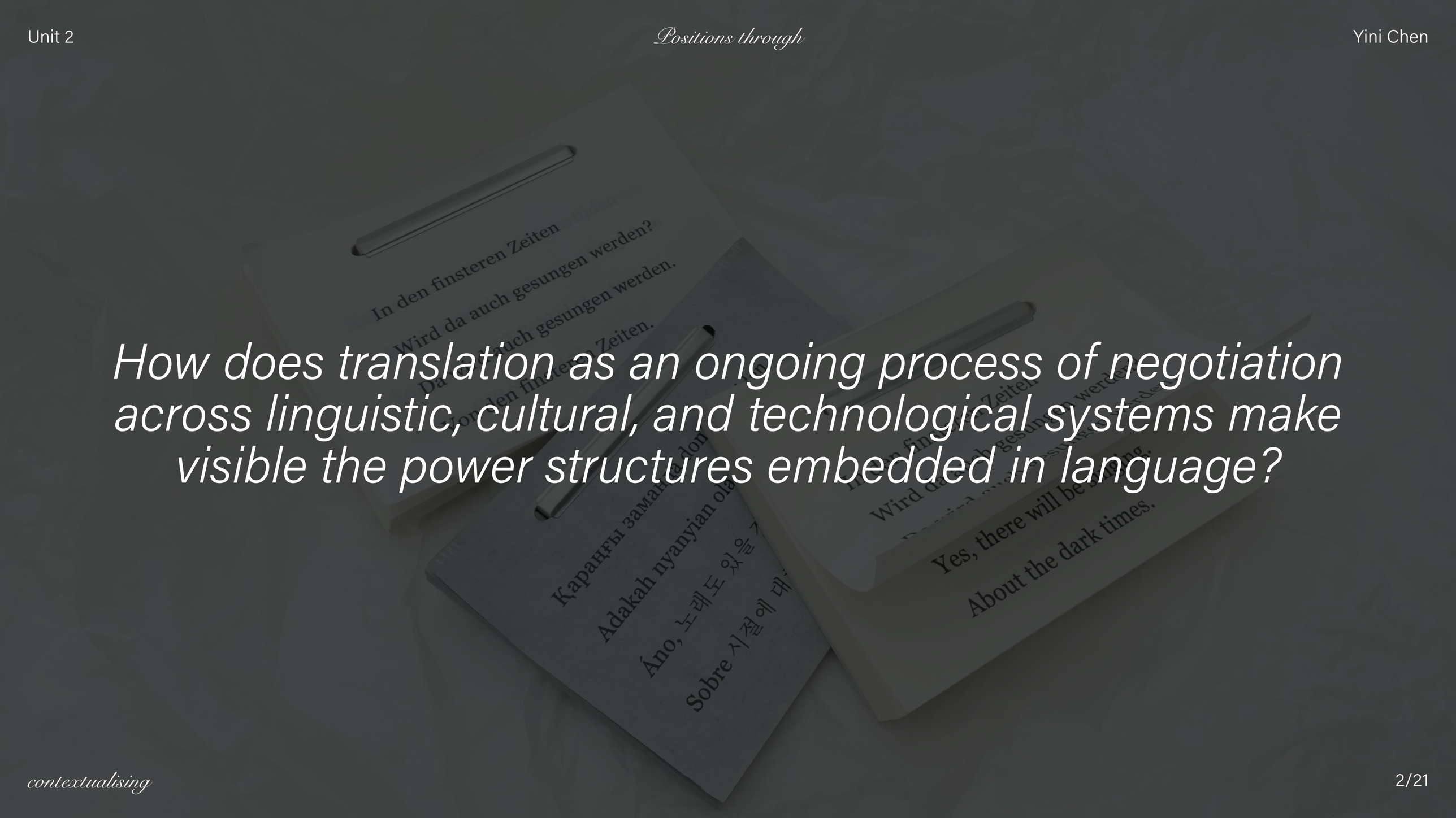
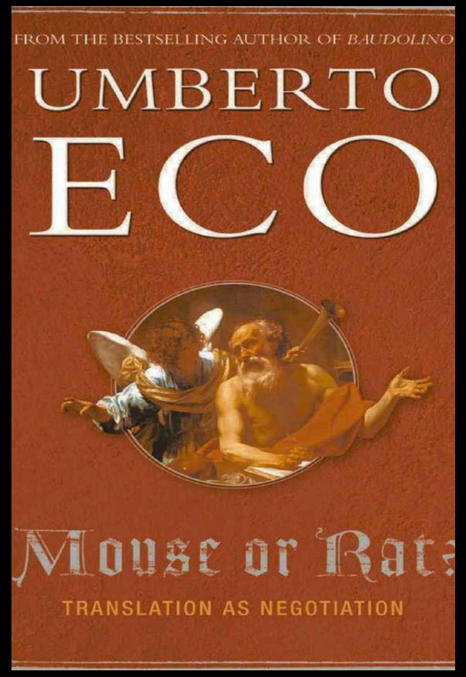
Contextualising


In den finsteren Zeiten
Wird da auch gesungen werden?
Da wird auch gesungen werden.
Von den finsteren Zeiten.
Қараңғы заманда
Adakah nyanyian
Ano, 노래도 있을
Sobre 시절에 대
In den finsteren Zeiten
Wird da auch gesungen werden?
Yes, there will be singing.
About the dark times.

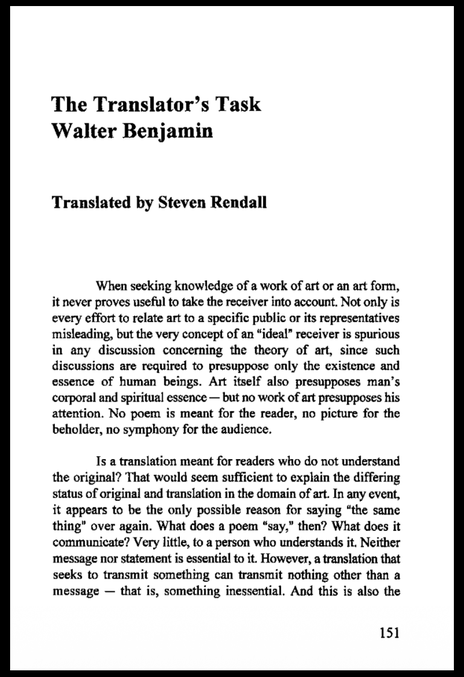


How does translation as an ongoing process of negotiation across linguistic, cultural, and technological systems make visible the power structures embedded in language?

