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Cosmopolitan Planetary: Translating Multilingual Affectivity

Abstract: As an umbrella term, the planetary has become a type of placeholder for many different ways of rethinking how the human and the non-human interact in relation to space and time (national time, colonial time, deep time). As well, when we engage with marginalized epistemologies associated with, for example, Indigenous and other non-European cultures, what kind of planetary is constructed then? And what types of affect does planetary generate (for example, between the human and the in/non-human) in these contexts? Language and the necessity for multilingual translations of affective concepts are at the core of such questions. My paper will consider an uncomfortable cosmopolitan planetary affect in relation to the Inuit writer Tanya Tagaq's *Split Tooth*, the Korean novelist Han Kang's *The Vegetarian* and the Japanese German writer Yoko Tawada.

Keywords: Imaginary; Memory; Ethno-Ethics; Geo-Poetics; Biodiversity; Usumacinta.

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Planetary often functions as a way to signal new terms of engagement. My recent work¹ argues that contrary to earlier emphases, cosmopolitanism in its vernacular, demotic, and non-elitist sense imbues subjects with a sense of being uncomfortable everywhere rather than at home in the world and that this provides a useful critical standpoint. As an umbrella term, the planetary has become a type of placeholder for many different ways of reconceiving the situatedness of the human and the non-human in relation to space and time (national time, colonial time, deep time). Such approaches range from Gayatri Spivak's suggestion that the human is a planetary accident rather than agent² to work associated with Walter Dignolo's project of "decoloniality," which goes much further than the earlier postcolonial projects of decolonization.³ Related to these approaches, if we engage with marginalized epistemologies associated with, for example, Indigenous and other non-European cultures, what kind of planetary is constructed there? As well, what kind of affect does planetary generate (for example, between the human and the in/non-human) in these contexts? Language and the necessity for multilingual translations of

affective concepts are at the core of such questions. For me the planetary is a placeholder for many decades of trying to think not so much outside the planetary as finding an Archimedean perch from which to think critically about the ways in which we habitually conceptualize and represent the planetary. This means trying to think with those who have attempted to represent conceptual worlds outside European traditions and includes postcolonial work that ranges from Ngugi wa Thiongo's "decolonizing the mind"⁴ and more recently his concept of "globalectics"⁵ to Gayatri Spivak (humans as planetary accidents rather than agents) as well as the work of Pheng Cheah (redefining world literature and focusing both on new models of "worlding" and on time rather than space)⁶ and finally a project associated with Walter Mignolo: to establish a decoloniality that is at odds with the decolonization that postcolonial mainstream studies was dedicated to achieving.⁷ As far as affect studies are concerned I have been attempting to raise in various fora the (to me) obvious point that terms for affect (sensation that are not yet named) and emotions (feelings that are named) take place in particular languages and that this influences how we analyze and classify them. So along with many others, I place translation at the center of my work.

In this short paper my aim will be to provide a snapshot of ways to rethink representations of relations between the human and the non- and post-human. This paper draws on both postcolonial discussions and more recent affect studies.

First, a quick summary of the decoloniality project. Decoloniality distinguishes itself sharply from decolonization (a

concept prevalent in earlier postcolonial discussions) in that it attempts to undo (as well as deconstruct in the sense of showing the internal contradictions) the whole structure of epistemic and ontological Western thought—a tall order, of course. Linked to hemispheric and border studies and generated by thinkers outside the "North Atlantic," the project examines the "colonial matrix of power" (CMP) in its many variations as an all-encompassing context which makes it difficult to formulate another place from which to create alternative epistemologies and ontologies. Refusing to offer any "master plan" for decoloniality, the project makes visible various traditions and alternative epistemologies that might yield valuable new forms of thinking. Not surprisingly these include many different Indigenous cosmologies as well as the anti-racist work of Gloria Anzaldúa, Sylvia Wynter and others. Key terms are interrogated, such as "modernity," "representation," "universal," and "global," in order to illustrate, for example, that all global or universal pronouncements are always infused by highly local and specific considerations and that such moves usually function to foreclose on alternative perspectives.

