Translingual Creative Writing: A Non-Anglophone Way for Creative Writing Education

by

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A thesis submitted in partial fulfillment of the requirements for the degree of

Doctor of Philosophy

in

Transnational and Comparative Literatures

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Abstract

It is now acknowledged in Creative Writing research that the traditional writing workshop as developed in United States universities during the 20th century was initially propagated across the globe as part of a project to secure American soft power, and it remains ideologically slanted toward Euro-American interests and perspectives. In the twenty-first century, calls to rework the structures, methods, and metaphors of the workshop have argued for more collaborative, collective, equitable, diverse, and inclusive programs. Student needs are complex and intersectional, and to advance reform within the writing workshop monolingual English must be addressed as an aspect of the cultural hegemony which tends to accompany what Asao B. Inoue has called the "white racial habitus" of the writing classroom.

Creative Writing that is *translingual* rather than monolingual is defined broadly as unfolding where translation and writing become enmeshed, highlighting the inscription of one language upon another within single texts. It is visible in recent creative turns in Translation Studies, and in translational turns in Creative Writing. Through translingual Creative Writing, multilingualism is cultivated as an asset rather than an impediment to expression and creativity. To this effect, in this study translingual Creative Writing strategies are 1) theorized 2) identified from existing research and from published fiction and poetry by multilingual writers Xiaolu Guo, Ha Jin, Stan Lai, and Yoko Tawada, among others, and 3) adapted for classroom use. This is undertaken in response to Xu Xi's call for writing workshops to foster excellence and authenticity in non-Anglophone students' writing, disrupting rather than equivocating English-language hegemony.

Following the origins of exemplary translingual writers, the unfolding history of postsecondary Creative Writing education in China is derived from research and texts not currently available in English. Rather than uncritically accepting the traditions and ideologies of

US Creative Writing, Chinese scholars received them as an opportunity for cross-cultural knowledge production. In the same spirit, this study experiments with tempering traditional workshop metaphors with those of *discursive Daoism*, suggesting theory and practices to challenge the Anglocentrism of Creative Writing pedagogies. Not a religion or strictly a classical philosophical system, discursive Daoism is an analytical framework used with an awareness of its oversimplification and decontextualization and by which Daoism's concepts, canon, and vocabulary may be applied outside its traditional purviews, just as Euro-American philosophies are routinely extended beyond their original contexts. As drawn primarily from the *Zhuangzi,* a discursive Daoism is applied here to exemplary translingual texts and to the writing workshop, connecting Daoism's metalanguage for ephemeral concepts such as inspiration, uncertainty, non-knowing, spontaneity, unity, forgetting the self, and the imperfection of language to translingual Creative Writing.

This analysis yields writing strategies based in collaboration, receptive to technologies of composition and transcription, and facilitated by instructors who are guides rather than "masters." Writing strategies include the superimposition of interlingual metaphors, practices of what Chantal Wright has called "fictitious ethnography," homophonic surface translations, "microscopic" reading of scripts, and question-to-question composition games. What these strategies share is a defamiliarizing of language followed by its refamiliarization. Through these processes, the fluidity of language established in Daoism comes to the fore, disclosing to student writers the possibilities of linguistic transcendence as practiced by exemplary professional translingual writers.

Acknowledgements

"Capacious" is the word committee member Daniel Fried used to aptly describe this project. Such an undertaking required the expertise, insight, generosity, and kindness of dozens of people. Foremost among them, along with Dr. Fried, are my co-supervisors Christine Wiesenthal and Anne Malena. The three of them formed a model committee and a trusted source of direction, inspiration, and support. Thanks also to examiners Lynn Penrod and Claudia Eppert of the University of Alberta, and to Eddie Tay of the Chinese University of Hong Kong.

The background I needed for this project required enough Chinese language proficiency to translate modern academic texts. This education came through Dr. Kuo-chan Sun and Li Yang, the University of Alberta's East Asian Studies Chinese language specialists who made an extremely difficult endeavor fun. The camaraderie of the language program enriched my studies in Edmonton and abroad with the friendship of younger students who sustained and energized me through grueling times, especially Tyler Otto, Haley Cairns, and T. Mamos. My PhD program colleague, Gary Guo Wangtaolue, was an indispensable resource for ongoing consultation on Chinese translation and culture, for broadening the scope of my research, and for spurring the momentum I needed for the knowledge mobilization of this research.

This project was funded by two Canada Graduate Scholarships from the Social Sciences and Humanities Research Council. Less directly, it was supported by a health care system which makes it possible for chronically ill students like myself to receive the medical treatment we need to thrive.

The most profound thanks go to my husband, Anders Quist, for the grace and enthusiasm with which he weathered every low point and amplified every high point in this process that has occupied one quarter of our long marriage. Thanks to my children is not dutifully or ironically given. I returned to the University of Alberta the same year my son, Jonah, began his studies

there. He and his brothers, Samuel and Nathan, who joined us later, were my companions and guides, especially in my teaching appointments. As for my youngest sons, Micah and James, it is not lost on me that seven years is over half of their childhoods and a tremendous offering. And finally, I acknowledge the role of my family of origin in the success of this project. My father, Lloyd MacKenzie, died at home in the care of my sisters and myself mid-way through this project in the spring of 2020. He did not live to see this work completed, but longer than anyone else, he believed I could do it. To his memory, this dissertation is dedicated.

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INTRODUCTION - ENGLISH LANGUAGE HEGEMONY WORLD LITERATURE

Global Multilingualism and Classroom Translingualism

The notion that the global majority is monolingual is a myth. It is a misconception which, according to comparatist Eugene Eoyang, tends to prevail under the influence of a dominant, hegemonic language, namely contemporary English.[1] In the early twenty-first century, English is the most commonly used transactional language, spread out over continents, underlying the codes of machines, with 373 million first language users, and 707 million people[2] using English in addition to their primary languages. The overbearance of English on global economics, politics, and culture exceeds what might be expected even from the raw numbers of its prevalence. This study addresses English dominance and its power to draw world literature away from pluralism and toward an Anglocentric cosmopolitanism particularly within postsecondary Creative Writing (CW hereafter) education programs. After considering CW's development and globalization, this study evaluates and explores possibilities for less Anglocentric iterations of the traditional workshop classroom format and the theories upon which it is based.

Since the early twenty-first century, CW teachers and scholars have been working to adapt workshops to be more equitable, diverse, and inclusive, reshaping them as inclusive and antiracist as prescribed by Felicia Rose Chavez, Asao B. Inoue, Janelle Adsit, Matthew Salesses, and others. Of the many intersectional considerations in adapting the workshop, this study focuses on language and the monolingual English that typically accompanies what Asao

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[1] Eugene Eoyang, "Speaking in Tongues: Translating Chinese Literature in a Post-Babelian Age," in *Translating Chinese*, ed. Eugene Eoyang and Lin Yao-fu (Bloomington: Indiana University Press, 1995), 297.

[2] David M. Eberhard, Gary F. Simons, and Charles D. Fennig, eds. *Ethnologue: Languages of the World,* 25th ed. (Dallas, Texas: SIL International, 2022), http://www.ethnologue.com.login.ezproxy.library.ualberta.ca.

has called the "white racial habitus"[3] of writing education. Though the field most directly and actively engaged in research on English language hegemony within writing education is Applied Linguistics,[4] this is not a study in Applied Linguistics. Neither is it a study in the field of Composition Studies which overlaps both Applied Linguistics and CW education. This study is oriented toward CW programs as aspects of Literary Studies rather than language acquisition. Nevertheless, the theory, research, and pedagogy provided by Applied Linguistics and Composition Studies remains foundational and relevant herein. Composition Studies and Applied Linguistics leave signposts for CW research to follow, modeling a shift away from acculturationist ideologies of writing education meant to shape all student writing into a monolingual "standardized edited American English (SEAE)"[5] and toward responsiveness to students' multicultural and multilingual realities.

One result of this responsiveness and flexibility is an approach to writing termed ***translingual***.[6] This term, and the concepts and ethics underlying it, form a vital part of this study. Though scholars and teachers may not know translingual writing by this particular name, they do indeed know it. What's more, they have benefitted from the forward thrust it has on literatures. In Modern English alone, moments of literary progress in Anglophone literature such as Biblical translations, John Dryden's reworking of Virgil's Latin, and Modernist projects by Ezra Pound, T.S. Eliot, and the kaleidoscope of languages in James Joyce's novels have depended on the innovation, creativity, and transformative power of translingual writing. In the contemporary age, literature is becoming more and more marked

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[3] Asao B. Inoue, *Antiracist Writing Assessment Ecologies* (Fort Collins, CO: WAC Clearinghouse and Parlor Press, 2015), 67.
[4] Gramling, David, *The Invention of Monolingualism,* (New York: Bloomsbury Academic, 2016), 1.
[5] Inoue, *Antiracist Writing,* 6.
[6] Bruce Horner, "Introduction: From 'English Only' to cross-language relations in composition," in *Cross-language Relations in Composition*, ed. Bruce Horner, et al. (Carbondale, IL: Southern Illinois University Press, 2010), 1.

by the intertwining of languages in print, film, television, and in digital forms such as video games as they mimic real multilingual environments. These projects are translingual, unfolding where translation and CW intermingle, where writers, their collaborators, and their technologies highlight and advance the inscription of one language upon another within single texts.

This kind of writing may be known by names other than translingual such as hybrid, macaronic, exophonic, multi-, pluri-, or polylingual, and translation writing. It is more than code switching, self-translation, or writing fluent texts in a language other than one's primary language, though it may include any of these things. Bruce Horner and Sara P. Alvarez define translingual writing in broad terms as writing which "takes place within and beyond norms of monolingualism." As Composition Studies scholars, Horner and Alvarez emphasize the salience of translingual writing as a social interaction with the potential to effect social justice and as a means of preserving and honoring a writer's agency. In so doing, they acknowledge the "opacity and friction" of non-monolingual writing as normal rather than "as problems to be eradicated or condemned."[7] In the same spirit, early in the contemporary translingual writing movement, linguists Jasone Cenoz and Durk Gorter called for multilingual students to no longer be "viewed as imitation monolinguals in a second language" and instead be recognized as possessing "unique forms of competence, or competencies in their own right."[8]

After over a decade of research and advocacy, recognition of multilingualism as a benefit rather than an impediment to writing is well-established within Composition Studies. Even as this research, theory, and practice in translingual writing multiplies, book publishing markets—

[7] Bruce Horner and Sara P. Alvarez, "Defining Translinguality," *Literacy in Composition Studies* 7, no. 2 (2009): 2. https://doi.org/10.21623/1.7.2.2.

[8] Jasone Cenoz and Durk Gorter, "Introduction to the Special Issue, A Holistic Approach to Multilingual Education," *Modern Language Journal* 95, no. 3 (2011): 339–43.

which may be the ultimate targets of CW education—still tend to function as if writers work in single languages. Regardless of enduring industry and cultural pressure, there are CW educators and researchers working to lessen monolingual Anglophone biases. Their work will be reviewed hereafter.

Within the vast global scope of CW education, this project concentrates on multilingual postsecondary CW programs in China. The Chinese context illustrates the complexity and contradiction implicit in at once accepting and challenging the foreign Anglo-American tradition. But this is only the beginning of its relevance. Oriented toward education and practice involving Chinese and English,[9] this study addresses the research of educators and scholars, as well as the translingual work of writers who have succeeded in having an impact on world literature. A translingual iteration of the CW workshop is theorized through the non-European analytical framework of *discursive Daoism*. This moves the translingual iteration of CW education away from its traditional monolingual English centre, illustrating and arguing for alternatives to it. Though the product of this study is theoretical, it was not produced without extensive consideration of the actual theory and practice of CW education in China where its theories originate. Daoism is not currently mentioned as a major influence on CW education in China. As in other regions, the development of CW education in China is enmeshed with pragmatic nationalist agendas. As discussed in Chapter 1, CW programs in Asia were colonized by the US as attempts to secure soft power during the Cold War. When they arrived in China much later, CW workshops gained entrance despite their connections to US ideologies either as strategies to advance English language proficiency or as part of a national project of cultural industry development targeted at making China more competitive in the global cultural industry.

[9] As well as the translingual work of Japanese-born writer Yoko Tawada.

Regardless of national and international goals, Chinese educators and researchers retain the objective of developing students as literary artists.

While the theory developed in this study draws on classical Daoist concepts such as transcendence and inspiration, the actual pragmatic approach to CW education that Chinese institutions needed to adopt in order for programs to be amenable to regulators must be acknowledged. What is proposed in this study is translingual CW developed through a non-European theoretical lens which is not currently applied anywhere. Accordingly, context on Chinese CW education will be provided hereafter not only to highlight strategies for mitigating English-language hegemony, but also to prevent misunderstandings. From Pound's early involvement with East Asian literature to contemporary research discussed below, such misunderstandings of the nature of CW in China persist in the published scholarship. The ease with which well-meant orientalist assumptions are slipped into is too insidious to leave unaddressed. To guard against it, this study includes context on CW education in China, preventing confusion about the actual character of current Chinese CW programs.

English Hegemony in the Global Book Market

Anglophone writing does indeed dominate world literature in and out of translation. Using UNESCO Index Translationum data,[10] Gisèle Sapiro and fellow sociologist Johan Heilbron track the flow of translated texts through world book markets to show that the overwhelming majority of books published thus far in the twenty-first century have been in English, and most of the published books which enter world literature through translation are

[10] United Nations Educational, Scientific, and Cultural Organization. *Index Translationum*, accessed September 9, 2022, www.unesco.org/xtrans/.

originally written in English. This is more than all other languages combined.[11] What results is an over-representation of Anglophone writers and texts in world literature. In dominating international publishing, reviews, academia, literary prizes, and CW education, Anglophone literatures exert hegemonic influences over other literatures. This hegemony normalizes and maintains the privileged access to world literature enjoyed by writers working in English over writers who cannot or will not write in English. Further, it confirms the reservations of those who, when asked why they write in English rather than their primary languages, answer with Chinese-born novelist and poet Ha Jin that it is "for survival."[12]

The global preponderance and easy mobility of Anglophone-authored texts reinforces what Sapiro has called the "hypercentral"[13] position of English within world literature. She extrapolates this term from sociologist Immanuel Wallerstein's world polysystem theory, as it was applied to world literature by Itamar Even-Zohar.[14] Even-Zohar depicts world literature as structured so that literatures rich in cultural capital, occupying central positions, exercise power both to ignore and to interfere with literatures in peripheral positions of lesser power. Reciprocal cultural exchanges between literatures of unequal power and position are difficult thanks to the circular dilemma by which peripheral literatures cannot simply ignore interference from the central literatures by which they are ignored. Literary theorist Franco Moretti describes Even-Zohar's world literary polysystem as "one and unequal"[15] and

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[11] Johan Heilbron and Gisèle Sapiro, "Translation: Economic and Sociological Perspectives," in *The Palgrave Handbook of Economics and Language,* ed. V. Ginsburgh, et al. (London: Palgrave, 2016), 378, 382.
[12] Ha Jin, *The Writer as Migrant,* (Chicago: University of Chicago Press, 2008), 32. Ha Jin is the pseudonym for Jin Xuefei.
[13] Gisèle Sapiro. "Globalization and Cultural Diversity in the Book Market: The Case of Literary Translation in the US and in France," in *World Literature in Theory*, ed. David Damrosch (Hoboken, NJ: John Wiley & Sons, 2014), 420.
[14] See Itamar Even-Zohar. "The Position of Translated Literature Within the Literary Polysystem." *Poetics Today* 11, no. 1 (1990).
[15] Franco Moretti. "Conjectures on World Literature," *New Left Review* 1, (January/February 2000): 56, https://newleftreview.org/issues/II1/articles/franco-moretti-conjectures-on-world-literature.

characterizes the field of world literature as "the study of the struggle for symbolic hegemony across the world."[16] Powerful literatures maintain and expand influence over other literatures. Though the existence and operation of strictly definable structures in world literature, such as a polysystem, remains debatable, Even-Zohar's work aptly describes the position of the English language in contemporary world literature. Further, Sapiro's quantitative analyses of statistics on the publication of books in translation shows that, rather than promoting greater diversity in publishing, the globalization of the book market has had the ironic effect of reinforcing "the domination of English"[17] worldwide. With the continuing ascendancy of English, world literature is even more unbalanced in favour of Anglophone texts and writers now than it was when Even-Zohar first proposed it in the 1970s. By virtue of having been written in English, and not necessarily by virtue of anything else, writers are more likely to have their work esteemed as world literature relevant outside their local regions.[18] All of this allows Anglophone literature to maintain a stronger position of hegemony than ever.

Into China

In addition to this study's philosophical affinity to CW education set in Sinophone regions, the sheer size of Chinese as a literary culture and as a language community abounding with multilingual users is compelling. Sinophone readers form a massive potential literary market with over 900 million people using Mandarin Chinese as their primary language.[19] Despite its unmatched prevalence, Chinese remains a language from which comparatively little is translated into foreign languages for export.[20] Like Arabic and Portuguese, Chinese is a

[16] Moretti, "Conjectures," 64.
[17] Sapiro, "Globalization," 420.
[18] Heilbron and Sapiro, "Translation: Economic," 381.
[19] Eberhard, Simons, and Fennig, "Languages of the world," www.ethnologue.com.
[20] Heilbron and Sapiro, "Translation: Economic," 382.

language with huge numbers of speakers but which supplies only a small fraction of all texts in print in translation.[21] Literary scholar and translator Harry Aveling makes a less general analysis of the Index Translationum than Heilbron and Sapiro's, focusing specifically on East Asian and Southeast Asian markets. He finds that imbalances in the flow of texts between Anglophone literatures and these Asian literatures is further complicated by the abiding orientalism of Anglophone publishers, reviewers, book journalists, and book prize adjudicators. Aveling identifies the portrait of the "successful" Asian writer as one who writes in English; who works with a British or American publishing company; who renders "Asian experience as ultimately immature, illiterate, poor, dishonest, authoritarian and repressive"; and who has been anointed by "authoritative Western commentators" who are "the ultimate judge[s] of Asian literature."[22]

Chinese-born novelist and filmmaker Guo expressed this quandary in conversational terms at a 2014 literary festival in India, on a panel called "Global Fiction" with decorated American writers Jhumpa Lahiri and Jonathan Franzen. She said,

> If you write in Japanese or Vietnamese or Portuguese you have to wait … to be translated, and translated literature never really works immediately as English literature unless it wins the Nobel or some big prize. In a way, the easiest and laziest way is to write in English. What a struggle to write in any other language than English.[23]

Tellingly, "English literature" is treated here as a synonym for "global fiction." Speaking of translation into English as the entry to world literature, Guo argued that the option to write outside of English "needs to be much more powerful, much more money put in to raise that

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[21] Heilbron and Sapiro, "Translation: Economic," 378.

[22] Harry Aveling, "'Belatedly, Asia's Literary Scene Comes of Age': Celebratory English Discourse and the Translation of Asian Literature." *Asiatic* 2, no. 2 (December 2008): 22.

[23] Quoted in Alison Flood, "Writers attack 'overrated' Anglo-American literature at Jaipur festival," *The Guardian*, January 20, 2014, www.theguardian.com/books/2014/jan/20/writers-attack-overrated-american-literature-jaipur-festival.

platform, and then you can read on an equal platform, without such unequal competition." On the panel, Lahiri agreed with Guo while Franzen dismissed translation and offered his own theory of inequality, something based on his personal experience within the literary star system. He described world literature as swamped in "a vast sea of people [who] can't find an audience." This is the remark Chinese-language coverage of the event in *Oriental Morning Post* used as a pull quote, translating Franzen into Chinese saying "juedaduoshu xiezuozhe jiang wufa zhaodao tamen de duzhe/ 绝大多数写作者将无法找到他们的读者,"[24] which can be back-translated to "The overwhelming majority of writers will be without a means of finding their readers." The Chinese translation forms a connection between "writers" and "their readers" which is possessive, more like a relationship of mutually rewarding, deliberate and purposeful exchange than it is like the connection between Franzen's original "people" and "an audience." In the Chinese translation, humanity seeps back into his clichéd and de-personifying metaphor about a sea. Chinese does indeed have easy, all but equivalent words for Franzen's original "people" and "audience." Translator and reporter Shi Jianfeng does not use them, and instead raises the people spoken of out of a "vast sea" and calls them writers, just as the millionaire American male Anglophone who speaks of them is a writer. There is hope in the subtlety of this translation, hope for a means, hope for translation.

Beyond Structure, Into Ways

In spite of any hope for a more linguistically balanced world literature in the future, for now the unmatched influence of English remains stable even as world literature moves to open

[24] Quoted and translated in Shi Jianfeng, "Guo Xiaolu: American Literature is Massively Overrated," *Oriental Morning Post/dongfang zaobao/东方早报*, January 22, 2014, https://cul.qq.com/a/20140122/008110.htm. The publication is now defunct and an archived version of this edition is no longer available. The article was reposted, however, at the Phoenix TV/fenghuang weishi/凤凰卫视 website. See https//:culture.ifeng.com/wenxue/detail_2014_1/22/33240608_0.shtm.

up to texts like Guo's which originate outside Anglophone contexts. British CW scholar Harry Whitehead observes that while local *content* brought to fiction by non-Anglophone writers is often encouraged and rewarded by institutions such as the International Booker Prize for Fiction, international literary institutions like the Booker are less accepting of innovative non-Anglophone literary *forms*. Stories about non-Anglophone situations may be rewarded and preserved, while little enthusiasm is shown for distinctly non-Anglophone storytelling. Whitehead refers to Moretti's idea of "a law of literary evolution" which operates through syntheses between "western formal influence" and "local materials."[25] Through this synthesis, dominant Anglophone international literary projects like the Booker Prize proceed with a careless, homogenizing effect on attempts at literary diversification. Along with literary prizes, Whitehead identifies the traditional postsecondary CW workshop as being another area where multilingual writers are encouraged to contribute culturally specific content while being expected to embrace literary forms arising from the Anglo-American university literature departments where the first CW workshops originated.[26] He argues that local forms should not be dismissed when bringing the workshop to non-Anglophone classrooms since form is the "heart of how people tell their stories" and if this heart is transplanted with another culture's forms, literary evolution devolves into "global entropic uniformity."[27]

Like Whitehead's research, this study begins with an interrogation of the "faux universalisms"[28] of the CW workshop developed in and disseminated from universities in the US during the mid-twentieth century. In Chapter 1, this movement is revealed as driven by

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[25] Moretti, "Conjectures," 58.
[26] Harry Whitehead, "The Programmatic Era: Creative Writing as Cultural Imperialism," *ariel: A Review of International English Literature* 47, nos. 1-2, (January-April 2016): 380.
[27] Whitehead, "Cultural Imperialism," 374.
[28] Whitehead, "Cultural Imperialism," 360.

conservative values of humanism and individualism, and sponsored by American government and capital striving for global soft power. Unlike Whitehead, I reason that if literary forms are understood as the heart of storytelling then, by extension, the heart must be animated by blood, and storytellers' languages is that blood. When language is acknowledged for its all-pervasive role in storytelling, it is no longer enough for discussions of the inherent biases of CW education to work toward the transcultural without including the translingual. With this added dimension, Moretti's structural, dialectical argument about the "laws of literary evolution" operating in the tension between the binary pair of form and content begins to fray. The acknowledgment of another factor, of language itself, provokes the question of whether conceptualizing the evolution of the writers' workshop beyond its Anglo-American origins through the dialectic of form and content is the truest, most useful, most instructive representation we could use.

With Moretti and Whitehead's dialectic disrupted, this study will concentrate not on laws, but on ways. Its exploration of ways will unfold through a threefold structure of 1) theorizing translingual CW; 2) identifying translingual CW practices from exemplary texts and from existing research; and 3) adapting translingual CW practices for classroom use. The first area is a reply to calls made by teachers and scholars for new metaphors beyond the workshop's apprentices and toolboxes in CW education. The general concept of a standard "way" to do translingual CW will be yielded to the classical Daoist concept of a "Way" that defies strict codification, yet can be approached and enhanced nonetheless. The deliberately decontextualized analytical framework of *discursive Daoism*[29] will be used to challenge Anglocentric assumptions in CW education. Discursive Daoism is not a religion and not

[29] Daniel Fried, *Dao and Sign in History* (Albany, NY: SUNY, 2018), x.

strictly a classical philosophical system but a dynamic methodology for applying the concepts, canon, and vocabulary of Daoism beyond its own traditions and origins, just as Euro-American ideas are routinely extended beyond their founding historical and cultural contexts. Daoism was chosen over other non-Anglophone discourses in part because of its rich metalanguage for concepts which are difficult to express yet vital to CW theory in general and to translingual CW in particular such as inspiration, uncertainty, spontaneity, non-knowing, unity, collectivity, and the embracing of language as fluid and imperfect.

Chapter 1 examines the postsecondary CW workshop's longstanding and ongoing complicity in maintaining barriers to non-English languages in world literature. CW programs' rise in the US is compared to the development of Chinese-language CW education in China through a survey of previously untranslated Chinese research. This reveals that CW education's Anglo-American roots were received knowingly and critically by Chinese scholars, contrary to assumptions made in some Anglophone research. The Chinese case provides an example of CW programs' origins being acknowledged and then localized. It also highlights China's larger project of developing the nation's creative cultural industries through intentional cross-cultural knowledge production, and provides context for readings of professional Chinese-English translingual CW.

The second chapter addresses traditional CW theory, its slogans, and pedagogical imperatives. Theoretical propositions in support of the mutable uncertainty of languages and of linguistic transcendence as viable and beneficial in translingual CW are introduced. Included in this analysis are examinations of previous attempts to apply Chinese ideas to discourses on creativity. In light of these possibilities, arguments that cosmopolitan global English is the inevitable and optimal future of world literature are considered and contested.

Chapter 3 explores concepts of translation history and theory in European languages and in Chinese. Creative turns in Translation Studies are addressed as are translational turns in Creative Writing research and theory. The objectives of CW education as an area of Literary Studies that focuses on cultivating artistic qualities of writing are distinguished from the objectives of Composition Studies where CW education's chief function is often as a vehicle for language acquisition.

In Chapter 4, theory and history come together in the application of discursive Daoism to CW theory and education. This begins with a critique of Euro-American theories of translingual CW which tend to essentialize, mystify, and deconstruct into futility. Basic concepts of Daoism are introduced and references to it in contemporary Chinese CW research are highlighted. From sinologist A.C. Graham's translation and commentary on the collection of Daoist parables, poetry, and aphorisms known as the *Zhuangzi*, principles and concepts are identified as ways of writing which can replace the forms and standards of the traditional metaphors of CW workshops. These ways include a free-roaming focus of attention, spontaneous responses, the forgetting of the self in total absorption, and a sense of inspiration which defies translation and further opens the possibility of transcendence between languages sought after by model practitioners of translingual writing.

Chapter 5 examines the work of multilingual writers who subvert English hegemony through translingual writing, identifying the ways in which they leverage rather than diminish their multilingualism aesthetically, creatively, and politically. What their ways of writing share is the capacity to defamiliarize languages and then refamiliarize them. As languages move through this process, they become available for transformation, and perhaps transcendence.

Writers featured in the greatest depth in this section include Lu Xun, Lin Yutang, Ha Jin, Guo, and Yoko Tawada.

Finally, based on the history of Chapter 1, the existing research of Chapters 2 and 3, the theory of Chapter 4, and the readings of Chapter 5, Chapter 6 suggests potential adaptations of the workshop and alternative writing exercises and assignments designed for translingual CW instruction. They are targeted at multilingual students but through the adoption of liberal definitions of bilingualism, there is room within them for students who may not typically be considered multilingual. The COVID19 global pandemic began midway through this project, triggering the suspension of travel from my Canadian university, along with three semesters when classes were disrupted by online delivery. Primarily due to these restrictions, the access to student writers at home and abroad that I had planned for was no longer a possibility. Consequently, the classroom strategies and exercises described in Chapter 6 have yet to be implemented with students. They are presented here as prospective. Though informed by my experiences teaching in universities and in the community, the writing strategies proposed here have yet to be tested in classroom settings. This remains an endeavour for future research. For now, they are proposals of alternatives meant to estrange English from its accustomed guise of naturalness and inevitability within CW workshops. They are proposed as means for enriching workshop environments for multilingual students seeking what Anglophone students already have: classrooms where they can live out the workshop slogans of finding their voices and writing authentically about whatever they know.

CHAPTER 1 – CREATIVE WRITING EDUCATION: HISTORY AND HEGEMONY

Signature Pedagogy: The Writing Workshop

English-language hegemony in world literature is palpable for working writers like Guo who toil through book markets, translation rights, festival circuits, and literary prize economies. Yet even before professional literary life begins, English affects emerging writers studying CW through formal post-secondary education in the roughly one hundred-year-old format of the writing workshop. The workshop was developed in universities in the US during the twentieth century and has been called the "signature pedagogy"[1] of CW education. Ideally, the workshop is a small group led by a teacher who is also an experienced professional writer and who acts as a craftsperson over a guild of apprentice students. They read one another's pieces and offer critiques on whether the texts "work." Programs in the US during the mid-twentieth century established "the basic protocols of creative writing pedagogy and certification"[2] that have endured in contemporary classrooms as the workshop proliferated across the globe. The viability of the writing workshop speaks through its ubiquity. CW scholar Dianne Donnelly reports the results of a survey where 90% of a sample of 167 instructors "predominantly" from the US reported that the workshop is the "primary focus or major component" of their classes, leaving only 10% reporting that they use a "markedly different" method.[3] Fifty-one percent of respondents described their workshop classes as "traditional." Traditional, Donnelly explains,

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[1] Dianne Donnelly, *Establishing Creative Writing Studies as an Academic Discipline* (Bristol, UK: Multilingual Matters, 2012), 5. The question of whether creative writing studies do or should constitute an academic discipline remains a subject for debate. While it is addressed by Donnelly and by other theorists cited hereafter including Harper, Boulter, and Baker, the question will not be addressed in this study.

[2] Loren Glass, "Introduction," in *After the Program Era*, ed. Loren Glass (Iowa City: University of Iowa Press, 2017), 3.

[3] Unfortunately, the study does not describe these methods.

refers to a format similar to that of the writing workshop offered at the University of Iowa in the United States' Midwest during the mid-twentieth century.[4]

Before proceeding, I note the caution of literary historian Stephen Voyce, who warns against accepting "a unified or singular history"[5] of the emergence of CW programs. His research highlights the alternative pedagogical model of poetry collectives, namely the relatively short-lived but influential Black Mountain College which operated from 1933 to 1957 in North Carolina. Like writing workshops, Black Mountain College was shaped by World War II, the Cold War, and changes to American society that came with them. These common influences notwithstanding, the program was different, with faculty showing less concern than workshop directors with transmitting craft, and more concern with the school's social role as a collaborative body of interdisciplinary, experimental artists. Such alternative models persist in contemporary programs, particularly in Europe.[6] Even so, when the European Association of Creative Writing Programmes (EACWP) held its first international congress in 2005, along with representatives from the Maxim Gorky Literature Institute from Moscow, guests from the Iowa Writers' Workshop participated in acknowledgment of the schools' lasting contributions to the CW programs worldwide. In Daniel Soukup's 2011 overview of the EACWP, the vocabulary of classrooms in the US—workshop, tools, master, apprentice—is used frequently in self-descriptions of the activities of member institutions.[7] Workshops are typically not the sole offering in what are frequently innovative, culturally and linguistically diverse curricula across European programs, but the workshop metaphor as well as its practices endure.

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[4] Donnelly, *Establishing Creative*, 75.
[5] Stephen Voyce, "Alternative Degrees: 'Works in OPEN' at Black Mountain College," in *After the Program Era*, ed. Loren Glass (Iowa City: Iowa University Press, 2017), 102.
[6] Daniel Soukup, "European Association of Creative Writing Programmes: An Overview," *New Writing* 8, no. 3, (2011): 309.
[7] Soukup, "European Association," 287-311.

Outside Europe and North America, on every continent with universities on it, writing workshops are offered as post-secondary courses. To call the workshop CW's signature pedagogy is not an overstatement. In the Sinophone regions of Hong Kong, Singapore, Taiwan, and finally throughout China, the workshop is the dominant method of instruction whether CW classes are in Chinese[8] or in English or in both languages.[9] Commentary by contemporary Chinese academics and journalists tends to express enthusiasm for the foreign-born CW workshop which may seem ironic or ill-informed at first glance. This is not the case. In general, Chinese CW scholars perceive the workshop as a site for cross-cultural knowledge production. Though it is an established Western tradition, it can be localized for the benefit of national cultural industry development.[10] This outlook prevails in spite of widespread awareness of the foreign influences and ideologies of the workshop's origins. To trace this perhaps surprising development in formal CW education in China, I begin by considering the origins of CW programs in the United States.

Origins of the Workshop: Nationalism, Individualism, Humanism, Formalism

In a book-length analysis of CW education's rise from university English Studies departments in the US, literary historian Mark McGurl describes CW programs as "American as baseball, apple pie, and homicide."[11] The Anglophone American orientation of the workshop is

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[8] Feng Xiandong, "The Construction and exploration of the "three-level and six-dimensional" teaching model of creative writing workshop/ chuangyi xiezuo gongzuo fang 'san jie liu wei' jiaoxue de guojian moshi yu tansuo/ 创意写作工作坊 '三阶六维'教学模式的构建与探索," *Journal of Shandong Youth Political Sciences* 35, no. 6 (2019): 14.

[9] Fan Dai, "English-Language Creative Writing by Chinese University Students," *English Today* 28, no. 3 (2012): 21, doi:10.1017/S0266078412000259.

[10] Ge Hongbing. "Creative Writing Research Special Edition Guest Editor's Foreword/zhuchi renyu/主持人语," *Journal of Shandong Youth University of Political Science* 35: 6 (November 2019). doi:10.16320/j.cnki.sdqnzzxyxb.2019.06.001.

[11] Mark McGurl, *The Program Era: Postwar Fiction and the Rise of Creative Writing* (Cambridge, MA: Harvard University Press, 2009), 364.

uncovered in Eric Bennett's 2015 archival study of flagship programs at the University of Iowa under Paul Engle and at Stanford University under Wallace Stenger. The records of these departments reveal an agenda of deliberate, explicit advancement of US values and interests during the Cold War through the medium of CW education. According to Bennett, Engle worked to make the Iowa workshop "a bastion of anti-Communism"[12] presenting it as "a home of the free individual, of the poet at peace with democratic capitalism, of the novelist devoted to the contemporary outlines of liberty."[13] CW scholar Loren Glass writes that the postwar writing workshop emphasized "the individual over the collective" as "an ideological bulwark against the specter of the collectivist Soviet State and its purported designs on world domination."[14] This ideological bias did not need to come by way of bald-faced propaganda (though Engle was prone to polemics on the subject). Rather, it was primarily propagated implicitly through three grounding principles of the workshop itself: 1) humanism 2) individualism 3) and literary formalism.