DEFINITION OF TRANSLATION



Mouse or Rat? Translation as Negotiation
Umberto Eco



The Translator's Task
Walter Benjamin

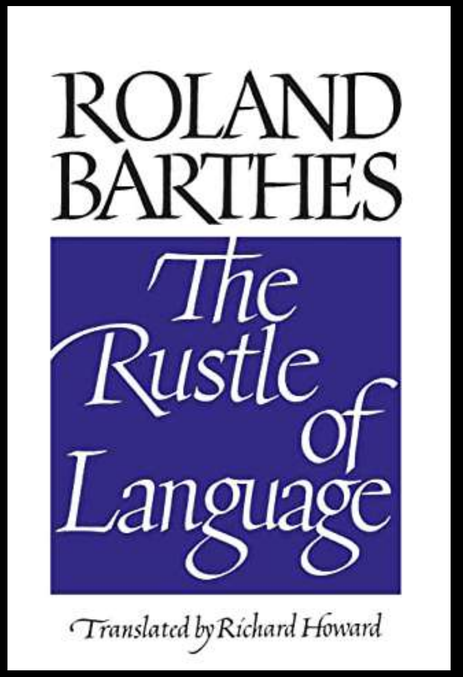
Translated by Steven Rendall

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

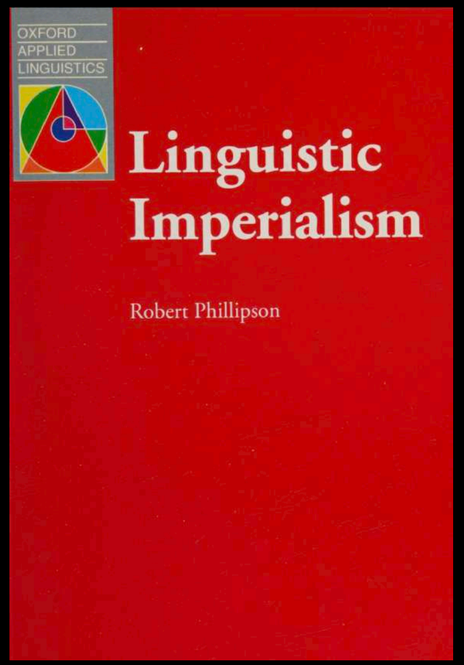
151

The Translator's Task
Walter Benjamin

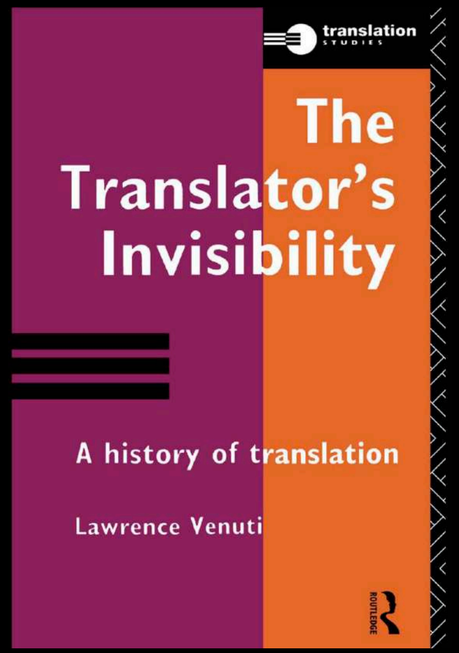


The Rustle of Language
Roland Barthes

POWER IN TRANSLATION



Linguistic Imperialism
Robert Phillipson

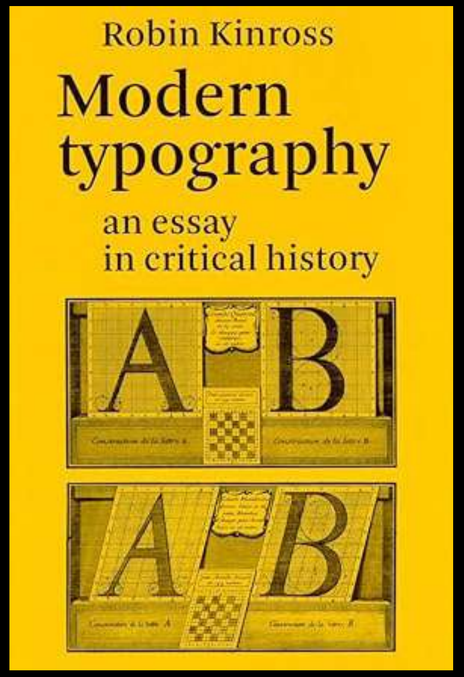


The Translator's Invisibility
Lawrence Venuti

