

Параметри контролю	Ступінь реалізації (%)	Кількість балів
Збереження головного змісту	65	X 0,70 = 45,5
Мовна правильність	80	X 0,20 = 16
Зовнішнє враження	70	X 0,10 = 7
Усього балів		68,5

Регулярне застосування запропонованої методики оцінювання усних перекладів майбутніх філологів сприяє підвищенню його точності, оскільки у викладачів, внаслідок прослуховування значної кількості перекладів, виробляються інваріанти такого оцінювання, дякуючи чому підвищується і його швидкість.

Робота з розробки та перевірки способів оцінювання рівня фахової компетенції майбутніх перекладачів знаходиться на початковій стадії, а отже навряд чи можна вважати згадану проблему вирішеною й, відповідно, перспектива подальших досліджень вбачається у пошуку шляхів удосконалення згаданого контролю.

БІБЛІОГРАФІЯ

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ВІДОМОСТІ ПРО АВТОРА

Леонід Черноватий – доктор педагогічних наук, професор, завідувач кафедри теорії та практики перекладу англійської мови Харківського національного університету ім.В.Н.Каразіна

Наукові інтереси: методика викладання перекладу у вищих закладах освіти, теорія і практика перекладу.

"FALSE SPEAKER OF LANGUAGE": TRANSLATING AND INTERPRETING IN CONTEMPORARY ASIAN-AMERICAN FICTION

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У статті автор розглядає явище культурного повороту та окремо зупиняється на аналізі гендерних питань у художньому перекладі.

In the article under consideration the author focuses on the translational turn in cultural studies and on gender issues in translation studies.

There has always been a powerful relationship between language and ethnicity in the history of American immigration. Ethnicity is derived from two sources: language and "race" if we take race to mean the visible otherness of the immigrant. There is a close connection between these two aspects: "Most often the two operate together, for only their complementarity makes it possible for the 'people' to be represented as an absolutely autonomous unit" [2: 96]. On the one hand, a shared language serves as a bond for the immigrant community and as a source of identity. On the other hand, the shedding of the "old" language and the acquisition of American English is a prerequisite for the success of the immigrant. Language is often the first ethnic trait to go overboard since second-generation immigrants typically no longer have their parents' accents and sometimes do not even speak their native tongues. English serves as a means of inculcating dominant Anglo American values into the newly arrived.

In literature by immigrant groups both original and acquired language and the transfer processes between languages and cultures have played a major role in detailing the process of shifting loyalties and newly constructed identities. If we try to briefly trace the role of language in Asian American immigrant writing, we find that in early 20th century texts like Young-hill Kang's *The Grass Roof* (1931) and *East Goes West* (1937) English represents all that is Western and

progressive. The Korean protagonist's longing for America is a quest for modern, secular and scientific knowledge. As a preparation to immigration he reads translations of classical Western authors like Shakespeare, Goethe, Poe and Whitman. When he narrates his first encounter with the Western world it is the different writing that catches his eye: "*I thought them [the Arabic numerals] beautiful, fascinating and a little bit black magic*" [19: 31]. English to him remains the language of enlightenment in spite of the discrimination he experiences in the United States. Calling New York's skyscrapers "towers of Babel" he expects to be able to read America once he has translated its diverse linguistic and cultural signs.

Cultural Translation. Later novels, while not sharing in the early enthusiasm for American English, present the language competence of the second generation Asian American as an essential factor in the translation process between East and West. Since the 1970s, many Asian American novels, particularly those written by Chinese American women, such as Maxine Hong Kingston's *The Woman Warrior* (1976) and Amy Tan's *The Joy Luck Club* (1989), have followed a similar line of argument. They are largely autobiographical tales, a kind of ethnic Bildungsroman foregrounding the narrative of a minority culture growing into a recognition of its place within the majority culture. The narrators learn early on that language competence is the prerequisite to success, as Kingston puts in *The Woman Warrior*, "*to get straight A's is the only way to claim an 'American normal' life*" [9: 179-180]. Despite painful inter-generational conflicts the second-generation protagonists usually find their way into an Americanized environment while reconnecting with the sustaining cultural practices of the old homeland. Intercultural conflicts are resolved through a naturalized pattern of development. The second generation serves as interpreters for their parents, translating their painful experiences in the home country for the Anglo American readership.

