

**UNIVERSITY OF CYPRUS  
DEPARTMENT OF ENGLISH STUDIES**

“To know the reason of things is a poor substitute for being able to feel them”  
Virginia Woolf, in *William Hazlitt*

“Basically Virginia Woolf...”  
The Collective Wisdom of the Class of 2018

*For the Class of 2018, a constant source of inspiration*  
E.H

**ENG 578: Gender in Translation**

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**ECTS: 7.5**

**Office Hours: M 12-4**

**Fall 2018**

**COURSE DESCRIPTION**

Translation has been thought of as a synonym of female imperfection in that both are seen as “defective,” culturally inferior, somehow lesser, second, in other words, in rank and status to their “original.” The unfortunate equation between femaleness and translation forces us to rethink the relationship between gender and translation studies and explore the relevance of gender questions for translation practice and theory. In thinking of translation as a site of cultural production our aim ultimately is to examine the politics of translation by focusing specifically on gender and sexuality. The course is divided in two parts, while the first examines the various debates on gender within Translation Studies, the second, explores Gender and Sexuality as cultural products from a Cultural Studies perspective and examines the politics involved in their production. Our approach is interdisciplinary bringing together authors and texts from a variety of areas such as Feminist theory, Queer theory, Philosophy, Cultural Studies, Translation Studies, Film and Literature.

**BIBLIOGRAPHY** (Selections were made from the following texts):

Abelove, Henry; Barale, Michele Aina; Halperin, David M. (eds). *The Lesbian and Gay Studies Reader*. New York: Routledge, 1993.

Bell, Susan E. and Reverby, Susan M. “Vaginal Politics: Tensions and Possibilities in *the Vagina Monologues*.” *Women’s Studies International Forum*, 28 (2005), 430-444.

Cooper, Christine. “Worrying about Vaginas: Feminism and Eve Ensler’s *The Vagina Monologues*.” *Signs*, Vol. 32, No. 3 (Spring, 2007), 727-758.

Descartes, Renee. *Selected Philosophical Writings*. Trans. J. Cottingham, R. Stoothoff, D. Murdoch. Cambridge: C.U.P., 1988.

Enslar, Eve. *The Vagina Monologues*. London: Virago Press, 1998. **(REQUIRED)**

Euripides. *Ten Plays*. Trans. Moses Hadas and John McLean. New York: Bantam, 1981.

Feinberg, Leslie. *Stone Butch Blues: A Novel*. New York: Firebrand Books, 1993. **(REQUIRED)**

Hermann, Anne C. and Stewart, Abigail (eds.). *Theorizing Feminism: Parallel Trends in the Humanities and Social Sciences*. Boulder: Westview Press, 1994.

Lorde, Audrey. *Zami, Sister Outsider, Undersong*. New York: Quality Paperback Book Club, 1993.

Ortega, Mariana. "Being Lovingly, Knowingly Ignorant: White Feminism and Women of Color." *Hypatia*, Vol. 21, No. 3, Feminist Epistemologies of Ignorance (Summer, 2006) 56-74.

Pataki, Jelena. "Gothic Fiction Elements in Pedro Almodovar's *The Skin I Live In* (2011)." *Anafora*, III (2016) 2, 225-242.

Plato. *Republic*. Trans., G.M.A. Grube. Indianapolis: Hackett, 1992.

Plato. *Symposium*. In *Collected Dialogues*. Ed. Edith Huntington and Huntington Cairns. Trans. Michael Joyce. New Jersey: Princeton University Press, 1996, 526-574.

Sample, Ruth J., Mills, Charles W., and Sterba, P., James. *Philosophy: The Big Questions*. Oxford: Blackwell Publishing, 2004

Santaemilia, Jose (ed.). *Gender, Sex and Translation: The Manipulation of Identities*. London: Routledge, 2005.

Shelley, Mary. *Frankenstein or the Modern Prometheus*, London: Penguin Books, 2003.

Simon Sherry. *Gender in Translation: Cultural Identity and the Politics of Transmission*. New York: Routledge, 1996. **(REQUIRED)**

Venuti, Lawrence (ed.). *The Translation Studies Reader*. New York: Routledge, 2000.

