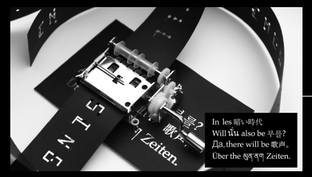
Contextualising



unit 1 methods of translating

In the dark times
Will there also be singing?
Yes, there will be singing.
About the dark times.

In les 暗い時代
Will นั้น also be 부를?
Да, there will be 歌声。
Über the སྒོ་ཁག Zeiten.

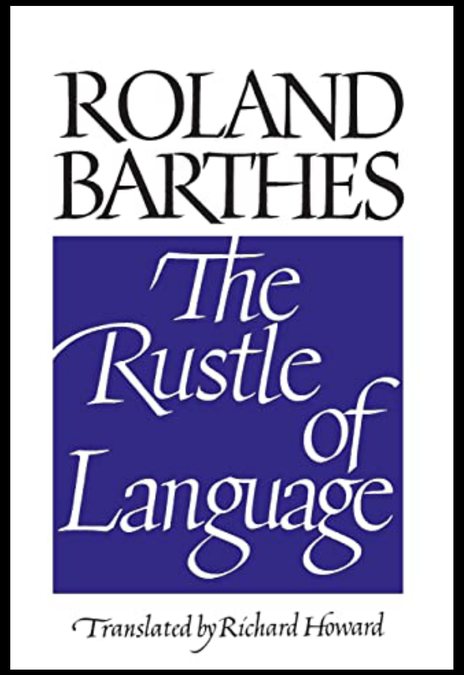
multilingual mix translation



unit 2 positions through iterating

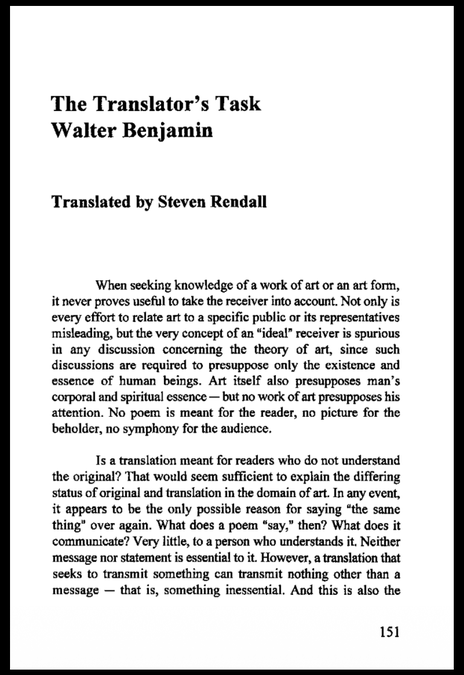
- Power
  - *In Defense of the Poor Image (2012)* Hito Steyerl
  - *Artificial Hells (2012)* Claire Bishop
  - *The Translator's Invisibility (1995)* Lawrence Venuti
  - *Decolonising the Mind (1986)* Ngugi wa Thiong'o
- Translation Theory
  - *The Rustle of Language (1986)* Roland Barthes
  - *The Translator's Task (1997)* Walter Benjamin
  - *Mouse or Rat? Translation as Negotiation (2003)* Umberto Eco
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  - Concrete Poetry
    - Eugen Gomringer
    - Noigandres

TRANSLATION THEORY



The Rustle of Language (1986)
Roland Barthes

Challenges the idea that degradation through circulation is simply loss. It can also be a form of democratisation.