In this way, the English-speaking reader experiences a foreign culture written in a familiar language. The writers have adopted the role of a translator for their ethnic cultural heritage. Part III of Amy Tan's *The Joy Luck Club* is entitled "American Translations" and is meant to educate the reader about the old Asian homeland, the legends, customs, political institutions and historical events. This genre of the Asian American novel which uses the second-generation narrators as a translator of the immigrant experience of their parents continues to be popular as Amy Tan's novel, *The Bonesetter's Daughter* (2001), proves. Again, understanding the mother's past in China, providing a cultural translation so that American readers can grasp it serves as a key to healing old wounds and to understanding the present Asian-American position in the United States. Though in this new novel finding a voice is difficult – the daughter Ruth is no longer able to translate her mother's Chinese manuscript, but has to hire a professional translator – the narrator in the end manages to reconnect to her family's history and thereby to overcome her conflicting loyalties.

Resistant translation. In the 1990s, an increasing number of Asian American texts has moved away from tales of second generation translation and adaptation and has begun to offer a more complex and open-ended version of ethnic identity within the American context. This darker vision is caused by the double bind experienced by both the authors and the protagonists: of being fluent in the language and perfectly acculturated, yet still constructed as foreign and other, or as Lisa Lowe puts in her study *Immigrant Acts*: "*...the Asian is always seen as an immigrant, as the 'foreigner-within,' even when born in the United States*" [12: 5-6]. The a priori construction of Asians as inescapably foreign within a domestic visual economy brokered by the mass media and reflected in popular culture [6: 67], prevents Asian Americans from being fully naturalized into American national culture even though they have served as the "model minority" since the mid-1960s.

In these recent novels, language is again the prime metaphor for the identity transformation of the ethnic protagonist, but language competence is no longer the key to becoming a full member of the American society. Instead, perfect bilingualism and biculturalism often result in the ethnic individual's betrayal of the community because language competence makes the protagonist an accomplice of authority structures. Since the shared mother tongue and the interpretation of American reality that accompanies it is the one distinguishing mark that turns an immigrant group into a secret society, translating and interpreting makes the community vulnerable. Linguistic and cultural mediating invariably leads to breaches of confidence; the translator/writer is always also a traitor, "traduttore traditore". The hopeful vision of America's hybridization has given way to a much

bleaker prospect of the bilingual and bicultural individual who feels extremely uncomfortable in the space in-between. The third space turns out to be a cultural and social vacuum and not the creative, imaginative space which postcolonial critics like Homi Bhabha and Gayatri Spivak postulate. These texts foreground the untranslatability that is intrinsic to any signifying system. The "translator's invisibility" (Lawrence Venuti) is uncovered, the rough and jarring process of translation and interpretation is laid open. At best a provisional understanding may be achieved in the end, the process of shifting and adjusting is never complete. I will present two texts that offer what I would like to call a resistant translation between languages, cultures and identities.

Chang-Rae Lees novel *Native Speaker* (1995) is a sort of spy novel, in which the Korean American protagonist provides translations of his ethnic group that are subsequently used by the authorities against this group. The second generation Henry Park is a model Asian until his life unravels after the accidental death of his young son and his alienation from his Anglo American wife Lelia. From the beginning Henry is described as a brilliant language user who is versatile enough to employ different language codes. In spite of his excellent English language competence, he feels that he has some Asian language traits to unlearn: *"I will always make bad errors of speech. I remind myself of my father and mother, fumbling in front of strangers"* [10: 234]. Henry's anxious self-examination and his feelings of linguistic inadequacy are confirmed by the reaction of his Anglo-American environment that expects to hear a fumbling English to go with his Asian face. When Henry first meets Lelia, she is immediately fascinated by what is hidden underneath the young man's perfect English. She tests his pronunciation of her name and finds: *"You look like someone listening to himself. You pay attention to what you are doing. If I had to guess you are not a Native Speaker"* [10: 12]. Lelia calls the kind of careful English Henry speaks to hide his immigrant origins "Henryspeak" [10: 6] and tells him later that *"there are certain mental pathways of speaking that can never be unlearned"* [10: 234]. Being a speech therapist for nonnative speakers, Lelia becomes the linguistic authority in the family and plays the main role in Henry's refashioning of himself according to white middle-class norms [7: 31]. Though Lelia is described as "executing the language" [10: 10], a figure of speech that associates both death and formality with her verbal abilities, Henry accepts the list of written accusations she hands him before she moves out of the house. Her list of his deficiencies specifies *"...stranger – follower – traitor – spy"* [10: 3] and ends with the worst accusation *"False speaker of language"* [10: 6]. Henry internalizes this criticism to the point that he fears that he would linguistically handicap his son if he talked to him too much. With Henry, Lee creates a protagonist whose mastery of English makes him both an emblem of American assimilation, a success both materially and culturally while a broken man in social and psychological terms.