The emphasis on decolonization in postcolonial studies (of "independence" movements leading up to and during the Cold War period) is constructed, for example, in Mignolo and Walsh's account as generally neglecting to sufficiently interrogate the fact that colonial states were often created as a direct result of colonial boundary drawing: India/Pakistan are one such example, as is Nigeria. Initial attempts to question these arbitrary mappings were situated in border studies, something that

has come into sharp relief more recently in contemporary surges in refugee and asylum seekers who are kept at bay with the reinforcement of borders and walls that are inevitably accompanied by virulent dehumanization (one form of the inhuman). The notion of “representation” is queried because it is predicated on the logic of a pre-existing reality that is merely subject to differing translations, whereas Mignolo argues that representation in any form in fact functions to bring this reality about. Instead terms and processes such as inter-relationality, pluriversality and interversality and “re-existence” rather than “resistance” are put forward.

Mignolo’s project is predicated on the assumption that “Eurocentrism is not a geographical issue, but an epistemic and aesthetic one.”⁸ Citing the work of Sylvia Wynter on the narrow dominant conceptualization of what it means to be human, Mignolo argues that “once we have reduced Man/Human to size and stripped him of his universality by showing that it is merely the universalization of a regional vocabulary and a regional concept of unilinear time to name a certain species of organism for which every existing language and civilization has its own time, concept and storytelling,”⁹ one way forward is to consider the “posthuman” in ways that go beyond Eurocentrism. “Cultural classifications and ranking is a strategy of the rhetoric of modernity enacting coloniality by disguising colonial differences (that we do not see) into cultural difference (that we are taught to see).”¹⁰

So this paper will be asking what it means to re-consider relations with the non-human. A further influence is Amitav Ghosh’s recent book *The Great*

Derangement: Climate Change and the Un-thinkable, which analyses “the uncanny intimacy of our relationship with the non-human.”¹¹ Dwelling on the notion of the uncanny, Ghosh argues

No other word comes close to expressing the strangeness of what is unfolding around us. For these changes are not merely strange in the sense of being unknown or alien; their uncanniness lies precisely in the fact that in these encounters we recognize something we had turned away from... the presence and proximity of nonhuman interlocutors.¹²

In his most recent novel *Gun Island*, Ghosh explores this question further in fiction.

Tanya Tagaq

Tagaq came to fame as an Inuit throat singer who is also an activist and has done much to publicize the conditions of her community, situated in the Arctic Circle. Various links to her videos give a sense of the cosmologies with which she is working.¹³ In her first book, *Split Tooth* (2017), we encounter the stories of abuse that punctuate the desolate histories of colonialism which often begin with the loss of language:

Residential schools have beaten the Inuktitut out of this town in the name of progress, in the name of decency... Move forward with God, with money, with white skin and without the shaman’s way. It made me wonder what I was not being taught. It made me

wonder why the teachings I was receiving felt like sandpaper against my skin.¹⁴

The litany of violence¹⁵ is joined by child abuse, including that committed by those entrusted with teaching children. However, these debilitating and searing memories are juxtaposed by more recent ones where the narrator takes revenge by pushing the drunken former teacher-perpetrator down some metal stairs (84) where he is injured but not killed. The cycles of abuse include those by family members that in turn lead the narrator to contemplate suicide, “I realize only once my spirit is leaving that all those nights my bedroom door got opened taught me how to be numb, to shut off, to go to the Lonely Place. I was forced out of my body...”¹⁶ But at the same time the framing of these stories is different from many survivor tales. An abbreviated shorthand for Indigenous epistemologies points to a phrase which is common across many Indigenous communities—“all my relations.” It is the title, for instance, of Tanya Talaga’s 2018 Massey lectures broadcast on the CBC. This kinship network includes all beings and landscape formations—mountains, rivers etc. As certain considerations of the planetary gain ground, this is not as strange as it may have appeared even a few years ago and I explore some of it in my latest book.¹⁷

The way it manifests itself in Tagaq’s text is that the narrator draws her strength from oral histories and teachings (including shamanism) that defiantly run counter to the Christian stories that had colonized her peoples¹⁸ and filled them with a heretofore unknown guilt and shame. On the other hand, it is not a case of sentimentally

finding comfort in bonding with some concept of an all-welcoming Nature. Nature in this text is not simply empathic, as the narrator learns when she accompanies her father on an expedition to cull foxes, “The foxes die. I mourn them, but I understand that there is danger in mourning for those who would not mourn for you in return. Empathy is for those who can afford it. Empathy is for the privileged. Empathy is not for Nature.”¹⁹