Von Flotow, Luise (ed.) *Translating Women*. Ottawa: University of Ottawa Press, 2011.

West, Candace and Zimmerman, Don H. "Doing Gender." *Gender and Society*, Vol. 1, No.2 (Jun., 1987) 125-151

Wolf, Christa. *Medea: A Modern Retelling*. Trans. John Cullen. New York: Doubleday, 1998. **(REQUIRED)**

Woolf, Virginia. *A Room of One's Own*. New York: Mariner Books, 1989. **(REQUIRED)**

## **FILMOGRAPHY**

**Please check the schedule for films to watch each week arranged thematically.** An additional list of films to choose from for your presentations will be given to you later on in the semester.

<https://archive.org/index.php>

<http://www.openculture.com/>

### ***Journals and Magazines/Film Criticism***

- Major newspapers in all languages have excellent film sections
- <http://www.bfi.org.uk/news-opinion/sight-sound-magazine>
- <http://brightlightsfilm.com/>
- <http://sensesofcinema.com/>
- <http://www.cineaste.com/>
- [http://www.cineaste.com/recommended\\_links](http://www.cineaste.com/recommended_links)
- <http://www.filmcomment.com/>
- <http://www.newyorker.com/>
- <http://www.thenation.com/>
- <http://www.cahiersducinema.com/>

## **REQUIREMENTS AND GRADING**

### **Class Preparation and Participation**

I expect everyone to come to class fully prepared to discuss the material. Preparation includes reading the material, taking detailed notes, and noting down questions. As you are reading each of the assignments try to think what the main argument of the reading is and how the author arrives at such a conclusion. Engage with the author in such a way that as you read, try, to also respond in your mind, or by taking notes, to what she or he says. Excellent participation involves regular, thoughtful contributions to discussions: expressing your understanding of the material, and developing and thinking critically about your own positions. Some of the material that we will read makes for a lively class discussion; while disagreement is expected disrespect will not be tolerated.

### **Attendance**

Missing any class, coming in late to class, or leaving early will all detract from the final grade; if you do miss a class, you are still completely responsible for knowing what was covered in class that day and for finding out if there were any assignments given. Please call another student in the class to find out what you missed.

## **Film Nights**

Unless otherwise specified, please consider the films required for this course as your homework and watch them at your own time. You should study them as you would study any other text you are assigned. Copies of the films will be available to you on reserve. In addition at a time agreed upon by all (or at least by most) I will hold film screenings to which you are all welcome.

## **Assignments**

Specific instructions for this semester's assignments will be given separately.

## **Academic Integrity**

Plagiarism is a serious academic offence. It involves stealing other people's ideas and presenting them as your own. Some examples of plagiarism are: copying another's work, word for word, and presenting it as your own; "borrowing," without properly acknowledging the source, paragraphs, sentences, ideas, or even key concepts; and paraphrasing another's work and claiming it as your own. Additional information about plagiarism and citation rules will be provided during the semester. *Exhibiting a lack of academic integrity in any of its varied forms will result in a failing grade.*

## **Grading**

Participation/Presentations/Reflection Paper 20%

Response Papers 30%

Final Paper 50%

## **SCHEDULE**

### **Some Introductory Thoughts**

#### **Week 1: Sept. 3-6: Basically Virginia Woolf....**

##### **Reading:**

- Virginia Woolf's *A Room of One's Own*

##### **Optional Reading:**

- Descartes' *Meditations*
- Genevieve Lloyd, "The Maleness of Reason" in Sample et. al, (eds.) *Philosophy the Big Questions*, 78-82.
- Selections from Plato's *Symposium*

#### **Week 2: Sept. 10-13: Approaches to the Question of Gender in Translation**

##### **Reading:**

- Luise Von Flotow, "Tracing the Context of Translation: The Example of Gender" in Santaemilia, Jose (ed.) *Gender, Sex and Translation: The Manipulation of Identities*, 39-51

- M. Rosario Martin, “Gender(ing) Theory: Rethinking the Targets of Translation Studies in Parallel with Recent Developments in Feminism” in Santaemilia, Jose (ed.) *Gender, Sex and Translation: The Manipulation of Identities*, 27-37
- Mariana Ortega “Being Lovingly, Knowingly Ignorant: White Feminism and Women of Color”