In his account of the beginnings of CW programs, literary historian D.G. Myers dismisses an idea put forward by Stephen Wilbers that CW workshops emerged as formal, institutional versions of amateur writing clubs, arguing instead that

> Writing workshops may look like rhymers' clubs or literary cliques, but the academic discipline is not defined by its mode of association; it is defined by its idea of literary education[...]And it was initiated at a specific time and place to combat a specific disintegration in the study of literature.[15]

In support of this position, Myers excavates CW education's nineteenth century roots, unearthing the first use of the word *workshop* in reference to writing at a Harvard lecture by playwright

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[12] Eric Bennett, *Workshops of Empire* (Iowa City: University of Iowa Press, 2015), 93.
[13] Bennett, *Workshops of Empire*, 93.
[14] Glass, *After the Program*, 5.
[15] D.G. Myers, *The Elephants Teach,* 2nd ed. (Chicago: University of Chicago Press, 2006), 13.

Bronson Howard in 1886.[16] Beyond such trivia, Myers ventures into the history of academic ideologies where instruction on writing poetry "was part of a humanistic curriculum in which poetry had its place in a broader initiation in human self-understanding." Under this ideology "the aim of humanistic education was to produce human beings, not poets" and "in the humanistic order of things one became a poet in order to become a more complete person, not the other way around."[17] The culturally conservative movement of New Humanism actively worked to bring self improvement into the American academy of the 1920s and 30s. Bennett makes the same point as Myers, naming names as he goes, identifying the foundational influence of New Humanist ideologies brought to the Iowa workshop by key founder Norman Foerster as inspired by Foerster's mentor Irving Babbitt. New Humanists sought to restore order to a world they deemed artistically and morally disordered by a century of headlong romanticism and the relativism of the new modernism. They claimed these movements were leading American culture into an "ever-growing spiritual anarchy"[18] in need of secular, institutional remedies. Babbitt called for principles and standards, lamenting that in higher education, "America suffers not only from a lack of standards, but also not infrequently from a confusion or an inversion of standards."[19]

At the University of Iowa, Foerster approached his leadership of the School of Letters graduate college with an explicitly moral and conservative agenda in search of standards. He believed CW education, with its combination of literary knowledge and practice, would demand from its students constant purposeful, disciplined, self-evaluation weighed and measured against

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[16] Myers, *The Elephants*, 63.
[17] Myers, *The Elephants*, 13-14.
[18] Irving Babbitt quoted in Bennett, *Workshops of Empire*, 198n15.
[19] Quoted in Myers, *The Elephants*, 135 from Babbitt's 1924 "Democracy and Imperialism or Democracy and Standards."

standards found in a study of literature and criticism. The substance of Foerster's philosophy is significant, but even more profound is his view of CW education's capacity to shape and reshape student character and will. Foerster's humanism was intended to reform and elevate American society and literature. Personal and social reform were engineered not merely into CW education, but into the justification of its presence within the academy.

From the early postwar days of the workshop, ideologically driven projects were not only directed inward, at students' development, but outward, at global soft power. As the director of the University of Iowa's program, Paul Engle recruited international writers to study in English as workshop students. Donnelly identifies the writing workshop as a "contact zone,"[20] a term used by Mary Louise Pratt to define "social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination."[21] Decades before Pratt articulated this definition and Donnelly connected it to the workshop, Engle leveraged asymmetry in service of his US school and US ideology. Through his membership on US President John F. Kennedy's National Council of the Arts and his service as a specialist for the Department of State,[22] Engle was involved in government policy making. Bennett's study shows that fundraising was a major component of Engle's activities, and under his leadership the Rockefeller Foundation sponsored large grants to both the Iowa and Stanford CW programs, especially in support of the expansion of the writing workshop abroad. In addition to the Rockefeller patronage, Iowa received financially less significant but symbolically more significant funds from the US Central Intelligence Agency (CIA) itself through its Farfield Foundation.[23]

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[20] Donnelly, *Establishing Creative*, 115.
[21] Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation,* 2nd ed. (London: Routledge, 2008), 7.
[22] Glass, *After the Program*, 5.
[23] Bennett, *Workshops of Empire*, 113.

Glass writes that "from the beginning, the creative writing workshop was a national institution with international aspirations and attitudes."[24] Engle deemed this growing international scope as not only desirable, but crucial for US Cold War survival. In the foreword of an anthology of writing by Iowa's international students, he wrote:

> As this world shrinks together like an aging orange and all people in all cultures move closer together (however reluctantly and suspiciously) it may be that the crucial sentence for our remaining years on earth may simply be: TRANSLATE OR DIE. The lives of every creature on the earth may one day depend on the instant and accurate translation of one word.[25]

Based on the ideals fueling this earnest if somewhat histrionic view, by 1960 Engle had toured Asia, meeting writers, university administrators and teachers, including Nieh Hualin. Nieh had been appointed by Tai Chinglung to be the first CW teacher in Taiwan, at National Taiwan University's department of Chinese in 1962.[26] Before their meeting, Nieh was described to Engle in a letter from a colleague as someone who wrote "by instinct rather than by design," instructing students as "the blind leading the blind" who ought to be brought to Iowa to be educated.[27] Though already an accomplished, published writer and translator, Nieh came to the Iowa workshop as a student in 1964 before going on to co-found a dedicated international writing workshop at Iowa with Engle by 1967.[28] Engle's tour and the programs that came after it exemplify his vision for CW education as a movement of international scope under the benevolent, effusive, paternalistic guidance of US expertise and ideology, acting to challenge Soviet influence in Asia.

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[24] Glass, *After the Program*, 5.
[25] Quoted in Edwin Gentzler, *Contemporary Translation Theories,* revised 2nd ed. (Cleveland: Multilingual Matters, 2001), 7.
[26] James Shea, "Teaching Chinese-language creative writing in Hong Kong: Three case studies," *TEXT,* Special Issue 47, (2017): 10.
[27] Bennett, *Workshops of Empire*, 104.
[28] Bennett, *Workshops of Empire*, 114.

Despite international outreach, Mao's China was part of neither Paul Engle's nor Wallace Stenger's Rockefeller Foundation sponsored tours of Asia. With or without the influence of academic CW program directors, it is unlikely that CW education could have appeared in China's universities any earlier than it did in the 1980s.[29] Even then, government educational policies did not sustain initial support for these programs. A 2013 article in the *Global Times*, a news service run by the Chinese government largely as an English-language propaganda outlet, celebrated the restarting of university-based CW programs. Reporter Huang Yuanfan described how programs in Chinese universities in the late 1980s "were later banned by the government"[30] either by being shut down or by having their courses scattered into literature departments' general offerings. Huang sets the date of the return of CW education to 2005. Writing in 2020, creative writing scholar and editor of *The Journal of Chinese Creative Writing,* Liu Weidong, traces the history of CW programs in Chinese in China with a timeline that begins in 2009.[31] After skirting China for decades, the CW workshop gained entry through complex interplay between Chinese policies of cultural industry development and confidence in Chinese scholars' ability to localize CW programs, overcoming English hegemony with Chinese ingenuity and nationalism.

The nationalistic forces propelling CW education within China will be discussed in detail later in this chapter. For now, consider Liu's discussion of similarities between conditions surrounding the emergence of CW programs in the US and conditions in twenty-first century China. Unlike the evolution of CW education in the US, it was not the original humanist,

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[29] Dai, "English Language," 21.

[30] Huang Yuanfan, "Writers' Dreams Certified," *Global Times,* August 5, 2013, www.globaltimes.cn/content/801591.shtml.

[31] Liu Weidong, "A brief history of the development of Chinese creative writing (2009-2020): Paths and issues," *Journal of Creative Writing Studies*: Vol. 6. 1, Article 21, 2021, https://scholarworks.rit.edu/jcws/vol6/iss1/21 and the article's attached conference address recording from 2020 Creative Writing Studies Organization, 1.

individualist arguments made by Babbitt and Foerster which convinced scholars and governments to support CW education in China. There does not appear to have been a mass conversion within Chinese education policy from the local set of conservative values to a set of century-old conservative American values. Instead, Liu identifies an appetite in China for "a systematic curriculum" similar to the New Humanist notion of standards. In addition, the new form of Literary Studies realized by CW education appeared to Chinese administrators, as it once had to the Americans, as able to traverse the divide between literary theory and practice.[32] Despite these similarities, Liu does not draw a parallel between China's CW programs and American New Humanism's self-styled sensible and wholesome drive to reverse a perceived decline in national culture or character. Rather than entering China as a revolutionarily conservative movement, CW programs are described by Liu as arriving as a compromise to mollify conflicts within Literary Studies and to provide forward thrust for Chinese literary arts and culture both nationally and globally.[33]

In addition to the promotion of CW as the future of Chinese Literary Studies, the return of CW education programs to China was boosted by a second force: English. While Chinese celebrity writers including Nobel Prize laureate Mo Yan were photographed in *Global Times* endorsing CW as an artform,[34] more and more CW courses appeared for the very practical purpose of serving as advanced English language training. This second stream of CW education offers courses in English, producing English-language texts, often using model texts and

[32] Liu Weidong, "Three Major Development Paths of Chinese Creative Writing: Literary Education, Cultural Industries and Cultural Innovation/zhongguo chuangyi xiezuo de san ge lujing: wenxue jiaoyu, wenhua chanye yu wenhua chuangxin/中国创意写作的三个路径：文学教育，文化产业与文化创新," *Journal of Shandong Youth University for Political Sciences* 35, No. 6 (2019): 9.
[33] Liu, "Three Major," 9.
[34] Huang, "Writers' Dreams."

references first written in English.[35] What both of these streams of CW education have in common is their locations at universities regulated by and harmonized with national programs and objectives. This is yet another way that Chinese and US CW programs have more in common than may first appear.

Creative Writing and Linguistic and Ethnic Identity in the United States

In the US, CW workshops need not look to foreign countries to encounter cultural and linguistic diversity. Using 2013 data collected by the National Center for Education Statistics, American researchers and CW teachers Juliana Spahr and Stephanie Young analyzed the participants of CW programs in US universities by ethnicity and found that 18% of students identify as "other than white,"[36] a figure below the 24% of the general US population which identifies as other than white in census data.[37] After tracing the history of the engagement of these students with CW programs, Spahr and Young suggest even more sinister means and motives shaping CW education than those offered by McGurl or Bennett. Their argument considers CW within universities as opposed to programs which emerged outside of them, especially from "self-declared ethnic or racial or sexual or class identification[s]" where participants wrote "from and about a position rather than as generic 'American.'"[38] Most of the groups Spahr and Young mention are collectives of Black or Latinx artists involved in political expression, activity, and civil unrest during the 1960s and 1970s. The researchers outline how these groups' "radical parts were killed" by economic pressure through the awarding and

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[35] Dai, "English Language," 21.
[36] Juliana Spahr and Stephanie Young, "The Program Era and the Mainly White Room," in *After the Program Era*, ed. Loren Glass (Iowa City: University of Iowa Press, 2015), 151.
[37] United States Census Bureau, "Quick Facts," October 2020, www.census.gov/quickfacts/fact/table/US/PST045219.
[38] Spahr and Young, "Mainly White," 161.

withholding of grants by government and industry, and by aggressive monitoring by the US Federal Bureau of Investigation (FBI). The FBI, they write, was wary of the role of art and literature in fomenting militancy in domestic minority communities. Such monitoring by law enforcement was meant to "discourage writers and others from making alliances with cultural national and anti-capitalist state antagonists."[39] Spahr and Young refer to the destruction of the Watts Writers Workshop in Los Angeles by arson in 1973, and to claims made by the confessed arsonist of FBI involvement in the incident, as an unsubstantiated but chilling example of the extent of government interference with arts programs located outside the cosmopolitan utopias of humanist university programs. Regardless of how the Watts Writers Workshop was destroyed, Spahr and Young argue, when it came to CW education, United States' social policy fostered in universities

> a counterinsurgent literature and well-funded and powerful support systems for it. This constantly mutating ecosystem of privatization and institutionalization works at moments through destruction, as in firebombing the Watts Writers Workshop, and at other moments through a sort of appropriation and occupation and neutering as foundation work with the US government to fund a mainstream artistic multiculturalism.[40]

In comparison to CW workshops in activist communities—those Spahr and Young identify as ethnic and those Bennett identifies as communist—the university was presented to donors and sponsors as a "politically hygienic"[41] haven for deserving establishment artists. If these researchers' reasoning is correct, humanist cosmopolitanism was mobilized within US universities as a calculated strategy to defuse writing sparking unrest in communities outside the "generic American."

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[39] Spahr and Young, "Mainly White," 162-3.
[40] Spahr and Young, "Mainly White," 163.
[41] Bennett, *Workshops of Empire*, 381.

Resistance notwithstanding, in the US there are CW teachers and researchers engaged in revolutionizing domestic CW programs, intentionally steering programs away from their traditional liberal humanism and also their individualism. In 2015, from the perspective of Composition Studies, Inoue argued that emphasizing interconnectedness rather than individualism is vital in antiracist approaches to writing classrooms. Inoue calls out "the historical accumulation of material benefits to those who inhabit a white racial *habitus*" as "structural racism that provides power, privilege, and access to opportunities that most folks who inhabit other racial *habitus* simply are denied, and denied for ostensibly non-racial reasons."[42] Inoue's thesis is that this power structure is maintained within the daily operations and systems of classrooms through standards applied to evaluating and assessing student writing. To challenge standardized edited American English (SEAE)—the de facto language and craft of the writing classroom—is to challenge the hegemony of the white racial habitus. In support of the mitigation of authoritarianism and the elevation of the collectivity needed to effectively challenge SEAE in the classroom, Inoue refers to the teachings of Buddhist monk Thich Nhất Hanh. Nhất Hanh defines interconnection broadly, involving what Inoue calls an "ecology" that "stretch[es] out to other classrooms, places, people, activities, labor, all beyond the immediate paper in our hands."[43] Interconnectedness and collectivity are put forward as vital in transforming traditional English writing education.

Also in the US, Iowa Writers Workshop alumnus Chavez's 2021 book *The Antiracist Writing Workshop: How to Decolonize the Creative Classroom* speaks directly to CW educators

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[42] Inoue, *Antiracist Writing*, 67.

[43] Inoue, *Antiracist Writing*, 101-2. Also known as Nguyen Xuan Bao, the late Thich Nhất Hanh (Thay) was a Thiền/禪宗 Buddhist, a school more commonly known among Anglophones by its Japanese pronunciation as Zen. He was known for activism, mindfulness, and outreach to Europeans and Americans. See "Plum Village," *plumvillage.org*, accessed November 4, 2022, https://plumvillage.org/about/plum-village/. In Chinese, Thiền Buddhism is called Chan and, as discussed in Chapter 4, it is the variety of Buddhism most closely related to Daoism, but is by no means interchangeable with it.

about the biases bred into the founding programs. The book begins with Chavez's personal experiences in a CW program she describes as a place where she was expected to "write, but not to exercise voice,"[44] a place "stuck in 1936, encased in shatterproof glass, [a] museum relic safeguarding whiteness as the essence of literary integrity."[45] As a guidebook, Chavez's work offers practicable strategies and testimonials for challenging "whiteness" in the workshop. Like Inoue, she refers to Thich Nhất Hạnh's teachings, emphasizing his calls for mindfulness, which she defines as "openness," adding that "writing is much more than a technical skillset, marks on a paper made write or wrong. That's product... [W]e need to address writing as a process."[46] Since language so often intersects with ethnicity, many of Chavez's strategies are shared by this study and will be discussed in further detail as the study proceeds. These include her diminishment of the authority of the instructor, of the canon, of craft, of the final product, and of the formalism which acts as a vocabulary for CW education and discourse. Chavez accepts and celebrates multidimensionality and malleability in CW education and, like Inoue, focuses on the classroom as a collectivity. She advocates for a workshop which will "rally in service of the author's vision" and act as "an enlightened, democratic counterculture."[47]

US scholar Janelle Adsit's work on inclusion in CW education complicates the fundamental concepts of the writer's self and their voice, noting that, "If we each have only one true voice" in the eyes of our CW programs, this "risks erasing the complexity of an identity"[48] as writers integrate and modulate between cultures. The ideal of a singular writing voice presumes that students are univocal, not inclined to code-switching since no alternate code is

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[44] Felicia Rose Chavez, *The Antiracist Writing Workshop: How to Decolonize the Creative Classroom* (Chicago: Haymarket Books, 2021), 12.
[45] Chavez, *Antiracist Workshop*, 13.
[46] Chavez, *Antiracist Workshop*, 59.
[47] Chavez, *Antiracist Workshop*, 17.
[48] Janelle Adsit, *Toward an Inclusive Creative Writing: Threshold Concepts to Guide the Literary Curriculum,* (London: Bloomsbury Academic, 2017), 21.

available, only the naturalized, universalized code of the writing workshop. Imperatives to find one's voice, Adsit continues, "reflect an individualist orientation as it celebrates the under-appreciated heroic genius writer, a writer who is racially coded and gendered, however implicitly."[49] Adsit adds being linguistically coded as Anglophone to the list of the characteristics of the generalized, idealized "writer-subject" who still forms the tacit centre of conventional Anglo-American CW programs. Inspired by Janet Neigh's work in multilingual and transnational women's and gender studies, Adsit joins in calls to acknowledge the monolingualism of university classrooms as a fiction, arguing that the guise of monolingual English may be challenged to reflect multilingual realities and engage non-Anglophone students.[50] Active, conscious reshaping of CW programs is required in order to make the traditional writer-subject identity more diverse and inclusive, and to guide students who arrive already identifying with the writer-subject's traditional coding to be more aware, accountable, and intentional in how they maneuvre through CW education.

Whether mobilized against abstract concepts of relativism, modernism, and anti-capitalism in the early twentieth century, or arrayed for battle against domestic or international aggression against the US establishment in the late twentieth century, individualism and humanism in the university were standardizing conservative forces leveled at students' inner lives and creative outputs. This study calls for greater acknowledgment of CW programs' histories and their founding ideas of individualism and humanism, especially as these programs globalize. CW programs are neither neutral nor ahistorical. "All craft or formal instruction should be culturally and historically contextualized,"[51] writes Whitehead, and this includes

[49] Adsit, *Inclusive Creative*, 21.
[50] Adsit, *Inclusive Creative*, 95.
[51] Whitehead, "Cultural Imperialism," 360.

providing context for the history and ideologies ingrained in Anglophone Euro-American educational CW programs.

Individualism and the Literary Translation Workshop

As the twentieth century moved past World War II, the individualist, humanist, conservative ideological drive of the Iowa workshop became complicated by disenchantment with US military misadventures abroad, settling into more nuanced and ambivalent notions of international relations. In 1964, the same year international writing workshop recruit Richard Eun-Kook Kim's novel *The Martyred* was published to wide acclaim, a workshop in literary translation was instituted at the University of Iowa.[52] Its aim was to use the workshop's combination of collective critique and individual creative work to produce literary translations in English.[53] Its students were typically international students with accomplished careers as writers in their primary languages. A challenge for the translation workshop was, in the words of its first director, classicist Frederic Will, "to weave a new, single, homogenous fabric" between workshop members, their languages and cultures of origin, the texts brought to the classroom, and the English the participants all shared. Under Will's directorship, Iowa's literary translation workshop, like the school's CW programs, was founded on a conservative humanism, its related individualism, and some rather heady rhetoric. Will wrote at length about the centrality of the self, describing literary translation primarily as a process of self-discovery. Translation Studies theorist Edwin Gentzler explains Will's ideas on the self: "We translate ourselves into languages; naming does not necessarily give us any insight regarding outside reality (that to which language refers), but it does help us to better know our inner selves."[54] In Will's view, every "man" who

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[52] Gentzler, *Contemporary Translation*, 5.
[53] Frederic Will, *The Knife in the Stone* (The Hague: Mouton, 1973), 112.
[54] Gentzler, *Contemporary Translation*, 25.

translates drives translation like a wedge, chopping up the world "with consciousness until it cries out. He opens it up, wounds it. He ploughs it. And so on. At last the whole world is open as a lover. Man strides masterfully through it, wielding names, singing songs."[55] Perhaps Will does not take himself completely seriously, but in spite of the progressive vision underlying the teaching of literary translation like a writing workshop, his great man is still the autonomous universal man of traditional liberal humanism. He is a genius who can "feel 'behind' the translation and the original for some ideal form of the work. He contacts the 'body of literature'"[56] and uses translation to "sensually embody the content of the original"[57] in English. This early translation workshop theory is too lacking in context and ethics, too heavy with essentialist ideas and tired phallocentric metaphors[58] to bear much resemblance to the contemporary field of Translation Studies. The workshop format Will pioneered, however, continues to be a prevailing pedagogy in university based literary translation training. Modeled on the CW workshop,[59] translation workshops frequently remain housed within CW programs and continue to depend on English as the classroom's lingua franca.[60] If the workshop classroom weaves a common linguistic fabric, as Will said, it has only ever had English as its weft.

Translation theorist Maria Tymoczko raises ethical concerns over metaphors like Will's which mythologize translators masterfully striding through homogenous utopian terrains. She

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[55] Will, *Knife in Stone*, 53.
[56] Will, *Knife in Stone*, 43.
[57] Will, *Knife in Stone*, 48.
[58] Will describes a bad translation as one that "rapes out all its delicacy," 48. See Lori Chamberlain′s "Gender and the Metaphorics of Translation," *Signs* 13, no. 3, (Spring 1988), doi/10.1086/494428 on the ubiquity of the rhetorical feminization of translation.
[59] Roger Sedarat, "An MFA in Literary Translation," in *Teaching Translation,* ed. Lawrence Venuti (Routledge: New York, 2017), 40.
[60] Lawrence Venuti, *Teaching Translation* (Routledge: New York, 2017), 2-3.

objects to translators being "valorized"[61] like nineteenth century poets once considered "alienated from allegiances to any culture, isolated by genius"[62] pointing out that, historically and in fact, translators have been closely connected to cultural movements and have served as agents for collective social change. To its credit, the Iowa workshop provides something of the collectivity Tymoczko calls for, eschewing the idea of translation happening in solitary, empty spaces. The workshop space, however, is not a linguistic and cultural utopia where translators' unaffiliated geniuses are unencumbered by cultural and political contexts. Like the CW workshop, the translation workshop is not neutral. On the contrary, the Anglo-American translation workshop is another contact zone where the dominance of English is further legitimated, naturalized, and presented as inevitable. One of the mechanisms by which this happens is through the acceptance and romanticization of individualism. It can justify the unmooring of translators from their cultures of origin. This individualization of translators leaves the hegemony of the English language less contested than it might be if a collective force with shared interests were to assemble to question it. Though Tymoczko's remarks are directed at translation, they may be applicable to CW workshops or anywhere writers' cultural identities are neutralized in favour of a generic individuality touted as above biases or allegiances. The foregrounding of the subjectivity of the individual genius bolsters US values on which workshops were first established.

Traditional Creative Writing Education: Forms, Rubrics, and Reading as a Writer

Thus far, I have presented CW education's history as radiating from an Anglo-American university tradition established on conservative humanism, individualism, and with an explicit

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[61] Maria Tymoczko, "Ideology and the position of the translator: In what sense is a translator 'In Between'?" in *A Propos of Ideology*, ed. Mariá Calzada Perez (Manchester, UK: St. Jerome Publishing, 2003), 186.
[62] Tymoczko, "In Between," 199.

interest in advancing the soft power of the United States and its Cold War allies abroad. This implies an interest in moderating racialized and radical emerging writers by enshrining CW education within the university system. What remains to be established is whether the influence of this history and ideology endures in CW education close to one hundred years later and beyond the US. To address this question, the discussion turns now to practices of CW education, the literary traditions and forms that have constituted the "toolbox" of the writing workshop. By this I mean the literary forms used not only to write fiction but to organize course outlines, textbooks, and critiques of both model and student-produced texts. Whitehead has called for CW education to acknowledge its Anglo-American cultural, historical, and political baggage, and resist the "faux universalism" of Anglophone literary forms. His view echoes more of Xiaolu Guo's remarks at the 2014 Jaipur Literature Festival, where she said of Chinese and Anglophone literature

> Our reading habit has been stolen and changed. For example I think Asian literature is much less narrative … but our reading habit is more Anglo-Saxon, more American … Nowadays all this narrative [literature is] very similar, it's so realism, so story-telling driven … so all the poetry, all the alternative things, have been pushed away by mainstream society. [63]

Guo's generalizations may be debatable, but her perspective bears consideration. She expresses concern not with story contents but with the "habit" adopted from the Anglo-American tradition in order to read and to write world literature. Her comments expose this habit as not neutral, but as one that corrupts and diminishes the habit Guo connects to her identity as "Asian." Guo's use of the word habit is not identical to Inoue's later use of the term "white racial habitus," but the resemblance is striking. Both uses expose Anglo-American biases of world literature, marring their sheen of normalcy and inevitability.

[63] Flood, "Writers attack overrated."

Literary forms—concepts such as plot, point of view, character, conflict, setting, theme[64] found in the chapter headings in CW textbooks published in English since the 1930s—constitute part of the habit of CW education. Whitehead recommends expanding CW programs to include not only transcultural content, but transcultural literary forms—the inclusion of the reading and writing "habits" Guo has felt pressed to stifle when working in English as a "global" writer. As previously stated, I do not feel Whitehead's argument goes far enough into the true heart of writing, into language itself.[65] His analysis does, however, introduce a critique of the formalist workshop toolbox. The abiding use of this toolbox in CW education keeps the classroom connected to a particular school of American literary theory: New Criticism. Literary theory has undergone sweeping transformations since the early twentieth century, and similarly, the writing workshop's theoretical bases are under constant re-evaluation. CW instruction has moved from early iterations grounded in self-expression, to the other-tuned precepts of reader response,[66] to an overdue concern with plurality, identity and social contexts, to technologically enhanced reworkings of the very notions of texts and authorship.[67] As noted in the work of Inoue, Chavez, and Adsit, new approaches have moved away from the individualism the workshop has traditionally insisted upon in favour of collectivity, interconnectedness, and inclusion.

Despite the workshop's now global range, and despite the spectrum of theoretical approaches applied to its practices over the decades, ties to formalist theoretical principles of

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[64] Whitehead, "Cultural Imperialism," 376.

[65] Whitehead, "Cultural Imperialism," 381. Whitehead does not venture into questions of the translingual, addressing Anglophone hegemony only obliquely with references to twentieth century debates between Ngũgĩ wa Thiong'o and Chinua Achebe wherein Ngũgĩ famously advanced the "quest for relevance" of Indigenous African literature by declining to work in colonial languages while Achebe argued for amplifying African voices through the extended reach of colonial languages. See Ngũgĩ wa Thiong'o, *Decolonising the Mind* (Portsmouth. NH: Heinemann, 1986).

[66] Donnelly, *Establishing Creative*, 60.

[67] McGurl, *Program Era*, 37.

New Criticism put forward by Anglophones in academic mid-twentieth century United States are particularly persistent in CW education.[68] Donnelly acknowledges that "despite the fact that many say New Criticism is no longer a viable approach to the study of literature [...] it prevails more unflinchingly in the creative writing classroom than anywhere else."[69] She refers to William E. Cain's claim that New Criticism continues to be influential "because its power is so pervasive that we are ordinarily not even aware of it."[70] Cain made the statement in 1982, but as late as 2008, Jeremy Francis wrote that, while postsecondary English specialists tended to be circumspect about New Criticism, in secondary education, where students learn to write and to read critically, the methods and concepts of New Criticism remain "readily identified as a set of basic practices nearly synonymous with the teaching of English itself."[71] This, he argues, results in students entering postsecondary education with an "aesthetic confusion," having been provided with a single, formal toolkit for criticism and composition not only to the exclusion of other approaches, but as if there are no others. While Francis's observations are not specific to CW education, in the UK, Amanda Boulter's study of postsecondary CW workshops found that CW courses' assessment criteria used terms hearkening back to New Criticism, with formalist criteria which "can be applied in workshops to a few pages of text."[72] She argues that such paradigms are preferred, even where teachers are aware of the generally passé status of New Criticism, due to the clarity they bring to rubrics and statements of learning outcomes.[73] New Criticism's persistence may no longer be connected to ideologies in search of standards or any

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[68] Paul Dawson, *Creative Writing and the New Humanities* (New York: Routledge, 2005), 76.
[69] Donnelly, *Establishing Creative*, 25.
[70] William E. Cain, "The Institutionalization of the New Criticism," *MLN* 97, no. 5 (December 1982): 1101.
[71] Jeremy Francis, "Aesthetic Confusion: The Legacy of New Criticism," *Language Arts Journal of Michigan* 24, no. 1, Article 6 (2008): 28, doi.org/10.9707/2168-149X.1101.
[72] Amanda Boulter, "Assessing the Criteria: An Argument for Creative Writing Theory," *New Writing* 1, no. 2 (2004): 137, doi:10.1080/14790720408668931.
[73] Boulter, "Assessing Criteria," 139.

perceived excellence in those standards, but to their potential to lend an appearance of conventional academic rigour to what may be otherwise dismissed as subjective and perhaps unteachable. As teachers, part of what the New Critical toolbox provides us is something concrete with which to reassure anxious "aesthetically confused" students raised on formalist rubrics, and the semblance of an authoritative structure to underlie the grades we submit to the universities that house us.

Similar pressures to those Boulter noted in the UK in 2004 are visible in CW education in contemporary China. When contemplating familiar questions of what CW education teaches and how, Chinese educators have joined a global community of CW scholars in puzzling over how to evaluate students "comprehensively, objectively and fairly."[74] The formal task-oriented approach to CW education used globally is also found in China, where creative projects may be "decomposed" into sub-projects that can be analyzed and evaluated. Rubrics are sometimes outlined with numerical expressions similar to formulae and with the express purpose to "evaluate each student's learning effects scientifically."[75] In a report detailing the specifics of a model for Chinese CW workshops, Feng Xiandong mentions New Critical forms, naming the familiar units of character, setting, plot, and conflict, as useful in student evaluations. As in Anglophone workshops, she mentions these forms without reference to their culture-laden origins in a specific time and place.[76] Leading Chinese CW scholar Ge Hongbing points to assessment instruments for ineffable human qualities devised by the social sciences to insist that "the establishment of some kind of Creative Writing assessment system, and the realization of

[74] Ziwei Wang, "Reform and Innovation of Creative Writing Teaching--Modular Teaching Design and Personalized Process Evaluation," *Review of Educational Theory* 3, no. 3 (July 2020), doi: 10.30564/ret.v3i3.2125.
[75] Wang, "Modular Teaching," 51.
[76] Feng, "Construction and Exploration," 15.

testing for Creative Writing aptitude are both necessary and possible."[77] He lists perfecting such an evaluation system as a valuable potential contribution Chinese CW researchers may someday make to global CW education.

Despite their ubiquity, the literary forms used in CW teaching and evaluation did not emerge inevitably out of an ideal, natural best practice but out of Anglo-American institutions and the ideologies on which they were established. In the founding days of the writing workshop, during the heyday of New Criticism in the US, teachers and critics including Caroline Gordon and Allen Tate,[78] and two of New Criticism's most orthodox thinkers, Cleanth Brooks and Robert Penn Warren,[79] assembled textbooks for use by CW students. The books were anthologies of model short stories meant to be "read as writers."[80] The final section of Brooks and Warren's textbook is "Technical Problems and Principles in the Composition of Fiction"[81] and includes the subheadings Beginning and Exposition, Description and Setting, Climax, Conflict, Denouement, Character, and Pace. These headings read like an inventory of the writers' workshop toolbox, and so they are. Gordon and Tate's collection of model stories is likewise capped with an essay, supplemented by diagrams, laying out writers' tools of narrative point of view, plot, symbolism, and tone. As its closing section, the book offers practical advice in "Faults of the Amateur." This emphasis on the technical and the amateur fits neatly with the

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[77] Ge Hongbing, "Creative Writing: Possible Path for Chinese Transformation and Chinese Stylistic Construction/ chuangyi xiezuo: zhongguo hua sheng yu zhongguo qipai jiangou de keneng lujing/ 中国化生与中国气派建构的可能路径," *Journal of Jiangxi Normal University* 50, no. 1 (2017): 63. Original: "创建一种创意写作能力评估体系，进行创意写作能力评估，是完全必要且可能的." All English translations of Ge Hongbing's writing herein are my own.

[78] See Caroline Gordon and Allen Tate, *The House of Fiction: An Anthology of the Short Story* (New York: Charles Scribner and Sons, 1950).

[79] See Cleanth Brooks and Robert Penn Warren, *Understanding Fiction* (New York: F.S. Crofts & Company, 1943). Brooks and Penn first produced the germinal *Understanding Poetry* in a similar format.

[80] The phrase "reading as a writer" originated with Dorothea Brande's 1934 writing handbook *Becoming a Writer,* http://w3.salemstate.edu/~pglasser/18468462-Dorothea-Brande-Becoming-a-Writer.pdf.

[81] Brooks and Warren, *Understanding Fiction*, 569.

concept of the students' status as apprentices, the master status of the workshop's writer-teacher,[82] and the social structure of the workshop as a guild. In this guild, a student learns to name parts, discriminate devices, and take instruction on methods and standards. While Brooks and Warren's textbook denounces "the mere exploiting of a bag of tricks" offered by popular writing handbooks of its time, guides with names like *Stories You Can Sell,*[83] it advocates "the careful study of possible relationships among the numerous elements which go to make up a piece of fiction."[84] Australian CW scholar Paul Dawson explains the difference between academic textbooks assigned by university teachers, and popular, mass market, self-guided CW handbooks. Authors of handbooks have "isolated devices for mechanical manipulation," while early textbook authors from the school of New Criticism describe "formal elements which supposedly can only be understood when examined in organic tension with each other in individual works." This careful study "constitutes the technique of fiction and provides an understanding of the compositional process"[85] and comes to the writer through New Criticism's process of close reading which holds the text itself as superordinate. For these early textbooks and teachers, Dawson argues, formalist close reading *was* CW education.

Even as other theories overtook New Criticism, the CW workshop continued to revert to its metaphors, determining what "works" for the reader[86] and remaining oriented toward the finished product of a text.[87] This enduring primacy of the text, along with the centrality of literary forms, continues to bring the twentieth century Anglophone US to the world as CW

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[82] Patrick Bizarro, "Research and Reflection in English Studies: The Special Case of Creative Writing," *College English* 6, no. 3 (January 2004): 296.
[83] Laurence D'Orsay, *Stories You Can Sell* (Los Angeles: Parker, Stone and Baird Co., 1935).
[84] Brooks and Warren, *Understanding Fiction*, 570.
[85] Dawson, *New Humanities*, 79.
[86] Donnelly, *Establishing Creative*, 19.
[87] Donnelly, *Establishing Creative*, 24.

programs globalize. Also enduring is the CW truism that writers must read as writers. This idea is sound and nowhere contested, but it becomes complicated as instruction moves outside the bounds of the Euro-American canon CW education's founders could read. In a study on adapting writing workshops for students in China, CW scholars and teachers Jeri Kroll and Fan Dai isolated the concept of "reading as a writer" as problematic in the narrowness of its scope in actual practice. They describe reading as a social activity always unfolding within a cultural context, thereby privileging readings congruent to that context. They call on instructors to not only make cultural diversity a criterion for selecting model texts for the workshop, but for instructors to proceed with "heightened awareness of how social and cultural contexts affect writing and reading practices" and to use "self-conscious critique"[88] that guards against faux universalism. This sense of context and self-consciousness is in opposition to New Criticism's principle of the primacy of the text above considerations of context. An issue of reading as a writer addressed by CW teachers and scholars Eddie Tay and Eva Leung is "the need to remove the mystique surrounding literary works."[89] They identified a risk of canonical Euro-American texts becoming reified as authoritative classics produced through an unattainable, categorically different creative process from the ones in which students can engage. With this air of special infallibility, the study of model texts may degenerate into something more like copying a sacred text, stifling students' creativity as they become preoccupied and frustrated with canonical works.