This different conceptualization of Nature is developed further as an uncanny element when the suicidal narrator seeks the cold of the healing but deadly ice and experiences herself penetrated by the Northern Lights, lights that she had previously observed as housing all her ancestors²⁰: “The backs of my eyeballs begin to melt from agony to ecstasy as a large shard of light is thrust down my throat... the slitting continues down my belly... Pain. I am naked and freezing... I am shaking violently.”²¹ After this encounter with emanations of the natural the narrator is transformed into an avenging figure preying on her self and others, “it certainly feels good to get drunk on violence”²² she states. She eventually gives birth to twins—a girl and boy—who both have supernatural powers. In ways that externalize her own addiction to violence, she observes how her son becomes a toxic predator toward her closest relations, including her beloved father and her own lover. He mirrors Nature in ways that are not merciful²³ and the narrator decides to accept the responsibility of having to remove him from her community – in other words to kill her son.²⁴ However, their twinning closeness means that both her children die or at least disappear under the ice, a dwelling place that had earlier been associated with the

domain of Sedna or the sea goddess.²⁵ It is clear by this time that the narrator has acquired shamanistic powers of which there is a long tradition among Arctic peoples²⁶ and elsewhere. At the end of the text she has a realization that she must take on the responsibilities she has been given. The book ends with the words “Start again.”²⁷

Han Kang

My second text dealing with attempts to represent human and non-human relations in the context of uncomfortable cosmopolitanism is Han Kang’s *The Vegetarian* another text that hints at a shamanism that anchors Korean culture. One might summarize this as a tale of two sisters (Yeong-hye and In-hye), one of whom dies of anorexia (in one interpretation) or in another analysis, turns herself into a tree watched by the other sister, who may be recruited to this other form of being for the future. Han Kang clarified in an interview that *The Vegetarian* began in a short story published in 2000²⁸ titled “The Fruit of my Woman”²⁹ that depicts a scenario in which a woman turns into a plant. I have analyzed the novel at length elsewhere³⁰ and am citing it here to show that, amongst many other things, it is a prime example of imagining human becoming non-human. It also forms part of my project to draw attention to the importance of multilingualism and translation within affect studies.

Reading this text within the context of debates about the non-human raises questions concerning affect as a modality of translation. The European ‘psy’ disciplines have traditionally reinforced the boundaries of a self-contained subjectivity—the manifestation and shoring up of the sovereign

self. Exploring affective concepts outside that tradition may enable us to imagine a new materialism, a new corporeality urgently required to deal with the global transformations we face. In a recent collection on the new materialism, the political theorist William Connolly considers the “role *affect* plays in perception as they jolt the tacit feeling of belonging to the world... transfigured into a feeling of vertigo.”³¹ That vertigo is what I mean by the idea of affect as a modality of translation that does not foreclose too quickly on the reassurance of familiar taxonomies of emotions.

Dealing with self-metamorphosis (rather than annihilation), the text makes clear that various acts of violence perpetrated upon and felt by the protagonist Yeong-hye contribute to her desire to transform, or to stop a certain form of life, a certain form of endurance. In relation to the details of Yeong-hye’s quest, what motivates this process of becoming vegetarian, or vegetable, or tree? One way is to say that the desire to leave the human (deterritorialize it, in Deleuzian terms) is due to the ways in which the human is depicted as being fundamentally premised upon and animated by, as well as entitled to, violence against other life-forms. Yeong-hye dreams of a voracious face but hints that this monstrous and predatory being is a projection of what is located inside her—“The face is inside my stomach. It rose up from inside my stomach.”³² Her motivation is a puzzle in everyone’s mind—this is where affect comes in—when Yeong-hye depicts a storm of raw sensations before we know what to call them, to translate them into an emotion. So here one might locate a resistance to universalization. How does one (should one) translate these sensations into definitive feelings or emotions?

In the longer essay I explore the Korean concept of *han* as offering a more generative framework for interpreting the embrace of the non-human. A concept such as *han* provides the unfamiliar singularity of an intensity of suffering and frustration yoked to plural as well as specific histories of political oppression linked to dense substrata of national groups enduring colonialism and other forms of oppression. If it is thoroughly gendered in this text that is not surprising given the profound misogyny always bubbling with volcanic ferocity beneath the surface of our existence. *The Vegetarian* might be seen as the story of a conversion where one sister guides the other to a more planetary model of existence in Gayatri Spivak's suggestion that the human is a planetary accident rather than the measure of things; "planetary" speaks of "an imperative to re-imagine the subject as planetary accident ... rather than global agents."³³ The sister In-hye imagines it thus

She was no longer able to cope with all that her sister reminded her of. She'd been unable to forgive her for soaring alone over a boundary she herself could never bring herself to cross, unable to forgive that magnificent irresponsibility that had enabled Yeong-hye to shuck off social constraints and leave her behind, still a prisoner. And before Yeong-hye had broken those bars, she'd never even known they were there.³⁴

Yeong-hye and In-hye represent the possibilities of post-human subjectivity in which there is an abdication from or relinquishment of the Anthropocene. Becoming tree represents an inversion,

a perceptual vertigo, in many ways. Trees are the conduits between earth and air. My argument is that *The Vegetarian* constitutes such a contradictory allegorical text that indicates other possible forms of life and grammars of articulation. When Yeong-hye stops speaking, her sister's narrative takes over and she imagines the trees themselves beckoning in post-human solidarity.