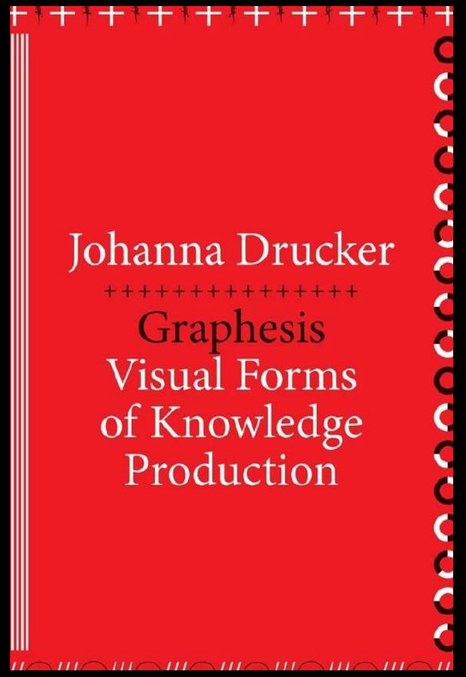


In Defense of the Poor Image
Hito Steyerl

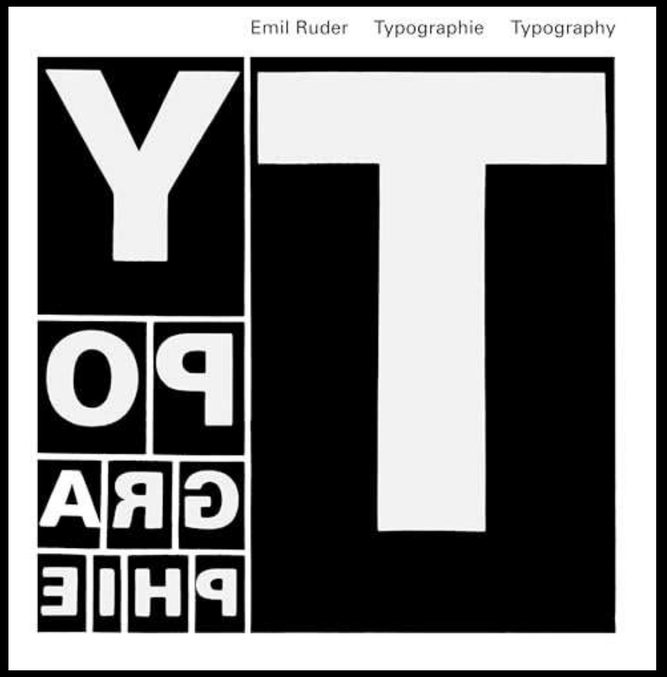
POWER IN TYPOGRAPHY



Modern Typography: An Essay in Critical History
Robin Kinross



Graphesis: Visual Forms of Knowledge Production
Johanna Drucker

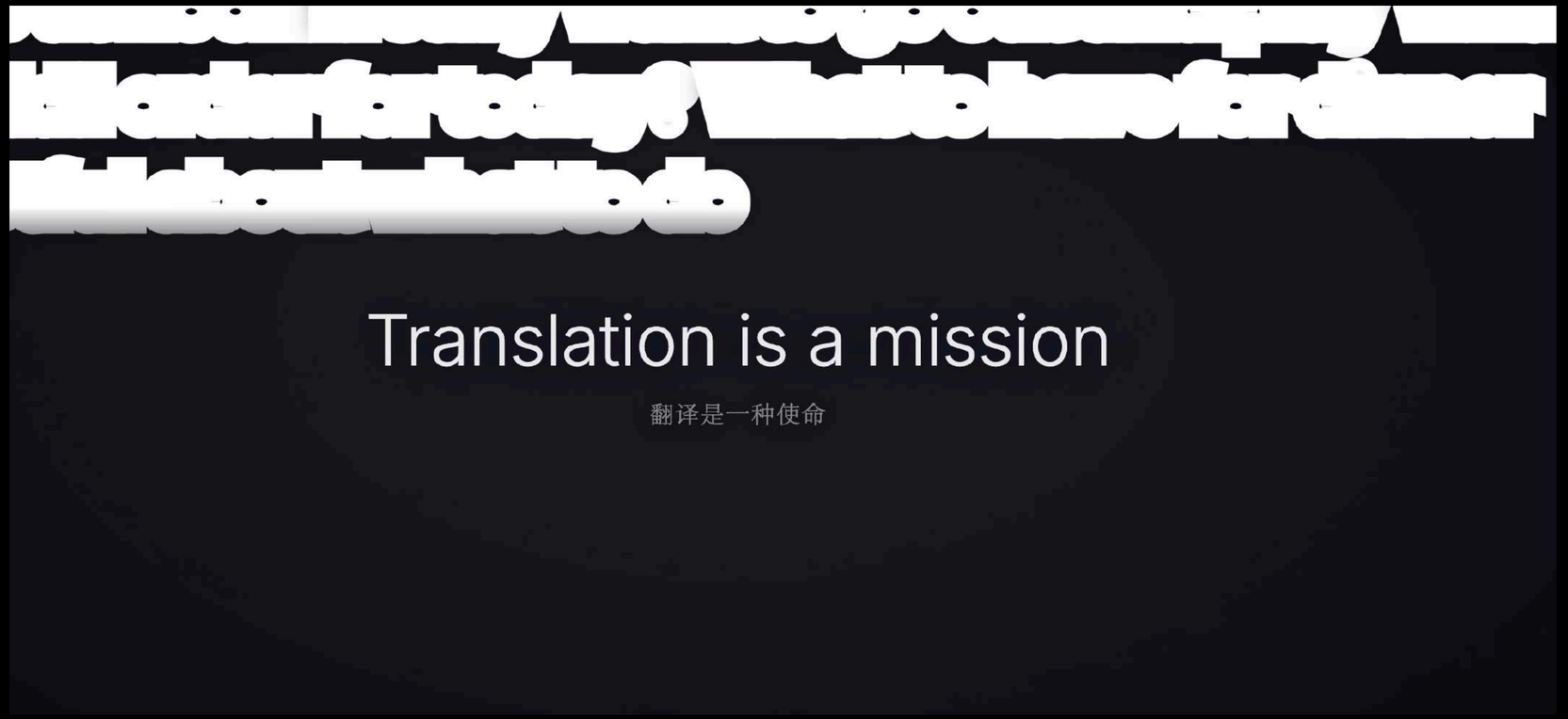


Typography. A Manual of Design
Emil Ruder

POWER IN TYPOGRAPHY

Typography. A Manual of Design
Emil Ruder

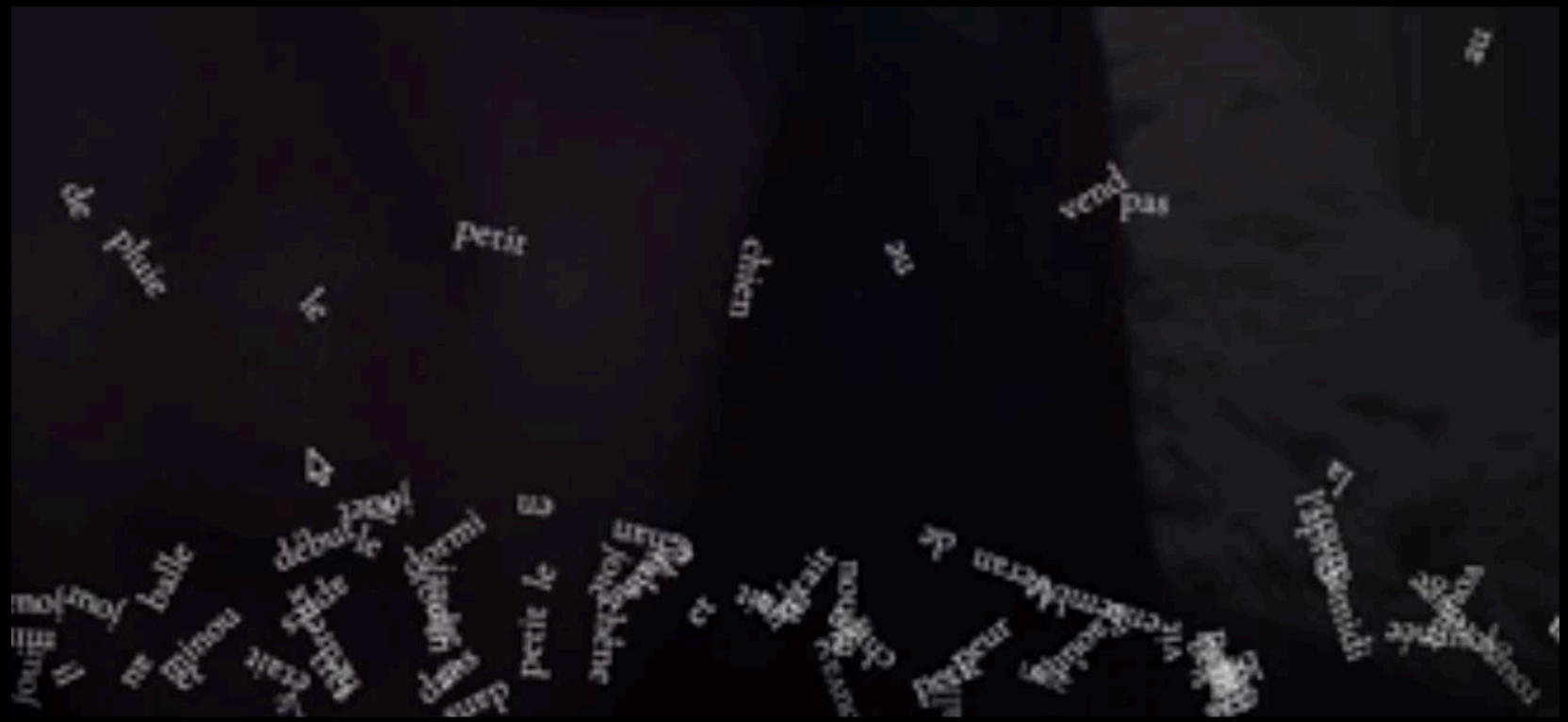




POWER IN TYPOGRAPHY

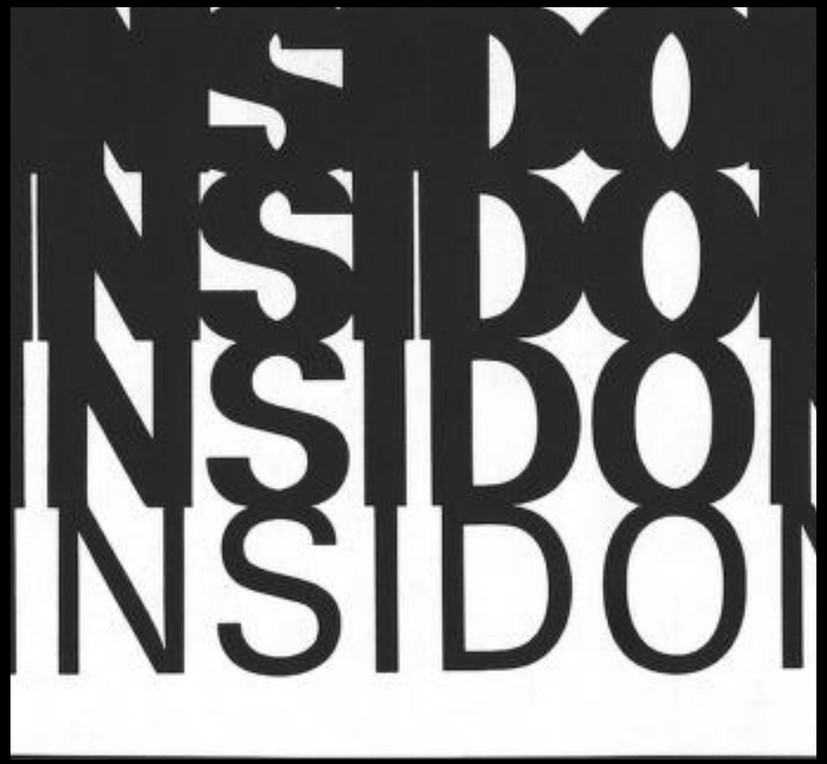
Typography. A Manual of Design
Emil Ruder