Some of these pitfalls have already been mitigated in CW classrooms. For instance, beyond individualist, humanist self-expressivism, contemporary CW involves complex

[88] Jeri Kroll and Fan Dai, "Reading as a Writer in Australia and China: Adapting the Workshop," New Writing 11, no. 1 (2014): 78.
[89] Eddie Tay and Eva Leung. "On learning, teaching and the pursuit of creative writing in Singapore and Hong Kong." *New Writing* 8, no. 2 (2011): 104.

technology, multimodality, and collaboration. As will be discussed in detail in Chapter 6, the traditional liberal humanist individualism rooted in CW education's origins is under pressure to give way to collectivities comprised of people, their environment, and their technologies. Emerging collectivity, along with the more vocal plurality of perspectives in classrooms, may loosen old hierarchical dynamics.

While diversification and inclusion continue in the classroom, the literary forms first assembled by New Critics in workshop textbooks have largely been retained, with the tables of contents of contemporary CW textbooks bearing many of the same headings as those first offered by Gordon and Tate, and Brooks and Warren. This framework follows the discipline well into the twenty-first century and around the globe.[90] Workshop metaphors persist despite explicit calls for new, more equitable, diverse, and inclusive metaphors. US poet and CW teacher Rachelle Cruz wrote in 2020, "We need new metaphors […] The workshop is no longer a 'workshop' but a greenhouse, a director's cut and commentary version of a favourite film, or a boba tea shop."[91] She mentions US writer and scholar Viet Thanh Nguyen's 2017 article in the *New York Times* where he announces

> We, the barbarians at the gate, the descendants of Caliban, the ones who have no choice but to speak in the language we have—we come bearing the experiences and ideas the workshop suppresses. We come from the Communist countries America bombed during the Cold War […] We come speaking languages other than English. We come from the margins, where English is broken. […] We come from communities we do not wish to renounce in the name of our individualism. We come wanting to do more than just sell our stories to white audiences. And we come with the desire not just to show, but to tell. [92]

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[90] See as an example Janet Burroway's *Writing Fiction*, which was released in its 10th edition in 2019 and which, in 2017, was translated into Mandarin Chinese by the Renmin University Press's Creative Writing Department.
[91] Rachelle Cruz, "We Need New Metaphors: Reimagining Power in the Creative Writing Workshop," *Poets & Writers* (September-October 2020): 86.
[92] Viet Thanh Nguyen, "Viet Thanh Nguyen Reveals How Writers' Workshops Can Be Hostile," NYT Sunday Book Review, April 30, 2017, https://www.nytimes.com/2017/04/26/books/review/viet-thanh-nguyen-writers-workshops.html.

Creative Writing and Nationalism Beyond the US: China and Elsewhere

Cruz and Viet make their calls for reimagining the CW workshop as Asian-Americans living and working in the US. Their calls provoke questions of how the CW workshop has been reworked as it arrives in the nations where the diasporas of which Viet speaks originate. In answer, I turn again to the development of the CW workshop in China. Since its beginnings in the US, CW education has been subject to government involvement and intrusion.[93] Chinese CW is no different and is generally more frank about the state influences and ideologies working on it. Chinese programs explicitly model a policy launched in the United Kingdom in the early 2000s. During this era, Tony Blair's government connected the arts to economic markets under a heading of "cultural and creative industries." Shortly thereafter, China introduced long-term plans for commercializing cultural institutions and activities based on the UK model, infusing creative work with new resources and a new sense of productivity and economic value.[94] Though criticized for stoking neoliberalism and favouring commercial marketability at the expense of critical quality in the arts,[95] new policies of cultural and creative industry development were embraced by Chinese CW scholars and shaped into a rationale for government support for permanent programs of CW education and research in Chinese universities. Inspired by what he saw in the UK in the early 2000s, Ge Hongbing succeeded in obtaining government support for a CW program at Shanghai University. From the beginning, Ge, who is now described in his

[93] Governments remain involved in every country with grants programs for students, researchers, and artists, including my own country of Canada which funds this study.
[94] See Ken Wang, "Creative industries with Chinese characteristics," in *The Routledge Handbook of Cultural and Creative Industries in Asia*, eds. Lorraine Lim and Hye-Kyung Lee (London: Routledge, 2018), 90-103, and Susan Luckman, "Cultural policy and creative industries," in *The Routledge Handbook of Global Cultural Policy*, eds. Victoria Durrer, et al. (London: Routledge, 2017), 341-354.
[95] See Hui-Ju Tsai and Yu-Peng Lin, "Neoliberalised development of cultural policies in Taiwan and a case of the Taiwanese film industry in a creative industries model," in *The Routledge Handbook of Global Cultural Policy*, eds. Victoria Durrer, et al. (London: Routledge, 2017), 449-464.

Baidu.com entry as the founder of university CW in China,[96] acknowledged the influence of the UK creative cultural industries model and pitched the new CW movement as a strategy for stimulating the nation's cultural industries.[97] Ge aligns the growth of China as an economic and political power with the growth of Chinese literature, a re-emergence of a connection made one hundred years before by architects of the May Fourth Movement that revolutionized Chinese literature for the modern era. "In the face of rival creative countries in Europe and America," Ge said in 2019, "it is imperative that we lead out in building a 'Creative China.'"[98]

From the perspective of creative and cultural industry development, the progress of CW education programs in China relies on a reframing of writing—a murky artistic practice once of dubious value and perhaps disruptive to the state—as an untapped resource ready to contribute to the nation's productivity. It was reintroduced as a credible, well-managed discipline, with a proven record in the West but still adaptable to Chinese contexts. Its objective, however, was not to simply follow patterns established by the US or UK. Rather, it promised to perfect those patterns through its own research, theory, systems of empirical assessment, and by yielding creative products that would build the prosperity and prestige of the nation.[99] In what was a rare example of English commentary on Chinese CW for its era, researcher Wei Li refers to percentages of GDP to argue that "the prosperity of the US not only depends on its military

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[96] Baidu.com is the leading Internet search engine in China. "葛红兵," *baidu.com*, accessed December 7, 2020, https://baike.baidu.com/item/%E8%91%9B%E7%BA%A2%E5%85%B5/11052592.

[97] Ge Hongbing and Xu Daojun, *daxue chuangyi xiezuo - wenxue xiezuo pian/大学创意写作 - 文学写作篇 /University Creative Writing - Literary Writing* (Beijing: China Renmin University Press, 2017), 1.

[98] Ge Hongbing and Gao Xiang, "Transformation of contemporary Chinese literature under the background of 'Creative Country'/'chuangyi guojia' beijing xia de zhongguo dangdai wenxue zhuangxing/ '创意国家' 背景下的中国当代文学转型" *Contemporary Literary Criticism* (January 2019): 101. Original: "对标欧美的先发创意国家，建设"创意中国"势在必行."

[99] Ge Hongbing, "Creative Writing: The Possibility and Path of Chinese Creation and Construction of Chinese Style/ chuangyi xiezuo: zhongguo hua sheng yu zhongguo qipai jiangou de keneng lujing/ 中国化生与中国气派建构的可能路径," *Journal of Jiangxi Normal University* 50, no. 1 (2017): 64.

capability and technology, but also it is inseparable from its strong cultural industry."[100] Li stops short of concluding that the US's well-established CW programs are to thank for this success, but the implication is clear. Ge has made similar claims in 2020.

> Moved by creative writing, American literature has flourished. Today, the US uses literature, film, television, etc., to export its own cultural values and products to the world. Research on the history of the development of creative writing in the US reveals an inseparable connection between Creative Writing programming and the success of American literature and cultural production.[101]

This is a controversial statement, especially when the connection between US CW education programs and the nation's global media dominance has yet to be established in research. This would be a fascinating topic to explore elsewhere. What is useful in this claim for now is the revelation that the aspiration toward a greater share of global cultural industry has always been an engine driving CW education, whether in the UK, US, China, and perhaps elsewhere. As it was in the mid-twentieth century United States, CW education in China at the turn of the twenty-first century was linked to ideologies of nationalism and an imperative to compete for international influence.

Ge's writings on CW history, theory, and education were foundational both in bringing the Anglo-American workshop to China, and in informing Chinese educators of the foreign origins of what was being transplanted into their literature departments. In the decade that followed CW programs' reintroduction, Ge and the bulk of his colleagues have been largely unbothered by the US baggage of the discipline, highlighting its international success, its

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[100] Wei Li, "Creative Writing in Europe and the United States and Chinese Writing Reform," *Advances in Economics, Business and Management Research* 96, 3rd International Conference on Education, Management Science and Economics, 2019, 362.

[101] Ge Hongbing, *Creative Writing Theory /chuangyi xiezuoxue lilun/ 创意写作学 理论* (Beijing: Higher Education Press, 2020) 17. Original: "创意写作带动了，美国文学的繁荣，直到今日美国仍然通过文学，影视等文化产品向世界输出自己的份值观。创意写作发展史研究揭示出美国文学以及文化产业的繁荣，鱼创意写作学科是密不可分的."

productivity, and similarities between the development of US and Chinese literary education. Ge has warned colleagues against resisting CW as an ominous Western interference.

> Between 1936 and 2020, Anglophone countries have over 80 years of experience in creative writing programs. Through open-minded, humble study, we can draw upon the innermost core of these Anglophone experiences and concepts, and thereby, accelerate the Sinicization and localization of Creative Writing research and practices.[102]

Conversely, Ge has also warned against adopting the workshop prematurely, without sufficient expertise and without adapting it to Chinese contexts. By 2017, Ge expressed disapproval of instances where "without a process of profound research and without adequate talent, some universities mounted their programs blindly, filling them with fake Creative Writing."[103] Despite resistance and missteps, the introduction of CW education in China can be called a success, with over one hundred universities now offering CW courses.[104]

Chinese CW scholars continue to make long-term plans. Liu Weidong identifies three paths for the discipline in China: literary education, cultural industry, and cultural innovation.[105] Each of these paths is goal-oriented, connected to the prosperity of Chinese society as a whole, aware of CW education's Anglo-American origins, and engaged in the Sinicization of CW programs. Ge's plans for the future of CW education in China include collaborating on local textbooks rather than translated ones; continued "homegrown" localization; and the development of standardizable methodologies, systems of student evaluation, and general rules of theory that could be used throughout global CW education. In all of these plans, the national service of CW

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[102] Ge, *Creative Writing Theory*, 27. Original: 从 1936 年到 2020 年，英语国家创意写作有八十多年的经验，倘能虚心汲取其最核心的理念和经验，或可加速创意写作的中国化与本土化的研究和实践.

[103] Ge, "Possibility and Path," 60. Original: "没有经过深入的研究和人才引进，有些高校就盲目上马，里面充斥着假创意写作."

[104] See Liu Weidong, "A Brief History," https://scholarworks.rit.edu/jcws/vol6/iss1/21.

[105] Liu Weidong, "Three Paths," 7. Though Liu's English translation of the title contains the word "path," his Chinese original uses "lujing/路径" suggesting a computational path or method rather than the literary and philosophical dao/道 which is also sometimes translated "path." Original: "文学教育，文化产业，文化创新."

education is acknowledged as a powerful engine rather than an ominous secret. Nationalism does not so much underlying Chinese CW education, as it overlays it.

Commentary on English-language CW programs in Sinophone territories has been more reserved and less nationalistic. Calls have arisen for adapting workshops to address what Fan Dai and Jerri Kroll have called "culturally conditioned learning styles" under which Chinese students "will not engage easily in peer critique let alone debate with the authority figure, the teacher."[106] These calls, however, are met with counter-cautions against reinforcing colonial stereotypes and misconceptions about Chinese students being generally "passive, materialistic, and alienated" from the expressiveness, sensitivity, and curiosity found in effective writers' workshops.[107] Teaching in Hong Kong, Malaysia-born American writer and scholar Shirely Geok-lin Lim contests these characterizations of students. As Lim's caution illustrates again, the conventional Anglocentric post-colonial lens is well-meant but often a bad fit for readings of twenty-first century China, especially when applied to research produced in Chinese.

In agreement with Lim, I note that well-meaning early ventures by Anglophone researchers, such as Whitehead's otherwise insightful study of CW programs as cultural imperialism, have misread the developing situation of CW education in China. Such misreadings are cautionary tales for researchers. Whitehead's research on Chinese CW programs is flawed in its consideration of only Anglophone informants. This is especially true when he attempts a close reading of an early translation of an American mass market writing handbook into Chinese without offering a reading of the finished Chinese text as well. Further, while the project of CW education ballooned within China during the 2010s, until recently few signs of its vigour existed

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[106] Jeri Kroll and Fan Dai, "Reading as a writer in Australia and China: adapting the workshop," *New Writing* 11, no. 1 (2014): 79.
[107] Shirley Lim, "English-language creative writing in Hong Kong: Colonial stereotype and process," *Pedagogy* 1, no.1 (2001): 180.

in critical commentary outside Chinese. To re-purpose the biblical allusion used to introduce Nieh Hualin to Paul Engle in the 1960s, the state of CW education in China in the twenty-first century will continue to be misperceived by non-readers of Chinese as "the blind leading the blind" if research available only in Chinese remains unread outside its home country. In the absence of real insight, better-known scripts from postcolonial regions and from orientalist assumptions may be unwittingly generalized to Chinese contexts which defy them. Hence, the context of the development of CW education in China is related here not only to inform the later phases of this project, but in order to avoid further well-meant misreadings from the Euro-American centre of CW research.

Translating Creative Writing Education

The tracking of the development of Chinese CW programs demands a consideration of instructional texts used in universities. An early book on creativity targeted at the popular, non-academic market was written in Chinese in 2006 by American-born Taiwanese playwright and scholar Lai Shengchuan (Stan Lai). Still available only in Chinese, *Stan Lai's Creativity/Lai Shengchuan de chuangyixue/赖声川的创意学*, offers a complex theoretical model which combines Euro-American ideas on creativity with concepts of transcendence and consciousness inspired by Tibetan Buddhism. It is also a critique of the CW programs Lai observed abroad and in Taiwan. As in the Zen Buddhist references made by Inoue and Chavez, Lai's work emphasizes interconnectedness between people, issues, and things as vital to creative processes. Further, he calls for CW classrooms to move beyond the teaching of writing methods to enlivening the wisdom that underlies creative processes. Lai is a theorist mentioned as a model by Ge and others throughout Chinese CW research.

With little more than Lai's book available in Chinese in the early 2000s, English translations were undertaken to stop the gap. Handbooks translated early in the establishment of Chinese CW education may have been originally targeted at self-guided Anglophone readers outside university programs, yet they had an important impact on the reintroduction of CW within Chinese universities.[108] A 2014 article in *China Daily,* an English-language news and propaganda service of the Communist Party of China, marked Renmin University Press's publication of Chinese translations of writing handbooks.[109] Also translated were works of academic theories and histories including those mentioned above by McGurl, Myers, Dawson, and others. These translations formed part of what Liu Weidong identifies as the first stage of the development of academic CW in China, a period of "examining the experience of English-speaking countries."[110] In summarizing this period a decade later, Liu focuses on the academic texts. Ge Hongbing appears less dismissive of the early handbooks, acknowledging them as non-academic sources, but arguing for the value of learning from writers' experiences.[111]

However the early translated Anglophone handbooks are seen now, they provide insight into the climate in which CW education first returned to Chinese universities. *Immediate Fiction*, a handbook written in English by American Jerry Cleaver, tells students that "Craft is neutral"[112] even as Cleaver's American-English accent is perceptible in the literal translation of the line as "shoufa shi zhongxing de/ 手法是中性的."[113] Translator Wang Zhuding preserves the straightforward, easy reading level of the original, but in doing so, the pithy English becomes

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[108] Whitehead, "Cultural Imperialism," 375.
[109] "Creative writing is budding," *China Daily USA*, November 19, 2014, http://usa.chinadaily.com.cn/epaper/2014-11/19/content_18942132.htm.
[110] Liu, "Brief History," 1.
[111] Ge, *Creative Writing Theory*, 19.
[112] Jerry Cleaver, *Immediate Fiction: A Complete Writing Course* (New York: St. Martin's, 2002), 13.
[113] Jerry Cleaver, *Immediate Fiction/ xiaoshuo xiezuo jiaocheng/ 小说写作教程*, trans. Wang Zhuding (Beijing: Renmin University Press, 2010), 14.

odd Chinese. It is rendered in a foreignizing translation, an ethical approach recognized in the nineteenth century by Prussian philosopher Friedrich Schleiermacher and elaborated on in the twentieth century by US Translation Studies scholar Lawrence Venuti. In a foreignizing translation, writes Venuti, the translator resists a fluent translation of the source text, calling attention to its point of origin outside the target language. The foreignizing translation of "craft is neutral" contradicts itself with the non-neutrality of its foreignness.

The emerging Chinese university market was not the only place where the neutrality of writing handbooks has been an issue. In a 2004 survey of several English-language writing handbooks from the same era as the first Chinese translations, CW scholar Steve Westbrook noted the movement toward neutrality in CW handbooks and traced it to "the New Critics, who tried to isolate writing from its social function."[114] The nature and presentation of the exercises, Westbrook writes, "present students with the illusion of purposeless writing"[115] and "ask students to somehow absolve themselves of critical thinking—and especially to refrain from using writing for purposes of social/discursive change."[116] All of this is to suggest that, far from being adopted uncritically by the Chinese academy, the neutrality of the writing handbook genre in general may have eased the way for CW education in China. These translations posed a low risk for disruptive activism even as they modernized Chinese Literary Studies.

By the 2020s, Chinese CW education has established the intellectual infrastructure necessary to diverge from Anglophone translations and traditions. It now supports its own conferences, journals, and university-based research. Though Chinese university presses continue to produce translations of Anglophone CW handbooks and textbooks, materials written

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[114] Steve Westbrook, "Creative writing exercises and ideology," *New Writing* 1, no. 2 (2004): 142, doi:10.1080/14790720408668932.
[115] Westbrook, "Exercises and Ideology," 143.
[116] Westbrook, "Exercises and Ideology," 144.

and produced in China are now available. Xu Daojun's 2014 *Story Workshop/gushi gongfang/故事工坊*, for instance, was produced with the express goal of better suiting CW workshops to Chinese students and society. As in other areas of China's postsecondary CW development, Xu's objective is not the eradication of Anglophone influence from the workshop, but the salvaging of what is considered the best of this tradition.[117]

In practice, Chinese scholars appear to have accepted the Anglo-American iteration of CW education as a bare foreign structure on which a Chinese program could be supported through a process of cross-cultural knowledge production. This kind of development may be what Chinese cultural theorists Gu Mingdong and Zhou Xian would characterize as sinologism. This theory is an alternative to traditional analytical approaches to Chinese Studies and focuses on "cross-cultural knowledge production…that should go beyond the political and ideological orientations of Orientalism and postcolonialism."[118] Gu applies this rethinking to areas ranging from STEM fields to literary theory. As applied to CW education, sinologism might be used to argue that, rather than receiving CW programs from the US with the indiscriminate enthusiasm or the submissive resignation of an orientalized other, Chinese scholars engaged in a process which is more complex and ad hoc. Through a combination of earnest experimentation with Anglo-American CW clichés and strategies for Sinicizing the field, Chinese CW scholars work with a calculating awareness of the intricacies of navigating CW programs around national regulatory demands. CW education appears to have been received in China as a conscious act of cross-cultural knowledge production.

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[117] See Xu Daojun, *Story Workshop/ gushi gongfang/故事工坊 (*Beijing: China Renmin University Press, 2016).
[118] Gu Mingdong and Zhou Xian, "Sinology, Sinologism, and New Sinology," *Contemporary Chinese Thought* 49, no.1 (2018): 1.

Cosmopolitan English and the New Babel

With the history and lasting effects of CW programs established, the balance of this study moves on to questions of how to decentre English in CW education. Irish Translation Studies theorist Michael Cronin notes that all other languages now become minority languages in the face of English.[119] The fact that the international university-based CW education community is only becoming aware of developments in Chinese CW programs[120] in the 2020s demonstrates the stifling centrality of English, when a large, robust body of research can remain invisible as long as it is untranslated. The ascendancy of English is something like a new Babel. This time, Babel comes again with the same transformative, revolutionary potential over global language, but in reverse. In the new Babel, what stands to be lost is not a single language, but all of them except for one.

In the next chapter, the creative, artistic possibilities of multilingualism are acknowledged and explored. By supplementing traditional Anglocentric CW education with theory and practices of ideologies and artists rooted in non-Anglophone languages and cultures, what follows develops the sub-type of CW education described here as translingual. This proposed shift in CW education will not rewrite the field's history nor change the future of world literature into one where English is no longer hypercentralized. Perhaps it will nudge CW education toward extending both readers' and writers' acceptance of texts that cannot be understood through conventional reading, moving toward different ways of interacting with texts that are at once something more and something unabashedly less than what we have come to expect.

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[119] Michael Cronin, "The Cracked Looking Glass of Servants: Translation and Minority Languages in a Global Age," *The Translator* 4, no. 2 (1998): 151.
[120] Shea, "Writing in Hong Kong," 2.

CHAPTER 2 – CREATIVITY AND THE MULTILINGUAL WRITER

Triads and Creative Writing Teaching

In a book-length survey and critique of American post-secondary CW workshops, Mark McGurl identifies a triad of "pedagogical imperatives" so well-used and well-known he calls them "slogans."[1] They are: 1) show don't tell, 2) write what you know, and 3) find your voice.[2] In the twenty-first century, the triad continues to be useful and relevant in spite of its slogans' "hackneyed"[3] air. McGurl preserves and expands their meanings by connecting them to other enduring CW concepts. The concept of "experience" refers to a reservoir of past and present emotions and events from which students can draw in order to "write what they know" with "authenticity." At the neighbouring vertex, "creativity" refers to the "freedom" to be open to inspiration, to be imaginative, and to engage in risk needed for writers to "find their voice." Finally, there is "craft" which includes the "tradition" of literary forms and the vocabulary, grammar, and mechanics used to "show, not tell" a story. Craft includes practices instructors can prescribe and model for students. McGurl joins theorists mentioned in Chapter 1 in associating craft with "professional pride and the lessons and 'lore' of literary tradition."[4] The parallel triads of creativity-experience-craft, find-know-show, and freedom-authenticity-tradition are presented by McGurl as facts of the history and practice of university CW programs. He reports more than advocates for them. Speaking of his own preferences and inclinations, however, McGurl admits to being "too willing to discount the enchantments of the first [creativity], and question the authority of the second [experience]." This leaves him with an emphasis on craft "in the interest

[1] McGurl, *Program Era*, 34.
[2] McGurl, *Program Era*, 23.
[3] McGurl, *Program Era*, 34.
[4] McGurl, *Program Era*, 23.

of restoring some balance in favor of claims of the collective life we live through institutions."[5] With this inclination away from creativity and experience and toward craft and institutionality, McGurl moves away from mystification in CW theory and education. With a century of history, a signature pedagogy, and accredited programs in institutions worldwide, CW scholars like McGurl are developing a body of research through academic inquiry to add to artists' earnest but typically unquantifiable testimonials about their creativity. Accordingly, in the introduction to a volume of collected essays of CW scholarship, Loren Glass refers to McGurl's research as "a sea change in the study of postwar literature."[6]

McGurl's triad is indeed a demystified account of CW education. His theories are a generalizable, simplified, but informative and pragmatic depiction of complex individual and collective processes situated within the context of the twentieth century US. His creativity-experience-craft triad outlines a concept of the CW process that has persisted within post-secondary classrooms through time and across borders. Traditional philosophical questions which are seldom engaged in CW,[7] however, are likewise not raised in McGurl's book. Nevertheless, his triadic model of pedagogical imperatives is reminiscent enough of Charles Sanders Peirce's semiotics to experiment with a Peircean reading of it here. Though McGurl's triad was not developed as scientific semiotics, it does share roots with Peirce in the US, in the humanism of the turn of the twentieth century, and in pragmatism. McGurl does not mention Peirce in his history, though the influence of Peirce's student, John Dewey[8] is noted, especially

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[5] McGurl, *Program Era*, 21.

[6] Glass, *After the Program*, 1.

[7] See Graeme Harper, *Critical Approaches to Creative Writing* (New York: Routledge, 2019), 3; and Craig Jordan-Baker, "The Philosophy of Creative Writing," *New Writing* 12, no. 2 (2015): 238-9 which goes so far as to provide a "clarification" of what formal philosophy is and how philosophical work is done.

[8] Dewey is noted as important in the development of CW programs in the work of every historian consulted in this study, including Paul Dawson, D.G. Myers, and Dianne Donnelly.

Dewey's focus on student character, expression, social responsibility, and the advancement of authentic, creative experience through the progressive education movement of which CW education formed a part.[9] Identified by name or not, the orderliness of Peirce's formal reasoning, and his facility for speaking without mystification about feelings and intuition have value for academics who wish to speak critically about creativity without the "enchantments" discounted by McGurl and others working to amass a rigorous body of research.

To begin a Peircean semiotic reading of McGurl's triad of CW pedagogical imperatives, I adopt a broader definition of what semiotics are, joining those who argue for their application beyond linguistics. I do not mean to over-extend the definition of signs, but to take the structure of Peirce's reasoning and apply it to literary theories of CW. In a reading of the pedagogical imperatives of CW education as a Peircean triad, "creativity" might stand as a "First," a category described by Peirce as "predominant in the ideas of freshness, life, freedom."[10] Recall that "freedom" is one of the defining terms McGurl associates with creativity within his triad. As a Peircean First, a feeling or idea comes into consciousness as a possibility, abduced as a hypothesis which, in the context of CW, is epistemologically approximate to artistic inspiration, a loose vision of what a finished text might be. Creativity will remain active throughout the process but there is no incitement to the process, no First, without creative inspiration. As a Peircean "Second," the inspired writer experiences tension, labouring to realize their creative inspiration as a fact, in this case, as a text. They react to the tension between what creative inspiration provokes and what the writer "knows" and can write. Peirce explains, "We are continually bumping up against hard fact. We expected one thing, or passively took it for

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[9] McGurl, *Program Era*, 87.

[10] Charles Sanders Peirce, *The Collected Papers of Charles Sanders Peirce*, eds. Arthur W. Burks, Charles Hartshorne, and Paul Weiss (Charlottesville, VA: InteLex Corporation, 1994), 2.302.

granted, and had the image of it in our minds, but experience forces that idea into the background, and compels us to think quite differently."[11] In McGurl's triad, "experience" transforms the First feeling of creativity into the fact of an emerging text as writing is undertaken. As a "Third" in the CW triad, there is "craft." Peirce explains Thirds as that which "brings the information into the mind, or determines the idea and gives it body. It is informing thought" and "in this genuine Thirdness we see the operation of a sign."[12] McGurl identifies craft with writing mechanics, literary traditions, and, through a default so well ingrained he does not mention it, the semantics and syntax of languages. Craft is the chief concern during editing, revising, and composing final drafts. This definition of craft is longstanding and widespread, described by Irish poet and Nobel laureate Seamus Heaney as "the skill of making. It wins competitions in *The New Statesman* […]It knows how to keep up a capable verbal athletic display."[13] In CW instruction on fiction, craft has come to include forms, elements of story such as plot, climax, character, and so forth as described in CW textbooks and classrooms in Chapter 1.[14] Craft, writes CW scholar Tim Mayers, is "probably one of the central concepts—if not the central concept—within professional discourses of creative writing."[15] As students learn and refine it, craft becomes a "habit"[16] in Peirce's terms. Without the habits of craft, the emerging

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[11] Peirce, *Collected Papers*, 2.324.

[12] Peirce, *Collected Papers*, 2.537.

[13] Seamus Heaney, "Feelings into Words," in *The Poet's Work,* ed. Reginald Gibbons (Boston: Houghton Mifflin Company, 1979), 269.

[14] See Mark Schorer, "Technique as Discovery," *The Hudson Review* 1, no. 1 (Spring 1948): 68.

[15] Tim Mayers, *(Re)Writing Craft: Composition, Creative Writing and the Future of English* (Pittsburgh: University of Pittsburgh Press, 2005), 65.

[16] In Chapter 1, Guo and Inoue use "habit" and "habitus" in ways related, but not identical to, Peirce's usage of habit. In all cases, habit refers to systems and patterns taken for granted as natural but which are actually acquired, negotiated, and laden in cultural values and ideologies. Guo and Inoue relate habit(us) specifically to ethnic and linguistic identity while Peirce's scope is one of decontextualized analysis.

text would remain unreadable and unshareable, like objects without signs by which to interpret and transmit them.

Triads, Translation, and the Translingual

In Translation Studies, American theorist Douglas Robinson has used Peirce's work to describe the process of translation. With his foundational 1994 book *Becoming a Translator*, Robinson follows Peirce's model to propose an "instinct-experience-habit" triad for translators. The labels are slightly different, but the process is much the same as that of the triad of CW's pedagogical imperatives. The translator has a feeling, an inclination Robinson calls "instinct" toward certain possibilities for translation. The translator then struggles through research, consultation, hypothesis testing, and experimentation to bring about the best possible form of the target text. As they build on these experiences, they develop a repertoire of translation practices and skills, and eventually "habit is experienced as instinct, and the two together tend to facilitate fast, subliminal processing of text."[17] Robinson appeals to Peirce for an orderly, systematic, teachable sequence of strategies, but also to demystify the creative and inspired aspects of translation. In a 2015 book, Robinson rejects a critique of his use of Peirce made by Finnish semiotic translation theorist Ritva Hartama-Heinonen. According to Robinson, at the first Peircean phase, during "abductive" reasoning where leaps, guesses, and hypotheses are made, Hartama-Heinonen re-mystifies creative elements of the translation process by taking too passive and transcendental of an approach. He compares Hartaman-Heinonen's theories to excessively mystical readings of the foundational Daoist text, the *Laozi.*[18] In his refutation of her critique of his work, Robinson follows the pragmatic and humanist thought of sinologists Roger T. Ames

[17] Douglas Robinson, *The Dao of Translation* (London: Routledge, 2015), 17.
[18] Also known as the *Lao-tzu*, *Dao De Jing,* or *Tao Te Ching*.

and David L. Hall to the conclusion that the Dao, which is the translator's "guiding force," is "nothing transcendental but rather collective habit."[19] Robinson adds that "the Dao of Translation is habit—social habit, cultural habit, linguistic habit."[20]

This is a narrow definition of the Dao (as any definition of the Dao in language must be) and is supported by a reading of the *Laozi* and then the Confucianism of Mengzi[21] without a stop in between at the Daoism of the *Zhuangzi*,[22] the Daoist text that most informs my study. While I agree with Robinson that the *Laozi* tends to be over-interpreted as a mystical text, especially in popular readings in the contemporary West,[23] I prefer translator and sinologist Hongkyung Kim's characterization of the *Laozi* as "spacious and symbolic,"[24] especially as it was reread and reshaped through thousands of years of shifting historical and political lenses. When considered as a discourse rather than an archeological specimen, there is ample space within the *Laozi* to manoeuvre between misreadings of the Dao as completely passive and spiritual, and reductions of the Dao to a practical, modern humanism unconcerned with transcendence.[25] What Chinese CW theorists, teachers, and translators have said about transcendence in artistic creativity will be explored later in this chapter. For now, I entertain Peirce's method and Robinson's claim that the

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[19] Robinson, *Dao of Translation*, 53.
[20] Robinson, *Dao of Translation,* 56.
[21] Also known as Mencius.
[22] Also known as the *Chuang-tzu*.
[23] For a scholarly treatment of mysticism as a viable interpretation of Daoism see Harold David Roth, *Original Tao: Inward Training (Nei-Yeh) and the Foundations of Taoist Mysticism* (New York: Columbia University Press, 1999).
[24] Hongkyung Kim, *The Old Master: A Syncretic Reading of the Laozi from the Mawangdui Text A Onward* (Albany, NY: SUNY Press, 2012), 5.
[25] Ames and Hall explain that their position is not unconcerned with transcendence but rather, that it applies a concept of transcendence different from the one usually assumed in Western thinking. They claim that in Western transcendence, "the meaning or import of B cannot be fully analysed and explained without recourse to A, but the reverse is not true," whereas in classical Chinese transcendence A and B "requir[e] the other for adequate articulation" (quoted in A.C. Graham, *Disputers of the Tao* (Chicago: Open Court, 2003 [1989]), 30). Sinologist A.C. Graham adds that in Chinese thought "Heaven and the Way must share the transcendence," that is, the Way does not provide authority for declaring something transcendent from without, but remains within the phenomena of transcendence, taken for granted as part of it.

Third part of translation can become as spontaneous and natural-feeling as a habit. From there, I note that the current dominant craft—the naturalized "habit" of CW education—is that of the Anglophone academy.

This dominant craft of CW education may be disruptive as it moves outside its Anglophone origins and into places where students' Firsts of creativity/freedom and their Seconds of authenticity/experience and are bound to a Third, a craft/tradition, that arises not from the usual evolution of the triadic reasoning process, but from an institutional interposing of hegemonic English. Composition Studies scholar Paul Matsuda describes writing classrooms as open to the concept of translingual writing, and eager to support students' diverse backgrounds, experiences, and identities. What has been more difficult to adequately supply, Matsuda says, are classroom translingual practices for teachers and students to actually use.[26] If within a CW workshop the voice a student must find in order to successfully complete class work must be only in English, how can the pedagogical imperative to find an "authentic" voice not be confounded? If what multilingual students must know to be successful in the classroom is dominated by expectations of fluency in English and Anglophone cultures, how can their "freedom" to risk writing about what they authentically know not be limited? How can the CW triad maintain its imperatives of "creativity-freedom-finding a voice" and "experience-authenticity-knowledge" if these imperatives are forced together by a third of "craft-tradition-show don't tell" which is Anglophone rather than diverse and inclusive of students' own traditions?

As an illustration of the confounding effect of monolingual craft in action, consider the experience of immigrant to the US and Iowa writers' workshop alumnus, author Bharati

[26] Paul Kei Matsuda, "The Lure of Translingual Writing," *PMLA* 129, no. 3 (May 2014): 479.

Mukherjee reported in McGurl's book. Mukherjee held that transcultural storytelling is stifled without the addition of more than the usual workshop-programmed amount of "telling" rather than "showing."[27] It is more difficult to connect to readers from the dominant Anglo-American context without the cheat codes of their shared cultural and language references, whether these are old notions of literary canons or an ever-shifting repertoire of pop-culture memes. Speaking of the context of the CW workshop in which Mukherjee, herself, and others were stifled, Chavez asserts that the vocabulary of literary formalism and craft insist on a "white universality"[28] that ought to yield to terms and forms arrived at collaboratively in reworked workshops where teachers and students "hold each other accountable to a multiplicity of perspectives grounded in diverse historical and cultural contexts."[29] Linguistic contexts are implicitly included in such an ideal. In cases like those encountered by Chavez and Mukherjee, where workshops fall short of acknowledging multicultural and multilingual versions of craft, the triad of CW pedagogical imperatives is exposed as dysfunctional insofar as it is bound to monolingual English.