What other dimension might Yeong-he's soul have passed into, having shrugged off flesh like a snake shedding its skin... Had her body metamorphosed into a sturdy trunk, with white roots sprouting from her hands and clutching the black soil? ... When Yeong-hye had balanced upside down and stretched out every fibre in her body, had these things been awakened in her soul?³⁵

Here too, as with *han*, the affect generated is plural rather than individual and requires translation. Such understanding is facilitated by moving outside a monolingual sphere to the multilingual—in this case the parallel taxonomies of affect and emotion that exist in many cultures and languages: overlapping but not identical. These concepts can be translated to some degree but always suggest an excess that eludes translation and it is this excess that is vital for understanding those affective sensations that always resist full translation into taxonomies of feelings.

Yoko Tawada

My final example deals with a writer who explores linguistic systems themselves rendering them uncanny in order to create a new materiality that might

indeed be described as non-human. Yoko Tawada offers a different version of affective uncanniness situated squarely within fortress Europe: the authoritative languages of German and English (via her translators). Yoko Tawada writes in Japanese and German and reveals the strangeness of language itself as constituting a mediating material element while purporting to be neutral and invisible. Indeed, one could say that she renders language as a nonhuman (prosthetic) presence. Here is a translated passage from her novel *The Naked Eye*:

Speaking meant wrenching one's mouth wide open or pursing the lips to form a narrow passage for air and forcing the breath out violently or rubbing the consonants against the mucous membranes of the throat or discovering new sinus cavities behind the nose. Especially difficult for me was the art known as aspiration. When I forgot it at the necessary point, I would be criticized at once. I didn't understand the rule, I thought it should be possible for people to peer into my head and see the caesuras I was inwardly placing.³⁶

Tawada has stated that far from feeling alienated by being situated in relation to two languages, she revels in the creative possibilities generated by that in-between space because it facilitates the *Verfremdung*/estrangement that is the constitutive core of language and allows her to question naturalized assumptions in both languages. While Tawada's work has now generated considerable critical commentary, I was drawn to it some years ago because of the delicious pun in the title of

one of her early collections in German: *Überseetzungen* which translates literally as "overseas tongues" but also carries the acoustic pun of *Übersetzung* or "translation."³⁷ That collection is divided into three somewhat idiosyncratic sections: Euro-Asiatic tongues, South African tongues and North American tongues. I will focus on two examples: "Tongue Dance" (which begins the volume) and "Portrait of a Tongue" (the final section).³⁸ In it the narrator imagines herself as a tongue moving about the world "naked, pink and unbearably moist."³⁹ While passers-by are entertained, "Vigilant citizens are careful not to touch any tongues that have not been wrapped in plastic."⁴⁰ Increasingly the narrator finds words to be an impediment and is driven to consult a language doctor. But here we encounter a translation impasse: "Spracharzt" can be translated as language doctor but also as speech doctor and there are hints there of Saussure's distinction between *langue* and *parole* (the latter indicating the individual idiolect rather than the sociolect of *langue*). Tongues are a curious mix of conceptual and material presences in both. The doctor suggests the narrator should emphasize certain words in order to control the sentence but then the narrator starts speaking in Japanese because "the rhythm of my breathing trips me up."⁴¹ The doctor impatiently insists that intonation should not play a role but meaning in Japanese (as in Chinese) is dependent on intonation. As well, the materiality of textuality intrudes, "In order to read, I have to look at the text. But to avoid stumbling, I have to pretend the letters don't exist. This is the secret of the alphabet: the letters aren't there any longer, and at the same time they haven't vanished."⁴² Residing between

two languages means that neither linguistic notation attains the invisibility that allows it to function most practically as invisible.