**Optional Reading:**

- Judith Butler “Imitation and Gender Insubordination” in Abelove et. al. (eds.) *The Lesbian and Gay Studies Reader*, 307-320
- Candace West and Don H. Zimmerman. “Doing Gender”

## **Gender Issues in Translation Studies**

**Week 3: Sept. 17-20**

**Reading:**

- Sherry Simon, Ch.1 : “Taking Gendered Positions in Translation Theory” in *Gender in Translation: Cultural Identity and the Politics of Transmission*

**Week 4: Sept. 24-27**

**Reading:**

- Sherry Simon, Ch. 2. “Creating New Lines of Transmission” in *Gender in Translation: Cultural Identity and the Politics of Transmission*

**Week 5: Oct. 4**

**Reading:**

- Sherry Simon, Ch. 3 “Missed Connections: Transporting French Feminism to Anglo America” in *Gender in Translation: Cultural Identity and the Politics of Transmission*

**Optional Reading:**

- Bella Brodzki, “Translating Gender/Traduire La Genre: Is Transdiscursive Translation Possible” In Luise Von Flotow (ed.) *Translating Women*

**Week 6: Oct. 8-11**

**Reading:**

- Sherry Simon, Ch.4 “Corrective Measures: The Bible in Feminist Frame” in *Gender in Translation: Cultural Identity and the Politics of Transmission*

**Optional Reading:**

- Deborah Mathieu, *Male Chauvinist Religion*, in Sample et al. (eds.) *Philosophy: The Big Questions*, 190-201

## Culture, Difference and the Politics of Translation

### **Week 7: Oct. 15-18:**

#### **Reading:**

- Sherry Simon, Ch. 5 “Conclusion: Revising the Boundaries of Culture and Translation” in *Gender in Translation: Cultural Identity and the Politics of Transmission*

#### **Optional Reading:**

- Gayatri Chakravorty Spivak, “The Politics of Translation” in Lawrence Venuti (ed.) *The Translation Studies Reader*, 397-416.
- Orest Weber, Pascal Singy and Patrice Guex, “Gender and Interpreting in the Medical Sphere: What is at Stake?” in Santaemilia, Jose (ed.) *Gender, Sex and Translation: The Manipulation of Identities*, 137-147

#### **View:**

- Alejandro Gonzalez Inarritu. *Babel* (USA, 2006).

### **Week 8: Oct. 22-25: Medea Rethought**

#### **Reading:**

- Christa Wolf’s *Medea*
- Euripides’ *Medea*

#### **View:**

- Pier Paolo Pasolini. *Medea* (Italy, 1969).
- Lars Von Trier. *Medea* (Denmark, 1988).

### **Week 9: Oct. 29-Nov. 1st: The Medical and Sexual Constructions of Gender**

#### **Reading:**

- Suzanne J. Kessler, “The Medical Construction of Gender: Case Management of Intersexed Infants” in Anne C. Hermann and Abigail Stewart, (eds.) *Theorizing Feminism: Parallel Trends in the Humanities and Social Sciences*, 218-237
- Marjorie Garber, “Spare Parts: The Sexual Construction of Gender,” in Anne C. Hermann and Abigail Stewart, (eds.) *Theorizing Feminism: Parallel Trends in the Humanities and Social Sciences*, 238-256

#### **View:**

- Lucia Puenzo. *XXY* (Argentina, 2007)
- Pedro Almodovar. *The Skin I Live In* (Spain, 2011)

#### **Optional Reading:**

- Mary Shelley’s *Frankenstein or the Modern Prometheus*
- Jelena Pataki, “Gothic Fiction Elements in Pedro Almodovar’s *The Skin I Live In* (2011)”

## **Week 10: Nov. 5-8: Differently Gendered**

### **Reading:**

- Leslie Fineberg's *Stone Butch Blues*
- Audrey Lord, "Scratching the Surface: Some Notes on Barriers to Women and Loving" and "The Uses of the Erotic" in *Zami, Sister Outsider, Undersong*, 45-60