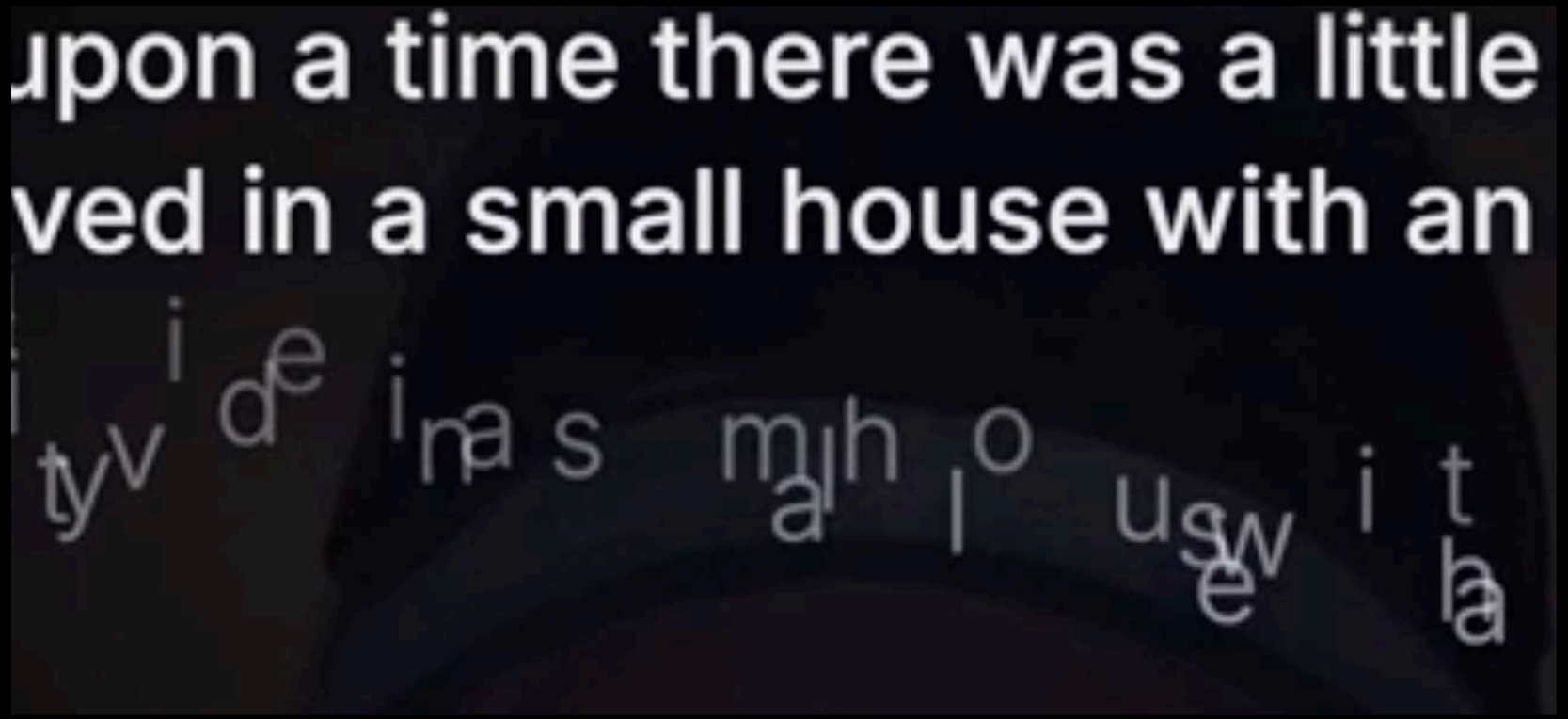




POWER IN TYPOGRAPHY

Typography. A Manual of Design
Emil Ruder





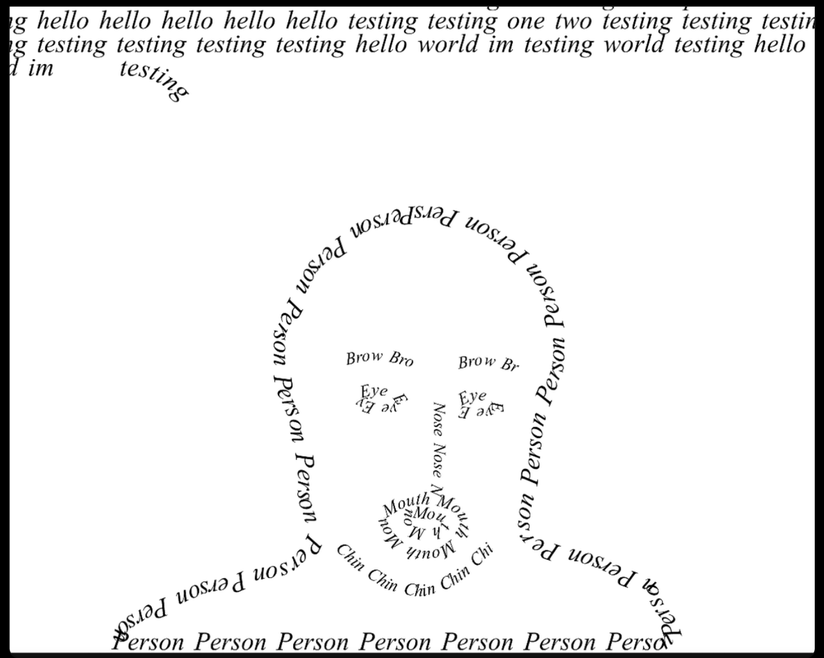
MEDIUM



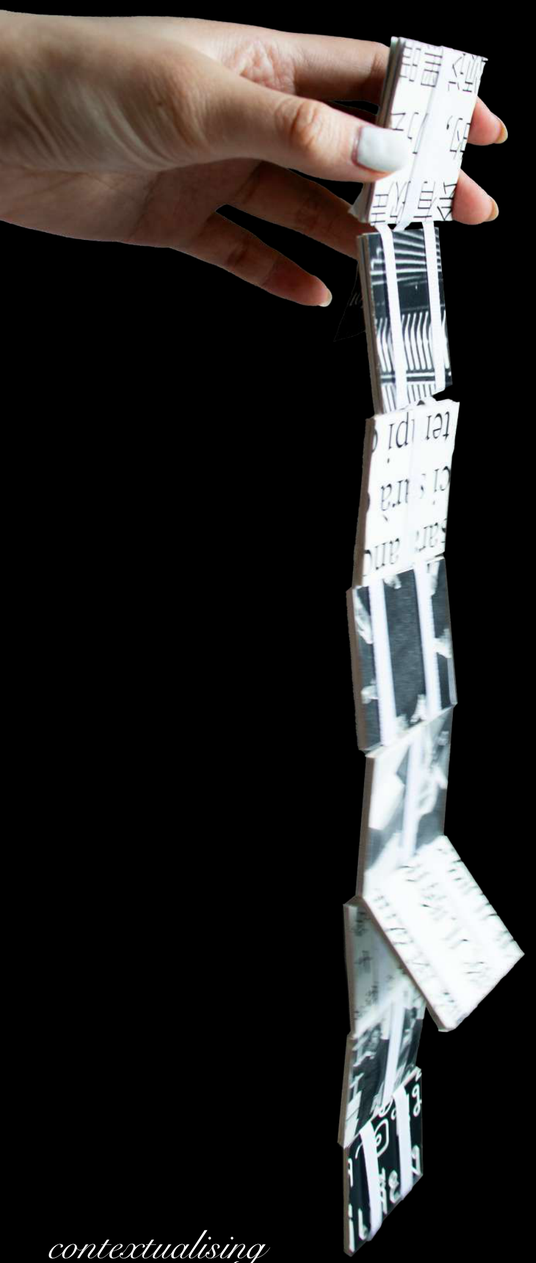
The Medium is the Massage
Marshall McLuhan & Quentin Fiore