For “Portrait of a Tongue” (which closes the *Überseetzungen* volume) I will be citing an interesting experimental translation by the Canadian scholar Chantal Wright.⁴³ The “experimental” consists of annotating and asking questions regarding possible choices in English and includes consultations with various colleagues who know Japanese so that the final text is closer to a performance piece with multiple voices. On the surface Tawada’s text is a love-story—to an individual as much as to the play that develops between/among different tongues/languages and the individuals who use them, who include the translator. The primary narrator leaves Berlin to take up a post as writer-in-residence in the US as well as to develop a relationship with a German-US academic woman called “P”. While the narrator appears to be female,⁴⁴ this is not necessarily an unambiguous choice. In another story in the same volume “An Empty Bottle,” the narrator discusses the liberating feeling of saying “I” in German without having to specify whether one is male or female as one is forced to do in Japanese.⁴⁵ The theme of gender in language (in the linguistic sense) translates into gender constraints within life.⁴⁶ In other words, the barriers and obstacles as well as possibilities and flexibilities along a gender spectrum haunt much of Tawada’s writing.

In “Portrait of a Tongue” the narrator describes leaving Berlin and the women’s cafe where she works because the language used there no longer generated love in her and later remarks that the people there lack the ability to “smell” a language.⁴⁷ This kind

of synesthesia is another feature of Tawada’s work. The triangulation provided by encountering English (or American as she persists in calling it) permits a rediscovery of the magic of language by engaging with a language that does not bear the traces of her “fingerprints.”⁴⁸ While the narrator tells P that she wishes to paint her portrait (possibly echoing, as Wright informs us, Henry James’s *Portrait of a Lady*), she is increasingly unable to “see” P as she becomes progressively fascinated by her. “Some women who live abroad remain eternally young because of the distance to their mother tongue. They love their old mother and her tongue from afar without being exhausted by it.”⁴⁹ While the relationship between the narrator and P provides a kind of narrative, there is no plotline and progression is organized according to word clusters. For example, the narrator speculates about (*haben*) “having” and (*bergen*) “harboring” and that the latter implies “an uncanny relationship between people and their feelings.”⁵⁰ There is also a discussion concerning the German word “*teilen*,” which can mean both sharing and dividing, allowing for very different connotations—sociality on the one hand and confrontation on the other. Acute perceptions concerning language weave their way throughout the text. “In Boston I noticed that vocal cords tell a younger story than faces. The second generation of immigrants spoke with perfect American intonation, whereas their faces looked like those of their forebears.”⁵¹ Tellingly, “P said to me that she could never reach the same level she had in English in another language. But whereas in English she has an accent, she had no accent in French. Her French friends confirmed this. In French she didn’t need to speak with an

accent. An accent preserves the memories of one's mother tongue. Without an accent, you could be swallowed up by the presence of the foreign language."⁵²

The latter part of Tawada's story includes a discussion of identity politics and the meanings of the term "Asiatic" in a German and a US context. The narrator and P attend a concert at which most of the performers have "Asian" names and the one name that might belong to an Anglo-Saxon turns out to be an African-American performer. There is a discussion about the meanings of the terms Anglo-Saxon and WASP⁵³ and the narrator inserts a comment nearby, "I don't want to embody anything, let alone act as a replacement ... I don't have a family or a job; I am nothing

more than a being with senses, a collector of words, somebody who relentlessly writes things down."⁵⁴ The story concludes with a discussion of the phrase "having one's heart in the right place," which leads the narrator to suggest that the heart is on the left rather than the right and that the word "Herz/heart" embarrasses her whereas the word "artichoke-heart" delights her.⁵⁵

These disparate examples of rethinking the ways of representing planetary entanglements as attempts to evade the old models associated with the Anthropocene offer tentative new directions, new modes of representation that displace the human as dominant criterion. Such explorations are all I can offer at this point as planetary accident rather than agent.

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NOTES

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2. Gayatri Spivak, "Imperative to Re-imagine the Planet," in *An Aesthetic Education in the Era of Globalization*. Cambridge, Mass., Harvard University Press, 2012, p. 335-350.
3. Walter D. Mignolo and Catherine E. Walsh, *On Decoloniality: Concepts, Analytics, Praxis*. Durham: Duke University Press, 2018. For further details see Ramón Grosfoguel, "The Epistemic Decolonial Turn," *Cultural Studies*, Vol. 21, no. 2-3, 2007, p. 211-223 and Julie Cupples and Ramón Grosfoguel (eds.), *Unsettling Eurocentrism in the Westernized University*, Oxford, Routledge, 2019.
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8. *Ibidem*, p. 125.
9. *Ibidem*, p. 171.
10. *Ibidem*, p. 179.
11. Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable*, Chicago, U of Chicago Press, 2017, p. 33.
12. *Ibidem*, p. 30.
13. For example, the video from her track 'Uja', and the album *Animism* (Polaris winner), 2015.