Henry's split personality, torn between two cultures and two languages and comfortable in neither, makes him an ideal spy, a marginal figure who observes silently and induces others to speak. He works for an espionage firm that provides "ethnic coverage" [10: 18], i. e. it focuses on immigrants who in some way threaten the economic or political interests of corporations and the government. In this job, Henry profits from his double consciousness.* By becoming a "domestic spy of Americanness" [10: 320], he is able to gain power without exposure to the ridicule experienced by immigrants in public positions. The daily register that Henry uses makes him an expert in defining people in the language of authority. Although he is scrupulously honest, just noting down what he hears just like a translator transferring word by word, his writing makes him a traitor: *I am to be a **clean writer**, of the most reasonable eye, and present the subject in question like some sentient machine of transcription. In the commentary, I won't employ anything that even smacks of theme or moral* [10: 203].

In his job, Henry does not provide a cultural translation, but silences those who struggle to find a language and thereby gains an honorary status of whiteness.

This linguistic complicity, though, renders him silent in social and personal relations. He has internalized silence along with his feelings of linguistic inferiority: *"I celebrate every order of silence borne to the tongue and the heart and the mind. I am a linguist of the field"* [10: 159]. Henry

* For the connection between spying and the double consciousness of an ethnic American see Tina Chen, "Impersonation and Other Disappearing Acts in *Native Speaker*" and Twelbeck. – P. 175-190.

is not able to translate his personal feelings and to communicate them in acceptable ways to his American environment: *"When real trouble hits, I lock up. I can't work the trusty calculus. I can't speak. I sit here, unmoved. For a person like Lelia, who grew up with hollerers and criers, mine is the worst response. It must look as if I'm not even trying"* [10: 158]. Only when infiltrating the campaign of John Kwang, a rising politician in New York, does Henry realize that he has internalized the linguistic and cultural identities expected by his Anglo-American environment.

Kwang symbolizes for Henry a third way between foreignness and assimilation because he is self-consciously Korean American and from this position promotes a multicultural, pluralistic America. His campaign ad reads: *"In ten different languages you say Kwang is like you. You will be an American"* [10: 143]. The more research Henry does as Kwang's assistant on the situation of recent immigrants from Asia the more he identifies with them. For the first time he is able to voice his anger: *But I and my kind possess another dimension. We will learn every lesson of accent and idiom, we will dismantle every last pretense and practice you hold, noble as well as ruinous. You can keep nothing safe from our eyes and ears. This is your own history. We are your most perilous and dutiful brethren, the song of our hearts at once furious and sad. For only you could grant me these lyrical modes. I call them back to you. Here is the sole talent I ever dared nurture. Here is all of my American education* [10: 297].

The stereotype of the imitating and studious Asian is here turned into a declaration of independence. Language is used as a weapon. The reader is warned that the perfect imitation and the smooth translation of language and cultural practices by Asian Americans contains a threat emphasized in this passage by the appellative "you." The text interpolates its white audience into the subject position of the government agents who hire the espionage firm.