Text Rain
Camille Utterback

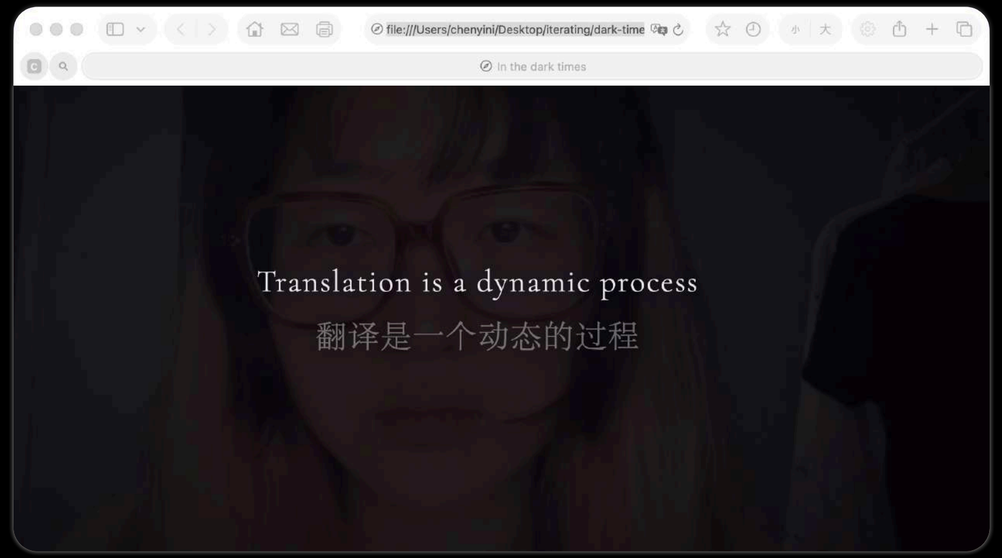


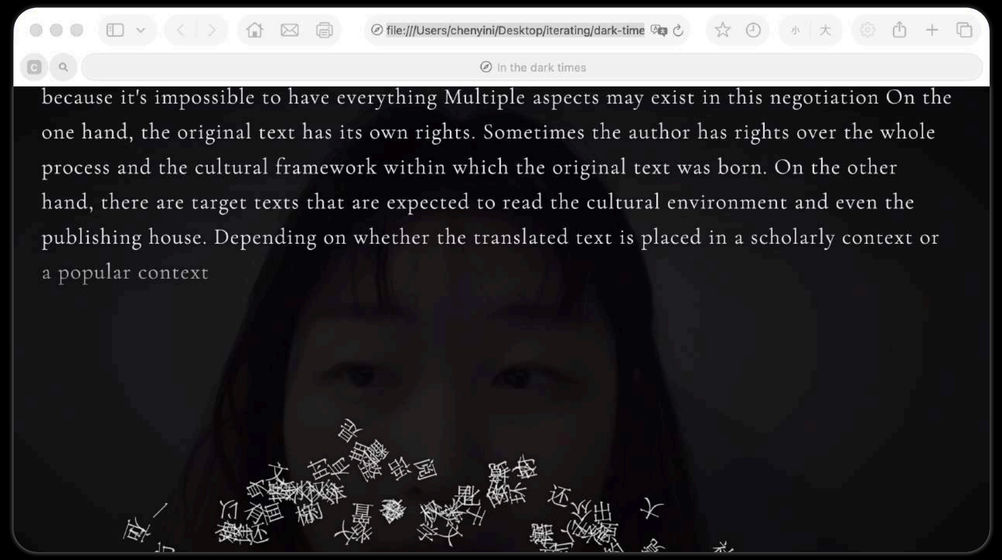
TypeContour
Lingdong Huang

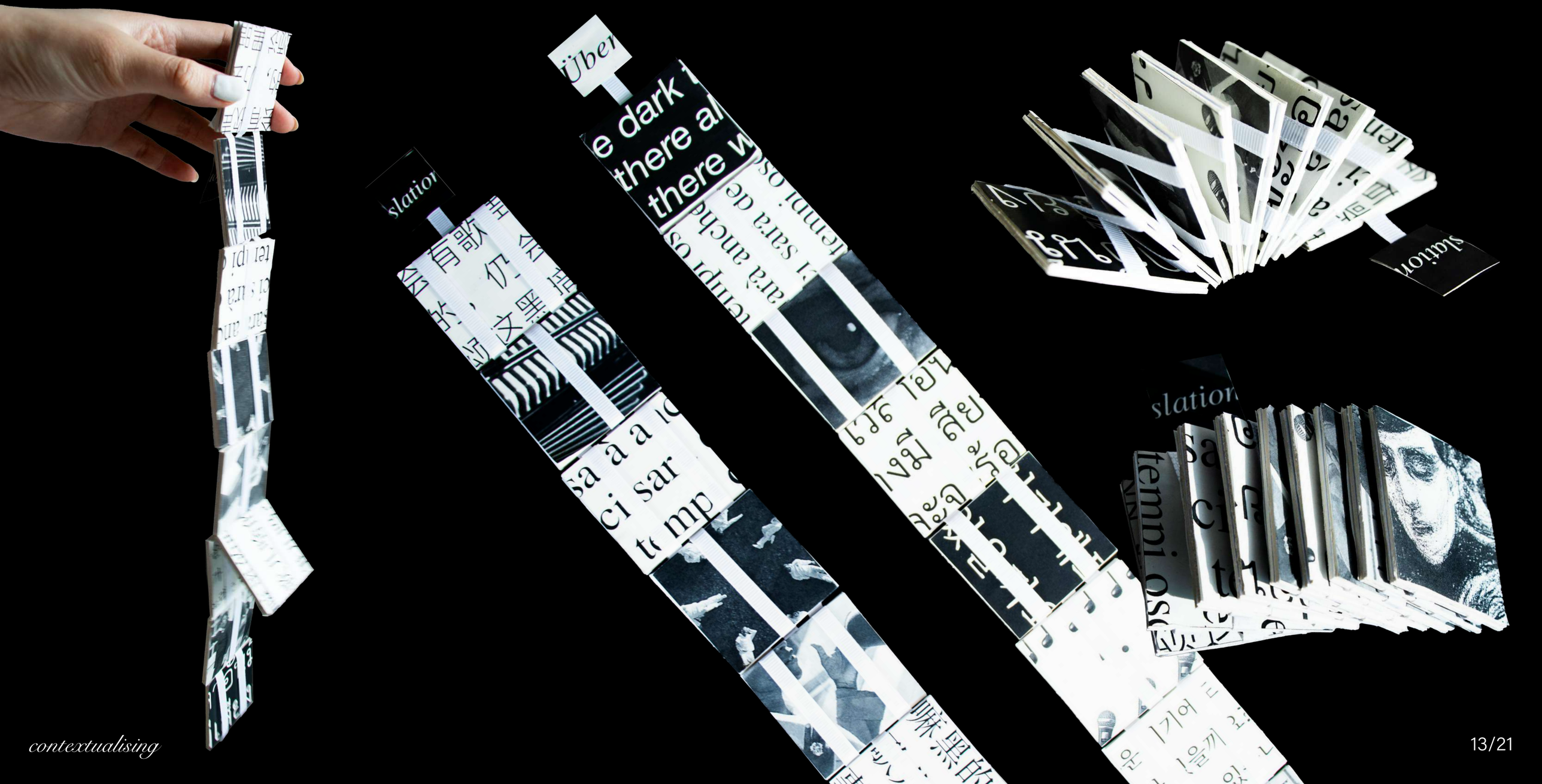


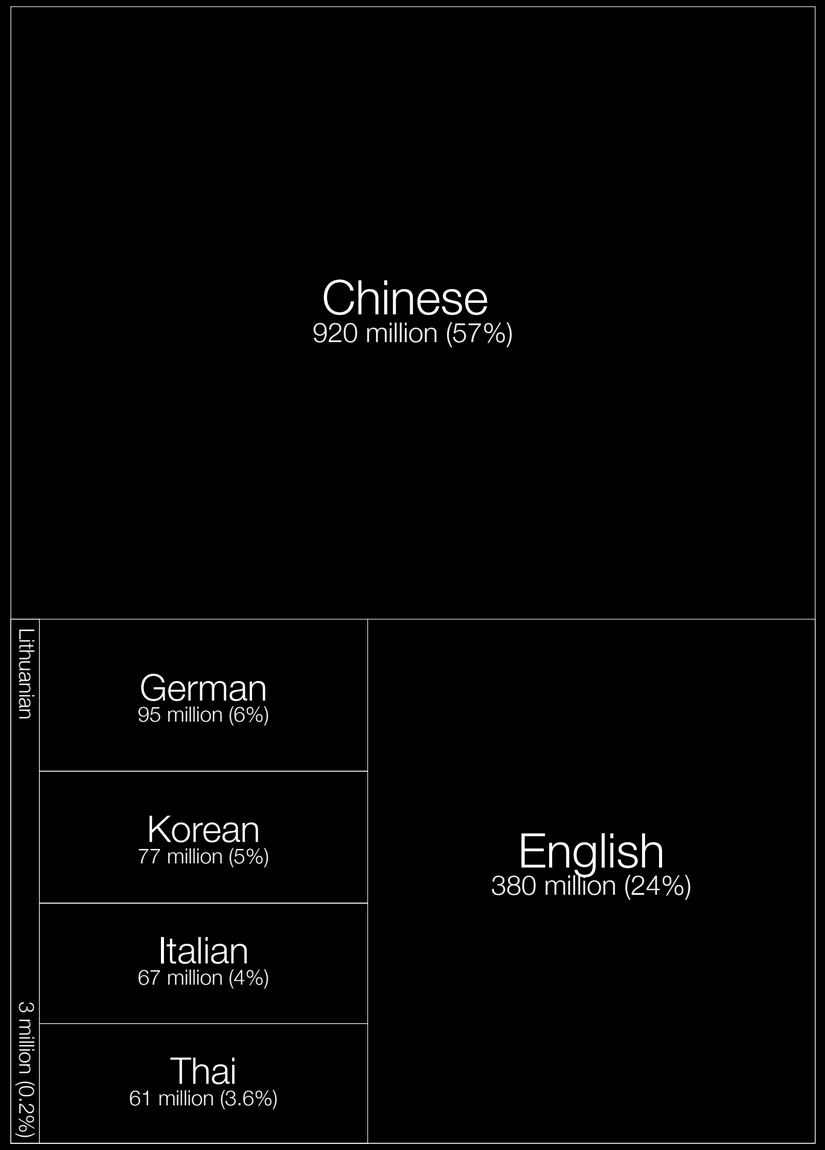
在这黑暗时代
也会有歌声吗？
是的，仍会有歌声。
歌颂这黑暗时代。

In den finsteren Zeiten Wird da auch gesungen werden? 어 둠 의 시 대 에 도 Nei tempi oscuri Ci sarà ในยุคมืดมน จะมีเสียงเพลงบ้างไหม Translations dienen	In the dark times Will there also be singing? Yes, there will be singing. About the dark times.






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slation
tempi os


Chinese
920 million (57%)
German
95 million (6%)
Korean
77 million (5%)
Italian
67 million (4%)
Thai
61 million (3.6%)
English
380 million (24%)
Lithuanian
3 million (0.2%)

在这黑暗时代 也会有歌声吗？ 是的，仍会有歌声。歌颂这黑暗时代。