<https://www.youtube.com/watch?v=BCuayGvy3i8>. See also 'Nacreous', *Retribution* 2016 (with Tuvan singers) <https://www.youtube.com/watch?v=yFKNMb4L524>

14. Tanya Tagaq, *Split Tooth*, Penguin Canada, 2018, p. 50.

15. For more on the violence of the colonial system and the effects of residential schools see Tanya Talaga, *All Our Relations: Finding the Path Forward* (CBC Massey Lectures). Ontario, House of Anansi Press, 2018.

16. Tagaq, *op. cit.*, p. 182-3.

17. Gunew, 2017, *op. cit.*

18. Tagaq, *op. cit.*, p. 76.

19. *Ibidem*, p. 61. It is interesting in this respect to note Tagak's participation in the "Sealfie" movement which opposed the worldwide ban on seal hunting with the fact that many Arctic communities relied on it for their livelihoods. See Elizabeth Rule, "Seals, Selfies, and the Settler State: Indigenous Motherhood and Gendered Violence in Canada," *American Quarterly*, vol. 70, no. 4, December 2018, p. 741-754 and https://www.vice.com/en_ca/article/4w7awj/tanya-taqaq-cute-sealfie-pissed-off-a-lot-of-idiots.

20. Tagaq, *op. cit.*, p. 57.

21. *Ibidem*, p. 113-4.

22. *Ibidem*, p. 125.

23. *Ibidem*, p. 176.

24. Infanticide amongst the Inuit was not uncommon. See Janet Mancini Bilson and Kyra Mancini, *Inuit Women: Their Powerful Spirit in a Century of Change*. Rowman & Littlefield, 2007.

25. See Frédéric Laugrand and Jarich Oosten, *The Sea Woman: Sedna in Inuit Shamanism and Art in the Eastern Arctic*. Fairbanks, U Alaska Press, 2008.

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31. William E. Connolly, "Materialities of Experience," in *New Materialisms: Ontology, Agency, and Politics*, ed. by D. Coole and S. Frost. Durham, Duke UP, 2010, p. 192.

Ghosh, Amitav, *The Great Derangement: Climate Change and the Unthinkable*. Chicago, U of Chicago Press, 2017.

32. Han Kang, *The Vegetarian*, Trans. D. Smith. London: Portobello Books, 2015, p. 115.

33. Gayatri Spivak, *op. cit.*, p. 339.

34. Kang 2015, *op. cit.*, p. 142-3.

35. *Ibidem*, p. 170.

36. Yoko Tawada, *The Naked Eye*. Trans. S. Bernofsky. NY, New Directions, 2009, p. 182.

37. Yoko Tawada, *Überseetzungen*. Tübingen: Konkursbuch. Verlag Claudia Gehrke, 2013.

38. "Tongue Dance" was translated into English in the collection Yoko Tawada, *Where Europe Begins*. Trans. S. Bernofsky & Y. Selden. NY, New Directions, 2007.

39. Tawada 2013, *op. cit.*, p.116.

40. *Ibidem*, p.116.

41. *Ibidem*, p. 118.

42. *Ibidem*, p. 118-9. But the narrator's stubborn tongue falters over pronouncing "n" because it has been trained to require a vowel after the "n" (Tawada 2013, 119).

43. Yoko Tawada, *Portrait of a Tongue: An Experimental Translation*. Trans. Chantal Wright. Ottawa, U of Ottawa Press, 2013a.

44. She works in a women's café in Berlin and seeks a women's bookstore in Boston.
45. Tawada 2013a, *op. cit.*, p. 54
46. It is also taken up in a story in the volume *Talisman*. "Von der Muttersprache zur Sprachmutter (From the Mother Tongue to the Tongue/Language Mother)," Yoko Tawada *Talisman*. Tübingen, Konkursbuch. Verlag Claudia Gehrke, 2011, p. 9-15.
47. Tawada 2013a, *op. cit.*, p.120.
48. *Ibidem*, p. 44.
49. *Ibidem*, p. 45.
50. *Ibidem*, p. 54. Wright suggests a deliberate link to Freud's concept of the uncanny but is this necessarily the only choice since "unheimlich" has a common usage in German?
51. *Ibidem*, p. 81.
52. *Ibidem*, p. 91.
53. *Ibidem*, p. 124-6.
54. *Ibidem*, p. 132-4.
55. *Ibidem*, p. 144.