Yet, Henry is forever insecure. He admires the councilman's linguistic versatility, *"...unafraid to speak the language like a Puritan and like a Chinaman and like every boat person in between"* [10: 304], but is secretly waiting for him to make a mistake, *"listening for the errant tone, the flag, the minor mistake that would tell of his original race"* [10: 179]. Henry's nightmare comes true when Kwang finally shows his real face/speech under pressure. He starts to *"mumble, his voice cracks, and even an accent sneaks through"* [10: 291] and finally the true ethnic, sporting *"a wide immigrant face,"* emerges beneath the native speaker. The linguistic third space represented by Kwang in which there is hope of a polyvocal America not dominated by one language and culture dies with the downfall of the politician.

Henry's legend of himself as an American, the story he has worked throughout his life to construct, finally collapses when his son dies in an accident. Mitt's death proves that the utopia of a social and cultural crossing of boundaries embodied in the little boy, a Korean American of the third generation who could have blended into the Anglo American majority, cannot survive. Henry's marginality and alienation have turned him into both a victim purchasing integration by translating Asian culture for Anglo-Americans and a perpetrator informing on his own ethnic group.

The Interpreter, by Korean American Suki Kim, comes in the disguise of crime fiction. Suzy Park looks for the murderer, who shot both her parents, owners of a green grocery in Queens, and for her sister Grace, who has broken with her since Suzy moved out of her parents' house. Suzy, just like Henry, has to probe into the closely-knit Korean American immigrant community to solve the case. Again, language plays a major role. Language as a communicative means, an attempt to build bridges between two languages and two cultures, is foregrounded in Suzy's job choice. She is an interpreter for the New York court system. Similar to Henry, her perfect language competence, her native speaker qualities in both Korean and English, and her Asian reticence, render her the perfect person for the job: *Her job is just to show up and translate into English verbatim what the witness testifies in Korean. She often feels like the buxom communication officer in Star Trek, the one who repeats exactly what the computer says. ... The interpreter is hired by the law firm on the side opposing the witness. The witness, summoned to testify without any knowledge of English, inevitably views the interpreter as his savior. But the interpreter, as much as her heart might commiserate with her fellow native speaker, is always working for the other side. It is this idiosyncrasy Suzy likes. Both sides need her desperately, but she, in fact, belongs to neither. One of the job requirements was no involvement: Shut up and get the work done. That's fine with her* [8: 14-15].

Court interpreting is here presented as the suitable job for the model minority, transmitting the power structure of the dominant society, otherwise being silent and never letting personal motives interfere with the job. But Suzy quickly realizes that in a criminal court justice is a rare visitor, especially when depositions against non-citizens or illegal aliens are being heard: *"Between those who get locked up and those who do the locking is a colored matter"* [8: 87]. The interpreter understands that if she translates *"with mechanical efficiency, as though each question simply filters through her, each word automatically switching from English to Korean"* [8: 93], she automatically betrays the Koreans whose words she is transmitting. Often unwittingly, the witnesses reveal devastating, self-incriminating information. For instance, a lawyer may want to make a case out of the fact that the plaintiff went home instead of to the hospital after a car hit him. But Suzy knows that this is a cultural misunderstanding. It is the Korean way always to underplay the situation. Therefore Suzy translates not what the plaintiff says, but what he needs to say to succeed in the American legal system: *"I was in shock, and the pain was not obvious to me until I got home and collapsed"* [8: 16]. The interpreter here remedies the communication failure. She knows quite well that she will be fired on the spot if anyone discovers that her interpreting harbors a bias, *"But truth, she has learnt, comes in different shades, different languages at times"* [8: 16]. Suzy excels at manipulating Bhabha's third space in the real life situation of court interpreting in order to communicate ethnic truth to an American judicial system: *What she possesses is an ability to be at two places at once. She can hear a word and separate its literal meaning from its connotation. This is necessary, since the verbatim translation often leads to confusion. Languages are not logical. Thus an interpreter must translate word for word and yet somehow manipulate the breadth of language to bridge the gap. While one part of her brain does automatic conversion, the other part examines the linguistic void that results from such transference. It is an art that requires a precise and yet creative mind. Only the true solver knows that two plus two can suggest a lot of things before ending up at four* [8: 91].