Further, to write in an idiosyncratic multilingual voice is complicated by the risk of becoming marginalized from world literature dominated by Anglophone voices, expectations, and markets outside the classroom. There is little CW instructors can do to change world literature on a global scale. We can, however, counteract the marginalization of non-Anglophone students in classrooms not adequately equipped to supplement traditional CW craft with translingual crafts. This is a move toward curbing our institutional, industrial, and artistic deference to the experience and craft of the monolingual Anglophone reader, teacher, editor, reviewer, journalist, or prize adjudicator. Without purposefully offering supplemental

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[27] Bharati Mukherjee, "Immigrant Writing: Give Us Your Maximalists!" *New York Times Review of Books*, August 28, 1988, www.nytimes.com/1988/08/28/books/immigrant-writing-give-us-your-maximalists.html.
[28] Chavez, *Antiracist Workshop*, 94.
[29] Chavez, *Antiracist Workshop*, 95.

translingual crafts, practices, opportunities, and ideologies within the workshop, multilingual writers may be pressed to say less than they know and in voices not quite their own.

Translingual Transcendence

Ha Jin writes of a triad similar to McGurl's. Using the word "genuine" where McGurl uses "authentic," Ha outlines a triad consisting of a writer's 1) artistic spirit 2) experience and 3) meanings. "Artistic spirit" [30] is similar to McGurl's "creativity" and acts as a First, something sensed and motivational, but not yet substantial. "Experience" appears in both McGurl's and Ha's schemas and serves as a Second of tension in each. Ha's "meaning" is analogous to McGurl's "craft" and refers to a Third function of making the work knowable and transmissible to others. Unlike McGurl, Ha adds to his Third specific mentions of language and translation. With this, Ha's Third acknowledges crafts beyond that of a single, dominant language and literature. Speaking of translation and of translingual and transcultural writing, Ha says "the meanings, the human experiences, and above all, the artistic spirit will survive and can resonate to other audiences if the work is genuine literature."[31] Here, he not only identifies elements similar to McGurl's, but relates them to non-Anglophone writers looking to "imagine ways to transcend any language." Writing can begin to transcend language, he argues, when writers strive for the marvellously elusive goal of "a language beyond mere signifiers." Ha explains

> The language I am speaking of now, that I am almost speaking, is a language whose every syllable is a gesture of reconciliation. We knew that language once. I spoke it in my childhood. We must discover it again [...] We see that it is a language of synthesis, based more on similarity than on difference. It is a language beyond mere signifiers. For the creation of literature, a language of synthesis is necessary to make sure one's work is more meaningful and more authentic.[32]

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[30] Ha, *Writer as Migrant,* 60.
[31] Ha, *Writer as Migrant*, 60.
[32] Ha, *Writer as Migrant*, 58-59.

Ha's language of synthesis seems to resist a Peircean reading where triadic reasoning expresses semiotic processes and produces discrete signs. What happens when the analytical structure of this semiotic process—the demystifying reasoning from First to Second to Third—is applied to a project like Ha's which is meant not to form a sign, but to transcend signs? Is Ha recommending an actual transcendent language with a lexicon of its own signs, an unnamed, undefined language as such that is somehow primordially familiar and transcendent? Or is a "language beyond mere signifiers" something else? Can literature in a language beyond mere signifiers be understood as operating though something other than the re-forming of signs as defined through classic semiotics like Peirce's work?

In answer, consider literary scholar Michael Riffaterre's 1978 *Semiotics of Poetry*[33] which reconfigures connections between the meanings of signs and the broader significance of a literary text as a whole. Similarities between Riffaterre's semiotic theories of poetry and the practices of contemporary translingual writers such as Ha, Guo, and others to be discussed hereafter direct back to the proposition of a language of transcendence. Ha's idea of signs' mutability, their capacity for "synthesis," may be vital to what could be meant by literary transcendence. Riffaterre provides a mechanism for the mutability of literary signs. To begin, he differentiates two kinds of readings of poetry. One is mimetic, reading for "meaning"[34] to determine what signs refer to in direct ways. The other is semiotic, allowing readings which go beyond meaning and into "significance,"[35] exploring what poetic texts refer to in indirect ways. Riffaterre explains, "From the standpoint of meaning the text is a string of successive

[33] Riffaterre speaks specifically of poetry, but his theories are extended literary prose here.
[34] Michael Riffaterre, *Semiotics of Poetry* (Bloomington, IA: Indiana University Press, 1984 [1978]), 2, https://muse-jhu-edu/book/2962721.
[35] Riffaterre, *Semiotics Poetry*, 2.

information units. From the standpoint of significance the text is one semantic unit."[36] Perhaps unexpectedly, Riffaterre argues, reading a text as a whole semantic unit does not weaken the importance of the individual signs within it, but strengthens that importance. Within the semantic unit of a poem, "Any sign within that text will therefore be relevant to its poetic quality"[37] and it is the signs' capacities to synthesize multiple meanings—direct ones and indirect ones—which extends a text's significance beyond mimetic meanings.

Through literary "indirection"[38] and detours produced by "displacing, distorting, and creating meaning,"[39] the text synthesizes significance beyond the signs on the page, multiplying to represent much more. "Displacing" happens through metaphors and other figures of speech not read literally. "Creating" comes from the ways signs can be organized through poetic devices like symmetry, rhyme, and, I would add in the case of translingual writing, through unconventional interpretations of script itself and through plays on homophones which will be detailed in Chapters 5 and 6. "Distorting" is the use of ambiguity, contradiction, or "nonsense." As an example, Riffaterre names Mallarmé's coining of the word "ptyx" to preserve the rhyme scheme in a sonnet, and also to serve as a highly visible "obtrusive physical presence" and an "equally obtrusive absence of meaning," creating a "sonorous nothingness"[40] that works within the poem. What Riffaterre's three strategies of indirection—displacement, creation, and distortion—share in common is that "all of them threaten the literary representation of reality."[41] Their indirection compels readers to "hurdle"[42] mimesis, to question the conclusions of their first

[36] Riffaterre, *Semiotics Poetry*, 3.
[37] Riffaterre, *Semiotics Poetry*, 3.
[38] Riffaterre, *Semiotics Poetry*, 1.
[39] Riffaterre, *Semiotics Poetry*, 2.
[40] Riffaterre, *Semiotics Poetry*, 18.
[41] Riffaterre, *Semiotics Poetry*, 2.
[42] Riffaterre, *Semiotics Poetry*, 5.

readings, and "perform a semantic transfer" on subsequent readings. Riffaterre explains that as a reader experiences a text, they come to recognize that

> Successive and differing statements, first noticed as mere ungrammaticalities, are in fact equivalent, for they now appear as variants of the same structural matrix. The text is in effect a variation or modulation of one structure—thematic, symbolic, or whatever—and this sustained relation to one structure constitutes significance.[43]

His use of the term "equivalent" reads as an overstatement in a study like this one, which adjoins the field of Translation Studies where "equivalent" is understood as illusive. Likewise, in regard to Riffaterre's conceptualization of a text's unity as a "structure," I apply only the looser versions of structure he admits through what is common in a text's theme, symbolism, or even "whatever" rather than attempting a strictly structuralist theory of creativity.[44] Despite these variances in terminology, Riffaterre's theories are useful in answering questions about the interplay between craft (or meaning), experience, and creativity (or artistic spirit) through which Ha Jin suggests translingual writers might hope to transcend languages of mere signifiers.

A path to translingual transcendence may lie in the indirection strategy of distortion, where what Riffaterre calls "ungrammaticalities" can challenge conventional, mimetic readings. When instead of expected conventional grammar, syntax, and vocabulary the reader finds a text "distorted" with that of another language, this indirection is engaged. The reader is discomfited, provided with an impetus to read for significance once transparent mimesis is no longer possible. Then semantic transfers may be performed as crafts and traditions overlap, past and present experiences are connected, and new creative inspiration sparks to make new sense, and perhaps new art, with what has been distorted. Through this, the original language of the text, though it

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[43] Riffaterre, *Semiotics Poetry*, 5.

[44] Riffaterre's analysis is unarguably a structural one, heavy with terminology, and with rules specific to poetry. Not all of its mechanical details and metalanguage are adopted here, but I do accept his general principles which allow for the operation of ambiguity, uncertainty and nonsense even within structure.

remains, has in effect been transcended. Venturing into ungrammaticality is what the professional translingual writers studied hereafter do, and their specific strategies for achieving it will be examined in detail in the latter chapters of this study. Here begin the answers to my question of what happens when craft is unmoored from English in CW education. Through the movement of meanings though indirections, transcendence becomes a possibility not only within languages, as Riffaterre explains, but, I suggest, between languages. Translingual ungrammaticality provokes reading for opaque significance rather than transparent meaning. It provokes first a defamiliarization and then a refamiliarization of language, meaning, and significance. In discovering new significance, "language of mere signifiers" encounters transcendence through the reconfiguring of existing connections and coincidences. This process of defamiliarizing and refamiliarizing inspires the formation of new and different significances beyond those of monolingual English.

Talent and Wisdom

Having established the prospect of transcendence made possible through a passage from inspiration, through experience, to a malleable, multiple, and distorted craft, this discussion turns to how ephemeral, ambiguous notions of creativity and transcendence have been handled in CW programs both in their founding US institutions and in global iterations. On the current website of the Iowa Writers' Workshop, a page titled "Philosophy" concedes that the school's most illustrious alumni rose to prominence more as "the result of what they brought here than of what they gained from us." The page reads:

> Though we agree in part with the popular insistence that writing cannot be taught, we exist and proceed on the assumption that talent can be developed [...] We continue to look for the most promising talent in the country, in our conviction that writing cannot be

taught but that writers can be encouraged.[45]

This concept of talent is something like the "knack" spoken of in the Daoist text, the *Zhuangzi*. A knack may be observable in any craft, even that of a wheelwright in a parable who can instruct and demonstrate his craft for his son but cannot give him the knack to do it well enough that it seems effortless. Talent is a form of wisdom, but not something learned through amassing information. The wheelwright explains, "I feel it in the hand and respond from the heart, the mouth cannot put it into words, there is a knack in it somewhere which I cannot convey to my son and which my son cannot learn from me."[46] He goes so far as to claim that anything written and preserved is merely "the dregs of the men of old."[47] The parable reinforces the existence of a knack while also insisting that the idea of its transmission through the study of instructions is false. The knack cannot be taught and an adequate explanation of the skill it perfects certainly cannot be transmitted in writing. Yet it exists nonetheless. This is a paradox also encountered in CW education. It may be dealt with, as McGurl does, by "discounting the enchantments" of a knack for creativity we cannot teach. Craft then becomes the most active aspect of the CW workshop. A large part of what is at issue in discussions about whether a piece "works" is whether it is crafted well enough for readers to effectively make sense or make art out of it. Experience is less challenging than creativity to integrate into CW education since the workshop

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[45] "Philosophy," *Iowa Writers' Workshop*, Accessed September 3, 2021, https://writersworkshop.uiowa.edu/about/about-workshop/philosophy.

[46]Graham, A.C. *Chuang-tzu: the Inner Chapters* (Indianapolis, IN: Hackett Publishing Company, 2001 [1981]), 140. Original: 不徐不疾，得之於手, 而應於心，口不能言，有數存焉於其間。臣不能以喻臣之子，臣之子亦不能受之於臣，是以行年七十而老斲輪. D.C. Lau and Chen Fong Ching (eds), *A Concordance to the Zhuangzi/ Zhuangzi zhu zi suoyin/ 莊子逐字索引*, (Hong Kong: The Commercial Press, 2000), 13/37/16. The concordance is based on the *Xuguyi chongsu* edition of the *Zhuangzi*. "Zhuangzi" is the spelling in the current Pinyin romanization system, but A.C. Graham's 1981 English translation, which I am using for most of my citations, renders the name in the Wade-Giles system as Chuang-tzu. Both spellings refer to the same figure and his work. In this study, I use the current Pinyin spelling "Zhuangzi."

[47] Graham, *Chuang-tzu,* 140.

itself is one of the experiences students use to work their inspiration into writing. Through experiencing exchanges of feedback in the workshop, writers can adjust their pieces, directing readers toward what they mean to convey, or indirecting readers toward other significances. The classroom format is productive and gives McGurl's the triad of pedagogical imperatives the recursive motion it requires.

Even so, theorists such as Lai argue for greater classroom engagement with creativity rather than diminishing it as beyond our purview. According to Lai's 2006 Chinese book and subsequent English lectures, wisdom (what is called elsewhere talent/artistic spirit/knack) is often set aside as a matter of mystery, or even faith in favour of methods (that is, craft) which it is agreed can be taught. Lai describes this divide in education within creative fields as a misperception of discontinuity between wisdom and method.[48] What is required, he argues, is not an isolation of what wisdom is followed by a rebalancing of the teaching of wisdom with instruction on methods. Instead, he recommends an integration of wisdom and method, of creativity and craft. Ideally, creative classrooms transcend labels, facilitating awareness and openness to new possibilities, transcending rather than affixing signs, discovering or forming new connections within what students believe they already know. This is "write what you know," but not as you have always known it. In Lai's paradigm, method remains vital to teaching, but is accompanied by wisdom gained through the quieting of the mind and a playful, game-like asking of creatively fertile questions which will be explored in Chapter 6. Lai himself practices Tibetan Buddhism, a cultural, spiritual, philosophical, and practical context referenced through accounts of his experiences and the metaphors and concepts used in his material on

[48] "Stan Lai: Reconfiguring the Box: A New Approach to Creativity," produced by Lieberthal-Rogel Center for Chinese Studies, University of Michigan, YouTube video, 28 Mar 2019, https://www.youtube.com/watch?v=9RV8oUy5y68. Lai's original terms for wisdom and method are 智慧/zhihui and 方法/fangfa.

creativity. Buddhism is more subtle in his English presentations than it is in his Chinese book, but it remains visible, especially to the listener primed to expect it. While Lai declines to recommend specific technical practices of meditation and retreat, leaving such choices and the beliefs underlying them up to students, he acknowledges his theory can be experienced as spirituality.

This move toward the transcendental may be disconcerting, especially for Euro-American CW scholars, teachers, and students. Yet even Ge Hongbing, who works from within an institutional setting connected to the communist Chinese government, cautions students and fellow scholars against dismissing approaches to CW theory and pedagogy when they sense them slanting toward the spiritual.[49] The acknowledgement of China's epistemological roots in its classical schools and religions has been part of the Sinicization of CW education. Ge describes Zen Buddhism as overly westernized,[50] passing over it in favour of referring to the concept of the Dao as the centre of spiritual and philosophical discourse on Chinese creativity. Culture, Ge says, is inseparable from history, and history continues to shape "social consciousness"[51] in the contemporary era. History is vital to a culture's power to propagate itself into the future, which is a stated aim of the CW education movement in China.[52] Literature has a central role in cultural transmission and development, and accordingly Ge's CW theory alludes to an eleventh century maxim by Neo Confucian sage Zhou Dunyi who said "wenyizaidao/文以載道" or, good writing carries the Dao. Ge interprets this as meaning that

As the central force of origin and ontology, all creative innovation must develop from the

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[49] Ge Hongbing, *Creative Writing Theory,* 10.

[50] Attempts have been made by Euro-American writers to connect CW to Zen Buddhism (known as Chan Buddhism in Chinese). Ray Bradbury made an admittedly headlong and ill-informed attempt in his 1973 essay "Zen in the Art of Writing" and Natalie Goldberg invokes it in *Wild Mind*: *Living the Writer's Life*.

[51] Ge, *Creative Writing Theory*, 128. Original: "社会意识形式"

[52] Ge, *Creative Writing Theory*, 1-4.

> Dao, the original ontology. Through creative innovation, the many hidden potentials of the Dao continuously emerge, manifesting the Dao itself. Not only does creative innovation keep from violating the Dao, it honours it. As creativity originates from the Dao, the Dao's nature is realized. Creative innovation develops, following along and reaching for the true way, which is the Dao itself.[53]

It is important to note that Ge does not reduce the Dao to a social and cultural habit, as Robinson and Ames and Hall do, nor does he utterly dismiss spirituality from the concept. Even so, Ge's efforts to speak of the Dao and the transcendence associated with it refer to aspects of culture and creativity independent of religious ideology. Instead, he approaches it with something similar to what sinologist Daniel Fried has called a "discursive Daoism" which is "deliberately flattened and simplified"[54] rather than contextualizing it as a totalized philosophy, religion, or classical tradition. This concept of discursive Daoism which is ever evolving, responding, and integrating new material—and therefore always relevant—is useful in Ge's project and in this study where discursive Daoism will be used hereafter as a framework for interrogating and supplementing Anglo-American traditions of the CW workshop. In the CW concepts of contemporary Chinese scholars, Daoism is treated as neither a religion nor as a discrete philosophy fossilized in the days of Laozi and Zhuangzi. Rather, it is regarded as a well-established, credible, living frame of reference for handling questions of the transcendent and ephemeral which can become awkward and alienating in much of Anglo-American discourse. Here, discursive Daoism serves as a comparative tool, rather than as a treatment of Daoism as such.

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[53] Ge, *Creative Writing Theory*, 130. Original: "一切创新创意要从本源本体的"道"出发，创意创新就是不断地让"道"中隐含着的各种潜在之物彰显，绽放出来，让道实现自身，不仅不能违背道，而且应该是对道的尊崇. 从道出发的创意，就是让道的自性得以实现，进而这种创新还是沿着"道"所代表的"道跟"的发展创新，从"道"出发，沿着"道"发展，到达"道"本身."

[54] Daniel Fried, *Dao and Sign,* x.

Launched from Ge's acknowledgement of the Dao in CW education, and with a view to looking for models in the *Zhuangzi*, it will be argued in Chapter 4 and thereafter that the uncertain, ephemeral nature of what Lai calls wisdom, Ha calls artistic spirit, and McGurl calls creativity is not an unassailable barrier for CW teachers but a point of access. Since ephemeral qualities allow for something to be universal and all-pervasive, it is through its lack of concreteness that creativity becomes available even within the classroom. Ironically, perhaps, it is only through the fact that creativity *is* ephemeral and uncertain that students and teachers can hope to find access to it. Though there may be countless ways to approach this creativity, the way explored here, in the context of the CW classroom, is the way of translingual writing, beginning with how it is practiced by writers working in English and languages written in Sinitic script, especially Chinese. To a study of model texts will be added theories and experiences of researchers and teachers working in the multilingual CW classrooms. While not falling into lockstep with Riffaterre, I accept his concept of signs' mimetic meanings being non-equivalent to a text's literary significance, as well as his strategies of indirection through the ungrammaticalities of displacement, distortion, and creation. These means of defamiliarizing and refamiliarizing signs will be applied outside the Euro-American context to see whether translingual practice will indeed tend toward Ha's transcendent language of synthesis.

Literary Studies or Language Acquisition in Translingual Creative Writing

Having established the ethical urgency of supplementing traditional Anglophone CW with translingual CW in Chapter 1, and arguing for the possibility of transcendence through translingual CW in this chapter, I turn now to an examination of current applications of translingual writing instruction. As it is often defined and practiced in Composition Studies, translingual CW education tends to emphasize language acquisition above the artistic quality of

the writing produced. In 2019, when Composition Studies scholars Sara P. Alvarez and Bruce Horner worked to define and distinguish varied uses of the term "translingual," they touched only lightly on Literary Studies. Adeptly, they addressed an "epistemological break"[55] between superficial concepts of monolingual writing and the complexity and multiplicity of real-world language use. The translingual, they wrote, deals with "language ontology, language user agency, and [...] social relations" ultimately "focus[ing] on the concrete labor of language use" and its salience in "social justice concerns."[56] While timely and necessary, their analysis is dismissive of considerations of translingual writing within Literary Studies, describing "a longstanding tradition in comparative and world literatures of treating the term *translingual* as signaling little more than writing that involves movement from one language to another."[57] This claim is supported by references without quotations to two books with the word "Translingual" in their titles, and does not fit the use of the term within this study nor in much of Comparative Literature scholarship.

One of the books referenced is literary scholar Steven G. Kellman's 2000 *The Translingual Imagination*, wherein he introduces translingual writers as "prodigies of world literature,"[58] its "shock troops,"[59] innovating and revitalizing CW. He provides analyses of published work of well-known authors: Vladimir Nabokov, John Coetzee, Eva Hoffman, and others producing enduring, decorated work predominantly in English. Beyond these named authors, Kellman refers more generally to literary history to set forth a progression of types of translingual writing. The most basic variety Kellman calls mimetic, texts that present truer copies

[55] Horner and Alvarez, "Defining Translingual," 5.
[56] Horner and Alvarez, "Defining Translingual," 2.
[57] Horner and Alvarez, "Defining Translingual," 4.
[58] Steven G. Kellman, *Switching Languages* (Lincoln, NB: University of Nebraska Press, 2003), ix.
[59] Steven G. Kellman, *The Translingual Imagination* (Lincoln, NB: University of Nebraska Press, 2000), 31.

of how the multilingual world sounds. When this is done thoughtfully, translingual writing reads like Nabokov's Professor Pnin. When this is done glibly, it reads like J.K. Rowling's Bulgarian wizard exchange students. Translingual writing becomes more sophisticated, Kellman argues, with a "synoptic vision"[60] like Pound's or Eliot's, where multiple languages are used to expand ideas beyond the limitations of single languages. The pinnacle of Kellman's progression is the "consummate translingualism"[61] of Joyce, whose nearly every phrase suits Riffaterre's definition of the displaced, distorted, and creative.[62] Kellman calls this translingualism "pandictic," the uttering of everything.[63] The book is written as literary criticism, not as a guide for writers, and accordingly, it offers little for CW educators.

Composition Studies, on the other hand, offers an abundance of research and established metalanguage on translingual writing for CW educators. Its theory and pedagogy are diverse but largely based on the common rejection of the ideal of "a polished and fluent end product." Rather than holding students within the confines of standardized edited English, much of Composition Studies accepts Brazilian educator Paulo Freire's ideas about creative learners challenging and transforming English standards through a "emancipatory engagement"[64] with the language. This includes radical classroom strategies such translanguaging, which is not mere code-switching between languages by multilingual students, but using multiple languages freely and without clear-cut boundaries to make the best sense they can of their worlds. Translanguaging is necessarily creative and often activist. It is visible in literary work such as

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[60] Kellman, *Translingual Imagination*, 16.
[61] Kellman, *Translingual Imagination*, 16.
[62] Kellman*, Translingual Imagination*, 64.
[63] Kellman, *Translingual Imagination*,16.
[64] Eugenia Loffredo and Manuela Perteghella, "Literary translation as a creative practice in L2 writing pedagogies," *Exploring Second Language Creative Writing: Beyond Babel,* ed. Dan Disney (Amsterdam: John Benjamins Publishing Co. 2014), 57.

Gloria Anzaldúa's ground-breaking 1987 Spanish/English/Spanglish book *Borderlands/La Frontera*. Creatively fertile as these practices can be for writers like Anzaldúa, among students the literary potential of translanguaging is often secondary to its role in language acquisition. For instance, in his 2014 collection *Exploring Second Language Creative Writing: Beyond Babel,* writer and scholar Dan Disney writes multilingual CW as "CW[SL]" and defines it as the fusion of "language learning with reading and writing activities to promote heteroglossic creative practice."[65] While acknowledging that CW may be oriented toward Literary Studies, Disney states that this is not the vantage from which the book approaches it. The collection targets instructors chiefly tasked with teaching second language proficiency through CW. The second language in question is generally English.[66] Revisiting his work in 2021, Disney revised his original approach, calling out the "self-centralizing" tendencies of well-intended writer-scholars to "Anglospheric over-speaking, overwriting, colonizing, and erasing."[67] He reasons that "a foremost ethical task [of CW(SL)] will be to understand that the only appropriately ethical use of institutionalized power […] is to create space for others to take up their own independently trans-linguistic expressivities."[68] As it is in Alvarez and Horner's work, student agency is a pillar of translingual writing in Disney's. One way he recommends guarding it is to "resist imposing a hegemony of canonized themes, styles, and forms in order to colonize L2 imaginations."[69] I suggest that part of such a resistance is the curating and presenting of the work of professional multilingual writers who are transparent in their translanguaging as they generate work that

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[65] Dan Disney, *Exploring Second Language Creative Writing: Beyond Babel,* (Amsterdam: John Benjamins Publishing Co. 2014), 1.
[66] Students with similar facility in two languages are difficult to fit into this paradigm.
[67] Dan Disney, "The oppressions of 'Creativity'? Equity and power in Emergent Global Discourses of the Creative Writing (Sl) Field," *New Writing* 7 (September 2022): 2, https://doi.org/10.1080/14790726.2022.2116052.
[68] Disney, "Oppressions of Creativity," 2.
[69] Disney, *Exploring Second*, 3.

becomes regarded as world literature. Literary Studies is the field best positioned to provide this aspect of translingual CW education.

Accordingly, this study engages with CW as a literary endeavour, not as the formulation of an alternative remedial English language class for non-Anglophones. It regards translingual student texts as something closer to what Australian CW scholar Nicholas Jose calls "translation plus" writing, a genre Jose describes as well-suited for CW workshop environments and for eventual publication.[70] From the perspective of Literary Studies, increasing language proficiency is a collateral benefit rather than a fundamental goal of translingual CW. Further, rather than fighting to hold an impossible space of literary non-interference around the agency of multilingual writers, translingual CW teachers may acknowledge students as agents within the lived realities of their crowded, complicated cultural spaces, including the classroom. This means accepting writers' language skills in whatever state students bring them, deemphasizing the instrumentality of languages, and enriching student writing with insight and practices gleaned from the work of translingual writers who have found their voices and succeeded in writing and publishing them.

By applying liberal interpretations of multilingualism, the translingual CW classroom may become inclusive rather than exclusive of diverse language abilities. Concepts like comparatist David Damrosch's suggestion of a "sliding scale of language study"[71] within Literary Studies, and linguists Ofelia García and Hugo Baetens Beardsmore's "dynamic bilingualism" in writing classrooms may be extended to CW education. What Damrosch proposes is "not so much trying to imitate the national literature departments' faculty in their

[70] Nicholas Jose, "Translation Plus: On Literary Translation and Creative Writing," *The AALITRA Review: A Journal of Literary Translation* 10 (May 2015): 5.
[71] Damrosch, "A Discussion," 368.

specialized knowledge at every point"[72] but rather, shifting students toward "a range of competence in several" languages, most of those competencies falling short of what is typically considered fluency. García and Baetens Beardsmore are more technical and specific in their definitions of bilingualism, explaining that "bilingualism is not monolingualism times two." They advance plurilingual concepts of using "several languages of varying degrees and for distinct purposes" and admit a range of possibilities from the fledgling bilingual activities of new language learners to what Damrosch calls "near-native" fluency. García and Baetens Beardsmore argue that all bilingualism involves dynamic processes of "translanguaging, or engaging in bilingual discourse practices" in response to changing social and political conditions as an authentic and "normal mode"[73] of sense-making. In this study, I add the possibility of "art-making" to García and Baetens Beardsmore's translanguaging sense-making. The introduction of the possibility of art-making through translanguaging activities leads into the CW classroom.

As this project unfolds, I am wary of streaming away and marginalizing multilingual CW students and further anglicizing existing traditional workshops. To mitigate such a development, translingual CW may be viewed as a supplement, not a replacement for traditional CW workshops. It is intended to enrich rather than supplant. Student agency remains paramount. Further, translingual writing can be productive even for students who arrive thinking of their writing practice as monolingual. Whether students would call themselves multilingual or not, they can all take part in weakening the grip of monolingual English on CW education. CW education which requires Anglophone students to engage with other languages veers away from

[72] Damrosch, "A Discussion," 369.
[73] Ofelia García, and Hugo Baetens Beardsmore, *Bilingual Education in the 21st Century: A Global Perspective* (Hoboken, NJ: Wiley-Blackwell Pub. 2009), 71.

the tacit centring of English as the quintessential literary language and toward the literary richness of all languages.

Cosmopolitanism and Creative Writing Education in East Asia in English

As shown above, a pressing question for multilingual CW education is whether it is offered mostly in the service of language acquisition (that is, English acquisition), or in the service of developing students artistically as writers of something other than monolingual English. Opinions tip in both directions, wobbling on longstanding Comparative Literature debates between pluralism and cosmopolitanism. From the "homogeneous fabric" of Frederic Will's first Iowa translation workshop in the 1960s, to publishers' preferences for narratives of oppression in Asia as identified by Aveling, to cosmopolitan commonalities between Nobel Prize for Literature laureates which I have studied elsewhere,[74] there are significant world literature movements which continue to have stable preferences for elevating individualistic, humanist, cosmopolitan world citizens. Debates about cosmopolitanism in world literature are among the central concerns of Comparative Literature and will not be resolved in this study. Unresolved as they may be, these concerns do, however, bear strongly and specifically on the CW workshop. Calls for transculturation of CW programs sometimes take the name of cosmopolitanism featuring English as a solution. For instance, Graham Mort's 2013 account from the early years of Lancaster University's Centre for Transcultural Writing and Research (CTWR) spoke of English as indispensable to this UK-based project. Using digital technologies, the project began with the aim of serving as "a meeting place where students from diverse geographical locations can share their creative writing through the medium of the

[74] See Jennifer Quist, "Laurelled Lives," *New Left Review* 104 (March/April 2017): 93-106.

English language."[75] Contrary to Paul Engle's vexed Cold War tone, the CTWR was launched with a utopian air, gathering linguistic diversity into English collaboration with "a sense of 'world literature' in English that is far from fanciful."[76] With a cosmopolitan ethos, translingual CW education was promoted as a productive aspect of "an increasingly internationalised academy lead[ing] to a new concept of literary studies in English."[77]

As CW education arrived in Chinese universities in English in the early 2000s, the Anglophone academic CW community of Australia served as a significant vector for its transmission. In 2005, the Asia-Pacific New Writing Partnership was formed at Griffith University in South East Queensland to "foster links between writers/practitioners in the Creative Writing discipline and scholars of literary theory, Cultural Studies, translators, post-colonial literary theory and others in and outside the academy."[78] It continues in the 2020s as Asia Pacific Writers and Translators with conferences and with publications of creative and critical work.[79] In 2011, the APWT's Brian Castro, a writer and CW scholar with roots in Hong Kong and who has "always regarded Australia as being part of Asia"[80] offered a caution to colleagues involved in CW education in China. He said, "Let us not see the English-speaking world as the be-all and end-all of creative writing."[81] That such a straightforward remark was appropriate and necessary at a professional gathering is telling, exposing the initial taken-for-grantedness of monolingual

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[75] Graham Mort, "Transcultural Writing and Research," in *Research Methods in Creative Writing*, eds. Jeri Kroll and Graeme Harper (London: Palgrave MacMillan, 2013), 205.
[76] Mort, "Transcultural Writing," 207.
[77] Mort, "Transcultural Writing," 220.
[78] Jane Camens, "The Asia-Pacific Writing Partnership: An Initiative Supporting Writers in the World's Most Populous and Dynamic Region," *New Writing* 8, no. 3 (2011): 272.
[79] "Mission and History," Asia Pacific Writers and Translators Inc., Accessed November 1, 2020, www.apwriters.org/about/mission-history/.
[80] Brian Castro, "Teaching Creative Writing in Asia: Four Points and Five Provocations," *TEXT*, Special Issue, (2011): 1.
[81] Castro, "Five Provocations," 6.

English even on the leading-edge of transcultural exchanges. In the same talk, in remarks he characterized as "provocations," Castro further warned, "Do not assume the hegemony of English."[82] The terms I use to make the same point are different, arguing that the hegemony of the English language can and must be assumed and acknowledged in order to be confronted and mitigated. Despite the differences in our expressions, it seems that Castro and I agree that what the hegemony of English need not be is advanced, reinforced, or accepted without resistance as inevitable. Further, Castro advances translation as a strategy that CW programs may use to answer the overbearance of English. He calls for language and linguistics departments to join in cross-disciplinary workshops, and for literary translation to be offered within CW programs to all students, not only those arriving from multilingual backgrounds. The inclusion of translation in CW education reclaims instructional and textual spaces from monolingual English. To restate it in the "slogan" terms of CW's pedagogical imperatives, Castro's call for translation invites students to find their voices free of the expectation that they will be imitations of a monolingual Anglophone voices.

Also from Australia, Jose argues for translation in CW education in more theoretical terms, drawing attention to the potential for multilingual projects to thrive when housed within postsecondary institutions. As for the additive nature of translation in the "translation plus" writing coming from CW workshops, Jose characterizes it as "influence, exercise, borrowing or theft, an undertone, a shadow, a presence from elsewhere that reveals the work as exceeding its bounds, or understating its claims."[83] With its talk of exceeding its bounds, of creating "grey

[82] Castro, "Five Provocations," 7.
[83] Jose, "Translation Plus," 10.

areas and play areas,"[84] Jose's vision of movement and growth through translingual CW resonates with Ha's aspirations to transcendence and with Lai's creativity through playfulness.

Outside of Anglophone territories, in the same year as Castro's remarks, novelist and then writer-in-residence at Hong Kong City University, Xu Xi, argued that "educational institutions need to take the lead in advancing other writers and literatures"[85] besides Anglophone ones. By 2021, Xu was still calling for this advancement, confronting English-language Chinese CW programs with provocative questions of her own.

> Should we assist our students' future publishing prospects by teaching them to write a standard English and globally acceptable stories [...] Or do we complicate their writerly paths by insisting they delve deeply into their linguistic and cultural psyches to write as creatively as possible about the Asia they really know [...] Should we teach our Hong Kong Chinese students to translate what for them is a dead metaphor that remains exotic to the West?[86]

On whether stories of this kind would be well-received into world literature, Xu counters by asking, "Is the purpose of literature to be 'accessible' if the very art form relies on the creative use of language to articulate the human condition? Would English literature be more 'accessible' without novels like James Joyce's *Ulysses*?"[87] Xu's vision of CW education in China is not one of an advanced mode of English language training, but of a forum for training students to "see themselves as viable contributors to World Literature in English."[88] She argues for code-switching and creative translation, for a kind of translanguaging where students write in a non-standard, non-monolingual English that "ma[kes] the most sense for

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[84] Jose, "Translation Plus," 10.
[85] Quoted in Camens, "Asia-Pacific," 274.
[86] Xu Xi, "Compromised tongues: That 'wrong' language for the Creative Writing we teach in Asia," in *Teaching Creative Writing in Asia*, ed. Darryl Whetter (London: Routledge, 2021), 49.
[87] Xu, "Compromised Tongues," 46.
[88] Xu, "Compromised Tongues," 54.

their work."[89] Xu's stance on translingual CW makes a literary as well as an ethical argument targeted at students' prospects but also at institutional hiring practices, curricula, and the global politics of publishing. Incoming teachers ought to be not only informed about local language and culture, able to offer reading lists of translingual work by Chinese as well as foreign writers, but also true writing professionals with substantial CW publication credits. Through a translingual CW curriculum emerging from Literary Studies, Xu confronts long-standing imbalances of global literary power, influence, and talent resources. Instead of arguing for students' language learning outcomes, Xu argues for their futures as great writers, concluding

> The point of Creative Writing is to break rules, disrupt comfort zones of language, society, culture in order to create art [...] We need our students to push English to new heights if we are serious about what we teach, and expect our students to produce work that can and will rank with the best in the world's literatures.[90]

Compelling as Xu's rejection of uninspiring Anglocentric cosmopolitanism may be, it is not without controversy. Like Ge, Xu connects CW education with positive outcomes for students' future careers as writers in a way that may not be borne up by research on the outcomes of student careers in regions were CW education is widely available. Regardless of absent or underwhelming evidence, Chinese educators retain the agency to speculate and to explore and experiment with the connection between CW education and professional writing outcomes among their students and within their programs.