### **Optional Reading:**

- Esther Newton, "Just One of the Boys: Lesbians in Cherry Grove 1960-1988." In Abelove et al. (eds.) *The Lesbian and Gay Studies Reader*, 528-541
- Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence" in Abelove et al. (eds.) *The Lesbian and Gay Studies Reader*, 227-254
- Evelyn Blackwood, "Sexuality and Gender in Certain Native American Tribes: The Case of Cross-Gender Females," in Anne C. Hermann and Abigail Stewart, (eds.) *Theorizing Feminism: Parallel Trends in the Humanities and Social Sciences*, 301-315
- Serena Nanda, "Hijras as Neither Man nor Woman." In Abelove et al. (eds.) *The Lesbian and Gay Studies Reader*, 542-552
- Audre Lorde, *Zami: A New Spelling of My Name*

### **Optional Viewing:**

- *American Horror Story* (USA, 2011-) TV Series
- *Orange is the New Black* (USA, 2013-) TV Series
- *The Handmaid's Tale* (USA, 2017-) TV Series

## **Week 11: Nov. 12-15: Vaginas Speaking Out**

### **Reading:**

- Eve Ensler's *The Vagina Monologues*

### **Optional Reading:**

- Susan E. Bell and Susan M. Reverby, "Vaginal Politics: Tensions and Possibilities in *the Vagina Monologues*."
- Christine Cooper, "Worrying about Vaginas: Feminism and Eve Ensler's *The Vagina Monologues*."

## **Vision Unbound: Affective Translations**

## **Week 12: Nov. 19-22: The Cinema of Pedro Almodovar**

### **View:**

- Pedro Almodovar. *Talk To Her* (Spain, 2002).
- Pedro Almodovar. *All About My Mother* (Spain, 1999).

### **Reading:**

- *Republic*, Bk VI (P507b, p.180) - Bk VII (P519b, p. 191); Bk II (P376d p.52) - Bk III (P412, p.88); Bk X (P595a, p.265) – (P608b, p.279).

\*\*\*\*\*Presentations Begin on the 22<sup>nd</sup> of November\*\*\*\*\*

**Week 13: Nov. 26-29: And Some More Films...**

- Germaine Dulac. *The Smiling Madame Beudet* (France, 1923)
- Sagan, Leontin. *Madchen in Uniform* (Germany, 1931)
- Yasujiro Ozu. *Late Spring* (Japan, 1949)
- Ingmar Bergman. *Summer With Monika* (Sweden, 1953)
- Kenji Mizoguchi. *Ugetsu* (Japan, 1953)
- Federico Fellini. *La Dolce Vita* (Italy, 1960)
- Jean-Luc Godard. *A Woman is a Woman* (France, 1961)
- Francois Truffaut. *Jules and Jim* (France, 1962)
- Rainer Werner Fassbinder. *Ali: Fear Eats the Soul* (Germany, 1974)
- Chantal Akerman. *Anna's Meetings* (France/Belgium, 1978)
- Stephen Frears. *My Beautiful Laundrette* (UK, 1985).
- Kaige Chen. *Farewell My Concubine* (China, 1993)
- Stephan Elliott. *The Adventures of Priscilla, Queen of the Desert* (Australia, 1994)
- Kar-Wai Wong. *In the Mood for Love* (Hong Kong/China, 2000)
- Marc Forster. *Monster's Ball* (USA, 2001)
- Nigel Cole. *Calendar Girls* (UK, 2003)
- Asghar Farhadi. *Fireworks Wednesday* (Iran, 2006)
- Claudia Llosa. *The Milk of Sorrow* (Peru, 2009)
- Celine Sciamma. *Tomboy* (France, 2011)
- Deniz Gamze Erguven. *Mustang* (France/Turkey, 2015)
- Theodore Melfi. *Hidden Figures* (USA, 2016)
- Jeff Nichols. *Loving* (USA, 2016)
- Barry Jenkins. *Moonlight* (USA, 2016)
- Martin McDonagh. *Three Billboards of Ebbing Missouri* (USA, 2017)
- Sebastian Leilo. *A Fantastic Woman* (Chile, 2017)