The Translator's Task
Walter Benjamin

Translated by Steven Rendall

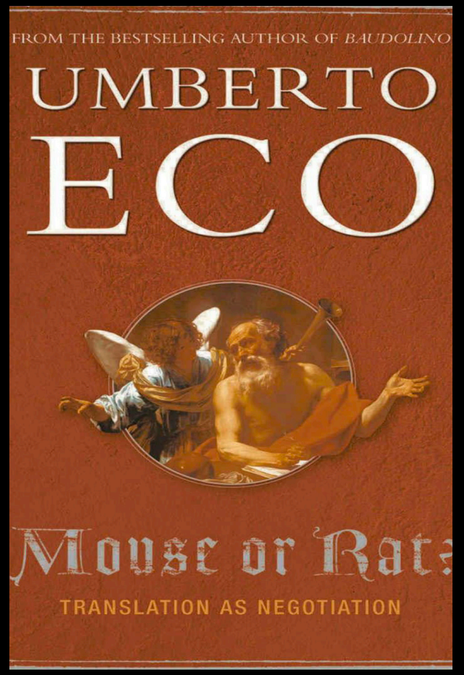
When seeking knowledge of a work of art or an art form, it never proves useful to take the receiver into account. Not only is every effort to relate art to a specific public or its representatives misleading, but the very concept of an "ideal" receiver is spurious in any discussion concerning the theory of art, since such discussions are required to presuppose only the existence and essence of human beings. Art itself also presupposes man's corporal and spiritual essence — but no work of art presupposes his attention. No poem is meant for the reader, no picture for the beholder, no symphony for the audience.

Is a translation meant for readers who do not understand the original? That would seem sufficient to explain the differing status of original and translation in the domain of art. In any event, it appears to be the only possible reason for saying "the same thing" over again. What does a poem "say," then? What does it communicate? Very little, to a person who understands it. Neither message nor statement is essential to it. However, a translation that seeks to transmit something can transmit nothing other than a message — that is, something inessential. And this is also the

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The Translator's Task (1997)
Walter Benjamin

Frames translation not as reproduction but as the afterlife of a text — each version extends its existence.



Mouse or Rat? Translation as Negotiation (2003)
Umberto Eco

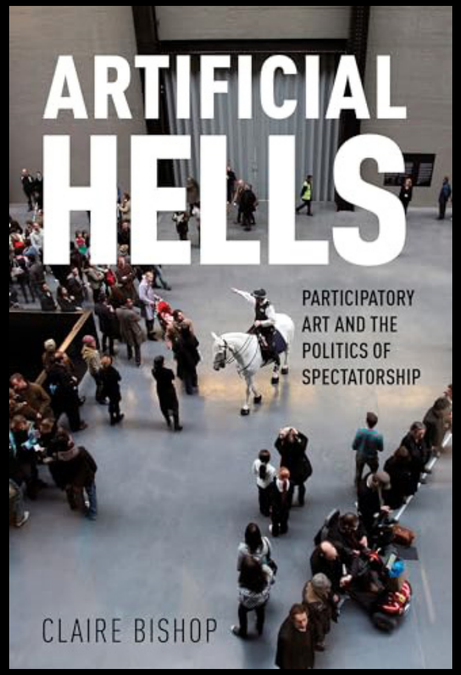
Defines translation as a process of negotiation between different linguistic systems.

POWER



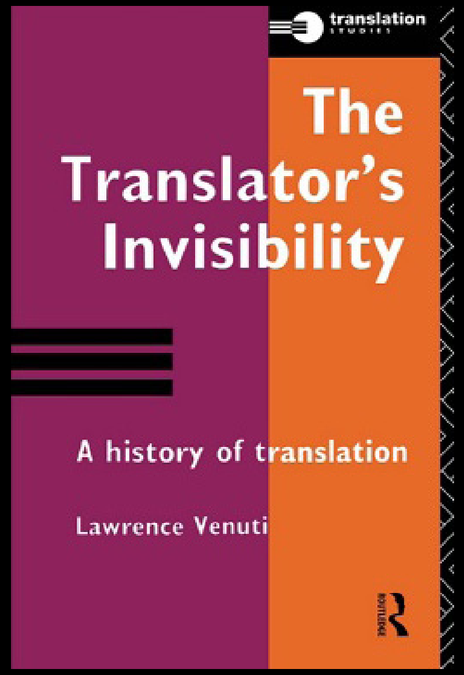
In Defense of the Poor Image (2012)
Hito Steyerl

Challenges the idea that degradation through circulation is simply loss. It can also be a form of democratisation.