Tamsiomis dienomis ar skambės dar dainos? Dainos skambės, taip. Bet apie tamsias dienas.

In den finsteren Zeiten Wird da auch gesungen werden? Da wird auch gesungen werden. Von den finsteren Zeiten.

어두운 시기에도 노래가 있을까요? 네, 노래는 있습니다. 어두운 시기의 노래가요.

Nei tempi oscuri Ci sarà anche del canto? Sì, ci sarà del canto. Sui tempi oscuri.

ในช่วงเวลาอันมืดมน จะยังคง มีเสียงร้องเพลงอยู่ไหม? ใช่ ...และจะร้องเพลงเกี่ยวกับช่วงเวลาที่มืดมนนั้น

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Nei tempi oscuri Ci sarà

ในช่วงเวลาอันมืดมน จะยังคงมีเสียงร้องเพลงอยู่ไหม? ใช่...และจะร้องเพลงเกี่ยวกับช่วงเวลาที่มืดมนนั้น

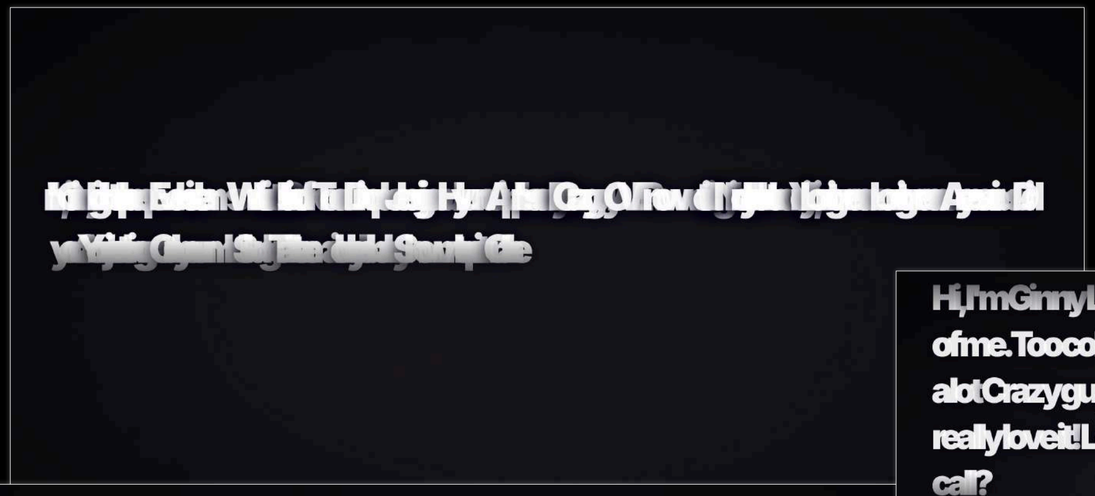
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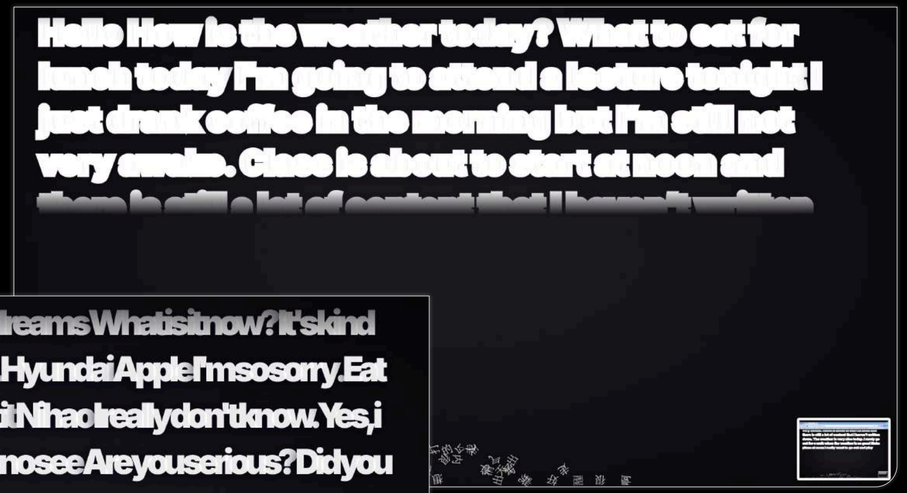
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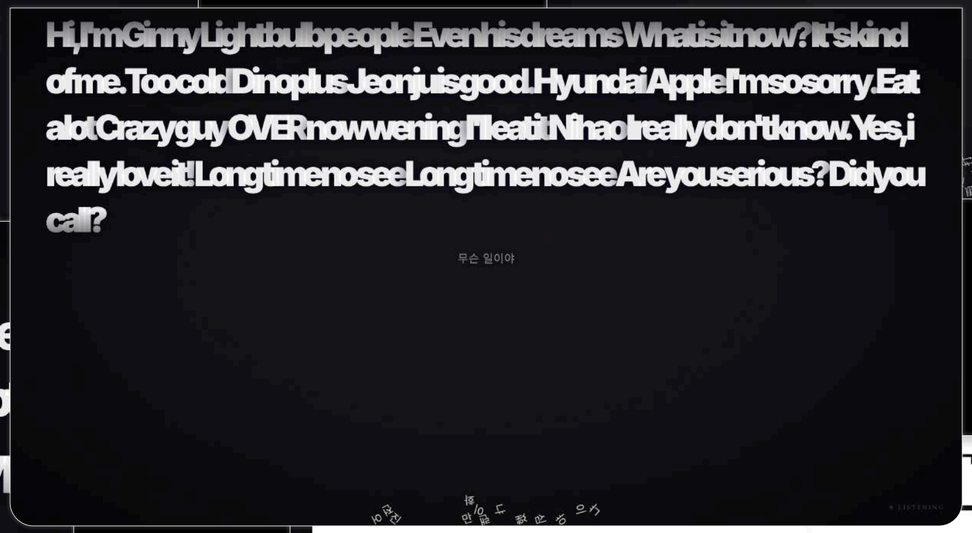
In the dark times

