

I often thought that translation, which I've done a good deal of, is really impossible, and I always mention this high expectancy that people have of translation. For some reason, they think that a book in Spanish, Portuguese, Urdu, or any other language can be reproduced in English. That, of course, is patently impossible. How do you reproduce the sounds? And then there's that question of reading, my theory is that translation is nothing but the closest possible reading you can have of a piece. But that book that we are reading is our book only. It doesn't even belong to the author. The author has given us this raw material, but as we read it, we are reading what we are thinking and what we see. So, every time a book is read by a great public, you have 10,000 subtly different books. And then, the translator puts it into another language. There's another reading. He is creating a different book by his own reading. And then, someone picks up the translation, three people pick it up, and they are now reading three different books of a book that is also a different book from the original. You see how we are getting down to those Russian dolls. One fits inside of the other and they are all the same doll, and yet they are different. That's why I think translation is impossible, because even the original book cannot be conveyed to the reader.

-Gregory Rabassa

Wm. Jarrod Brown, University of Kentucky, "Borderlands and Homosocial Sites of Transgression: An Analysis of Rolando Hinojosa's *Partners in Crime*"

Hannah Burdette, University of Pittsburgh, "The Man in the Mirrored Mask: Anonymity as Discursive Strategy in Subcomandante Marcos's Letters to the Press"

Anna-Lisa Halling, Vanderbilt University, "Tupi or not Tupi: José de Anchieta's Didactic Theatre Among the Tupi-Guarani and Others"

Errol King, University of Arizona, "Rediscovering Ships as Signs in Two *Autos Sacramentales*"

James R. Krause, Vanderbilt University, "Enucleated Eyes in 'Sem Olhos' and 'O Capitão Mendoca' by Machado de Assis"

Aarti Madan, University of Pittsburgh, "Unlimited Spaces of Language: Cultural Geography in Gallegos's *Doña Bárbara*"

Keri & Kelsi Matwick, University of Notre Dame, "The Role of Women in Contemporary Spanish Immigration Films"

Emily Metz, University of Pittsburgh, "*Trapizonda*: Reading Imprints of the Past in a Bolivian Videogame"

Steven Mills, Purdue University, "Ángela's Essay: Religious Uncertainty in *San Manuel Bueno, mártir*"

Rachel Nisselson, Vanderbilt University, "Bare-skinned Negresses and Ethiopian Beauties: Oy! What Are They Doing in the Fiction of Philip Roth and Saul Bellow?"

Nadina Olmedo, University of Kentucky, "María Luisa Bombal: El mundo alucinado como medio de supervivencia"

Daniel Spoth, Vanderbilt University, "Five Theses on Regionalism and Two Theories on Regional Transformation"

Emily Tobey, Indiana University, "The Authority of Experience and Choice: Letters of Mexican Nuns Teach Modern Readers How Space Influences Literary Creation"

Matt Whitt, Vanderbilt University, "Migration, Incarceration, and Deportation: Philosophical Reflections for Interdisciplinary Conversations"

BORDER CROSSINGS: *Boundaries of Cultural Interpretation*



VANDERBILT



UNIVERSITY

EDITORS

Pablo Martínez Diente

David P. Wiseman

BORDER CROSSINGS: *Boundaries of Cultural Interpretation*

Selected Proceedings of the Border Crossings Graduate Student Symposium
at Vanderbilt University
October 16–18, 2008

EDITORS
Pablo Martínez Diente
David P. Wiseman