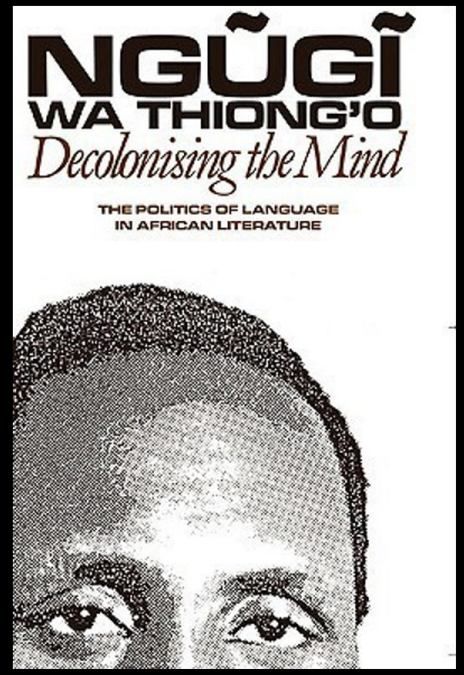
Artificial Hells (2012)
Claire Bishop

Questions whether inviting participation is genuinely empowering or just another form of extraction.



The Translator's Invisibility (1995)
Lawrence Venuti

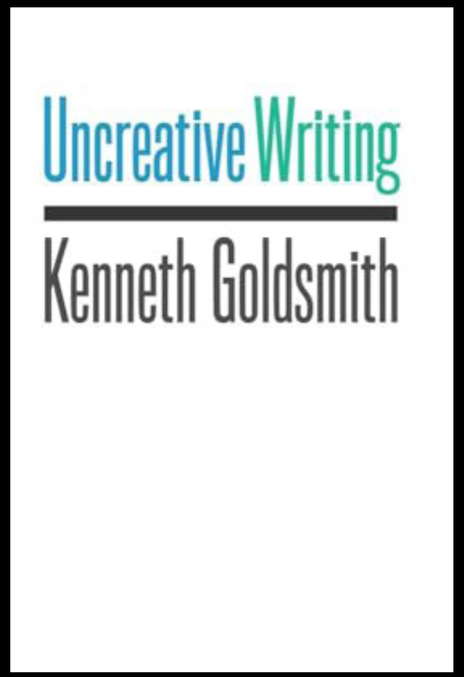
Reveals how power operates by making itself appear neutral and invisible, particularly in translation.



Decolonising the Mind (1986)
Ngugi wa Thiong'o

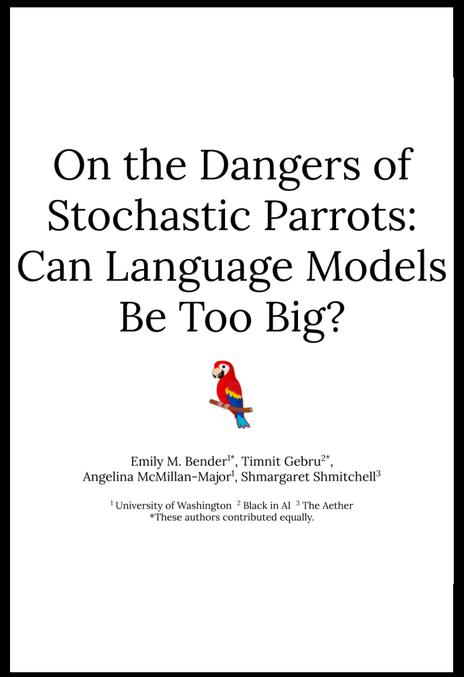
Examines how colonial languages suppress the thinking and expression of those who speak other tongues.