Starting with a job that has the potential of turning Suzy into an ethnic spy and traitor like Henry, she actually turns into a secret helper. It is precisely her invisibility as an interpreter that allows her to manipulate the power structures and practice resistant translation: *"The key is to be invisible. She is the only one in the room who hears the truth, a keeper of secrets"* [8: 12].

This picture of successful hybridization, of a person who has found a way of mediating between the members of her ethnic group and the Anglo-American power structure, shows cracks from the very start, though. In the first few pages the reader is told that Suzy lives alone, that she always lets the answering machine pick up the phone, that she has not spoken to her sister Grace since her parents' funeral and that she had no communication with her parents since moving out of the house. The only person she talks to on the phone is her current married lover, who manages only an occasional brief call, his vulgar language serving to fill up the silence between the badly matched lovers. Suzy spends most of her free time watching the soaps in which the Asian actresses are *"the golden girl's best friend"* [8: 36]. In brief, the reader is presented with a young woman for whom communication seems to work only in the workplace.

The failure of language starts at home where the young sisters are forbidden to speak English [8: 45], but are simultaneously expected to learn the new language well enough to serve as interpreters for their parents. The older sister Grace has to take over the difficult task of translating her father's Korean perceptions to his American environment. Grace also shields Suzy from having to share in the interpreting tasks. In fact, she deliberately tells her parents that Suzy is too slow and too stupid to be of any help. Every time Grace accompanies her parents as interpreter to some unnamed government office, she afterwards shuts herself up or stays out all night. The girl revolts more and more against her interpreting duties and refuses to eat, her silent rebellion breaking down the family. After the parents' death Grace continues to disobey her parents' wishes by teaching English as a Second Language and adopting the Christian religion: *Exactly what Dad would have despised. The pursuit of English. The job of rescuing kids whose Korean language got them nowhere. The mission of spreading English into all those newly arrived Korean minds. ... Jesus Christ – the impostor whom Dad had always rejected as the antithesis of everything Korean, the source of what threatened to destroy Korea's five-thousand-year-old history, the Western conspiracy to colonize Asia and its Buddha and Confucius* [8: 215].

Both sisters are neither able to maintain a meaningful relationship to Korea, a country they do not remember, nor to build up an American identity: *She kept up with the language, she followed the custom. But knowing about a culture was different from feeling it. She would bow to the elders without the traditional respect such bows required. ... Yet American culture, as Suzy was shocked to discover upon leaving home, was also foreign to her. Thanksgiving dinners. Eggnogs. The Mary Tyler Moore Show. Monopoly. Dr. Seuss. JFK. Such loaded American symbols meant nothing to her* [8: 165-166].

As a student Suzy is not accepted by the Anglo-American children and feels downright threatened in her barely acquired Americanness by being called a member of the 1.5 generation, the immigrants caught between the first and the second generation. Again it is language competence and accent that she cites to distinguish herself from this group: *They used to call Suzy that. But is never sounded right. '1.5' still meant real Koreans, she thought. Ones who were born and raised in Korea long enough; ones whose fluent English will never forget its Korean accent; ones who, without a second thought, would root for the Korean team if the two countries were to ever meet for the World Cup. It's these kids who proudly call themselves 1.5 and brandish the word 'multicultural' with the surest sense of allegiance* [8: 126].

Like Henry in *Native Speaker*, Suzy suddenly finds herself in the position where she is forced to inform on the ethnic group she belongs to. A new mayor has been elected and the Labor Department is cracking down on immigrants and illegal aliens. As part of the hearings Suzy interprets for a grocery store owner who is questioned about his illegal workers. The questions and the answers are predictable, telling the familiar tale of the already established immigrant exploiting the newly arrived, *"The hierarchy becomes even more marked. The white prosecutors, the Korean store owners, the Hispanic workers, and Suzy stuck in between with language as her only shield"* [8: 94]. As the two parties do not gain an understanding, Suzy under cover of the lawyer's repetitive questions asks her own questions about her parents for whom the man worked years ago. This lead brings her to another Korean immigrant, Mr. Kim, who had also worked for Suzy's parents. After several interviews, Mr. Kim finally explains the rules that govern the world of the immigrants revealing the close link between language incompetence, translation and exploitation: *Every man is guide to very other man. They don't speak English, or read English. They don't know the American laws. ... Sure, America is the land of opportunity, and yet they wouldn't recognize any opportunity even if it waved in front of them. Only another immigrant can show them, in their language, in ways they can understand* [8: 238].