Tay challenges the premise that literature in English is culturally and artistically neutral. Tay's criticism is directed at the Singaporean discourse which "normalises the English language" as an inter-ethnic, global communication instrument independent of culture. Singaporean

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[89] Xu, "Compromised Tongues," 53.
[90] Xu, "Compromised Tongues," 54.

literature is pluralistic, patterned after the nation's official policy of multiculturalism where programs such as education and the arts are divided into the categories of "Chinese, Malay, Indian, and Others" with English running throughout. English, however, has overflowed the boundaries of transactional and administrative use. Tay identifies Anglophone CW in Singapore as evidence of English being not only laden with its own history and culture, but also developing into a new literary culture in Singapore which is not at all neutral.[91] Contemporary Anglophone Singaporean literature has been characterized as the work of affluent, globally mobile writers born after the nation got its independence in 1965. Tay refers to literary scholar Robbie B. H. Goh's findings that this relatively new Singaporean literature is cosmopolitan not only thematically "but also in terms of tone, treatment of language, style, and narrative forms."[92] As a writer and CW teacher in two postcolonial regions and two languages, aware that English can neither be ignored nor dismissed, Tay resists English by adopting translingual CW practices including distortion through deliberate creative mistranslation. Tay's calculated mistranslations defamiliarize, then invite refamiliarization. In refusing translation, he withholds the familiar transparency of monolingual English, and challenges claims of its neutrality.

Turning to Translation

With a theoretical connection made between inspiration and transcendence through translingual indirection which defamiliarizes and then refamiliarizes the language and significance of a text, and with an alarm sounded against the overplaying of cosmopolitan ideologies in world literature, this study proceeds into an examination of the convergence of CW

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[91] Eddie Tay, "Multiculturalisms, Mistranslations and Bilingual Poetry: On Writing as a Chinese," *International Journal for the Practice and Theory of Creative Writing* 6, no.1 (2009): 6.

[92] Robbie B.H. Goh, "Writing the 'Global' in Singapore Anglophone Fiction: Language, Vision, and Resonance in Hwee Hwee Tan's Fiction," in *Chinese Fictions/English Language*, ed. A. Robert Lee (Leidan, NL: Brill, 2008), 240-241.

theory and education and Translation Studies. This examination is particularly focused on the meeting of Chinese and Anglophone literature both in translation and in translingual CW. If indirection in poetry works, as Riffaterre claims, through "the reader's familiarity with the descriptive systems, with themes, with his society's mythologies, and above all with other texts," how can it continue to work when indirection points away from English and into Chinese, a language and literary culture which shares very little with English in terms of descriptive systems, mythologies, and other texts? Translingual Chinese-English texts do exist in spite of Riffaterre's requirements for familiarity. Rather than taking this as evidence that transcendence is mystical after all, the problem will be approached through readings of Chinese-English translingual texts. Between these texts' English and their Chinese, there must be something shared besides literary culture as typically understood, and this "something" is both readable and transmissible in the significance, if not always the mimetic meaning, of the text. In pursuit of theory for how this happens, the next chapter ventures into theories of Chinese-English translation.

CHAPTER 3 - A CREATIVE TURN IN TRANSLATION, A TRANSLATIONAL TURN IN CREATIVE WRITING

A Creative Turn

The meeting of CW and Translation Studies has been articulated by scholars well-versed in the theory and history of both fields, and has become part of the discourse within Chinese CW research. Pioneering CW researcher and teacher Fan Dai and her colleague Wei Zheng, for instance, trace the path of bilingual CW education in China through the history of Euro-American Translation Studies, progressing toward adding a "type of translation, that is, self-translation"[1] to multilingual students' writing practices. Also in China, CW scholar Xia Feng writes of translation as "a literary practice in creative writing."[2] Similarly to Tay and to Dai and Zheng, Feng uses exercises in ungrammatical practices of intentional mistranslation and self-translation to develop students' writing and to encourage the perception of translation as an open and creative genre. Feng grounds these practices in foundational Euro-American Translation Studies theories, particularly those of theorist, translator, and writer Susan Bassnett. All of this merges with a "creative turn"[3] in Translation Studies.

Though Feng's and Dai and Zheng's work proceeds without using the words "creative turn," the term has gained traction in Euro-American Translation Studies. Cecelia Rossi tracks the emergence of the creative turn through graduate Translation Studies programs in the UK and through academic literature. Like the Chinese scholars mentioned above, Rossi also names Bassnett's work as a "seminal"[4] contribution. By 2006 Bassnett wrote that, "It is absurd to see

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[1] Fan Dai and Wei Zheng, "Self-translation and English-language creative writing in China," *World Englishes*, (2019): 2, doi: 10.1111/weng.12377 [1-12].
[2] Xia Feng, "Translation as creative writing practice," *New Writing* 18, no. 2 (2021): 162.
[3] Paschalis Nikolaou, "Notes on translating the self," in *Translation and Creativity: Perspectives on Creative Writing and Translation Studies*, eds. Manuela Perteghella and Eugenia Loffredo (London: Continuum, 2007), 19.
[4] Cecilia Rossi, "Literary translation and disciplinary boundaries," in *The Routledge Handbook of Literary Translation*, eds. Kelly Washbourne and Ben Van Wyke (London: Routledge, 2018), 54.

translation as anything other than a creative literary activity."[5] She posits translation not only as a form of CW but as a means for writers to develop. Hearkening back to the mimetic functions of Aristotle's *Poetics*, she has said, "Translation, like imitation, can be a means of learning the craft of writing, for if writers can recognize and learn to speak in different voices it becomes more probable that they will identify a distinctive voice of their own."[6] With this, Bassnett introduces translation as instructive for writers not only in terms of language acquisition, but also in terms of creative artistry and authenticity, coming close to repeating the CW pedagogical imperative to "find your voice." She emphasizes the point that, historically and currently, writers' authentic multilingual writing voices are not silenced by translation but developed through translation. This, Bassnett says, has been an active process in literature for centuries. She refers to the sixteenth century English Renaissance as a time of "flowering" of creativity following a period of prolific translation. "Translation," Bassnett says, "serves as a way of continuing to write and to shape language creatively, it can act as a regenerative force."[7]

Likewise, Even-Zohar's unequal polysystem theory of world literature, structuralist as it is, does not postulate a world literary system which is irredeemably rigid. It is translation, he suggests, that introduces movement into the structure. He theorizes translation as an "innovatory force" which allows for situations where "no clear-cut distinction is maintained between 'original' and 'translated' writings." With the structure thus decalcified "translation is likely to become one of the means of elaborating the new repertoire"[8] as literatures grow and regenerate. In addition to innovations to literatures' repertoires, Even-Zohar writes of translation's role in

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[5] Susan Bassnett, "Writing and Translating," in *The Translator as Writer,* eds. Susan Bassnett and Peter Bush (London: Continuum, 2006), 174.
[6] Bassnett, *Translator as Writer*, 174.
[7] Bassnett, *Translator as Writer*, 179.
[8] Even-Zohar, "Literary Polysystem," 47.

introducing "new (poetic) language, or compositional patterns and techniques."[9] In short, engagement with translation is recognized as a means for realizing new ways to practice and perhaps to teach CW.

The Self and Individualism in Translingual Creative Writing Education

Unsurprisingly, when a creative turn in Translation Studies converges with CW programs developed from twentieth century Anglo-American ideologies, the streams flow toward individualism as the central point. This appears in the work of more of the researchers Rossi names as vital to the creative turn, namely, Manuela Perteghella and Eugenia Loffredo. Along with their own research, Perteghella and Loffredo edited a book-length collection in 2006 titled *Translation and Creativity: Perspectives on Creative Writing and Translation Studies*. It includes the work of Paschalis Nikolaou who uses the term "creative turn" in reference to Translation Studies. The specifics of Nikolaou's article, however, chiefly address the selfhood of the creative translator. Likewise, Perteghella and Loffredo's iteration of the workshop moves further inward, beyond Nikolaou's personal subjectivity and into cognitive processes, arguing for a "shift from ideology to ideolectology, from culturality to cognition and consciousness."[10] Their work is presented with much of the terminology, notation, and theory of Composition Studies, which they fuse with the theory and history of Translation Studies. They amplify Nikolaou's announcement of a "creative turn," and embrace CW as an entry point to questions of "subjectivity, textuality and discursivity, selfhood and cognition."[11] Describing their creative translation workshops as focusing "on the process rather than the

[9] Even-Zohar, "Literary Polysystem," 47.
[10] Manuela Perteghella and Eugenia Loffredo, *Translation and Creativity* (London: Continuum, 2007), 2.
[11] Perteghella and Loffredo, *Translation and Creativity*, 11.

product of translation,"[12] they invite students and scholars to "investigate alternative translational methodologies that focus on the cognitive aspects of translation as writing and on translator-oriented research."[13] Their work assembles a well-informed account of Translation Studies history and its fundamental theoretical arguments for translation as creative work. This broad foundation is brought to support the subjectivity, creativity, experience, and "personal gratification"[14] of the student writer-translator-language-learner.

With the individual in this central position, the object of Perteghella and Loffredo's research becomes the student's "experiential, transformative, explorative creative writing practice, with all the complex processes and decision making this entails."[15] These creative processes are conceptualized as social and cognitive, visible through valid and well-known research methods of Translation Studies imported from psychological research, including the use of translation logs, think-aloud protocols, and other self-reports. Though widely used, these methods are not without critiques of their potential to disrupt, fragment, and misrepresent the ultimately artistic, creative, and possibly transcendent act of literary translation.[16] While joining Perteghella and Loffredo in grounding CW research and education on a foundation of Translation Studies, this study diverges from theirs in two places. The first is in their prioritization of second language acquisition as the "ultimate task" [17] of their workshop. As argued in Chapter 2, I prefer the ultimate task articulated in Xu Xi's argument for concentrating CW education programs on developing students as literary artists. The second point of

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[12] Loffredo and Perteghella, "L2 Writing Pedagogies," 72.
[13] Perteghella and Loffredo, *Translation and Creativity*, 3.
[14] Loffredo and Perteghella, "L2 Writing Pedagogies," 66.
[15] Loffredo and Perteghella, "L2 Writing Pedagogies," 67.
[16] Riita Jääskeläinen, "Think-aloud Protocols," in *Routledge Encyclopedia of Translation Studies*, 2nd ed., eds. Mona Baker and Gabriela Saldanha (London: Routledge, 2011), 294.
[17] Loffredo and Perteghella, "L2 Writing Pedagogies," 74.

divergence is Perteghella and Loffredo's emphasis on individual cognitive processes. My divergence at this point is not based on an analysis of the frailties of process-oriented research. Rather, it is in trepidation of the possibility that, as theorists turn to cognitive psychology as a basis of analysis, their findings may tend toward essentialization, reducing creativity and artistry to the biology inside writers' skulls. This possibility risks a new way to arrive at the old standard of Euro-American universal humanism around which CW education has traditionally orbited. Conversely, what this study works toward is something more like what sinologist A.C. Graham in his commentary on the Daoist teachings in the *Zhuangzi* called "an immense liberation, a launching out of the confines of self into a realm without limits."[18] Before pursuing the *Zhuangzi*'s vision of transcending the self in everything—including in CW education—the place of the self in CW education first must be explored, including how the notion of the centrality of the self in CW education has been received as it has traveled beyond its origins in the US.

The Individual in Creative Writing Education in China

As discussed in Chapter 1, orientation toward the individual became standard in early twentieth century CW programs when the New Humanists adopted CW education as a way to bring the development of student character—and by extension, national character—into the purview of humanities education. It also arose from the oppositional relationship between US individualism and the collectivist ideologies of governments in conflict with the US during the formative Cold War years of the CW workshop. As the workshop has been imported into China, CW education's predisposition to individualism has brought Chinese CW teachers, theorists, their university administrators, and the governments that regulate them to an ideological crossroads. Would CW programs' individualism be accepted in China as it arrived,

[18]Graham, *Chuang-tzu*, 8.

or rejected, or reworked so that what appeared to be conventional Euro-American individualism could be understood according to ideals of collectivity?

In classroom practice, some instructors in Sinophone territories have reacted against the CW workshop's default of individualism. For instance, in teaching CW classes in English, Sreedhevi Iyer has students experiment with writing from the point of view of the rarely seen first person plural "we" narrator rather than the first person singular common in English writing from abroad.[19] Hong Kong writer and teacher Nury Vittachi makes a "plea" for CW education to loosen its grip on hero's journey story arcs and perhaps "the Western concept of the novel"[20] itself with its emphasis on the development and change in a single leading character. Drawing attention to world-building and to the lush casts of characters in Asian classics such as *Dream of the Red Chamber* and the *Ramayana*, Vittachi argues for "big sprawling sagas...with multiple people taking turns filling that [central] role."[21]

Shifts in storytelling techniques such as these may mitigate Euro-American individualism in practice, but as issues of CW education move into theory, discussions of individualism become more fraught and more political. In a series of 2017 case studies of Chinese CW classes in Hong Kong before the university crackdowns of the 2020s, researcher James Shea observed that, in spite of the expectations of government bodies overseeing CW programs that "may envision creative writing as a means for skills-based instruction for cultural and creative industries," the instructors he interviewed "clearly value self-expression and, implicitly, social critique as pedagogical objectives."[22] One of these writer-teachers, Hon Lai-chu, questioned the

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[19] See Sreedhevi Iyer, "Cosmopolitan Creative Writing pedagogies: First-person plural and writing/teaching against offence," in *Teaching Creative Writing in Asia*, ed. Darryl Whetter. (London: Routledge, 2021).
[20] Nury Vittachi, "A brief plea for East-West literary bridge building," *TEXT* Special Issue 47 (October 2017): 5.
[21] Vittachi, "Brief Plea," 6. This part of Vittachi's plea seems outdated in light of the contemporary popular culture storyworld models of the Marvel Cinematic Universe, *Star Wars*, etc.
[22] Shea, "Writing in Hong Kong," 9.

government's cultural industry development-driven concept of CW education which moves to "compartmentalise" CW as "concrete, practical, and related to the world of commerce and goods." In a move reminiscent of strategies Spahr and Young attributed to the US government during the Cold War, Hon describes the central government in her own country as acting to limit creativity to regulated universities and institutes, preventing "imaginative thinking [from] spreading too far into society."[23]

This tension between individual creativity and institutional service to the nation is a development Ge recognized and worked to defuse as CW education arrived in China's universities. Rather than obscuring US ideas, Ge emphasized their methods and results rather than ideological bases.[24] Not unlike the way the individualistic goals of the New Humanists were ultimately nationalistic and directed at US culture in general, Ge routed CW education through individualism on its way back to furthering collective interests. In describing CW education and theory in his 2020 book, Ge outlined four "contradictions" within Chinese CW education: theory versus practice, creative versus critical thinking, collective versus individual approaches to the workshop classroom, and whether CW elevates the entire national creative cultural industry or elite individual artists.[25] Not unlike Zhuangzi, Ge did not argue for the complete rejection of any one side of these contradictions. What he calls for is appropriate integration and harmony within each pair of alternatives. For instance, Ge acknowledges that classroom teaching must happen collectively, while creative processes themselves typically happen at individual levels.

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[23] Shea, "Writing in Hong Kong," 5.
[24] Ge, *Creative Writing Theory*, 28.
[25] Ge, *Creative Writing Theory*, 5-6. Original: 一是如何理解学科的理论属性和实现属性及其矛盾关系，这事关学科的基本定位；二是学科培养人才的目标的内在矛盾，即教导创作共性和创作需要个性之间的矛盾，设事关学科存在的份值；三是学科奠基创意思维（创造性思维，批判思维）还是奠基于写作披能的矛盾，这事关学科存在的基本途径；四是学科精神的矛盾，即面向产业的市场精神和面向创作者个人的精英精神的矛盾，这事关学科存在的份值观选择.

Accordingly, in a departure from the traditional authoritarianism of Chinese classrooms, Ge stresses the importance of conducting workshops with egalitarian sharing between teachers and all students. The workshop is orderly but also a complex, interactive process conducted with a sense of balance between what most benefits the group and each student's right to consume time and resources expressing themselves. Further, he reasons, there is no need to choose between the alternatives of elevating the national creative cultural industry and elevating brilliant individual talents since they both work toward the same end. The workshop, Ge writes, "does not preclude individuality, but encourages it as a remedy for the shortcomings of the group."[26] Individuality is a means to the end of greater, more productive output for the collectivity. This tempering of the imported ideologies of individualism eased the passage of CW programs into Chinese universities.

While Ge was making progress in framing CW education as unthreatening and productive for China as a nation, *Stan Lai on Creativity* was published in China in simplified script. Lai's background living and working in Taiwan and abroad, including lengthy stays in the US, give the book a more cosmopolitan perspective than Ge's academic, policy-oriented, nationalistic treatment of CW programs. Still, the book includes cautions about the creep of neoliberalism into Chinese society and what stands to be lost when the concept of creative cultural industry serves industry more than it serves culture. When this happens, Lai says, "creativity becomes nothing but another raw material to be exploited by capital markets."[27] Though he critiques the creative cultural industry model imported from the UK, Lai recommends a movement toward other values and perspectives typically perceived as Western. These are

[26] Ge, *Creative Writing Theory*, 21. Original: 实则工坊并不排斥个性，而是鼓励不同个性弥补整体的缺憾.
[27] Lai, Stan Lai on, 12. Original: 创意变成不过是资本市场另一项可剥削的原料而已. All English translations of Lai's material herein are my own.

"important conditions of creativity," namely, individualism, independent thought, and the agency to act on it. Addressing Sinophone readers in Taiwan, where the book was published first, this critique is not leveled directly at regressive government regulation of the arts but at what he calls the "fabric" of traditional Chinese culture. "We are accustomed," Lai says, "to traditional collective values overriding the realization of individual rights"[28] and this stifles creativity, he argues, and fosters empty wealth and status seeking within what has traditionally been a highly stratified society.

This is not to say that Lai's ideas on creativity amount to individualism. On the contrary, his Buddhism-inspired model moves through and then beyond the individual pursuit of creative ideas and experiments, arriving back at the transcendent concept of being without the self. Lai identifies this concept in Buddhism and also in Daoism. In Daoism it is described in the *Zhuangzi* as forgetting the self, rejecting the dichotomy between what is the self and what is not. In what may be the best-known passage of the *Zhuangzi*, the sage dreams he is a butterfly and forgets all about being a man only to wake up wondering which one, the man or the insect, is truly himself. He does not answer the question but reveals the meaninglessness of the dichotomy between the man who is Zhuangzi and the insect who was also him.[29] He is always fit to be either. "What is It is also Other, what is Other is also It,"[30] Zhuangzi says in a radical rejection of arguments from other philosophical schools of his day that balance on distinguishing alternatives, including the alternatives of the self and things that are not the self. Speaking of

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[28] Lai, *Stan Lai on*, 14. Original: 发挥创意的重要条件是，需要强烈的个人主义独立思考及行动能力，而亚洲从传统农业社会转型还不久，我们的血液，集体意识对传统社会印象仍鲜明, 还是习惯传统集体份值凌驾于个人权利及表现之上.

[29] Graham, *Chuang-tzu,* 61. Original: 昔者莊周夢為胡蝶，栩栩然胡蝶也，自喻適志與！不知周也。俄然覺，則蘧蘧然周也。不知周之夢為胡蝶與，胡蝶之夢為周與？周與胡蝶，則必有分矣。此之謂物化. Lau and Ching, *Zhuangzi*, 2/7/22.

[30] Graham, *Chuang-tzu*, 53. Original: 物無非彼，物無非是。自彼則不見，(自知) (自喻) 則知之. Lau and Ching, *Zhuangzi*, 2/4/16.

nature, Lai writes in contemporary language that "Everyone, once they have been alone in the mountains, can sense the immense, natural unity of everything. All things in one means to be without the self, selfless, connected to everything everywhere, oneness with the universe. This, in fact, is creativity."[31] Here, creativity is linked to the transformation of the self, and this process of transformation requires an awareness of the self's position in relation to everything else, something arrived at only by learning to be without the self. For Lai, individuality is not an end but a means of the creative processes, a point of departure for a required transcendence which depends, ultimately, on understanding and experiencing oneness with all things.

While Ge disarmed the foreign concepts of individualism and the self by extending them into ultimately collective projects, Lai made foreign concepts non-threatening through transcendence. Transcendence, including the transcendence of the individual, is a key concept in the discursive Daoism developing as the primary analytical and artistic framework of this study. Tracing the influence of individualism through CW education as it globalizes reveals that not only does it affect East Asian CW programs, but the concept of individualism itself may also be transformed by these encounters. It stands to reason, then, that individualism may continue to be transformed, even to the point of being transcended within CW education, perhaps even within Anglo-American spheres which may take individualism for granted.

Translational Turns in Creative Writing

Transcendence is not a concept restricted to Chinese CW teachers and artists. For instance, Pound referred to transcendence in his re-writing/translation of a thin but influential volume of classical Chinese poetry published in English in 1915 as *Cathay*. When Eliot said in

[31] Lai 309. 每一个人都曾在山中独处时感到与大自然合而为一的境界。合而为一"意味着"无我"，"无私"，一切相通相连，宇宙与我一体。其实，这就是创意.

1954 that "Chinese poetry, as we know it to-day, is something invented by Ezra Pound,"[32] he was speaking of the lasting impact of Pound's interpretations of the work of Li Bai.[33] At the time *Cathay* was first published, however, Pound neither read nor spoke Chinese. Gifted as Pound was as a Modernist poet, theorist, promoter, provocateur, and translator of European languages, the source texts for his Chinese poetry were chiefly the cribs and notes of the late Ernest Fenollosa, not from Pound's own skill in translation. The work did raise the profile of Chinese texts in English literature, yet it also embedded classical Chinese poetry within certain Anglophone assumptions. Pound created what literary scholar Ming Xie describes as a simulacrum of classical Chinese poetry. His work, Xie argues, has a "tendency to disregard real differences and historical contingencies,"[34] inspiring a sense of a false original, a version of Chinese literary traditions that never was. In this way, the authentic character of the original Chinese work becomes "an invisible tradition."[35]

Before *Cathay* was published, Pound was already defending the work from critics, ending the book with a refusal of the "tedium of notes" which would have been necessary to explain more literal translations, and offering the poems as he rewrote them as "unquestionable."[36] He may have meant many things by this, but the possibility explored here lies in his concurrent advancement of a transcendental theory of art known as vorticism. Like the work of Lai and Ha, and like this study, vorticism was a movement meant to add something lacking from theoretical discourse on art and creativity, something that may be accessible only through the consideration and experimentation with the possibility of transcendence. "Any mind that is worth calling a

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[32] Quoted in Ming Xie, *Ezra Pound and the Appropriation of Chinese Poetry* (New York: Garland Publishing, 1999), 1.
[33] The name 李白 is also transliterated as Li Bo, Li Po, or Li Pai and known to Pound in Japanese as Rihaku.
[34] Xie, *Ezra Pound*, 244.
[35] Xie, *Ezra Pound*, 2.
[36] Ezra Pound, *Cathay* (Miami: Hard Press, [1915] 2021), 32.

mind," Pound said, "must have needs beyond the existing categories of language."[37] He defined vorticism as art that is not mimetic, not rhetorical, not symbolic, but derived through the "direct treatment of the 'thing'"[38] from the perspective of the personal experience of a particular creative person. Of vorticists Pound says, "it is our affair to render the image as we have perceived or conceived it."[39] In vorticism, the artist engages in protracted perception of something, delving into images not for their conventional meaning, but to express their transcendent creative potential. As Gentzler explains, Pound believed "Chinese characters represented not meanings, not structures, but things, or more importantly, things in action, in process, things with energy...Pound's ideas were not aimed at fixed things, but at things that can change."[40] Vorticist theories of energy and "word beyond formulated language"[41] verge on my investigations of the transcendent in CW. Also like this study is Pound's insistence that "the vorticist movement is not a movement of mystification."[42] It refers to the experience and the expression of things in the external world through creative and imaginative processes, not through the supernatural, and not through cognitive psychology (a field that was not fully formed in his time), but through natural perceptions and responses. Pound described the creative vortex itself as a "radiant node or cluster…from which, and through which, and into which, ideas are constantly rushing."[43]

Innovatively transcendent as Pound's vorticism was, the problem remains that *Cathay*'s reinterpretations, which may indeed have been part of the project of revitalizing and modernizing both poetry and translation in Pound's native English, unfolded at the expense of classical

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[37] Ezra Pound. "Vorticism," *The Fortnightly Review 96* (September 1, 1914), accessed September 30, 2022, fortnightlyreview.co.uk/vorticism/.
[38] Pound, "Vorticism," 2.
[39] Pound, "Vorticism," 3.
[40] Gentzler, *Contemporary Translation,* 18-19.
[41] Pound "Vorticism," 4.
[42] Pound "Vorticism," 5.
[43] Pound "Vorticism," 5.

Chinese poetry, pinning it in place in Anglophone literary consciousnesses, as in Xie's simulacra argument. Creative and open to the unknown as he was, Pound is read here as a cautionary example of translingual writing, one which highlights the ethics of the dynamics of power between languages in translation. As will be discussed in Chapter 5, translingual Chinese-English writers—those who have studied both languages—do indeed sometimes focus intently on the images of signifiers, not only on the meanings of words but on the very script used to construct them. Creatively fertile as such a focus is, it does not excuse the amputation of original linguistic and cultural contexts. Transcendence requires the transparency of contextualization, something Xie argues Pound neglected to pursue adequately, the high quality of his work as experimental Modernist Anglophone poetry notwithstanding.

Xie's readings of Pound are what Venuti might call "symptomatic readings," analyses by which an "illusion of transparency"[44] in a translated text may be demystified, and by which Pound's claims to having produced "unquestionable" transcendent poetry become questionable. Referring to the translation of the Anglo-Saxon poem "The Seafarer," included in *Cathay* and connected by Pound to the Chinese poetry with a note explaining they were written during the same time period, Venuti characterizes Pound's work as less than transparent. Instead, it places excessive "focus on the signifier, creating an opacity that calls attention to itself."[45] A symptomatic reading of a translated text, including Pound's, may reveal it to be "a violent rewriting of a foreign text, a strategic intervention into the receiving culture, at once dependent on receptor values and variously in conformity with or abusive of them."[46] In symptomatic readings, what is in question is not how "accurate" or faithful a translation is to the source text.

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[44] Lawrence Venuti, *The Translator's Invisibility,* 3rd ed. (London: Routledge, 2018), 24.
[45] Venuti, *The Translator's Invisibility*, 29.
[46] Venuti, *Translator's Invisibility*, 21.

What they do instead is contextualize the source text, exposing the "violent rewriting" and "strategic intervention" that claims to transcendence may suppress. Acknowledging the impossibility of equivalent accuracy, as well as the interference of the receiving culture, and the agenda the translator may have for manipulating their receiving culture are all considerations which cannot be ethically transcended out of their relevance, especially within the current unequal power dynamics between English translations and source texts of any other language.

Despite being challenged by symptomatic readings such as Xie's, *Cathay* has been celebrated for its advancement of Chinese literature outside of China. Yet the imposition of exoticism and of Modernist free verse on classical Chinese poetry, along with the reductionist, Platonic essentialism implicit in Pound's aspirations of finding "a new Greece in China,"[47] and his claim to be able to do so without knowing Chinese reveal *Cathay's* context for what it is: an experiment in Euro-American Anglophone literature.[48] Whether Pound is considered a translator of Chinese poetry or, as he is usually styled now, as a re-writer of it, his gravest shortcomings are in lapses in contextualization rather than in the overly simplistic fault of his illiteracy in Chinese.

In contrast are translingual writers who also work without complete fluency in all the languages they use while managing to contextualize their work nevertheless. Taiwanese poet Zhan Bing, for instance, was a native Hakka speaker educated in Japan and literate in Japanese who returned to Taiwan after Japanese rule had ended there and Mandarin Chinese became the island's official language. In response, Zhan composed visual concrete poetry based on kanji he knew from Japanese which were also used in Taiwan's Chinese script. The results are entire poems made from just a few evocative nouns, like man and woman, or star, flower, and tears.[49]

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[47] Quoted in Xie, *Ezra Pound*, 213.
[48] Xie, *Ezra Pound*, 211.
[49] See "Affair" and "Zihuaxiang/自畫像" in Zhan Bing, *Zhan Bing ji/詹冰集*, ed. Mo Yu (Tainan, Taiwan, guoli Taiwan wenxue guan, 2008), 26-27.

Within the context of the shifting language environment of a region beset by decades of upheaval, Zhan disorients the script, distorting and displacing it by printing it sideways and upside down, or arranging it in rings. Motivation to reduce the disorientation keeps the reader moving through the poems, making semantic transfers to find significance when a direct reading of the text is unavailable. As the reader tracks the defamiliarized multilingual signs, new and provocative connections are created within the poems' themes and the signs are refamiliarized. Like Pound, Zhan treats words as things. Unlike Pound, Zhan's words both destabilize and affirm their original linguistic context, bringing into view the personal and cultural disorientation which are the overriding themes of the poetry. In two or three words and with dozens of tangents of significance glancing off of them, Zhan finds a voice and writes what he knows while relishing uncertainty and non-knowing, both his and his readers'. In this way, he has come to know more than what he knew when he first undertook to write and so has the reader. This discovery is also a kind of transcendence, and as it happens, it highlights rather than overwrites the text's original signs. The existence of enduring translingual poetry like Zhan's suggests that shortcomings in translingual writing range beyond linguistic under-qualification and into cultural overreach. Both Zhan's and Pound's poetry is linguistically opaque, but Pound's reads as closed, settled. Zhan's poetry, while audacious and difficult in many respects, is transparent, open, unsettling.

Non-fluent Translation and Translingual Creative Writing in Europe and America

Controversies over the ethics of translation did not begin with Pound's work, predating it by thousands of years in both Asian and in European translation theory. Venuti's book-length history of translation theory, *The Translator's Invisibility,* describes the pressure translators endure from patrons, publishers, reviewers, prize adjudicators, and readers'

preferences for "fluent" translations in target languages. These domesticated, fluent translations are marked by

> the absence of any linguistic or stylistic peculiarities [which] makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the 'original.'[50]

Centuries before Venuti, in 395 CE, one of the Latin Fathers of the western Christian tradition, theologian and translator St. Jerome made a defense of translating sacred texts "not word for word, but sense for sense."[51] The debate continued into the modern age, apparent in Friedrich Schleiermacher's writings during the Napoleonic Wars about invigorating and restoring the German language through works in translation. He wrote that "through extensive contact with the foreign" German can "most vigorously flourish and develop its own strength."[52] Later, in the twentieth century, translator and theorist Eugene Nida argued for functional, "dynamic equivalence" where the focus of translation is on achieving an equivalent response in the reader of the text both in the source and in the target languages. Nida reasoned that for a finished product to provoke such a response, it would need to read fluently in the receiving language. Venuti, on the other hand, makes a study of the concept of non-fluent, foreignizing translation that "constructs a certain image of the foreign that is informed by the receiving situation but *aims to question it* by drawing on materials that are not currently dominant, namely the marginal and the nonstandard, the residual and emergent."[53]

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[50] Venuti. *Translator's Invisibility*, 1.
[51] Jerome, "Letter to Pammachius," in *The Translation Studies Reader*, 3rd ed., trans. Kathleen Davis, ed. Lawrence Venuti (London: Routledge, 2112), 23.
[52] Friedrich Schleiermacher, "On the Different Methods of Translation," in *The Translation Studies Reader*, 3rd ed., trans. Susan Bernofsky, ed. Lawrence Venuti (London: Routledge, 2012), 62.
[53] Venuti. *Translator's Invisibility*, 20. Emphasis added.

According to Venuti's sense of foreignizing translation, what is paramount in the ethical translation is not whether the text produced is resistant rather than fluent, novel rather than natural, seemingly exotic, or simply awkward, but whether the text succeeds in *questioning* notions of both the original author's language and culture and of the Anglophone culture of the target text. Especially in the face of hyper-centrally positioned English, where English is too big for translators to supplant, they may still "promote cultural innovation as well as the understanding of cultural difference by proliferating the variables within English."[54] The aim of foreignizing translation is to tug at English, expanding it rather than fighting to compel it to contract. What distinguishes Venuti's approach from many cosmopolitanists' is that he highlights foreignness and affiliation with specific languages rather than diminishing them in favour of notions of a global English.

There are certainly arguments to be made about the risk of further marginalizing non-English texts by weighing them down with non-fluent, foreignizing translations which may alienate and exoticize them for readers of English. Though Venuti goes to lengths to prevent his theories from being read as arguments between binary opposites, critics including Tymoczko and Mona Baker have argued that his concepts are too difficult to define and to apply.[55] Cronin's critiques warn of the "aesthetic ghetto" where languages may become diverted into obscurity by a foreignized translation intended to be "messianic." For a minority language (which in world literature today is all of them but English) in translation, features of the source language may become "mere decoration or ornament" relegated "back to the spectacular exoticism or Orientalism."[56] When bereft of its cultural context, language can be

[54] Venuti, *Translator's Invisibility*, 11.
[55] Kjetil Myskja, "Foreignisation and resistance: Lawrence Venuti and his critics," *Nordic Journal of English Studies* 12 no.2 (2013): 13.
[56] Cronin, "Looking Glass," 150.

reified into graphics for tattoos and home decor. This is the ironic risk of fetishization, a risk of not only producing more of the tiresome translation of the already dead metaphors Xu Xi warns of, but a risk of becoming complicit in the ongoing deadening of metaphors through accidents of self-exoticization.

Venuti's insistence that fluent/non-fluent, domestic/foreignizing translation should not be understood as binary alternatives becomes more apparent in his case studies, including his study of Pound's *Cathay*. As mentioned above, he critiques Pound for his "illusion of transparency" and also for his "opacity that calls attention to itself" with a foreignizing effect that does not reflect the authenticity of the source text. The mistake noted here is not of language proficiency or fluency, but of the misrepresentation of the original context. Unlike Xie, Venuti does not use the term simulacrum to describe the effect of Pound's work, yet the centring of the translator's own culture forms part of both Xie's and Venuti's objections to *Cathay*. Pound's cautionary example is sobering precisely because it was so unmalicious. What can be taken from a symptomatic reading of Pound is the insight that, regardless of a work's quality and impact, it may trigger an ethical dilemma if it effaces its source's context.

Foreignization in Translingual Creative Writing Education

As will be discussed in Chapter 5, translingual writers fluent in both Chinese and English have received similar critiques for producing writing that calls attention to itself as foreign. These will be dealt with as they arise, but for now, I will consider translingual teaching practices which invite students to engage in the indirection of calculated mistranslation and leaving material untranslated. Recall from Chapter 2 Tay's challenge to the misconception of English as a neutral language in Singapore. It is the invisibility of translation and translators from Singapore's multiple literatures which, Tay argues, enables the

neutralized appearance of English. To re-defamiliarize English in Singapore, Tay advocates for CW that "refuse[s] to read the translation."[57] As translingual CW distorts and disrupts, translating into English non-fluently or not at all, the original context draws attention to itself for the ethical purpose of exposing the non-neutrality of English. Somewhere outside the fluent translations that impose invisibility on the translator and on the source language itself, translingual CW can be possible and fruitful. Literary scholar Sameer Ahmed speaks of a similar "decentring English through bilingual creative practice" where writers create literary work from "a place beyond English yet conceived in it."[58] When fluent translation and composition are resisted, English is estranged from its neutral pretensions, revealed as something constructed, contrived, imposed and open to creative translingual reworkings.