COMPUTER LANGUAGE



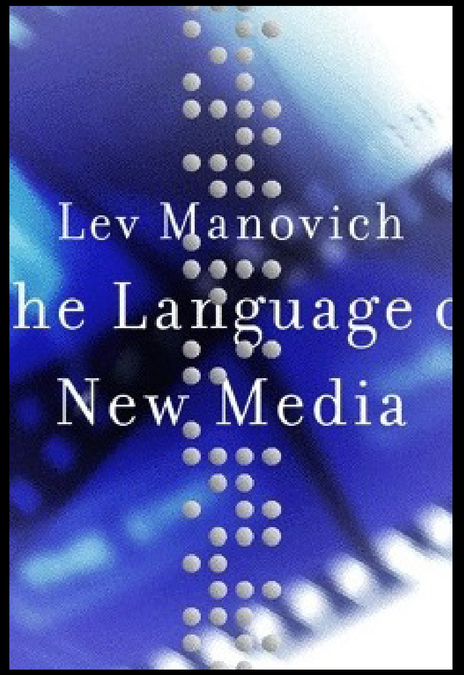
Uncreative Writing (2011)
Kenneth Goldsmith

Reframes copying and repetition as creative acts, questioning what authorship means in a digital context.



Stochastic Parrots (2021)
Bender et al.

Argues that large language models process the form of language without accessing its meaning.

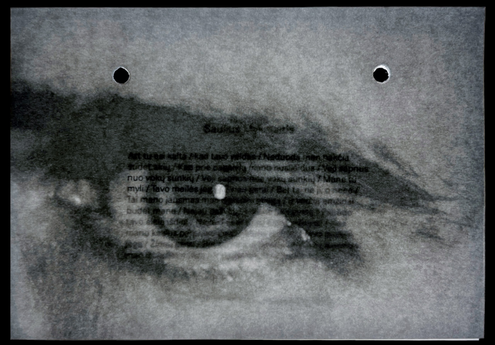


The Language of New Media (2001)
Lev Manovich

Analyses how computers transform cultural content into data, reducing language to an operable set of symbols.