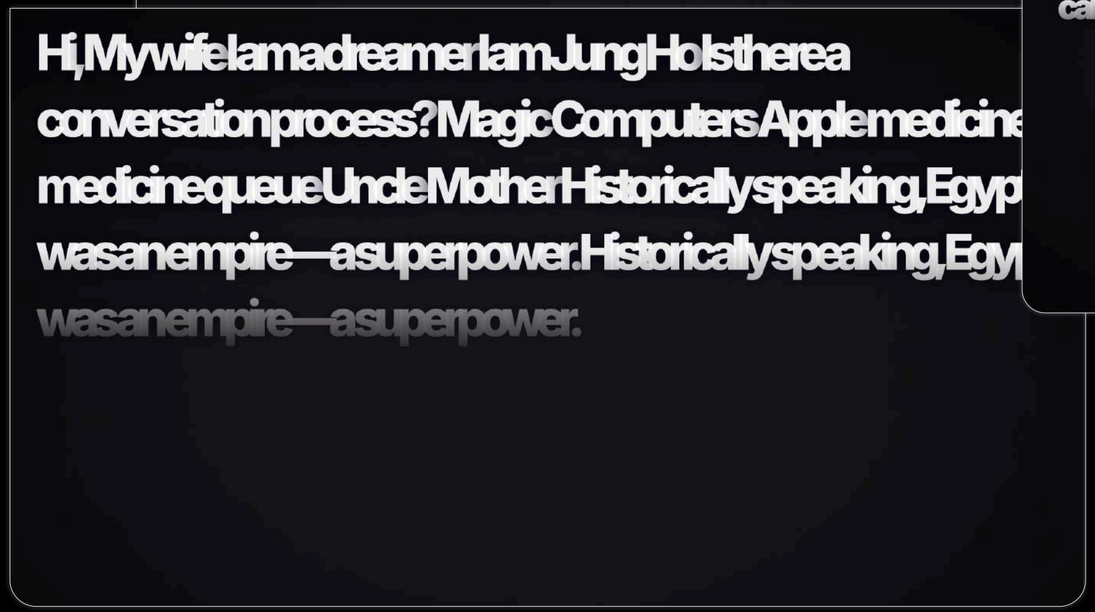
because it's impossible to have everything Multiple aspects may exist in this negotiation On the one hand, the original text has its own rights. Sometimes the author has rights over the whole process and the cultural framework within which the original text was born. On the other hand, there are target texts that are expected to read the cultural environment and even the publishing house. Depending on whether the translated text is placed in a scholarly context or a popular context

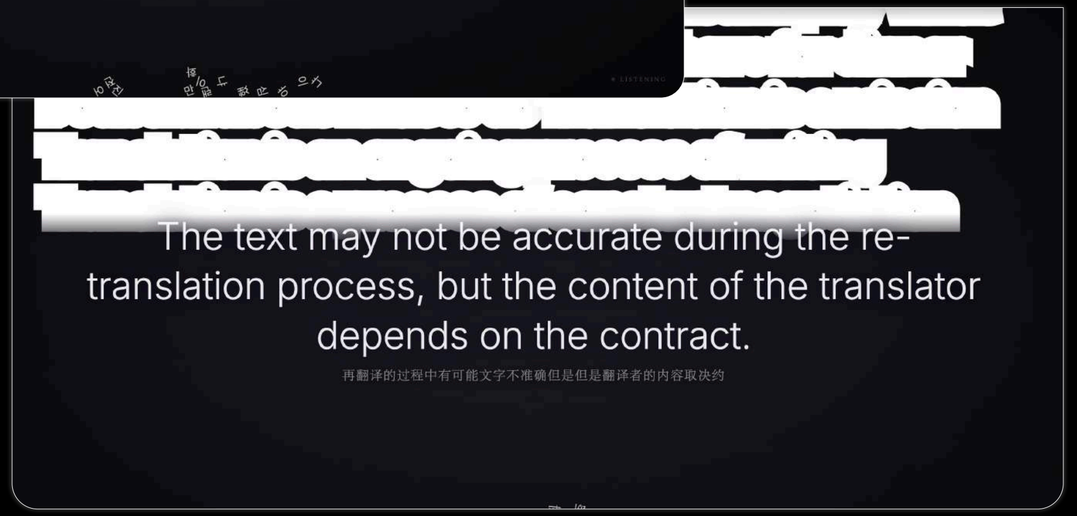




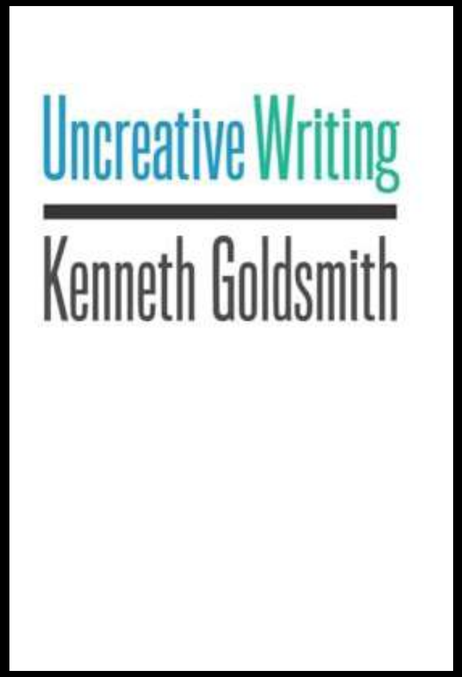

Hello How is the weather today? What to eat for lunch today I'm going to attend a lecture tonight I just drank coffee in the morning but I'm still not very awake. Class is about to start at noon and


Hi,I'mGinnyLightbulbpeopleEvenhisdreamsWhatisitnow?It'skind ofme.TocoldDinoplusJeonjuisgoodHyundaiAppleI'msosorry.Eat alotCrazyguyOVERnowweningFleatitNihaoIreallydon'tknow.Yes,i reallyloveit!Longtimenosee.Longtimenosee.Areyouserious?Didyou call?
무슨 일이야