In Hong Kong, teacher and scholar Christopher Patterson directs his CW students to allow a language its untranslatability, urging them to trust themselves as creative self-translators who "understand how language in its creative forms remains always untranslatable." This develops a text as a place where expressing the untranslatable will provoke "a linguistic shock where meaning collapses."[59] Creative and artistic potential emerge when emphasis shifts away from a text's mimetic clarity. Tay's and Patterson's articles are not written from the perspective of Translation Studies, and thus neither of them addresses Venuti's work of foreignizing texts nor theorist Emily Apter's work on untranslatability. For her part, Apter does not engage with "poetic opacity"[60] for long before offering postmodern deconstructions of spirituality as functions of social control and reservoirs of power. My

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[57] Tay, "Bilingual Poetry," 8.
[58] Sameer Ahmed, "Decentring English through bilingual creative practice," *New Writing* (2020): 14, doi.org/10.1080/14790726.2020.1810279.
[59] Also known as Kawika Guillermo. Christopher B. Patterson, "How to drown: bilingual creative writing in a sea of meaning," *TEXT*, Special Issue 47 (October 2017): 7.
[60] Emily Apter, *Against World Literature: On the Politics of Untranslatability* (London: Verso, 2013), 11.

objection to Apter's theory as it applies to translingual CW aligns with Venuti's observation[61] that Apter's concept of untranslatability is too instrumentalist, too caught up in flaws in transmission. Apter has little to say about the creativity brought to bear in negotiating such lapses in meaning and the change—perhaps even the transcendence—for which they allow. While she acknowledges there can be "intelligibility within nonsense," Apter describes such moments in a chilling way, as "arous[ing] conscious suspicion of something off-kilter or terribly wrong with language."[62] As shown above, CW education, especially in China, is already operating as if something is "off-kilter" and it is clear what it is and why. The stage of suspecting English may be undermining entry into world literature for non-Anglophones is past, and Chinese CW researchers and teachers are now acting on this knowledge. If the roots of untranslatability in power are dismissed as too double-bound to handle, the possibility of appropriating untranslatability and using the semiotic transfer available in opaque poetry and prose to speak to power may be forfeited. One way to destabilize the power locked in what is untranslatable may be through the subversion inherent in the resistant translingual CW taught by Patterson, Ahmed, Tay, Hon, Xu, and others. Questions remain, however, of whether divergence from English fluency will bar texts which allow for untranslatability from entering world literature. No promise can be made that it will not. Accordingly, translingual CW education is presented here as supplemental, never compulsory, proposed as something responsive to students' personal and collective agency.

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[61] "Lawrence Venuti in Conversation," produced by Trinity College, April 20, 2021, YouTube video, https://www.youtube.com/watch?v=rxad8x5fijI.
[62] Apter, *Against World Literature*, 26.

Translating Freely and Stiffly in China

Refusing or resisting translation will emerge as a key strategy used by the translingual writers examined in Chapter 5, and it requires an orientation of its historical and cultural context. Controversies over fluent and non-fluent, domesticating and foreignizing translation are longstanding and appear in Chinese as well as European Translation Studies. In China, they are implied in the preface of translator and Buddhist monk Zhi Qian's translation of the *Dhammapada* from Sanskrit into Chinese as the *Faju Jing*/法句經 as early as the third century CE. These issues continue to be relevant in twenty-first century Translation Studies,[63] with ongoing debates over the appropriate "Chineseness" of translation theory itself. By the time debates about translation theory in modern China were underway, three pillars of Chinese translation theory inspired by Zhi's preface were widely recognized. They are faithfulness/xin/信, fluency/da/達/, and ya/雅, which is often translated elegance, but has a particular reference to notions of elegance within the specific context of classical Chinese composition. During the Qing period's Self-strengthening Movement in the latter half of the nineteenth century,[64] a treatise by translator, theorist, and writer Yan Fu upheld the three pillars, yet de-emphasized the pillar of faithfulness in favour of fluency. As Yan Fu and other translators brought texts on economics, politics, science, as well as literature from the Euro-American canon into Chinese, their aim was to produce texts which would read as if they had been originally composed in fluent Chinese. The result was translations that were sense-for-sense/yiyi/意译 retellings. Leo Tak-hung Chan describes the prevailing translation theory of this era as "one in which liberalism

[63] See Martha P.Y Cheung, "Introduction - Chinese Discourse on Translation," *The Translator* 15, no. 2 (2009): 223-238. DOI: 10.1080/13556509.10799279 and Xuanmin Luo and Hong Lei, "Translation theory and practice in China," *Perspectives* 12, no. 1 (2004): 20-30. DOI: 10.1080/0907676X.2004.9961488.

[64] Translingual texts written through intermingling dialects of Chinese, or vernacular and classical Chinese, or languages also based in Sinitic script such as Japanese were well-known by the Modern era.

took precedence over literalism, and free translation rather than close adherence to the original was the order of the day."[65] As the twentieth century went on and Chinese life, including intellectual and literary life, underwent changes during the May 4th Era (1917-1919), some translators and theorists diverged from fluent, free translation. Questions of foreignization and domestication, specifically the importing of European structures and expressions into translations targeted at Chinese readers, became central debates during this time Chan calls "*the* decisive period in modern Chinese translation history."[66] During these years, an abundance of translations was produced, along with essays, notes, prefaces, and polemics on translators' choices.[67] At one pole were the liberal translations of translator/writer Lin Shu, and at the pole of literalism was the writer and translator who would become widely known as the father of modern Chinese literature, Lu Xun.[68]

In the autobiographical preface to his first collection of short fiction, Lu relates abandoning his medical training in Japan to pursue literature in vernacular Chinese as an act of revolution. Later, in a 1926 essay, Lu claims that the strength and vitality of literature written in the vernacular does not lie in fluent, flowing qualities, but in its speech-like power to bridge the path of reform.[69] Lu's vernacular fiction was indeed influential in transforming and modernizing Chinese literature. Ever an involved and vocal debater, Lu engaged in debates on Chinese translation theory to oppose preferences for fluency over faithfulness, advocating instead for

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[65] Leo Tak-hung Chan, "What's Modern in Chinese Translation Theory? Lu Xun and the Debates on Literalism and Foreignization in the May Fourth Period," *TTR* 14, no. 2 (2001): 200.
[66] Chan, "What's Modern," 195. Emphasis in original.
[67] Chan, "What's Modern," 198.
[68] Lu Xun is a penname for Zhou Zhangshou.
[69] Lu Xun, *Jottings under Lamplight,* trans. Theodore Huters, eds. Eileen J. Cheng and Kirk A. Denton (Cambridge, MA: Harvard University Press, 2017), 199. Original: "只將所說所寫，作為改革道中的橋樑，或者竟並不想到作為改革道中的橋樑."

rigid or stiff translation/yingyi/硬译, a description that began as a critique, but which Lu embraced. He employed this strategy in his translation practice, his theory, and to a degree, in his translingual fiction. While his fiction was popular and vernacular, however, his translations were not. Instead, his translations were notorious for being executed with "an extreme literalism,"[70] preserving and perpetuating the syntax and expressions of source texts as if the process of translation was, in Chan's metaphor, "the grafting of unfamiliar linguistic structures onto the indigenous tongue."[71] Lu himself used a different metaphor to explain his translation projects: an extended allusion to the Greek myth of Prometheus who brought fire to humanity. Lu compared the work of Prometheus to the work of translators who bring the structures and syntaxes of foreign languages to Chinese to spark innovation in language and literature that will ultimately revolutionize the entire nation.[72]

Lu's translations themselves, however, were criticized as difficult and unpleasant and for having a Europeanizing effect. A prominent translator who was neither extremely liberal nor extremely literal, Liang Shiqiu,[73] became involved in a "War of Words" with Lu, remarking in 1929 that Lu's translations read more like maps than like literature. "To read such books," Liang wrote, "is just like reading a map. You need to use your finger to locate the grammar."[74] Further, he argued that, when translation is too literal, too stiff, what results is a translation which is stiff because it is, in fact, a dead translation/siyi/死译.[75] In an essay written in response to Liang in

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[70] Chan, "What's Modern," 201.
[71] Chan, "What's Modern," 204.
[72] In spite of European languages filling the position of celestial powers in the mythical allusion to Prometheus, Lu is remembered as a cultural critic motivated by a drive to enrich Chinese society, not by internalized racism.
[73] Liang's translational poetics, which emphasize "moderation and restraint" and traditional morality were influenced by Irving Babbitt and New Humanism, the same theorists Norman Foerster, a founder of CW education in the US, named as an influence. See Bai Liping, *Mapping the Translator: A Study of Liang Shiqiu* (London: Routledge, 2022), 63.
[74] Quoted and translated in Bai, *Mapping the Translator,* 59.
[75] Bai, *Mapping the Translator*, 59.

1930, Lu argued that a map is not a dead text, ever unreadable, but something which, if used frequently and skilfully, becomes intuitive.[76] Lu rejected the idea that his translations were dead, but embraced Liang's macabre imagery, moving beyond the myth of Prometheus as fire-bringer to an allegory of the translator as one who uses foreign fire to cook his own flesh so it may be consumed by domestic readers. Cannibalism is a recurring theme of Lu's fiction,[77] and he extends images of stiff, dead flesh into his translation theory. He writes, "I stole fire from foreign countries only with the intention of cooking my own flesh, in the hope that if I find the taste agreeable, it would benefit more to those who chew [my flesh], and the consumption of my body would not prove in vain."[78]

Lu's metaphors of translation as consumption and assimilation were arguments for translingual Chinese texts incorporating foreign syntax, forms, and structures, however non-fluent the results. Foreignizing translation, Lu argued in his own terms, propelled language forward. He pointed to Japanese as a language with a proclivity for absorbing foreign grammar through and for the purpose of translation, and which did so in spite of initial objections similar to the ones Lu faced in China. His stiff translations are examples of indirection "threaten[ing] the literary representation of reality," in Riffaterre's terms, using an intentionally "deviant grammar or lexicon" in the interest of change.[79] "I believe," wrote Lu, "we have to suffer some more pain

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[76] Lu Xun, "硬译与文学的阶级性/yingyi yu wenhua de jiejixing," 1930, www.kekeshici.com/shicizhoubian/mingrenzuopin/luxun/38038.html.

[77] See Pu Wang, "The Promethean translator and cannibalistic pains: Lu Xun's 'hard translation' as a political allegory," *Translation Studies* 6, no. 3 (2013): 324-338 for a comparison of Lu's use of cannibalistic imagery to that of Brazilian translators and theorists.

[78] Quoted and translated in Wang, "The Promethean Translator," 331. Original: "但我從別國里竊得火來，本意卻在煮自己的肉的，以為倘能味道較好，庶幾在咬嚼者那一面也得到較多的好處，我也不枉費了身軀."

[79] Riffaterre, *Semiotics of Poetry*, 2.

and embody our thought in wayward syntactical structures—ancient, dialectal, as well as foreign—so that one day these structures can become our own."[80]

Though Lu was a leading force in disrupting China's classical literary and philosophical traditions, he did allude to these traditions often. He knew Daoist, Buddhist, and Confucian teachings and perhaps relished flouting them as a critique of traditional Chinese letters. Stiffness is a quality considered at length in the *Laozi*. Kim calls reasoning between alternatives like softness and stiffness "*Laozi*'s dialectics," written to pique thought processes and provoke questions where "correct words seem contradictory."[81] Thousands of years before Lu, the *Laozi* identified the quality of stiffness with a brittle, death-like state that arrives naturally and then passes just as naturally as all things degrade.[82] All stiffness will be overcome by the strength of softness in the end, just as water could overcome any force someone from the *Laozi*'s age would have known.[83] Stiffness will be transcended in spite of desire and death. *Laozi* dialectics are not contests between alternatives like stiffness and softness, where one prevails, but processes where each position points to the ultimate transcendence of both. The translingual writers considered in Chapter 5 are examples of continuing resistance to selecting between alternatives of English and non-English, using both soft and stiff translations in their translingual writing to work toward transcendence of monolingual English. Lu, on the other hand, was not concerned with challenging English directly, but with revolutionizing Chinese in the hopes that it could rise to whatever global challenges the nation would ever face.

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[80] Quoted and translated in Chan, "What's Modern," 206.
[81] Kim, *Laozi*, 151.
[82] Kim, *Laozi*, 76.
[83] Kim, *Laozi*, 78.

Toward the Way

Reflecting on social upheaval and literature in China in the years after Lu's death, Ha Jin wrote "this is a cliché but still holds true: a writer's first responsibility is to write well. His [sic] social role is only secondary, mostly given by forces around him, and it has little to do with his value as a writer."[84] This is a strong statement, and I interpret it not as saying that activism in art is unimportant, but rather, as arguing that the relationship between activism and artistry can be an inverse one, as it was in Lu's translations. Or perhaps Ha and Lu's distinctions between art and activism are conceived in too binary of a relationship. It is a complex question beyond the scope of this study. For now, what I take from Lu is his insistence on the transformative potential of stiff translation, and what I leave is his insistence that artistry is secondary to activism, rejecting his alignment of these goals into a binary opposition. Along with dismissing Lu's binary opposition of activism and art, this study declines the binary which provokes the prioritizing of second language acquisition above artistry in translingual CW education. This rejection of alternatives is inspired by Daoism, and it appears again as this study launches into an application of parables and concepts taken from a discursive Daoist reading of the *Zhuangzi* to a reworking of the CW workshop with a multilingual rather than monolingual English sense of craft. So it is that in the following chapter, my analysis moves beyond inadequate analytical frameworks of Euro-American semiotics and into experiments with the analytical framework of discursive Daoism.

It is no light thing to introduce a discussion of "the way" to teach or practice translingual CW into a study that uses the pairing of Chinese and English as its literary data. The term the Way/道/dao in Chinese thought is legendarily elusive, the subject of thousands of years of

[84] Ha, *Writer as Migrant*, 28.

philosophy, spirituality, and literature. Accordingly, the upcoming chapter on theory will not pursue anything as lofty (and foolhardy) as a definitive classical Chinese translingual CW pedagogy. There will be no declaration of "the Dao of Creative Writing." What the study will yield is a de-emphasizing of individual subjectivity, and a de-emphasizing of thinking harder about thinking as in process-oriented research. Moving forward, this study looks for the *Zhuangzi*'s ideals of inspiration, forgetting the self, roaming, and spontaneous reaction in the published work of translingual writers. It will then proceed to adapt these strategies for CW students. In line with ethical questions regarding fluency and foreignization, the preservation of the source language's context, and the primacy of student agency, what will result may be seen as a variation of "discovery writing." This is a loose but established CW concept with iterations already in use in writing workshops. Discovery writing is also part of popular CW discourse, often referred to in flippant, bloggish terms as "pantsing."[85] In this study, discovery writing is taken seriously, grounded in the theory and metalanguage of Daoism, with its centuries of observation of the creative and productive nature of the unknown lending legitimacy and lift to discovery in CW classrooms.

[85] As in, writing by the seat of one's pants. See the National Novel Writing Month wiki. "Pantsing," *Wikiwrimo*, September 19, 2014, https://www.wikiwrimo.org/wiki/Pantsing.

CHAPTER 4 – THEORIZING TRANSLINGUAL CREATIVE WRITING

Though the word "hierarchy" is never used in Kellman's *The Translingual Imagination*, his loose typology of translingual writing demarcations read as a de facto hierarchy, with the writing of Joyce, Kellman's "consummate" translingual writer, set at the top tier. Joyce's work is certainly vast, lush, and complex. When he writes in *Finnegans Wake*, "The fall (bababadalgharaghtakamminarronnkonnbronntonnerronntuonnthunntrovarrhounawnskawntooho ohoordenenthurnuk!)," [1] it is not only a keyboard smash meant to express what is overwhelming, and neither is it solely onomatopoeia for a body falling down stairs, or for the thunder serving as the scene's central metaphor. It is all of these things and more, and this is what Kellman means by the translingual pandictic, what he calls the "transcend[ing of] language in general." [2] Such transcendence is visible in Joyce's massive compound word which contains the sounds of multiple languages and accents expressing thunder and storm. Some are familiar to me, like French (tonnerre), German (Donner), and Irish accented English (thunner); others I can make informed guesses at, like Italian (tuono) and Greek (brontę); and others I have to hunt for with resources outside my experience, like Swedish (åska), Finnish (ukkonen), and Japanese written in romaji (kaminari). Finally, there are other languages in Joyce's "fall" which I do not see at all. The components of this multilingual mega-word are half-spelled, half-seen, half-heard, only alluded to, not written completely or conventionally. They are ungrammatical. Even so, this translingual line conveys significance through a jumble of distorted signs. That they are distorted is part of the significance. Through sound, visual form, ungrammaticality, and metaphor, something new and creative appears in this translingual text in spite of uncertainty. The craft of

[1] James Joyce, *Finnegans Wake* (Oxford: Oxford University Press, 2012), 3.
[2] Kellman, *Translingual Imagination*, 115.

monolingual English is shaken, supplemented, and shifted. The line is not exceptional for Joyce's oeuvre, where his readers encounter words and texts without full comprehension of them, pushing, pulling, gliding through his complex translingual literary moves. Indirection and distortion are not included in Joyce's translingual texts only as tricks or curiosities. On the contrary, they question conventional notions of craft and storytelling. Still speaking of thundering falls, Joyce writes, "There extand by now one thousand and one stories, all told, of the same."[3] This multiplicity of significant stories within a discrete set of signs can be read as an effect of readers' different points of view. Added to these points of view, however, is the creativity of the text, its transformative defamiliarizing and refamiliarizing. Signs are defamiliarized from conventional monolingual associations, and become available for refamiliarization as new possibilities, including the possibility of transcendence.

Singular as Joyce's work is, other European translingual writers and their translators have used the open, uncertain nature of translingual writing in more straightforward storytelling than Joyce's challenging literary experiments. Umberto Eco's 1980 historical murder mystery novel, *Il nome della rosa,* known in English in its 1983 translation by William Weaver as *The Name of the Rose,* uses opaque multilingualism to advance a literary whodunit story. The character of Salvatore is a monk who speaks

> all languages, and no language. Or rather, he had invented for himself a language which used the sinews of the languages to which he had been exposed. [...H]is was[...]precisely the Babelish language of the first day after divine chastisement, the language of primeval confusion (46-47).[4]

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[3] Joyce, *Finnegans Wake*, 5. The spelling of "extand" is Joyce's own.

[4] Umberto Eco, *The Name of the Rose*, trans. William Weaver. (New York: Harcourt Brace & Co.,1994), 46-47. Original: Salvatore parlava tutte le lingue, e nessuna. Ovvero si era inventata una lingua propria che usava i lacerti delle lingue con cui era entrato in contatto - e una volta pensai che la sua fosse, non la lingua adamica che l'umanità felice aveva parlato, tutti uniti da una sola favella, dalle origini del mondo sino alla Torre di Babele, e nemmeno una delle lingue sorte dopo il funesto evento della loro divisione, ma proprio la lingua babelica del primo giorno dopo il castigo divino, la lingua della confusione primeva.

His role in the novel is not only that of a buffoon providing comic relief. His multilingual quirks are also keys to the plot's central mystery. The significance of what is naively perceived by the narrator as a "primeval confusion" turns out to be truth. Salvatore's chaotic, playful, macaronic speech introduces the uncertainty and tension needed to lay clues essential for the mystery's solution. Translingual clues arise from his indirections, his distortions, jokes, profanity, and ungrammaticalities. He loses control of the message as his distortions gather momentum, their truthfulness transcending the misleading story he intends to tell. Here, translingual writing makes tropes of the mystery genre possible, showing that translingual stories do not always demand the high performance required of Joyce's readers.

Translingual writing like Eco's and Joyce's use strategies which resemble Riffaterre's poetic strategies of displacement, distortion, creation, ungrammaticality with the constant threat they raise against reading for mimetic meaning in favour of reading for an indirect literary significance. In metaphors similar to Riffaterre's concept of poetic indirection, Walter Benjamin compared literary translations to the geometry of "tangents," rays that touch a circle at a single point before continuing on into infinity. The image of the tangent is in marked contrast from geometrical metaphors Benjamin could have chosen, such as comparing translations to parallel lines running as close as possible to their source texts. In the metaphor of the tangent, the new text is a ray connected to the arc of a source text at the point of translation. This point determines a great deal about the tangent's trajectory as it travels "into the infinite" on "its own path."[5] The new text's creative potential, though affected, is not dictated by the source text. Though not

[5] Walter Benjamin, "The Translator's Task," in *The Translation Studies Reader*, 3rd ed, trans. Stephen Randall, ed. Lawrence Venuti (New York: Routledge, 2012), 82. Original: Wie die Tangente den Kreis flüchtig und nur in einem Punkte berührt und wie ihr wohl diese Berührung, nicht aber der Punkte, das Gesetz vorschreibt, nach dem sie weiter ins Unendliche ihre gerade Bahn zieht, so berührt die Übersetzung flüchtig und nur in dem unendlich kleinen Punkte des Sinnes das Original, um nach dem Gesetze der Treue in der Freiheit der Sprachbewegung ihre eigenste Bahn zu verfolgen. Walter Benjamin, "Die Aufgabe des Übersetzers," *Gesammelte Schriften*, IV.1 (Frankfurt: Main, 1972), 19-20.

strictly a translation, the staggering translingualism of Joyce's work, the ongoing translation he invites, lends itself to the metaphor of the infinite creative potential of Benjamin's tangents. Benjamin conceived this metaphor for understanding translation. Though less cosmic and poetic, Riffaterre uses a similar description to speak of reading and writing poetry, and these theories can converge in translingual CW. With an infinity of indirected, distorted, tangential creative possibilities arising in translingual CW, relationships between signs and what they typically signify within a craft of a monolingual language may be reconfigured, or in other words, transcended.

Silence on Theory, Silence in Theory

In a similar spirit of creative openness to possibility, Rossi describes literary translation as a process that "is by its very nature fluid, dynamic and intrinsically ephemeral."[6] Like Perteghella and Loffredo, Rossi proceeds to the black box of Cognitive Science and think-aloud protocols, an approach from which this study has already departed. What is useful here is Rossi's highlighting of commentary from poets and literary translators about the ephemeral, creative nature of their work. As many in this area of Translation Studies do, Rossi introduces her research with references to Benjamin and his sense of translation as creative work. Rossi presents writers' commentary as process-oriented research. Through it, she encounters mentions of silence where processing cannot be expressed through attempts to think aloud. Quotations from Clarice Lispector, Alejandra Pizarnik, and Diana Bellessi relate using non-verbal artforms and experiences to stimulate and sustain ephemeral aspects of their CW and creative translation.

[6] Cecelia Rossi, "Translation as a creative force," in *Routledge Handbook of Translation and Culture*, eds. Sue-ann Harding and Ovidi Carbondell Cortes (London: Routledge), 382.

Silence emerges in Kellman's 2000 book on translingual writing as well, and in an odd position: at its conclusion. Though he describes translingual writers as "impatient with the imperfections of finite verbal systems" and wanting "to pass beyond words, to silence and truth,"[7] by the book's epilogue this transcendence has yet to arrive. Instead, Kellman speaks of translingual aspirations as "doomed to imperfection" and "impossible."[8] He extends the same doom to literary translation which "is a function of translingualism, and which in general shares that futile aspiration." References to Benjamin seem to confirm the impossibility of translation. This perspective on translation, however, was not actually offered by Benjamin himself, but by Jacques Derrida and Paul de Man in later commentaries.[9] After announcing "silence and truth" as goals of translingual CW, by the end of the book there is little mention of truth, and much of silence. The book's concluding quotation goes not to a writer but to analytical philosopher Ludwig Wittgenstein who wrote at the end of his 1921 *Tractatus Logico-Philosophicus*, "Whereof one cannot speak, thereof one must be silent." From there, Kellman concludes, "And that is all that can be said about that."[10] In a review, Translation Studies scholar Anthony Pym calls this parting quotation "standard futile Wittgenstein" and the appeal to Benjamin "a stock reference."[11] For Pym, Kellman's pursuit of a "privileged or generalized imagination" among translingual writers is too prone to Anglocentrism and to essentialization. He adds that the book rushes past complex contexts from which translingual writers emerge.

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[7] Kellman, *Translingual Imaginat*ion, 115.
[8] Kellman, *Translingual Imagination,* 114.
[9] See Paul de Man, "Conclusion: Walter Benjamin's 'The Task of the Translator,'" in *The Resistance to Theory* (Minneapolis, MN: University of Minnesota Press, [1986] 2012), 73-105 and Jacques Derrida, "Des Tours de Babel," in *Differences in Translation,* trans. Joseph Graham (Ithaca, NY: Cornell University Press, 1985).
[10] Kellman quotes the original, "Wovon man nicht sprechen kann, darüber muss man schweigen" and C.K. Ogden and F. Ramsey's 1922 English translation.
[11] Anthony Pym, "Review: The Translingual Imagination, Stephen G. Kellman," *Translation and Literature* 11, no. 1 (2003): 141, doi.org/10.3366/tal.2002.11.1.139.

Some studies on translingual CW do begin as Pym insists they must, with insight into social and political contexts. As seen in Chapter 2, in the work of Tay, Ahmed, Xu, and others, such contextualized research contributes practical, potentially transformative strategies and perspectives for decentering English through translingual CW education. What this study adds to Pym's critique is the observation that Kellman's analysis stops abruptly, ending where the heavy philosophical work of analyzing translingual CW education and practice ought to begin. It balks at the consideration of what a silence which subsumes truth might mean and, more to the point, what the existence of translingual CW in spite of claims of the futility of transcendence might mean. Such a balking at theory of translingual CW results in the de facto application of theories of monolingual Anglophone CW. In overgeneralizing CW theory beyond monolingual Anglophone contexts, the theoretical possibilities of translingual CW may be lost in futile deconstruction, lost in deference to the intellectual mystique of thinkers like Wittgenstein and Benjamin, de Man and Derrida. With this chapter, questions of specifically translingual CW theory are addressed, beginning with questions of silence.

Nonsense and Non-silence

Wittgenstein's quotation on silence may not actually be a convenient philosophical escape hatch to a deconstruction of translingual writing. On the contrary, Wittgenstein's silence has been addressed at length, used as the beginning of inquiry rather than the end of it. For himself, Wittgenstein proves extremely willing to exhaustively "signify what cannot be said, by presenting clearly what can be said"[12] and then to revisit, rethink, and revise his theories all over again. Taken from the final lines of Wittgenstein's early work of formal symbolic logic and

[12] Ludwig Wittgenstein, *Tractatus Logico-Philosophicus,* bilingual edition, trans. D.F. Pears and B.F. McGuinness (London: Routledge & Kegan, [1921] 1961), 4.115. Original: Sie wird de Unsagbare bedeuten, indem sie das Sagbare klar darstellt.

meticulously reasoned prose, his famous silence appears in the metaphor of a climber on a ladder:

> My propositions are elucidatory in this way: he who understands me finally recognizes them as senseless, when he has climbed out though them, on them, over them. (He must so to speak throw away the ladder, after he has climbed up on it.)
> He must surmount these propositions, and then he sees the world rightly.
> Whereof one cannot speak, thereof one must be silent.[13]

The subject of this parting parable is a philosopher who surmounts a ladder made of the formal, highly structured argument that has gone before, and then, after all of their hard work studying and reasoning, takes action to throw the ladder away. The climber-philosopher is an actor who has used logic and language as steps to bring them to the limit of what is expressible, that of which they can be certain. When the steps stop, expression stops, certainty ends, *but the actor goes on*. For the purposes of this study, I read Wittgenstein's metaphor from the point of view of an actor who is not a climber-philosopher, but a climber-writer. Like the philosopher, the writer relies on what can be expressed. They cannot be a writer without expression. The writerly version of the ladder, however, is made less from syllogistic statements of formal logic and more from craft. Accordingly, good CW students are careful climber-writers on the ladder of craft, a structure fortified by traditions, forms, grammars, and languages. Inside and outside workshops, writers handle craft—the direct, the concrete, the teachable, the evaluate-able—yet they know without reading a word of philosophy or semiotics that ephemeral inspiration exists and can be known, indirectly expressed, and thereby shared with others. Wittgenstein's exercise in *Tractatus* is an argument independent from, but similar to, Peirce's formulation of a process that involves ephemeral inspiration at one of its ends. For Peirce, however, sensing inspiration is not an end, a

[13] Wittgenstein, *Tractatus*, 6.54-7. Original: Meine Sätze erläutern dadurch, dass sie der, welcher mich versteht, am Ende als unsinnig erkennt, wenn er durch sie – auf ihnen – über sie hinausgestiegen ist. (Er muss sozusagen die Leiter wegwerfen, nachdem er auf ihr hinaufgestiegen ist.) Er muss diese Sätze überwinden, dann sieht er die Welt richtig. Wovon man nicht sprechen kann, darüber muss man schweigen.

limit of knowing, but a beginning. In either case, inspiration that is as yet unexpressed is real and effective.

Even more than philosophers, creative writers go on after they throw away the ladder of craft. Heaney speaks of writers' ephemeral inspiration through a metaphor of a water diviner who "can't learn the craft of dowsing" but is "in touch with what is there, hidden and real"[14] but unseen in springs beneath the ground. Likewise, as seen in Chapter 2, the *Zhuangzi* speaks of a wheelwright who can not instruct his son beyond the craft of his work, yet his son might hope to gain an untaught knack for it all the same. For writers, as Ha's calls for transcendence suggest, the indispensability of ephemeral inspiration in their creative processes is not a problem. It is not the philosophical blockade of a question which cannot be asked, let alone answered. For writers, encountering ephemeral inspiration, divining the hidden spring, holding the chisel just so, going beyond the ladder is the pass, not the impasse to artistic creativity.

After throwing away the ladder, beginning rather than ending at silence, an exploration of CW theory may follow the examples of writers who address matters beyond craft. In English, Heaney takes his water diviner into the productive tension between creativity and experience. This involves, Heaney says, "the discovery of ways to go out of [the] normal cognitive bounds and raid the inarticulate: a dynamic alertness that mediates between the origins of feeling in memory and experience and the formal ploys that express these in works of art."[15] The "formal ploys" he speaks of can be understood as craft, and they need not only be monolingual English craft. In Chinese, Lai describes creativity and experience as naturally integrated, and teaches students to resist certainty and remain open to possibilities by declining to apply the labels. After detaching from labeling, Lai's process is marked by exchanges between surging, sometimes

[14] Heaney, "Feeling Into," 270.
[15] Heaney, "Feeling into," 270.

chaotic creative energy and life experience, and deliberate silence. He does not restrict students to his personal practices of Tibetan Buddhism, but he does relate practices of retreat, seclusion, meditation, and even asceticism as strategies for achieving creatively fertile tranquility[16] where the names and meanings of things become uncertain, and thereby, available to transcendent possibilities.

If celebrated writers such as Lai and Heaney can speak of "the inarticulate" and stillness as fertile rather than futile, what does it mean more generally for any writer-climber on the cusp of throwing away their ladder after rising beyond where a study of craft can take them? The climber-writer's new course of action is suggested within the much-quoted final line of *Tractatus.* As translated into English in 1922 by C.K. Ogden and F.P. Ramsey and as quoted by Kellman, it reads "Whereof we cannot speak, thereof one must be silent." To invoke silence, Wittgenstein's German uses the verb "schweigen," which centres the act of staying silent within the actor who could make noise but does not, using their agency to remain silent instead. Similarly, Lai's Buddhist ways emphasize silence as a chosen act. Silence is not a characteristic of a place that is passed over, but a practice. It is not a surrender to an inevitable stifling of creative powers. It can be productive as well as deconstructive. Brazilian-Ukrainian writer Lispector writes of mirrors as fields of productive silence. Stefan Tobler's English translation of Lispector's Portuguese writes of "looking for a way to paint [a mirror] or to speak of it with the word." But for her, mirrors "vibrate" with silence, with "an intense and mute telegraphic message," and only when mirrors are empty can such a message be known. Lispector insists we must "walk inside its transparent space without leaving the trace of [our] own image upon it."[17]

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[16] Lai, *Stan Lai on*, 279. Original: ningjing/宁静.

[17] Clarice Lispector, *Água Viva*, translated by Stefan Tobler (New York: New Directions Books, 2012), 70-71. Original: Procuro um meio de pintá-lo ou falar dele com a palavra...Quem olha um espelho, quem consegue vê-lo

A key to describing a mirror is to transcend conventional ideas about inspiration, expression, and even the self. Lispector arrives at the conclusion of her mirror metaphor with the revelation that "No, I did not describe the mirror. I was the mirror."[18]

Another metaphor of a mirror appears at the end of the Inner Chapters of the *Zhuangzi*. "The utmost man," writes Zhuangzi in a chapter on responding to rulers, "uses the heart like a mirror; he does not escort things as they go or welcome them as they come, he responds and does not store."[19] The contexts of Lispector's mirror and Zhuangzi's are very different, but the mirror metaphor operates similarly in each, suggesting that a human agent—a writer, a painter, a ruler, his subjects—may reflect and respond beyond their capacity to describe or record. They may express a significance beyond a mimetic representation made sign by sign. In doing so, they may become "the mirror of heaven and earth" through their willingness to be still, and "in stillness [be] moved."[20] With this metaphor comes a possibility of transcendence. "Listen to me," Lispector writes, "listen to the silence. What I say to you is never what I say to you but something else instead. It captures the thing that escapes me, yet I live from it and am above a shining darkness."[21] The empty mirror, the shining darkness—they are not silent in the conventional way. There is something significant to be listened for within them. Wittgenstein's foreword to *Tractatus Logico-Philosophicus* and Riffaterre's *Semiotics of Poetry* each call this significance not silence, but "nonsense."[22] To questions regarding the nature of this nonsense,

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sem se ver, quem entende que a sua profundidade consiste em ele ser vazio, quem caminha para dentro de seu espaço transparente sem deixar nele o vestígio da própria imagem - esse alguém então percebeu o seu mistério de coisa.

[18] Lispector, *Água Viva,* 72. Original: Não, eu não descrevi o espelho - eu fui ele.

[19] Graham, *Chuang-tzu*, 98.

[20] Graham, *Chuang-tzu*, 14.

[21] Lispector, *Água Viva,* 8. Original: Ouve-me, ouve o silêncio. O que eu te falo nunca é o que te falo e sim outra coisa. Capta essa coisa que me escapa e no entanto vivo dela e estou à tona de brilhante escuridão.

[22] Original: "Die Grenze wird also nur in der Sprache gezogen werden können und was jenseits der Grenze liegt, wird einfach Unsinn sein." Wittgenstein, "Vorwort." *Tractatus*, 2.

philosophers may well have nothing left to express. Since philosophers and writers share the craft of language, poetically paradoxical claims like Lispector's and Zhuangzi's may be set aside in favour of arriving at the conclusion that writers' work is equally as "futile" as philosophers' work beyond the limits of direct, mimetic expressibility.