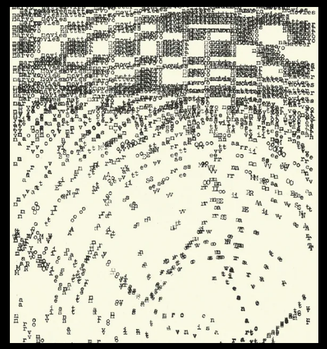
PRACTICE

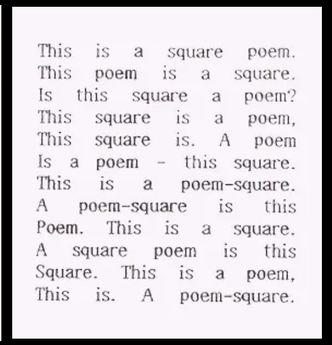
Voice & Typography





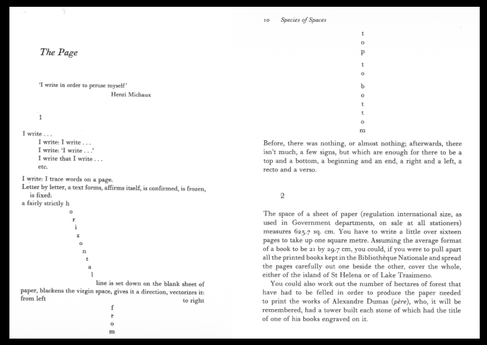
songs with poem lyrics



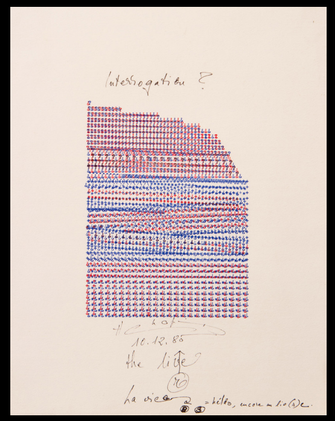


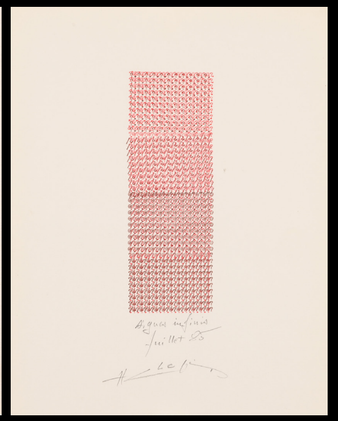


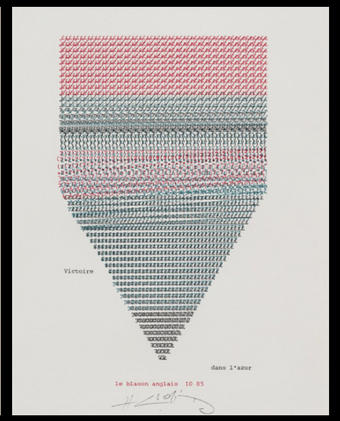
Bob Cobbing



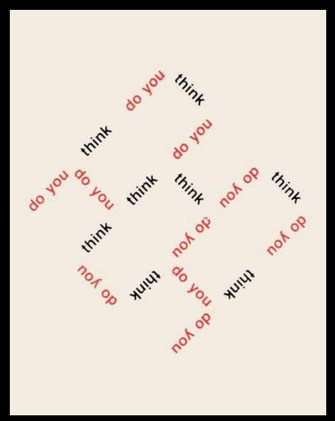
Species of Spaces and Other Pieces
Georges Perec

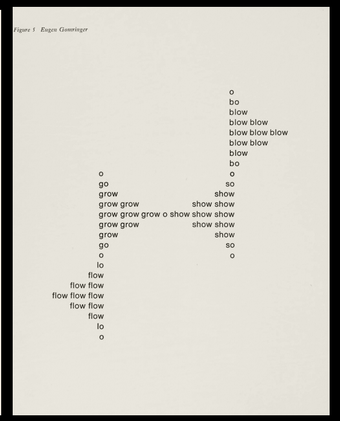


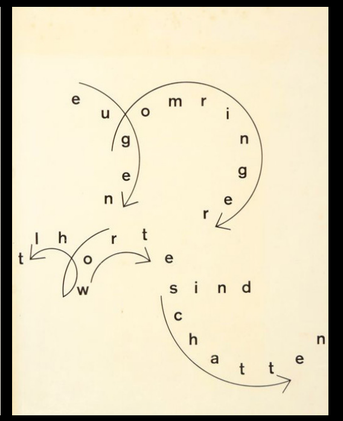




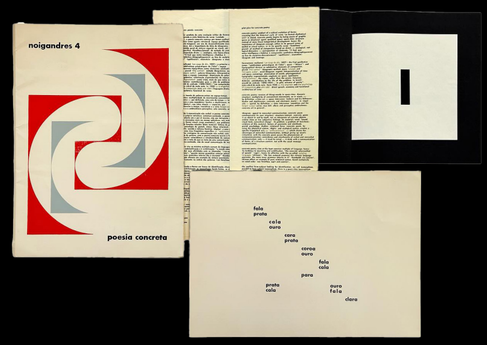
Henri Chopin



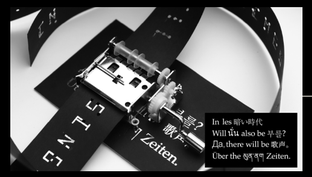




Eugen Gomringer



Noigandres



unit 1 methods of translating

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multilingual mix translation



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  - *Artificial Hells (2012)* Claire Bishop
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  → practice

This project positions translation as an unstable and non-neutral process, where meaning is continuously negotiated and reshaped through systems of linguistic, cultural, and technological power.

THE END