Languages and Transnational Practices

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AHRC: Translating Cultures: national language departments rarely question the metonymical relationship between language and nation

- Transnationalizing Modern Languages: Mobility Identity and Translation in Modern Italian Cultures
- TML Global Challenges (UNAM Namibia)
- Vernacular practices of creative transnationalism
- Partners as co-researchers
- Impact as research and not subsidiary and subsequent by-product
Our relationship with partner organisations is collaborative. They will have an active role in the strategic development of activities and in the co-production of outputs/outcomes.

**All Impact activities are designed to explore different kinds of cultural translation.** Each activity is guided by the theoretical premises of the project and will explore, in a range of media, different kinds of cultural translation

**Art in Translation:** Making use of Drummond’s well-established community arts programme, workshops will explore processes of creative interchange (translation). Techniques particular to one national context are adapted and revitalised through contact with others. Different media will be explored in the 3 years of the project. Artworks will be exhibited in the school and locally as well as appearing on the website. Work produced will be regarded as part of qualitative feedback (primary research outputs).
Touching multilingualism: transversal movements of culture
The curriculum should include space for learning beyond subject boundaries, so that children and young people can make connections between different areas of learning. Interdisciplinary studies, based upon groupings of experiences and outcomes from within and across curriculum areas, can provide relevant, challenging and enjoyable learning experiences and stimulating contexts to meet the varied needs of children and young people.
Castlebrae in the World: Hope, often a fracturing, even a traumatic thing to experience, is among the energies by which the reparatively positioned reader tries to organize the fragments and part-objects she encounters or creates.
minor transnational subjects are inevitably invested in their respective geopolitical spaces, often waiting to be recognized as 'citizens' to receive the attendant privileges of full citizenship.
Art in translation: the risks of ‘reparative reading’

- I want to show that Islam is a religion of peace and love and killing people is not our religion. The idea to do this came to me after the attack in Paris. People in Sudan, and throughout Arabic countries, shake hands when they greet, like in Scotland. The colours show that all people, black and white, have to live together in peace.
Pop Paolozzi!: the transnational is not bound by the binary of the local and the global and can occur in national, local, or global spaces across different and multiple spatialities and temporalities
I chose to study Creative Industries because I love making art and it I think it encourages me to be creative. I have been in ‘Creative Industries’ for two years. During this time I have worked with two different groups of ESOL students. It was a really different and unique experience as we don’t usually get the opportunity to work with adults in any other subject at school. I enjoyed teaching them some clay techniques, my teacher said I was good at explaining things, especially to people who did not come from Scotland, I learned some new facts about their countries.

I was really inspired by the work Eduardo Paolozzi, and although I live near Leith, I did not know about his history, and it was good to learn about his life. I had not been aware of his artwork, particularly the Tottenham Court Road tube station, but when I saw his work I really liked the bold colours and shapes in ceramic tiles. I also looked at Leon Moroccio and Picasso whose artwork I loved, especially Picasso’s abstract paintings in the Cubist style. Moroccio’s happy, summery still life paintings really influenced my own designs.
Bolt!: translating Paolozzi’s Vulcan

Finding out people were interested in what I do
Oscar Marzaroli and the Young Achievers: the multiple relations of power between the national and the transnational
Print Generation: elective traditions: space of exchange and participation.... less scripted and more scattered
Leonardo: translation as material process

forcing clay through the sieve to make hair for the highland cow
Beyond the exhibition
I learnt that Scottish culture doesn't have to be Scottish. It can have parts of other countries like what Italians, Indians, and other countries like.

I learnt more about my family history and because of that it's helped me understand who I am more.
Language is where the often perilous crossing of epistemic thresholds leave their material traces
Migrations and Family Trees

• Art and Social Subjects S1 IDL project
• http://www.transnationalmodernlanguages.ac.uk/
• Family history & multi-cultural Scotland

• The project meets the following Significant Aspects of Learning in Social Subjects for the BGE:

• understanding the place, history, heritage and culture of Scotland and appreciating local and national heritage within the world
• developing an understanding of the world by learning about how people live today and in the past
• understanding economic, political, social and environmental issues
• locating, exploring and linking periods, people, events and features in time and place
What we can learn from such practices are, perhaps, the many ways selves and communities succeed in extracting sustenance from the objects of a culture—even a culture whose avowed desire has often been not to sustain them.
Transnational Modern Languages
Liverpool University Press

- *Transnational Modern Languages: A Handbook*, eds. Jenny Burns (Warwick) and Derek Duncan (St. Andrews)
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- *Transnational French Studies*, eds. Charles Forsdick (Liverpool) and Claire Launchbury (IMLR/IHR);
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- *Transnational German Studies*, eds. Ben Schofield (KCL) and Rebecca Braun (Lancaster);
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- *Transnational Hispanic Studies*, eds. Catherine Davies (IMLR), Rory O'Bryen (Cambridge) and Stuart Green (Leeds);
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- *Transnational Italian Studies*, eds. Charles Burdett (Bristol), Loredana Polezzi (Cardiff), Marco Santello (Leeds);
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- *Transnational Portuguese Studies*, eds. Hilary Owen (Manchester) and Claire Williams (Oxford).
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- Transnational Russian Studies, eds.
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- [http://liverpooluniversitypress.co.uk/collections/series-transnational-modern-languages](http://liverpooluniversitypress.co.uk/collections/series-transnational-modern-languages)