A writer's work, however, is not a philosopher's. A writer, especially a translingual writer, may link their arm through Joyce's and reply, "bababadalgharaghtakamminarronn konnbronntonnerronntuonnthunntrovarrhounawnskawntoohoohoordenenthurnuk!" A creative writer may respond boldly to nonsense, and with signs distorted and displaced convey what Riffaterre calls "*néant sonore*, sonorous nothingness."[23] Part of the writer's project, the part we cannot marshal into craft, like the *Zhuangzi*'s knack, like Heaney's "inarticulate," may sound like nonsense, but it does have a sound. Between nonsense and silence, I contend, is non-silence. This is what we engage with in any CW, and particularly in translingual CW where each language in a text brings with it its own sounds and appearances which may be unfamiliar and unclear to readers, or even to the writer themself. Non-silence is the readable blur of Joyce's tumbled Roman alphabet falling down stairs, and also the unreadable "abyss [...] the dark chasm"[24] Religious Studies scholar Andrew W. Hass sees between Chinese script and the English that is native to him. In no variation of the legend of Babel is the tower silent, but clamouring with human and cosmic drama, full of significance even though the meanings of signs have been defamiliarized and left to be refamiliarized. This clamour is not nonsense, but non-silence, and it is vital to translingual CW.

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[23] Riffaterre, *Semiotics of Poetry*, 18. Emphasis in original.
[24] Andrew W. Hass, "Translation as Trans-literal: Radical Formation in Contemporary Chinese Art," in *A Poetics of Translation: Between Chinese and English Literature*, eds. Hai Wang, et al. (Waco, TX: Baylor University Press, 2016), 216.

Euro-American Romanticization of Creativity

As discussed above, when it comes to transcendence, Euro-American CW theory has historically tended toward mystification, terminal deconstruction, or deference to the philosophy of thinkers from other fields who were not quite addressing what writers do. This is not due to a lack of celebrated writers' lectures and memoirs on the role of ephemeral inspiration in their work. In institutional settings where the decomposition and standardization of CW into literary forms and craft is well-established, writers' personal testimonies may appear as interesting but ungeneralizable accounts of genius in the Romantic sense. As such, they may seem terminally aspirational for students and most teachers, something best, in McGurl's words once again, "discounted" in favour of more realistic expectations of what CW education can offer. Writers' memoirs may be perceived written not by poets but by "Poets" distinguished from the rest of us by, as William Wordsworth said, "more lively sensibility, more enthusiasm and tenderness [...] a more comprehensive soul,"[25] etc. Two hundred years after Wordsworth, student writers may still feel alienated from genius when they set out to divine water with Nobel Laureates. Yet Heaney's diviner not only senses water but makes "palpable what was sensed"[26] to the reader and, perhaps, to the fellow writer. As mentioned in Chapter 2, this elevation of individual writers is one of the shortcomings Ge warns against in his discussion of the contradictions of Anglo-American CW education.

Through romanticization of writers' memoirs, and through institutional pressure to provide formal, quantifiable standards, CW education's considerations of inspiration and creativity remain eclipsed by craft and without much of a cohesive theoretical metalanguage. The

[25] William Wordsworth, "Preface to *Lyrical Ballads*," in *The Norton Anthology of Theory and Criticism*, eds. Vincent B. Leitch, et al. (New York: W.W. Norton and Co., [1802] 2001), 655.
[26] Heaney, "Feeling into," 270.

Zhuangzi, on the other hand, provides terminology and a canon of instructive stories for speaking of transcendence, inspiration, spontaneity, and learning through practice and experience beyond a forced, overthought study of craft. Its vocabulary is rich, its philosophies sophisticated and interrogated by other schools of thought. Its imagery is literary, well-known within its native cultural sphere and beyond, forming a body of knowledge that can operate as a theoretical and practical metalanguage in other fields including CW education. Discursive Daoism offers ways of being, knowing and not-knowing, writing, destabilizing language, and transcendence in general which can be applied to CW education. Rather than toiling through Euro-American CW, excavating and sorting references and negotiating a new Anglophone metalanguage from the existing discourse, this study applies the established vocabulary, concepts, and parables of discursive Daoism to translingual CW education. By decentring the Anglophone discourse and applying a non-Anglophone framework, aspects of creativity which may have been discounted because they are not often expressed in English may be advanced with greater legitimacy and rigour within CW theory and education.

Classical Philosophy in Contemporary Chinese Creative Writing

As a promising precedent for the reinvigoration of Anglo-American CW education and theory with non-Anglophone wisdom and practices, consider again applications of Buddhist ideas to CW education in the work of Lai and Inoue. Similarities and connections between discursive Daoism and the Buddhism of Lai's creative theories and Inoue's ethical imperatives are made explicit not only in their work, but in the history of these two idea systems before and after they came into contact with one another sometime no later than the first century CE. According to sinologist Isabelle Robinet, when Buddhism came to China from South Asia, it was similar enough to established Daoist teachings that it was taken for an indigenous movement and

generally well-received. “At all times,” reads Phyllis Brooks’s English translation of Robinet’s history of Daoism, “there were Taoists who considered Buddhism a complementary discipline parallel to their own.”[27] This is not to say that Buddhism and Daoism existed in seamless harmony without rivalry or even aggressive suppression of one another. Modern Chinese historian of philosophy Fung Yulan calls the formation of Daoism as a religion “a sort of nationalistic reaction to the alien faith”[28] of Buddhism. Still, syntheses of Buddhism and Daoism led to the rise of Chan Buddhism in China, which uses concepts and practices of both schools. Daoism and Buddhism are certainly not interchangeable, but it is the characteristics they share which seem to have struck a chord with CW education in the twenty-first century. As mentioned above, Ge Hongbing has allowed that writers’ creativity can be envisioned as emerging from the Dao and also converging with it, existing within a loop of positive feedback where inspired creativity draws writers closer to the Dao, inspiring even more creativity and better literature.

So fundamental are these ideas to traditional Chinese Literary Studies that Chinese philosophies and spiritualities have already been integrated into CW education by Chinese scholars. The long-acknowledged centrality of the Dao in good literature, as noted in Chapter 2, is still identified by Ge as unignorable. Since the Dao is the “original ontology”[29] of everything including literary art, he reasons, dismissing research on the Dao based on a distaste for “spiritual ideology” would be a mistake.[30] At the same time, however, Ge warns against the

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[27] Isabelle Robinet, *Taoism: Growth of a Religion*, trans. Phyllis Brooks (Stanford, CA: Stanford University Press, 1997), 188.

[28]Fung Yu-lan, *A Short History of Chinese Philosophy*, trans. Derk Bodde (New York: Free Press, 1948), 323. Original: “佛教传入中国，激起了中国道教的兴起，这是一种以中国本民族宗教抵制外来宗教言仰的努力” in Fung Yulan, *zhongguo zhexue jianshi/中国哲学简史* (Beijing: Foreign Language Teaching and Research Press, [1948] 2015), 591.

[29] Ge, *Creative Writing Theory*, 140. Original: 本源本体.

[30] Ge, *Creative Writing Theory*, 10. Original: 我们不应该因其具有一定的“心灵主义”倾向而否定这些论文，相反应该肯定它们的探索.

mystification of this kind of research, advancing instead the interpretation that creativity arises from human capabilities that are powerful and transformative, but also not necessarily genius and uncommon. With productivity ever in mind, Ge opposes the Romantic notion that creating content for the national creative industry stunts the finer literary and spiritual qualities of CW. Likewise, Lai's approach to creativity is to describe its transcendent nature as universally available, shared in common by all philosophies, spiritualities, and languages. He offers accounts of inspiration from European poets like Coleridge and Blake who woke from dreams compelled to write, as if they were spiritual mediums.[31] While allowing that a sudden burst of inspiration is not impossible, Lai moves to demystify these legends, quoting the saying "ri you suo si, ye you suo meng/日有所思，夜有所梦" or, think by day, dream by night. What seems sudden and mysterious is often actually a natural sequence that can be prepared for and optimized. Rather than raising the examples of Romantic poets to cast CW as mystical and fanciful, the introduction of Daoism and Buddhism grounds CW education in natural, non-genius, widely available, shared human experiences and abilities. As these teachers have shown, it is possible to integrate elements of transcendental philosophies into CW education.

By supplementing CW classrooms dominated by Anglo-American concepts with ones from outside of that context, such as discursive Daoism, the learning environment may become better suited for multilingual students whatever their linguistic heritage and whatever their language proficiencies. As this theoretical integration commences, I note the risk of a rigid sense of an East-West divide arising to either over-simplify or over-complicate the emerging theory. The following section presents some of the nuances needed to avoid such an essentialization of Chinese philosophical history and thought.

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[31] Lai, *Stan Lai on*, 38. Original: jitong/乩童.

Chinese Epistemologies - Literal and Literary

Thus far, the *Zhuangzi*'s parables of a wheelwright teaching his son, a mirror, and the dream of a butterfly have served to introduce Daoism's approach to key philosophical questions of epistemology and ontology as they relate to key concepts of CW education including craft, creativity, experience, individualism, inspiration, and transcendence. Daoist approaches to these elements differ from those of European thinkers, and differ again from rival Chinese schools of their time, namely Confucianism and Mohism. While classical Chinese philosophies developed without significant contact with the Platonic tradition influencing European theories of ontology and epistemology, these differences have historically been overstated and misconstrued as they were "discovered" and orientalized by Euro-American commentators. Sinologist Chad Hansen characterizes these misreadings as not only viewing classical Chinese philosophies "as irrational, nonanalytic, inscrutable"[32] but also as forcing and glorifying such readings of them. When it was allowed that classical Chinese philosophy is not bereft of logic, it was often deemed a "special logic,"[33] mysterious, exotic, and unavailable to foreign thinkers. Chinese philosophy is something to admire, perhaps to handle, but not actually useful outside its own context—like a fortune cookie cracked open, read aloud through a smirk, and left uneaten on the tablecloth. While Euro-American philosophy is characterized as working in abstractions and on formal logic, Hansen says, classical Chinese philosophy is cast as depending on analogy, parables, and metaphors. This concept of special logic may betray not only a lack of understanding of the diversity of Chinese schools of thought, but it also glosses over the use of analogy and metaphor in Western philosophy from Plato's cave onward. Wherever it comes from, "skillful use of analogy," writes Hansen, "is crucial to philosophical exposition, and there are no obvious

[32] Chad Hansen, *Language and Logic in Ancient China* (Ann Arbor, MI: University of Michigan Press, 1983), viii.
[33] Hansen, *Language and Logic*, 10.

reasons why sound arguments cannot be expressed poetically."[34] Graham adds that, in the *Laozi*, the "interweaving of metaphors…with the Way [Dao]...is not the illustration of abstract thoughts" but is "the thinking itself."[35]

None of this is to say that all Chinese philosophy uses poetic imagery. The parables and analogies of classical Daoism do indeed use poetic expression, and they do so in response to contemporaneous schools which explicitly avoid poetic expression and its provocative uncertainties. From the beginnings of Daoism, during the era of instability and social change known as the Warring States Period (commencing 476 BCE), its sages reacted against philosophical movements set on determining perfect definitions, criteria, correct names,[36] and standards to describe, prescribe, and proscribe the world. Though little-known in Euro-American discourse, Mohism once stood with Confucianism as an ideology of profound impact on Chinese culture. Mohism was not a literary movement but a pragmatic and ethical one arising from the military and working classes, shaped by resistance to the Confucianism it blamed for, in the words of Fung Yulan, "ruin[ing] the whole world."[37] Mohism's major canonical works are not parables or poetry but compendia of definitions, methods, and standards emphasizing practical judgment and proper discrimination between alternatives. At their most literary, Mohist writings offer comparisons of the precise measurements of carpenters' tools to epistemological reasoning. They "measure the round and the square throughout the world, working to say 'What coincides is this, what does not coincide is not.'"[38] Mohism was a movement based on a literal, formal craft,

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[34] Hansen *Language and Logic*, 15.
[35] A.C. Graham, *Disputers of the Tao* (Chicago: Open Court, [1989] 2003), 218.
[36] The Confucian epistemological concept of zhengming/正名, often translated as the rectification of names, was also part of what Daoist thought was responding to, though it will not be addressed in this study.
[37] Fung and Bodde, *A Short History*, 52. Original: "墨子认为：儒之道足以丧天下者，四政焉…" Fung, *Short History*, 95.
[38] Quoted in Graham, *Disputers of the Tao*, 49.

realized in philosophy as logic, and often serving as the counterpoint for the poetic, ephemeral Daoism of the *Zhuangzi*.

Ironically, despite being an explicitly non-artistic movement, going so far as to denounce music and other fine arts,[39] it is at Mohism's insistence on tools and craftsmanship that it can be connected with contemporary CW education. Mohism's analytical structures, its forms, and toolbox vocabulary resemble those of the CW workshop's original New Humanist and formalist critical moorings. Both Mohism and the early CW workshop arise from pursuits of standards and overarching goals of improving the national character. To achieve this, they each make extensive use of naming of parts, speaking in terms of practical artisanry, where craft is central, and teachers are masters supervising a guild of apprentices working to construct final products. Ian Johnston's translation of the foundational text of Mohism, the *Mozi* reads

> Those who work in the world cannot do so without standards [fa/法] and rules. No-one has ever been able to accomplish anything without standards [wu fa/無法] [...] Even the hundred craftsmen in doing their work all have standards [fa/法] too. The hundred craftsmen make what is square with a square, make what is round with compasses, use a straight edge to establish what is straight, determine the horizontal with a water level, and the vertical with a plumb line.[40]

In these lines, the word for standards and methods, fa/法, is used repeatedly. Workmen's tools and models are listed in detail. The ultimate object of the passage is the finished product wrought

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[39] Mohist denunciations of the arts were not based on aesthetics but on ethics. See Ian Johnston. *The Mozi: A Complete Translation*. (New York: Columbia University Press, 2010) 32.2, 306-307. "Master Mozi's condemnation of music is not because he thinks the sounds of the struck bell […] are not pleasing. It is not because he thinks the colours of inlays and patterns are not beautiful […] Although the body knows their comforts […] nevertheless […] they do not accord with the business of the sage kings […] and they do not accord with the benefit of the ten thousand people." Original: 是故子墨子之所以非樂者，非以大鍾 […] 以為不樂也；非以刻鏤華文章之色，以為不美也 […] 雖身知其安也 […]，目知其美也，耳知其樂也，然上考之不中聖王之事，下度之不中萬民之利.

[40] Johnston, *The Mozi,* 4.1, 24-25. Original: 子墨子曰：天下從事者，不可以無法儀，無法儀而其事能成者無有也。雖至士之為將相者，皆有法，雖至百工從事者，亦皆有法。百工為方以矩，為圓以規，直衡以水，以繩，正以縣.

from the methods, the community, and their tools and forms. The utilitarian, form-heavy, task-oriented, teacher-led, text-producing nature of the CW workshop was not directly inspired by Mohism, but it does converge with it. In Mohism, tools are literal, compasses and squares; in the CW fiction workshop, tools are literary, forms and elements of story, and the grammar, mechanics, and vocabularies of language that make up craft.

The standards of Mohism were intended to provide guidance for rulers, articulating and upholding ethical standards by which the nation ought to be governed. Through Mohism, artisanry and craft inform and reform Confucian-influenced governments it deemed corrupt. Likewise, the standards of the CW workshop emerged as a political project in response to the perceived excesses of Modernism in US culture around the turn of the twentieth century. Foerster's original project of arresting a decline in US literary standards and elevating student character is no longer a driving force of CW education, yet the standards it created in the US and abroad remain central. As Boulter and others have shown, these standards have become crucial metrics for winning the support of university administrators, donors, and students. Insistence on standards has only become more ingrained as CW education has globalized, particularly within China where centralized government regulation of postsecondary education expects standards within the economic model of cultural industry development currently in favour. When the viability of CW programs depends on reassuring benefactors and regulators that standards are valid and reliable, a critique advocating the dismantling of standards becomes ignorant at best and reckless at worst. What may be less provocative is a critique of the Mohist-type CW workshop model based in Daoist critiques which have spoken back to them for centuries. Accordingly, I argue here for the benefit of adding such a critical perspective to CW theory. Tempering Mohist-like CW classrooms with a Daoist-like influence may improve translingual

CW education without inviting the current system to destabilize itself. Rather than arguing for eliminating standards, I argue that formal standards and craft may be supplemented with the spontaneity, openness to uncertainty, and the creativity implied in discursive Daoism. This might provide a more flexible, nuanced learning environment less bound to CW education's Anglo-American standards and their individualist, humanist, monolingual, and neoliberal biases.

Daoism and the Way

Such a supplementation of CW education begins with a proper introduction of Daoism itself, and Daoism in contrast to the Mohist aspects of the workshop. The *Zhuangzi* questions and resists the definitions and criteria undertaken by Mohists. In place of the fa/法/standards of Mohism, Daoist writings speak of Dao/道, an unchartable Way found in natural, spontaneous, lived experience rather than in rote, painstaking criteria and authoritative standards. If one thing about the Dao/Way is clear, it is that drafting exhaustive definitions of it is, by definition, not possible. Fried calls Daoism "perhaps the most fruitfully ill-defined of philosophical/religious traditions"[41] with writings which overwhelm translation and "simultaneously delegitimize language and partially redeem it,"[42] demonstrating that "the most important thing in the universe, the Way, [can] not be captured in language."[43] Undefinable does not mean unreachable. Kim notes Zhuangzi's assertion that "the Way is actual and practical. However, it has no action and form. It can be transmitted, but cannot be handed over; it can be obtained, but cannot be seen."[44] Whatever it is, the Way is not the achievement of a standard, a naming of parts, an outcome of a process of reasoning, or a final product of modern semiosis. "The Way comes about as we walk

[41] Fried, *Dao and Sign*, 29.
[42] Fried, *Dao and Sign,* 7.
[43] Fried, *Dao and Sign,* 30.
[44] Kim, *The Old Master*, 162.

it,"[45] reads Graham's translation of the *Zhuangzi*. It is, he explains, "that single course which fits no rules but is the inevitable one."[46] No one can craft a perfect name, definition, or criterion for the Dao, but it can be recognized when encountered. Metaphors based in simple experiences, like observing that water finds its own channel through ever-changing conditions and landscapes, are our best hopes of understanding the Dao. "Far from having no need for words," Graham argues that Daoist masters "require all available resources of literary art"[47] to convey their experience of the Dao. It may be that it is through its inspired, creative poetry, the provocative, graceful uncertainties of its philosophy, that Daoism has survived as a lasting part of China's literary and philosophical legacy while the tight, dry criteria of Mohism have become obscure.

Transcendence and the Way

Daoism is an old and multi-faceted, informal school of thought that, at its extreme, does indeed suggest eremitic withdrawal from society as a possibility for encountering the Dao. Such a life would certainly include silence, but apart from seclusion, Daoist stories suggest acts of measured silence, and also of non-silence unfolding within social life. For instance, at his wife's death, Zhuangzi beats a pot like a drum, making loud, uncrafted music[48] to show his lack of fear of death. What is death, after all, but the process by which a human transforms into a different part of the everything to which they already belong? Yet he also sends away his friend's noisy mourners, with their formal, ritualistic grieving and funeral music,[49] and later sleeps with a skull

[45] Graham, *Chaung-tzu*, 53.
[46] Graham, *Chuang-tzu*, 6-7.
[47] Graham, *Chuang-tzu*, 25.
[48] Graham, *Chuang-tzu*, 123.
[49] Graham, *Chuang-tzu*, 88.

for a pillow,[50] using stillness and silence to make a similar point about the nature of death. Rather than crafting rituals, establishing standards, and arguing alternatives, the *Laozi* famously reads "One who knows does not speak; One who speaks does not know,"[51] a statement paraphrased in the *Zhuangzi*. Like Wittgenstein's statement, "Whereof we cannot speak, thereof we must be silent," the *Laozi*'s aphorism on silence has been applied glibly, taken out of context, and deployed to end discussions rather than to develop them. As Fung Yulan noted, "Before the simplicity of philosophy is reached, [the philosopher] must pass through its complexity. One must speak very much before one keeps silent."[52] Moving further into the passage, with the benefit of greater context, the *Laozi* reads, "One who knows does not speak; One who speaks does not know. Block up the mouth; Cover up the ears; Soften the light; Mingle with the dust; Blunt the sharpness; untie the tangles."[53] Possible meanings and implications of this passage have been debated for centuries,[54] but among many things, it is an example of the Daoist resisting of over-activity, particularly the over-activity of over-statement. Within this saying is an acceptance of the limitations of language and a suggestion that transcending language is possible. It is not, however, a call for the end of discourse and expression. It is a call for untying oneself from fixed language. This detachment allows movement toward transcendence not because of, but perhaps in spite of language. As Robinet's reading of this line says:

> There is no quietism...Instead, correct action emerges from a lack of action, a motionlessness that is the root of life and its creative movement; a darkness that contains everything that is possible, a forgetting that is rather a lack of mindfulness;...the void that is mystery, but the mystery of life, the marvel...It is the expression of amazed non-

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[50] Graham, *Chuang-tzu*, 124.
[51] Kim, *Laozi*, 79. Original: 知者不言，言者不知.
[52] Fung and Bodde, *A Short History*, 342. Original: 在达到哲学的单纯之前，需先穿过复杂的哲学思辨丛林。人往往需要说很多，然后才能归入潜默. 629.
[53] Kim, *Laozi*, 79. Original: 塞其兑，閉其門，挫其銳，解其分，和其光，同其塵，是謂玄同.
[54] Kim, *Laozi*, 80.

knowing.[55]

This is not an excuse for an ultimate, unending passing over in silence. On the contrary, "the expression of amazed non-knowing / l'expression de la nescience émerveillée" may be understood as another fruitful ambiguity, another tangent of profound, even transcendent creative potential. As Robinet explains, what is called for in Daoism is a

> double forgetting...a forgetting of that which has been forgotten, or a double rejection, a rejection of rejection itself in a triumphant affirmation...The logical point of view that cannot accept two opposing truths at the same time and can accept them only in sequence must be abandoned so that each can be perceived *through* the other.[56]

If the double rejection of speech (or writing) is the rejection of not speaking (or not writing), what is arrived at is neither a deconstruction into silent nothingness, nor is it an "eternalist" discovery of "an absolute form of existence"[57] devoid of nothingness. What appears instead is something which contains both existence and non-existence, silence and non-silence. We can then know what is not yet known about something through knowing, or not knowing, about something else. It is a kind of indirection, and a way of transcendence. Within a text, this something else could be another language introducing a vital and compelling sense of the unknown. Arguing for a thoroughly defined criteria, a label or form, a craft would only confound this kind of epistemological process which demands that uncertainty—not-knowing—remain a part of certainty, a part of true knowing. Through the inclusion of the uncertain, epistemological

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[55] Robinet, *Histoire du Taoïsme,* 193. Original: Aucun quiétisme...un non-agir d'où surgit l'action juste, une immobilité qui est la racine de la vie et de son mouvement créateur, une obscurité qui contient tous les possibles, un oubli qui est non-fixation...le vide qui est mystère, mais celui de la vie, le ≪merveillie≫ (*miao*)...C'est l'expression de la nescience émerveillée. Isabelle Robinet, *Histoire du Taoïsme,* (Paris: Les Editions du Cerf, 1991) 191. "Amazed ignorance" is another translation of "nescience émerveillée" but I prefer Brooks' rendering, since the term "ignorance" has a negative connotation I do not intend.

[56] Robinet, *Histoire du Taoïsme,* 194-195. Original: ...un double "oubli", oubli de ce qui est oublié, ou double rejet, rejet en une positivité triomphante…[L]e pointe de vue logique qui ne peut appréhender deux vérités contraires en même temps et ne les admet que chronologiquement doit être dépassé, de façon à les voir l'une et l'autre en transparence. 192-193.

[57] Robinet, *Histoire du Taoïsme,* 194.

inquiry is not directed only at what is, but also at what might be, and this open possibility is necessary for inspired, transcendent creativity. A double rejection of "One who knows does not speak; one who speaks does not know" may be "One who knows that they do not know, speaks; one who does not speak, does not know that they do not know."

Such a premise can be transformative when applied to CW education. Rather than holding to maxims of writing what we know, we may admit that we do not know what it is we know until we write it, until inspiration is subject to the tension of the writing process and made into something that can be known and expressed. The constant inspiration and tension of what we do not and may never know is a vital part of what we do know and will know. Rather than surmounting ladders of craft to look for our voices just to be at a loss when the rungs end, concepts of discursive Daoism suggest how to let the ladder go. Further, the uncertainty and destabilization of language found in Daoism resemble multilingual environments in general and translingual texts in particular. After thousands of years of study, transcription, and translation, the *Laozi* and the *Zhuangzi* themselves have become translingual texts. Graham calls this process "battering."[58] The word "batter" has a negative connotation but there is perhaps no more fitting destiny for these texts than for them to have achieved translinguality. Even if their authors had set out to write them so as to retain their uncertainties in spite of translation, they perhaps could not have been more successful. Of Zhuangzi, Graham says, "he uses words not like a philosopher but like a poet, sensitive to their richness, exploiting their ambiguities, letting conflicting meanings explode against each other in apparent contradiction [...] The crucial point for [Zhuangzi] is that words have no fixed meanings."[59] Language is available for transcendence. From a Daoist point of view, the uncertain non-silence in language, what is heard and read but

[58] Graham, *Chuang-tzu,* 27.
[59] Graham, *Chuang-tzu,* 26.

not fully understood, what threatens expectations or previously held understandings, what is distorted, is not a problem but evidence of transcendent possibility. Uncertainty does not need to be eliminated through fluent translation or omitted in the interest of accessibility to a generalized reader, providing a sense of univocal equivalence that can only ever be fleeting or false. As in translation, relentlessly removing uncertainty during the composition of a translingual text stunts it, curtailing creativity. Writing into uncertainty, into non-knowing, reacting spontaneously, is what inspired CW feels like in the act—like tension and struggle but also discovery, development, and surprised delight. For both the writer and the reader, the uncertainty within translingual texts can be experienced as Robinet's amazed non-knowing. It is inspiration piqued by the realization of the vastness of what we did not know, do not know, and perhaps cannot know.

Rejections of Alternatives: The False Dichotomy of English/Non-English Writing

The remainder of this chapter moves from generalities of Daoist teachings to more specific applications to translingual CW. As the discussion returns to considerations of practice, it is re-situated within the practicalities of world literature. This study opened with Gisèle Sapiro's presentation of evidence of Anglophone texts' hypercentral position in world literature. In the context of the current global literary hegemony of English, a sense of a dichotomy emerges between English and non-English texts. With this sense comes pressure for writers to choose whether they will write in monolingual fluent English or some other way. Dilemmas over whether to write in English are no longer limited to post-colonial territories now that English casts a massive, provincializing shadow over the literatures of every other language. Bolstered by Daoist thinking which regards the choice between alternatives as wrongheaded and ultimately impossible, translingual CW likewise rejects the dichotomy of English/non-English texts. In

translingual CW, a single language need not be chosen at the exclusion of the rest. Throughout the *Zhuangzi,* aphorisms and parables illustrate the feasibility and the wisdom of rejecting choices between alternatives, choosing instead the mirror-like accepting of things and reacting spontaneously as they come.

Zhuangzi's commentary on the dichotomy of self and other is expressed through his refusal to decide whether he was a man dreaming he is a butterfly or a butterfly dreaming of being a man. A similar perspective emerges in the parable of "the pipes of Heaven." Zhuangzi speaks of a sage meditating on the sky, listening to the wind and his own breath. The wind blowing through the earth's hollows and through musical pipes made by humans has countless voices, "hooting, hissing, sniffing, sucking, mumbling, moaning, whistling, wailing"[60] as it goes, singing out and calling back. The sage asks what it is that makes all of these different sounds. This is a rhetorical question which, Graham explains, expresses the concept of unity in variety. There is no need and perhaps much harm in deciding between alternatives which, in the end, are illusory rather than "listen[ing] to Heaven, who breathes through them."[61] In spite of its many sounds, there is only one wind, something which becomes apparent when everything the wind touches is understood not as the pipes of earth or men, but as the pipes of Heaven. This parable mounts an important general challenge to individualism, arguing instead for collectivity between humans, and between the non-human elements of the world. This shift in the subjectivity of CW education will be explored in detail in Chapter 6. For now, and in the specific context of translingual writing, the arguments of philosophers and sages sounding on Zhuangzi's pipes of Heaven can be substituted with the polyphony of languages in a translingual text. The idea that one language must be decided upon at the exclusion of the others is misleading and

[60] Graham, *Chuang-tzu,* 49.
[61] Graham, *Chuang-tzu,* 49.

counterproductive. Every language is part of the pipes of Heaven, and as such, there is a single breath, the Way, the Dao, that can move through every language, with none of them being pre-eminently expressive, not even English.

This is a risky statement to advance, something like another call for disorganization, for chaos in publishing markets and in the economies of literary prizes and reviews that depend on taxonomies of languages and genres to organize, standardize, and commodify world literature. While appeals to the *Zhuangzi's* rejection of alternatives between languages do not provide an easy remedy to this situation, they do problematize it in the first place rather than accepting it as a cosmopolitan inevitability, questioning the too often taken for granted assumption that English is the Way of world literature. This question does not unseat English domination, but it may destabilize it. The un-easy solution the *Zhuangzi* offers is, of course, to detach oneself from discrete languages and literatures. The Dao, Graham explains, "patterns the seeming disorder of change and multiplicity, and all things unerringly follow where it tends except that inveterate analyser and wordmonger man [sic], who misses [the Dao] by sticking rigidly to the verbally formulated codes."[62] Philosophy, not language itself, is what Graham is speaking of in this statement, but his observation could be applied to languages nonetheless. Languages may be the most basic of "verbally formulated codes," restraining and undermining multilingual environments.

To relinquish the rigid and follow the Way, Graham suggests three loosely defined strategies found in people who walk and work, know and do according to the Dao.

> People who really know what they are doing [...] do not precede each move by weighing the arguments for different alternatives. They spread attention over the whole situation, let its focus roam freely, forget themselves in their total absorption in the object, and then

[62] Graham, *Chuang-tzu,* 7.

> the trained hand reacts spontaneously with a confidence and precision impossible to anyone who is applying rules and thinking out moves.[63]

Condensed into three points, Graham's digest of advice from the *Zhuangzi* can be regarded as recommendations for creative work, including translingual CW. They are 1) free-roaming focus on the whole 3) spontaneous reaction 2) the forgetting of the self in total absorption.

The Inspirational Shen/神 in Translingual Creative Writing

Before proceeding to these three recommendations, a key concept of the *Zhuangzi* must be considered. This is shen/神, used in the *Zhuangzi* to refer to what Graham calls "inscrutable forces wiser than ourselves, throughout the cosmos and in the depths of our own hearts" inspiring a "supremely lucid awareness which excites a shudder of numinous awe" and transcending "distinctions between personal and impersonal."[64] It has a renewing, inspiring, transcendent effect.[65] In this way, shen/神 is adjacent to what I have hitherto referred to as the inspired creativity of the CW processes which theorists can point to, though not define. I will not commit the blunder of making an overly simplistic argument that the idea of shen/神 is equivalent to Peirce's Firsts. This is not meant to be another project by an Anglophone refashioning Western humanism or New Age mysticism out of Daoism. Shen/神 was never conceptualized as a component of scientific semiotics like Peirce's. Further, the concept of shen/神 has evolved and transformed over time. It is a word still in use in contemporary Chinese and not a concept fossilized in the *Zhuangzi*. As an old, versatile word, shen/神 remains necessary in

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[63] Graham, *Chuang-tzu,* 6.
[64] Graham, *Chuang-tzu,* 18.
[65] Especially in religious iterations of Daoism, qi/氣, the "universal fluid," energy, breath, etc. is given as a mechanism for encountering shen/神. Details on breathing and other technical practices related to qi do not form part of this study.

understanding Daoist ideas of inspiration which, while not necessarily supernatural or mystical, include opaque concepts of unteachable knacks, and the paradox of insight that depends on non-knowing.

Shen/神 is mentioned in the *Zhuangzi* when speaking of inspirational insight rising both from within an individual and from the world of which they are a part. Of the challenges of translating the *Zhuangzi* into English, Graham identifies shen/神 as particularly difficult. He translates it using Goethe's romantic, poetic concept of "the daemonic," defined in Graham's translator's notes as unconscious energy which "cannot be accounted for by understanding or reason" but is "manifested throughout nature, visible and invisible."[66] Turning to other translations of the *Zhuangzi*, Brook Ziporyn argues for a wider, more nebulous translation of shen/神, noting the *Zhuangzi*'s historical context in times when shen/神 was "undergoing a partial expansion and demythologization." Ziporyn provides a glossary entry, which defines shen/神 with maximal broadness as "an adjective describing anything mysterious, incomprehensible, incalculable, miraculous." Shen/神, he says, can also refer to "a faculty within the living human being, associated with the higher aspects of conscious life, including but not limited to thought and imagination." This definition is qualified with a warning against conflating spiritual consciousness with "full transparency and lucidity."[67] What seems vital to an understanding of shen/神 in the *Zhuangzi* is an embracing of opacity, of relinquishing an exhaustively reasonable understanding of it. What it connotes is irresolvable, inspirational

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[66] Graham, *Chuang-tzu*, 35. Graham notes daemonic's resemblance to the word "demoniac" and the eerie implications of haunting or angst that it may invoke. I agree with his observation and argue that the possibility of misunderstanding daemonic as demonic, along with the possibility of being distracted by the sensational cultural baggage of the word demonic renders this translation of shen/神 inappropriate outside settings where Goethe holds greater sway than pop culture horror, that is to say, not in the undergraduate translingual CW classroom. I leave it untranslated here as shen/神.

[67] Brook Ziporyn, *Zhuangzi* (Indianapolis: Hackett Publishing Company, Inc., 2020), 284.

fruitful ambiguity. These are qualities like those insisted on in creative processes by Heaney, Lai, Lispector, Ha, and other multilingual writers to be mentioned hereafter.