Suzy is stunned to hear that her father regularly reported to the Immigration and Naturalization Service on Koreans who lived in the United States illegally or hired illegal aliens. In return, the family received citizenship and financial aid. They were informers – committing the worst sin imaginable in the immigrant community – with the help of their daughter Grace, who had to serve as their interpreter. At this point in the novel, the readers' illusion about language as a means of communication, of building bridges between two cultures and giving voice to an ethnic sensibility comes to an abrupt end. Instead of manipulating language to insert a new ethnic voice into the polyvocality of America, the interpreter has become a spy for the government and the worst kind of traitor. Language has been used to destroy people's lives and to hurt the ethnic community.

Suzy's last interpreting job takes her to *"26 Federal Plaza. The largest civilian federal building in the country. Returning to the scene of the crime"* [8: 264]. Before the immigration court the drama of an older Korean woman unfolds. Her downfall from a foreign student to a grocery worker and her final abandonment by her family are detailed. The woman is fully aware that no amount of talk will save her from being deported as an undesirable illegal alien. Suzy tries her very best to again manipulate language while interpreting to make the woman's case sound better, but no amount of resistant translation will suffice. Forced into a situation like her sister, where she has to vocalize what she knows to be morally wrong, Suzy loses her voice: *"And Suzy, sitting across from the INS attorney on the twelfth floor of the INS building, about to translate a deportation sentence for a Korean woman exactly her mother's age. When Judge Williams announces the removal date, Suzy chokes. Her voice is suddenly gone"* [8: 274]. After this experience she cannot go back to interpreting because *"a certain fine cord that connects English to Korean and Korean to English without hesitation, or a hint of anger"* [8: 275] is forever severed. Again the interpreter has become

the traitor, bilingualism has led to betrayal by communicating the dominant power structure. The hope of establishing a true communication between Korean, American and Korean American sensibilities through a creative use of the space in-between has been destroyed.

Like *Native Speaker*, *The Interpreter* also reflects the author's position in the world of American literary business. It is not a coincidence that both novels are set in New York. The city has always been seen as a transitional space between the domestic and the foreign, as a site of contestation and cultural pluralism. It is a prime example of what Maria Louise Pratt calls a "contact zone," which she defines as "*social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination*" [13:4]. It is also the capital of the American publishing industry, in which Asian American writers have to publish Asian American tales, with which they betray their ethnic communities by washing dirty linen in public, in order to be published. When Henry imagines his boss manipulating the reports he has written to satisfy the boss's xenophobic client, Lee seems to be voicing his own doubts about the potentially hostile Anglo-American reader: "... preparing it for his secret reader, who will do with it what he wishes. In my weaker moments, I imagine the client as a vastly wealthy voyeur, a decrepit, shut-away xenophobe who keeps a national vigilance on eminent agitators and ethnics" [8: 295]. The writers are alienated from their subject matter and constrained to produce the portrait already determined by those who commission the investigation.

Lee and Kim write against these constraints; they perform an inversion, a "genre bug" [8: 5], by refusing to deliver the typical autobiographical tales, presenting a successful translation from language to language, culture to culture. For both authors, a process of true trans-culturation [11: 49] in which rough translation processes are laid open, ethnic, national and gender hierarchies dissolved, power relationships questioned and literary canons revised, has not yet taken place. Even though both protagonists practice resistance against a smooth cultural translation and finally give up their language jobs, the authors advocate exploring borders, interstices and overlaps [1: 12] as spaces of translation. In the end, Henry manages to communicate his vision of a linguistically and racially hybrid society. Roaming the streets of New York with his reunited wife and listening to the vitality of immigrant speech, the Korean American has a vision of a new city upon the hill: "*This is a city of words. We live here. In the street the shouting is in a language we hardly know. The strangest chorale*" [10: 344].

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ВІДОМОСТІ ПРО АВТОРА

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