Born Translated builds a much-needed framework for understanding translation's effect on fictional works, as well as digital art, avant-garde magazines, literary anthologies, and visual media. Artists and novelists discussed include J. M. Coetzee, Junot Díaz, Jonathan Safran Foer, Mohsin Hamid, Kazuo Ishiguro, Jamaica Kincaid, Ben Lerner, China Miéville, David Mitchell, Walter Mosley, Caryl Phillips, Adam Thirlwell, Amy Waldman, and Young-hae Chang Heavy Industries. The book understands that contemporary literature begins at once in many places, engaging in a new type of social embeddedness and political solidarity. It recasts literary history as a series of convergences and departures and, by elevating the status of "born-translated" works, redefines common conceptions of author, reader, and nation.

The Introduction, "Theory of World Literature Now," introduces the concept of the born-translated novel and discusses its place both in the history of the novel and in the history of translation. The introduction also compares born-translated works in English with born-translated works in other languages and reflects on the distinctiveness of Anglophone novels written for global audiences. Keywords: born translated, translation, self-translation, preemptive translation, Anglophone, theory of the novel, world literature Chapter 1, "Close Reading at a distance," shows that born-translated fiction, because it emphasizes ongoing production and multilingual reception, interferes with the novel's traditional role as an instrument of monolingual collectivity. It also interferes with traditional practices of close reading, which privilege fluency when they emphasize the text's smallest possible units: words. However, instead of proposing that born-translated works negate close reading, or make it obsolete, I suggest that they direct close reading towards multiple editions of the work, larger units of the text, and units of the text that are also units of the book. Keywords: J.M. Coetzee, imagined communities, close reading, translation, distance Chapter 2, "The Series, the List, and the Clone," address the question of how the conceit of linguistic and geographical unoriginality creates new paradigms for collectivity in the novel. Keywords: Kazuo Ishiguro, series, translation, clone, original, uniqueness, comparison Chapter 3, "Sampling, Collating, and Counting," introduces the idea of the "world-shaped novel," a work of fiction that attributes its aesthetic and spatial origins to planetary circulation rather than to national, regional, or urban geographies associated with one language. Keywords: Caryl Phillips, David Mitchell, Amy Waldman, multistranded fiction; audiences Chapter 4, "This Is Not Your Language," asks how aesthetic objects make - or classify - audiences. In the latter chapter, I ask what it means, today, to be a "native reader," when many books appear in translation from the start and when many readers operate in languages that are different from those that they speak. I consider, first, the concept of native reading, and, second, how and why contemporary novels might choose to reject that concept. Keywords: Mohsin Hamid, Jamaica Kincaid, native, foreign, reading in translation The final chapter, "Born Translated and Born Digital," considers the irreducible collectivity of the born-translated novel as a paradigm for literary history and political belonging. I take as my examples several born-digital works because, self-published and irregularly updated, they appear in multiple languages and multiple versions of language at the same time. Keywords: Young-hae Chang Heavy Industries, Jonathan Safran Foer, digital art, post-digital, corporate culture, collage "Multilingual" introduces Adam Thirlwell's collaborative project "Multilingual"



42,00 €

39,25 € (zzgl. MwSt.)

Nicht mehr lieferbar

Artikelnummer: 9780231165945

Medium: Buch

ISBN: 978-0-231-16594-5

Verlag: Columbia University Press

Erscheinungstermin: 04.08.2015

Sprache(n): Englisch

Auflage: Erscheinungsjahr 2015

Serie: Literature Now

Produktform: Gebunden

Gewicht: 588 g

Seiten: 336

Format (B x H): 159 x 233 mm