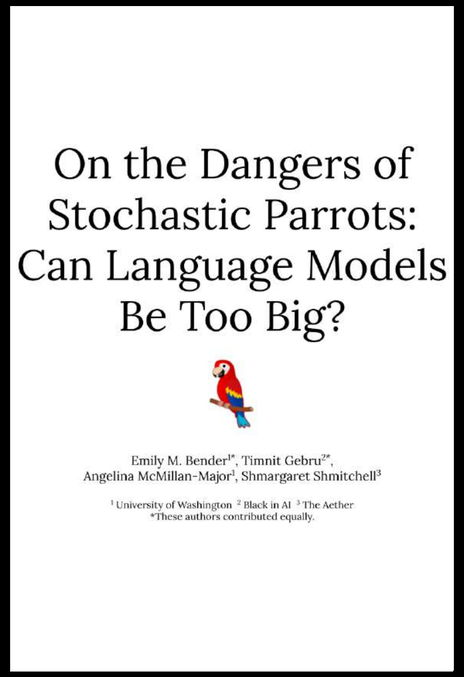

Hi,Mywifeiamadreamerlam.JungHoIstherea conversationprocess?MagicComputersApplemedicine medicinequeueUncleMotherHistoricallyspeaking,Egyp wasanempire—asuperpower.Historicallyspeaking,Egyp wasanempire—asuperpower.


The text may not be accurate during the re-translation process, but the content of the translator depends on the contract.
再翻译的过程中有可能文字不准确但是但是翻译者的内容取决约

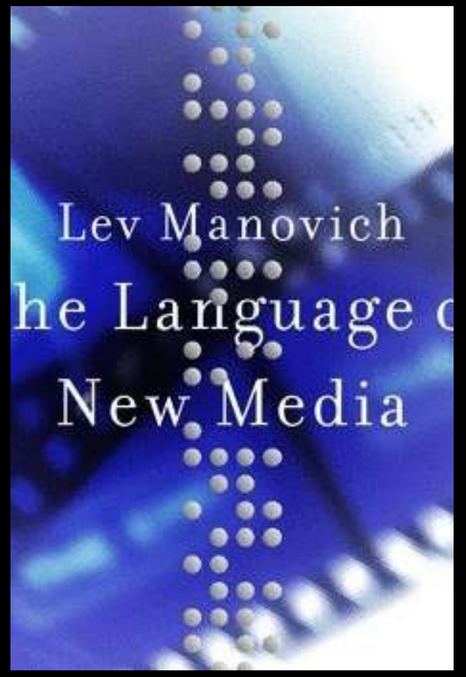
COMPUTER LANGUAGE



Uncreative Writing
Kenneth Goldsmith

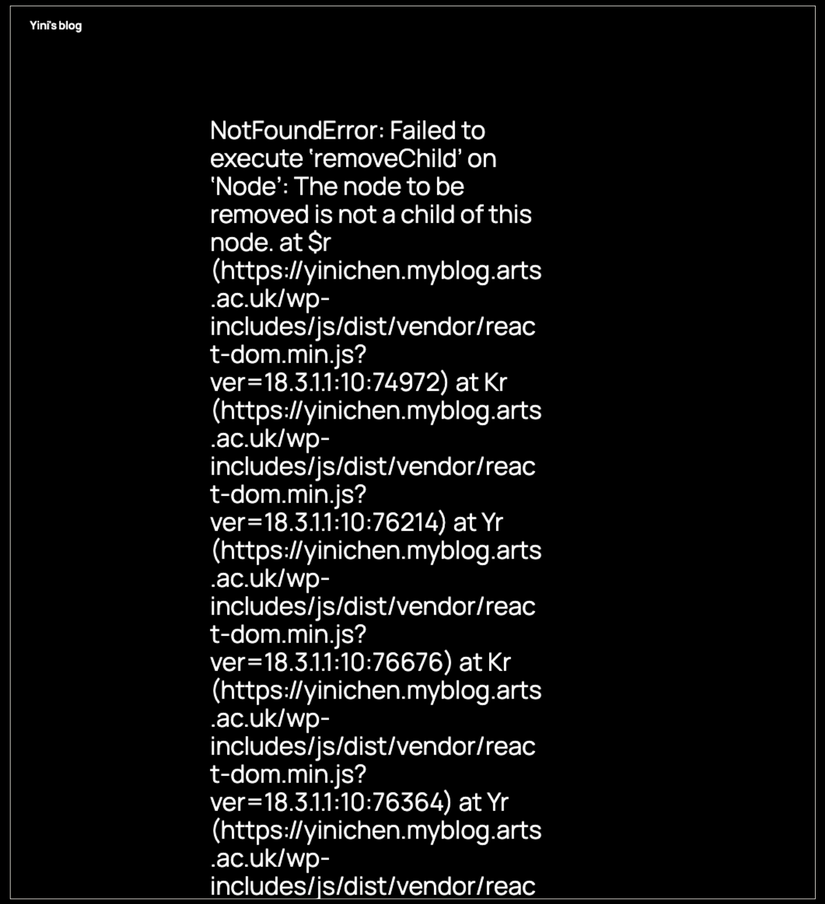


Stochastic Parrots
Bender et al.

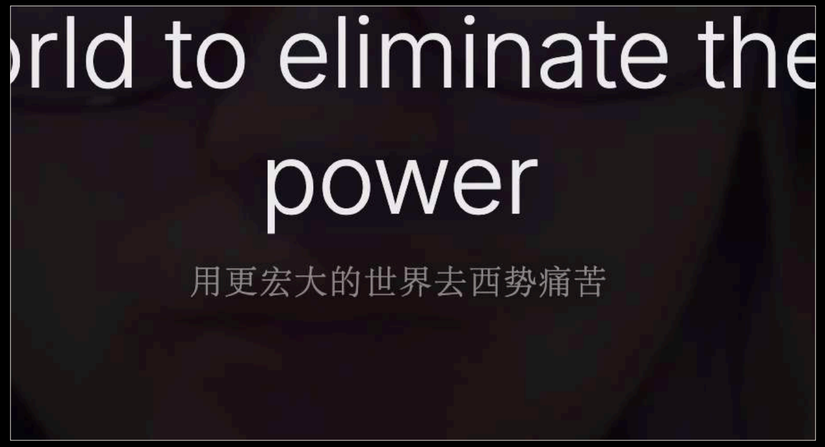


The Language of New Media
Lev Manovich

HOW COMPUTERS

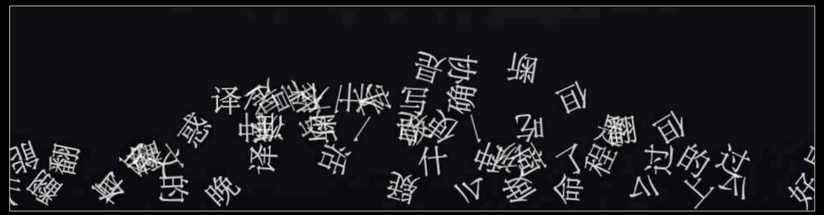


see and translate



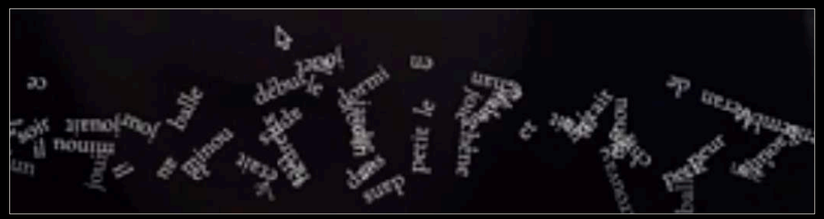


hear and understand









found the smallest units in different languages

THE END