The nature of the *Zhuangzi*'s concept of inspirational shen/神 is best seen in its parables, particularly those recounting the everyday work of exemplary, not necessarily self-identified Daoists, Graham's "people who really know what they are doing."[68] Here we consider the story of Cook Ding butchering an ox. "As his hand slapped, shoulder lunged, foot stamped, knee crooked, with a hiss! with a thud! the brandished blade as it sliced never missed the rhythm."[69] When praised for his work, Ding explains that he has left skill behind and he now approaches his task inspired by shen/神. As Ziporyn translates: "I encounter it with the imponderable spirit [神] in me rather than scrutinizing it with the eyes. For when the faculties of officiating understanding come to rest, imponderable spiritlike impulses [shen/神] begin to stir." In his notes, Ziporyn offers an alternative translation: "The senses know how to find their proper resting places and go no further, and then the imponderable spirit [shen/神] is readied for action."[70] Cook Ding's artful, dance-like performance of his task is accomplished by more than the perfection of his craft. He is more than the Mohist idea of a craftsperson who has selected the proper tool, been taught the proper method/fa/法, and mastered it under the supervision of those authorized to rule on what is proper. His seeing and feeling are indeed expert and practiced, and he works in such harmony with his tools it is as if they are part of him, but there is still more. The inspirational shen/神 that rises from within and without himself extends past the limits of what he can

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[68] Graham, *Chuang-tzu*, 6.
[69] Graham, *Chuang-tzu*, 63. Original: 手之所觸，肩之所倚，足之所履，膝之所踦，砉然嚮然，奏刀騞然，莫不中音. Lau and Ching, *The Zhuangzi*, 3/7/32.
[70] Ziporyn, *Zhuangzi*, 32. Original: 方今之時，臣以神遇而不以目視，官知止而神欲行. Lau and Ching, The Zhuangzi, 3/8/5.

accomplish guided only through his individual senses of sight and touch. He acts as part of an assemblage comprised of himself, the technology of his knife, the earth that is the body of the ox, and the Way of his task beyond skill. There are many roles in butchering an ox, and Cook Ding plays not only his own, but is part of all of them. His task includes allowing the process to proceed without impeding it by overthinking or overacting. This is how Ding describes his task when it is going smoothly. When a challenge arises—when tension enters his experience—Ding "realiz[es] that it is difficult to *do* anything about" the problem, and he pauses "until [his] seeing comes to a complete halt. [His] activity slows, and the blade moves ever so slightly. Then whoosh!"[71] the cut is made as perfectly as when things were going well. Ding explains what inspired work feels like in terms we may recognize from our own moments of contact with it.[72] The *Zhuangzi*'s later writers added more characters who operate by inspirational shen/ 神 such as a cicada catcher roaming through a forest catching insects out of the air as if effortlessly with a sticky rod. With rustic similes, poetic rhythm, and with references to well-known landscapes, and the music of their day, such characters tell us what can't be expressed directly. The inspirational shen/神 is both knowing and non-knowing and touches every phase of a task. Shen/ 神 is what differentiates the Mohist ideal of using the proper tool with the proper method/fa/法 from the Daoist ideal of achieving a state of inspired, effortless workmanship where the worker and every aspect of their task become united, perfectly harmonized.

Though I am using the English word "inspiration" in association with the word shen/ 神, it is with the understanding that, like Dao, shen/ 神 is defined by its matchlessness. Any claim of

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[71] Ziporyn, *Zhuangzi*, 30. Original: 雖然，每至於族，吾見其難為，怵然為戒，視為止，行為遲. 動刀甚微，謋然已解，如土委地. Lau and Ching, *Zhuangzi*, 3/8/9.

[72] The *Zhuangzi* resists making an idol out of shen/神, noting that human souls may be transformed into horses when we die, and that sages, ostensibly the most shen-like of men, are like gnarled old trees, impressive but made of "wretched timber" and good for building very little.

an equivalent translation for it would be false. Forcing false equivalencies between Daoist and Euro-American concepts, like shen/神 and Graham's admittedly inadequate use of Goethe's daemonic, along with being incorrect, may further alienate the targeted non-Anglophone context either by glossing nuances or through an orientalist over-emphasis of foreignness. This line between such translation ethics is delicate and difficult to walk. One way of negotiating, if not resolving it, is to acknowledge the singularity of shen/ 神 and leave it untranslated. What is meant when I write here of shen/神 in the *Zhuangzi* is no other univocal English-language term. What is meant is shen/神. Following the model authors and teachers of this study, at this point, I decline translation, and go on anyway.

Graham's List - Number One: Free-roaming Focus on the Whole

The *Zhuangzi* begins with a chapter with a title Graham translates as "Going rambling without a destination" and an image of a massive, mythical bird in flight. Once this image has taken shape in the reader's mind, Zhuangzi asks

> Is the azure [of the sky] its true colour? Or is it that the distance into which we are looking is infinite? [The bird] never stops flying higher til everything below looks the same as above …If the mass of the wind is not bulky enough it lacks the strength to carry the great wings. So it is when the bird is ninety thousand miles high, with the wind underneath it, that it rests its weight on the wind; and it must have the blue sky on its back and a clear view ahead before it will set its course for the South.[73]

In flight, the great bird encounters everything at once. It relies on the unified density and movement of all things, the large and small together, to make its flight possible. Further, as it attends and reacts to its vast, changing environment, the bird adopts a course for its flight through the act of flying itself. It finds its way as it rises and sees and soars. The Way comes

[73]Graham, *Chaung-tzu*, 43.

about as the bird flies it. The bird is an illustration of the *Zhuangzi*'s teachings of maintaining a broad, open perspective less constrained by hierarchy and stratification than the society of the day.

To the broad, open focus of the parable of the great bird, the *Zhuangzi* adds a call for attention which roams, exploring the whole of a landscape. This loose-reined roaming suggests another of the *Zhuangzi*'s analogies, that of driving a chariot. Zhuangzi says, "let the heart roam with other things as its chariot."[74] Accordingly, attention is not dictated by decrees made by a single heart (or of "the mind" in current English), but is responsive to other connected energies, the way horses in a chariot have an agency apart from the driver that the driver honours, allies with, and relies on for power, motion, direction, and diversion. This is a further example of the linking of individual subjectivity to that of the non-human (the horses) and the material (the chariot) aspects of the world. When chariot rides and flights of mythical birds come out of conceits and into human activity, it looks like the inspired work of Cook Ding, the cicada catcher, and the rest of the *Zhuangzi*'s craftspeople who have obtained the Way. In terms of contemporary writing education, this kind of activity may also look something like the translanguaging already used among multilingual students. Rather than practicing decoding through distinguishing between alternatives and reading only for direct, mimetic meaning, multilingual writing students like those identified in García and Baetens Beardsmore's work[75] apply translanguaging strategies to composition as they roam beyond monolingual fluent English. The writers examined in Chapters 5 and 6 model how this is done in literary CW.

A roving focus over a broad, interconnected landscape of literary art and language is less impeded when epistemological preferences for arguing alternatives are deliberately decentred.

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[74] Graham, *Chuang-tzu*, 71

[75] García and Baetens Beardsmore, *Bilingual Education*, 43-44.

Rather than rejecting non-English as an alternative, a range of possibilities for multilingual rather than monolingual expression is attended to. Conventional meanings of words and expressions may be defamiliarized. Connections that already exist between all things, including languages, are found and followed, and thereby refamiliarized. Familiar as well as defamiliarized and refamiliarized connections between sounds, scripts, and semantics of different languages may serve as further inspiration, revitalizing creativity, feeding experience, and transforming craft away from monolingual English. As Zhuangzi says, "smooth them out on the whetstone of Heaven, use them to go by and let the stream find its own channels. Forget the years, forget duty, be shaken into motion by the limitless."[76]

The Daoist concept of wuwei/無為 is also used in descriptions of inspired, seemingly effortless work. Often translated "non-action," wuwei's meaning in the context of Daoism is paradoxical. The *Laozi*, Graham notes, says that "The Way constantly does nothing yet there is nothing it does not do."[77] Other translations for wuwei are non-doing or "refraining from trying to force spontaneous trends by deliberate action" and "tending towards fluid goals in response to changing circumstances."[78] CW approached with a sense of wuwei is not constrained by pre-conceived ideas including those of the craft of monolingual English. In a 2019 lecture given in English at the University of Michigan, speaking from a Buddhist perspective, Lai addressed a similar value in suspending action. A vital juncture in Lai's creative process is a moment between perceiving something and naming it. At this point, new connections may form, old connections may reveal themselves, and inspiration and wisdom can flourish. It is not quite the

[76] Graham, *Chuang-tzu*, 60.
[77] Graham, *Disputers of the Tao,* 232.
[78] Graham, *Chuang-tzu*, 35.

same as Riffaterre's indirection, but more like inspired insight that comes as direction is suspended. As Lai explained,

> There's a gap, and that gap is like a moment, so fast. But if we can access that gap, that gap opens up to an incredible openness. And in that openness things connect to each other very simply, very easily. It's the moment before you attach a label to something. Before you recognize the thing, can you see the thing for what it is, purely, just see it, without putting a label on it? And then if you can, then that thing is freed, you liberate it. You liberate it...to become something else.[79]

What the liberated thing becomes, however, matters in formal education. The CW classroom is already an environment where there are no true/false examinations and experimentation is encouraged. In this way, wuwei is well-established in CW education. Strategies for enhancing the roaming grip on the chariot reins rather than the conventional racing grip of the universities housing CW programs will be discussed in Chapter 6.

Graham's List - Number Two: Spontaneity

Prominent among the values of the *Zhuangzi*, and related to the concept of non-striving wuwei, is spontaneity. Graham clarifies that by spontaneous, the *Zhuangzi* does not mean behaviour that is "'thoughtless' in the sense of 'heedless,'"[80] but responses which are attentive, watchful, and sensitive. What he recommends is "intelligent spontaneity"[81] based on contemplation. In the context of the Dao, spontaneous response to inspiration has an inevitability that, in the setting of a translingual CW classroom, may challenge the bias toward the inevitability of writing in monolingual English in world literature. Graham illustrates the *Zhuangzi*'s concept of inevitability, or budeyi/不得已, through a comparison to the inevitability

[79]"Stan Lai: Reconfiguring the Box," https://www.youtube.com/watch?v=9RV8oUy5y68.
[80] Graham, *Chuang-tzu*, 12.
[81] Graham, *Disputers of the Tao,* 201.

"of an artist's casually drawn line."[82] The artist does not draw the line as an act of obedience to a law of craft but because this is the way the whole of the picture will be made. Graham translates budeyi as "cannot do otherwise" and this is what finding the way is like: to reflect a situation "with perfect clarity" so that one "can live the life generated by Heaven,"[83] or in the case of CW, write the text generated through inspired creativity.

A fitting illustration of the concept of the inevitable is the *Zhuangzi*'s story of the swimmer who does "not impose his selfishness"[84] on dangerous currents but keeps safe by accepting the Way of the water. As a literary device rather than a historical figure, Confucius meets a man who can swim in the dangerous pool at the base of a towering waterfall without drowning.

> It was a place where fish and turtles and crocodiles could not swim, but he saw one fellow swimming there. He took him for someone in trouble who wanted to die, and sent a disciple along the bank to pull him up. But after a few hundred paces the man came out, and strolled under the bank with his hair down his back, singing as he walked. Confucius took the opportunity to question him.
>
> "I thought you were a ghost, but now I see you close up you're a man. May I ask whether you have a Way to stay afloat in water?"
>
> "No, I have no Way. I began in what is native to me, grew up in what is natural to me, matured in what is destined for me. I enter in with the inflow, and emerge with the outflow, follow the Way of the water and do not impose my selfishness upon it. This is how I stay afloat in it...Having been born on dry land I am at home on dry land—it's native to me. Having grown up in water I am at home in water — it's natural to me. It is so without me knowing why it is so—it's destined for me."[85]

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[82] Graham, *Chuang-tzu*, 7. In *Disputers of the Tao*, Graham adds to the artist analogy the image of "the single possible word which a poet finds or fails to find" to illustrate the inevitable. His poet's single word, however, does not match the artist's "casually" drawn line, demanding univocal precision from the poet's language where the artist is permitted a lighter, looser touch. This, I submit, is an ironic error implying the very over-definition warned against in the rest of Graham's exegesis. See *Zhuangzi* chapter 6 for a description of "True Men" as ones who "did not regret it when they missed the mark," 84.

[83] Graham, *Disputers of the Tao*, 190.

[84] Graham, *Chuang-tzu*, 136.

[85] Graham, *Chuang-tzu,* 136. Original: 孔子觀於呂梁，縣水三十仞，流沫四十里，黿鼉魚鱉之所不能游也。見一丈夫游之，以為有苦而欲死也，使弟子並流而拯之。數百步而出，被髮行歌而游於塘下。孔子從而問

If the parable is read through the lens of contemporary postsecondary CW education, Confucius is like a university which seeks standards, as Foerster did from the beginning of the CW program. The CW instructor is like the Confucian, arriving on the bank to pull the swimmer up and rescue him. But instructions on how to rescue a swimmer are not the parable's lesson. The lesson is also not that any student, any swimmer will intrinsically have an ability to swim. The swimmer who survives to come strolling and singing out of the water has survived through practiced yet flexible and spontaneous responses to his environment. Spontaneous response does not mean that throwing himself naïve and unpracticed into the water would have been the best course. The swimmer's story clarifies the concept of spontaneity by distinguishing it from reckless, romantic behaviour. Graham takes pains to differentiate the *Zhuangzi*'s spontaneity from the "superficially similar cult of spontaneity in our own tradition of Romanticism, which values passion by its intensity however much it distorts reality."[86] On the contrary, in the *Zhuangzi*, spontaneity describes behaviours that are explicitly not driven by any inborn genius.

The swimmer's development can be read as a progression through a triadic process. When questioned, the swimmer explains that even though he is "native" to dry land, he "gravitat[ed]"[87] towards the water as he grew up, and over time he arrived at a point where the water felt "natural" to him. As for how it happened, in Ziporyn's translation, all the swimmer will say is, "And thus and so without knowing how or why I am thus and so."[88] By being drawn to the water, the swimmer contradicts what is "native" to him to develop through experience and

焉，曰：「吾以子為鬼，察子則人也。請問蹈水有道乎？」曰：「亡，吾無道。吾始乎故，長乎性，成乎命。與齊俱入，與汩偕出，從水之道而不為私焉。此吾所以蹈之也。」孔子曰：「何謂始乎故，長乎性，成乎命？」曰：「吾生於陵而安於陵，故也；長於水而安於水，性也；不知吾所以然而然，命也.」 Lau and Ching, *Zhuangzi*, 19/51/26.

[86] Graham, *Chuang-tzu*, 14.

[87] Ziporyn, *Zhuangzi*, 154.

[88] Ziporyn, *Zhuangzi*, 154.

tension with the water until swimming becomes "natural" to him. At last, he arrives at his "destiny," where surviving the waterfall pool appears to be a wuwei non-action easier for him than it is for fish, turtles, and crocodiles who are native to the water. Watching from afar, Confucius assumes the swimmer must be a spirit, unsinkable only because he must be already dead. The swimmer's development is not, however, a magical or supernatural process. The native-natural-destiny triad has an analogous triad in language and writing. Most of us are born with a native ability to learn any language. Defined this way, there is no "native" human language that would suit any of us better than any other. As we experience language as we develop, one or more of them will begin to feel natural to us, as if it were native, though it is still the product of tension, experience, and practice. Eventually, most of us speak a language with a fluency that is wuwei, like a non-action. As we encounter other languages in a non-monolingual world, we may recognize that the language that feels natural is only one of many possible destinies, a code and craft that could have been anything. We may, like the swimmer, decline to impose our "selfishness," our institutional standards and our monolingual craft, on our use of language. With the possibility that any language craft could come to feel natural may come the possibility that language crafts can be transcended. Translingual CW is proposed here as a way to such a transcendence.

The *Zhuangzi*'s concept of spontaneity is good news for CW education. It suggests that translingual CW need not be impossible for all but the translingually talented Nabokovs among us. Instead, it is practicable. Through spontaneity, we may contact the inspired non-action that our training in craft, our swimming lessons, prepare us for, but cannot teach us. In remarking on the inspired non-action with which a ferryman pilots a boat, the *Zhuangzi*'s rhetorical Confucius explains that those who do well in water are those able to "forget the water" and "look at the

depths as at dry land." They do not "give weight to what is outside"[89] but defy the limitations such a weight would bring. This kind of transcendence is not magical but achieved through human thought open to universal capacities for inspiration if they are attended to and responded to spontaneously. Attention and response cultivate a sensitivity and interconnectedness to one's surroundings profound enough to invite the next of the *Zhuangzi*'s principles: a forgetting of the self.

Graham's List - Number Three: Forgetting the Self in Total Absorption

Most of the *Zhuangzi*'s key reasoning for rejecting alternatives, discovering connections to other humans and non-human aspects of the world, and forgetting the self have been made above in parables like the butterfly dream and the pipes of heaven. None of these teachings, however, preclude Daoist sages from using practices of retreat and seclusion—strategies also widely used by writers—to further a non-individualistic perspective of the self. What Daoist teachings do insist upon is that, even when sages appear to be withdrawing into the self, their attention continues to roam, growing more absorbed in what is around them. Graham explains: "The sage as he steps back into himself is still looking outwards"[90] and in doing so he uses "the eye to look at the eye, the ear to look at the ear, the heart to recover the heart."[91] The self seems to exist, but as it comes to be seen more perfectly, it can be seen as existing as part of everything else.

Lai recommends a similarly engaged retreat of the self in search of oneness with everything else. He makes a direct connection between forgetting the self and artistic creativity.

> Becoming at one means being 'without the self' and 'selfless', linked and merged with everything everywhere, the universe, humanity, and the self combined in one organic

[89] Graham, *Chuang-tzu*, 136-37.
[90] Graham, *Chuang-tzu,* 20.
[91] Graham, *Chuang-tzu,* 85.

> whole. This, in fact, is creativity.[92]

Lai identifies this experience in his own Buddhism as well as in Daoism. This does not limit it to religious experience, and as his advice becomes practical, it further converges with the philosophy of the *Zhuangzi*. What both texts call for is total absorption in the task of the moment. This absorption can be a way to forget the self and recognize the oneness of all things and access to inspiration or, in Lai's terms, the shared source of human creativity.[93] After questioning the cicada catcher, the *Zhuangzi*'s rhetorical Confucius tells his disciples, "Intent sustained undivided will verge on the [shen/神]."[94] Lai's advice on sustained intent is directed at contemporary work and life rather than cicadas. It is set in the context of growing neoliberalism in Taiwan and mainland China, and counsels retreat from it. Lai says

> In the busy world, the most important point is the future, plans for future achievement, and plans for new plans when these ones are done. In moments of retreat from this life, the most important point is the current moment...what's been done is not important, your current situation, what you are doing right now is important. Retreating lets us face everything before us in the immediate moment.[95]

Fruitful as retreats may be, they can be difficult for emerging writers to access and such seclusion is not normally part of the postsecondary classroom. In many respects, the classroom is the very neoliberal environment Lai warns against. Even without access to retreats, classrooms serve the goal of forgetting the self best when they are collaborative rather than competitive. Critiques of the workshop previously mentioned in this study—those of Chavez, Inoue, Adsit, and Nguyen—also call for departures away from individualism toward collectivity in the CW

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[92] Lai, *Stan Lai on*, 309. Original: "合而为一"意味着"无我"，"无私"，一切相通相连，宇宙与我一体。其实，这就是创意.

[93] Lai, *Stan Lai on*, 36. Original: 人类创意的共同泉源

[94] Graham, *Chuang-tzu*, 138. Original translation is "daemonic."

[95] Lai, *Stan Lai on*, 282. Original: 忙碌的世界重点在未来，计划未来的成果，以及计划完成之后的新计划；闭关的生活重点在当下...在独自闭关的生活中，做过什么事不重要，自己的现况，正在做什么才重要。闭关让我们面对当下的这一切.

classroom as integral to establishing equity, diversity, and inclusion. The *Zhuangzi*'s forgetting of the self exposes the individualism once presented as natural and inevitable in the CW workshop as ideologically determined and optional.

Into the Texts

This study now passes from history and theory into examples of translingual CW itself. In the next chapter, texts by acclaimed translingual writers of the modern and contemporary eras will be read according to the analytical concepts and strategies suggested by my reading of the *Zhuangzi*. Selected translingual texts will serve as a set of data analyzed to see if concepts and processes theorized from discursive Daoism can be found within them. These concepts and strategies are:

1) Destabilization of fixed, precise notions of language as seen through the rejection of distinguishing between monolingual and other alternatives.
2) Evidence of writers' senses of the influence of inspirational creativity.
3) Evidence of the principles Graham identifies in the *Zhuangzi'*s teachings, namely:
    a) Total attention roaming over the whole of a creative project.
    b) Spontaneity.
    c) forgetting the self in total absorption, highlighting connectedness to other humans, the environment, technology, and information, including languages.

A call to discern these concepts and strategies may lack the drama of a writer's memoir of a romantic writing life. Yet creating literary art in these ways in spite of overbearing foreign standards may be dramatic indeed. As this study moves into texts, its chief argument remains that it is not Anglophone literature's quality that advances its power, but its power that advances its qualities.

CHAPTER 5 – READINGS IN TRANSLINGUAL WRITING

Translingual Chinese-English Texts Across an "Abyss"

With this chapter, the preceding historical context on the global proliferation of CW education, and the theoretical contexts of translingual CW, translation theory, and discursive Daoism converge with readings of work by professional translingual writers. Through readings of a selection of model texts, this chapter investigates strategies for displacing, distorting, and creating new meanings and significance through the defamiliarization and refamiliarization of languages, opening translingual texts to possibilities of transcendence. Particularly at issue are questions of whether translingual texts bear the traces of the inspired creativity as found in the *Zhuangzi*'s parables and aphorism about spontaneity, forgetting the self, declining choices between alternatives, and letting attention roam. If so, what are these traces, and how might they be achieved? Also of interest are questions of how translingual texts negotiate encounters with global Anglophone cosmopolitanism in literature and in global literary markets.

While this analysis pays special attention to translingual writing that achieves transformative de- and refamiliarization of languages, it is not meant to invoke transcendence in a supernatural sense. Just as Peirce and Riffaterre made way for inspiration in scientific inquiry and in literary theory, a similar process can be applied to translingual CW theory as read through the epistemology and ontology of discursive Daoism. As discussed in Chapter 4, the *Zhuangzi* advances de facto theories of the self, language, and notions of craft which expose the unnaturalness and un-inevitability of barriers to translingual transcendence. By accepting transcendence as a possibility in translingual CW, I argue that theory and practice of inspirational creativity can be acknowledged, allowed, and explored.

To begin to address the specific possibility of transcendence between the languages of English and Chinese, which share very little in common, Hass's metaphor from Chapter 4 of an abyss gaping between these languages is revisited with a new question: Is an abyss a site only for loss and obscurity? Yoko Tawada is a Japanese-born translingual poet, short story writer, novelist, and translator who writes mostly in Japanese and German. She uses the abyss metaphor herself, acknowledging "an abyss, into which all words plunge"[1] during translation, some of them remaining there as untranslatable. This does not, however, make them lost. Translator and literary scholar Hiltrud Arens explains that for Tawada, translation is more than instrumental decoding. "A translation is not just a copy" but through it "meanings conveyed in the original receive new bodies, not only made up of different sounds, but of a different body of signs (and thoughts): another script."[2] The metaphorical abyss becomes part of a creative processes which defamiliarizes, disrupts, and distorts the crafts of monolingual languages, providing the potential to refamiliarize the significance of languages not only in the afterlives of translation, but in new lives altogether through the translingual CW they inspire. But for the darkness, metaphors of abysses are not altogether unlike the endless expanse through which the *Zhuangzi*'s great bird flies. In them, what seems to be far away is not out of reach but part of a unified vastness touching everything. What seems like abysmal loss from the perspective of monolingualism may yield creative inspiration from a multilingual perspective.

All of the texts considered hereafter are Chinese-English prose with the exception of a short poem by Tawada which is Japanese-English. Each of the featured authors' oeuvres are

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[1] Yoko Tawada, "Das Tor des Übersetzers oder Celan liest Japanisch," in *Talisman* (Tübingen, DE: Konkursbuch, 2008), 126. Original: "Es muß zwischen Sprachen eine Kluft geben, in die alle Wörter hineinstürzen." Hiltrud Arens's translation.

[2] Hiltrud Arens, "Poetological Reflections," in *Yoko Tawada: Voices from Everywhere*, ed. Doug Slaymaker (Plymouth, UK: Lexington Book, 2007), 61.

sufficiently rich to warrant lengthy studies of their own. Rather than providing exhaustive coverage here, however, this research focuses on aspects of their work that are particularly translingual and potentially instructive for emerging student writers.

Early Chinese-English Translingual Fiction: Lu Xun's True Story of Ah Q

Chinese-English translingual fiction appeared in the twentieth century, and it is in this era that my analysis begins, starting with the May Fourth Era (1917 to the early 1920s) and continuing into the contemporary period of the 2020s. Literary scholar Elaine Wong traces the first Chinese translingual texts to include European languages to the Self-Strengthening Movement in the later nineteenth century, when young Chinese men were educated abroad and produced non-fiction in European languages to share "a true picture of the Chinese people."[3] In the genre of fiction, Lu used translingual strategies for explicitly revolutionary purposes. In 1922, his first collection of short stories was titled *吶喊/nahan*,[4] often translated not at all stiffly as *Call to Arms*. As mentioned in Chapter 3, Lu's prose was meant to dismantle traditional social structures and attitudes that, in his view, sustained themselves by keeping the masses locked in a state of numbness while cannibalizing the nation, doing little to match the ideological, technological, and scientific development of China's rivals. Lu's stories have revolutionary content but also revolutionary language. The purpose of vernacular language in his fiction—uncouth as it would have appeared in traditional classical literary Chinese—is intentional distortion and disruption. For Lu, moving literature into common speech was a revolt against a literary and cultural elite.

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[3] Elaine Wong, "Chinese Translingual Writing: In and Out," in *The Routledge Handbook of Literary Translingualism*, ed. Stephen G. Kellman and Natasha Lvovich (London: Routledge, 2021), 290.
[4] Lu Xun, "Zixu," in *Selected Short Stories of Lu Xun/Lu Xun Xiaoshuo Ji Cihui/*鲁迅小說集詞彙, ed. D.C. Lau (Hong Kong: The Chinese University of Hong Kong, 1987), 14. A more literal translation of this title is "battle cry."

At the same time, a Chinese wave of the experimental modernist movement known as Neo-sensationism/xinganjuepai/新感觉派 was using translingual writing quite differently. Writers such as Liu Na'Ou, who would be shot to death in a restaurant in broad daylight after becoming the director of a news agency, used Japanese, classical and vernacular Chinese, and untranslated European languages to create and celebrate a decadent and fanciful vision of urban life in Shanghai. Liu and the Neo-sensationists engaged artistically in social change by reveling in changes already underway, and smirking at the darkness of contemporaries like Lu Xun. Literary scholar Peng Hsiao-yen has called Liu "a transcultural artist who aspire[d] to articulate freedom and perfection while transcending national, linguistic, and cultural boundaries."[5] Both Lu and Liu were active during a period of transition in Chinese language and culture. While Lu fought to marshal this fluid state, Liu presented himself as merrily adrift on it. Whatever their political agendas were, translingual CW had a transformative effect on the culture around them. Though their ideologies and styles differed, Lu and Liu shared a deliberate, forced exoticism in their writing, a transparent consciousness of their own foreignizing.

In Lu's oeuvre, the Roman alphabet becomes involved in his fiction in the 1921 serially published novella *The True Story of Ah Q*/*Ah Q zheng zhuan*/*阿 Q 正傳*. The letter Q in the title character's given name lets the narrator refer to a character who might otherwise be nameless. Ah Q is a shiftless, small-town fool with a name only half-remembered after his execution. His story is one of petty struggles whereby he masters nothing but a self-deceptive complacency, spending most of his life despised but also enabled by his fellow townspeople. The novella is a pointed social critique where every character is complicit in the messy waste that is Ah Q's life

[5] Peng Hsiao-yen, *Dandyism and Transcultural Modernity: the dandy, the flaneur, and the translator in 1930s Shanghai, Tokyo, and Paris* (London: Routledge, 2010), 22.

story. Rather than introducing the story with a polemic demanding change, Lu's narrator introduces Ah Q's story by relating the fundamental difficulties in telling it. This includes difficulty in deciding how to title the story, how to classify its genre, and even how to write a name for Ah Q himself. Gu reports that in an early English translation, the opening chapter where the narrator discusses these difficulties was simply omitted,[6] inextricable as the difficulties are from details of the craft of Chinese script, literary forms, and traditional naming conventions to which an Anglophone audience would have no easy access.

This introduction, however, lays a foundation for the translingual quality of the text. It depicts informed, careful spontaneity as the narrator recounts resolving the story's title, the character's name, and the genre of the story. The missteps in the process are recorded as well, along with the narrator's lingering dissatisfaction with the results. This transparent view of the process of defamiliarizing and refamiliarizing Chinese name-craft invites readers to consider and react to aspects of naming and storytelling they might otherwise take for granted. By the end of the introduction, the narrator has arrived at a flawed but workable solution that makes the story knowable and shareable. This solution includes the translingual move of including the foreign letter Q in the character's name. The process is like a ride in the *Zhuangzi*'s chariot, where distortions and indirection in the craft of naming conventions give propulsion to the emerging story. As readers enter the story, they accept the compromises in craft and the operation of spontaneous uncertainty. Willingness to walk a path of non-knowing is a condition for entry.

In introducing Ah Q, the narrator says the only clue they have for guessing his surname is a claim Ah Q makes to share the ubiquitous surname of the town's prominent Zhao family. Legitimate or not, the claim is denounced by the Zhaos and Ah Q is punished for raising it. He

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[6] Ming Dong Gu, "Lu Xun's Writings: Modernizing Chinese Language and Consciousness," in *Routledge Handbook of Modern Chinese Literature*, ed. Ming Dong Gu (London: Routledge, 2018), 26.

spends the story without a surname. As for the second syllable of Ah Q's given name, the one written in the story as Q, the narrator knows how it is pronounced, but not which Chinese word to use to write it. It is a sign made in sound only, not in writing. Multiple homophones are available for it—different characters with different meanings but identical pronunciations—but the narrator does not have a credible basis for deciding between them. The name sounds like words pronounced in twenty-first century common speech as "gui."[7] The possibilities are narrowed to two words commonly used as proper names: 貴, which can mean noble, or 桂, referring to trees which bloom in the month of the Moon Festival. Here, the script is lifted out of the craft of telling to become the story itself, in a *Laozi*-like dialectic which does not argue for alternatives but presents a contradiction that precludes the adoption or rejection of either. The answer to the question of Ah Q's name must be synthesized from both options into something else. The narrator explains that there is insufficient context—no birthdate, no names of any siblings—to inform a choice between these two words, therefore "there was nothing for it but to use the Western alphabet, writing the name according to the English spelling as Ah Quei and abbreviating it to Ah Q."[8]

The only character of which the narrator is certain is Ah/阿, a diminutive, affectionate, but not particularly informative syllable sometimes attached to other names. Ah/阿 is general enough, impersonal enough, ironically anonymous enough to be the one component of Ah Q's improper proper name of which the narrator can be sure. At his final hearing, before his execution as a robber and dissident, Ah Q is required to write his name himself. The reader leans

[7] Gui is the Pinyin spelling, pronounced with English phonics as "gway." It is transliterated in Lu's original romanization as "Quei."

[8] Lu Xun, *The True Story of Ah Q,* trans. Yang Hsien-yi and Gladys Yang (Boston: Cheng and Tsui Company, 1990), 5. Original: "只好用了'洋字'，照英国流行的拼法写他为阿 Quei，略作阿 Q." Lu Xun, "AhQ zheng zhuan / 阿 Q 正传," in *Lu Xun Juan* (Xi'an: Shanxi Renmin Chubanshe, 1995), 63.

forward to see the missing word revealed, ready to behold in proper Chinese script what, up until now, they have only been shown in the makeshift translingual half-Romanized "阿 Q." Unfortunately, Ah Q does not know how to write his name. Frustrated, the impatient officials order him to draw a circle instead, and in spite of his intense desire to draw a perfectly round circle, he fails, drawing an imperfect circle, something like a foreign letter, the flawed circle, the rough informal pictograph of a human head with hair plaited into a queue, that is, the letter Q. The sign becomes Ah Q himself, a personality from the social order that is the subject of Lu's critique. Lu uses Romanized script similarly to how writers of English texts might use Chinese script: as a sign of something missed, lost, and irretrievably so. The character of Ah Q is a loss, an embodiment of opportunities Lu deemed missed by the entire nation.

Within Lu's Chinese text, the letter Q stands out like a linguistic abyss made visible from a Sinophone perspective. Yet this abyss is not nothing, not unproductive, not silence but non-silence, a place of fruitful defamiliarization and refamiliarization beyond the instrumental, mimetic use of language. Within Lu's revolutionary project, the letter Q represents languages' instability and ambiguity, their potential for the particular kind of transcendence which is the goal of revolution. Lu's Q appears at a time when other nationalist Chinese literary scholars were warning against Romanization. This is all but explicit when Lu's narrator nods to lively ongoing debates over possible roles for the Roman alphabet in modern Chinese, calling out rival scholars and publications by name. While there is loss in this destabilization of Chinese through Romanization, the ambiguity of Ah Q's name and character opens the story beyond the intrigues of one town to the rest of China, and eventually, to world literature. The Romanized Q keeps the unnameable name supple, like the *Laozi*'s water, living and moving, eroding barriers.

The True Story of Ah Q makes the craft of Chinese naming and writing visible even in translation. Gu ascribes Lu's use of ambiguity in naming Ah Q to the Daoism of the *Laozi*. If, as the *Laozi* says at its opening, the name that can be named is not the true Name,[9] then what are readers to understand by a literary character who cannot be named? Gu suggests that

> By reverse logic, a name that cannot be named is the common name [...] Since no available names are suitable for Ah Q, the most suitable name is a nameless name. To spare Ah Q a regular name, Lu Xun makes him eligible for all names[...]This may be an explanation of why the narrator in the introduction spends so much time on naming Ah Q but ends up giving him no proper Chinese name.[10]

Instead, Ah Q has a translingual name which is not altogether Chinese. All names remain possible for Ah Q, and thereby, the true name, which is no name, remains available to him. That Lu introduces Ah Q not through psychological profiling, but through his name is an example of the non-striving wuwei in operation. After seeing wuwei in the *Zhuangzi*'s parables about skilled labour, through Lu's introduction of Ah Q, we see it, at last, in writing.

Though the *Laozi* is not mentioned directly in Lu's introduction, the narrator explicitly highlights the story's divergence from the Confucian principle of the rectification of names, defining it through a quote from Confucius as, "If the name is not correct, the words will not ring true."[11] The connection becomes invisible in English, but the two-character Chinese word for rectification of names, zhengming/正名, begins with the same character as the term the narrator settles on to describe the type of story being told, the proper, real, or "True Story" from the novella's title, "zheng zhuan/正傳." The narrator takes the trouble to lead the reader through the exercise of attempting to rectify the names which could be used to describe the genre of Ah Q's life story. Autobiography, unauthorized biography, genealogy, and biographical sketch are all

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[9] Kim, *Laozi*, 159. Original: 名可名也，非恒名也.
[10] Gu, "Lu Xun's Writings," 29.
[11] Lu Xun, *The True Story of Ah Q,* 1. Original: 孔子曰，"名不正则言不顺" in *Lu Xun Juan*, 61.

rejected, none of them measuring up to precise definitions or to ontological reasoning rooted in distinguishing between alternatives. The story cannot be a biographical sketch when no complete biography exists, and so on. At the conclusion of this march through possible classifications of biographies, the narrator both acknowledges and dismisses the usefulness of "sanjiao-jiuliu/三教九流"[12]—the three religions (Confucianism, Daoism, and Buddhism) and the nine schools (including Mohists) of traditional Chinese thought, even as their concepts and practices are employed in the storytelling. After doing so, the narrator presents themself as a populist, vernacular writer, not allied with classical language or any philosophical schools. They state this with a falsely self-deprecating air, modestly reveling in having made themself free to tell the story as informed but not constrained by traditional literary language and philosophical concerns. Through this oblique, falsely humble, ambiguous approach to Ah Q's name and story, Lu critiques tradition, but also, as Gu points out, recapitulates it as it suits him. His use of the letter Q embodies the destabilization of Chinese as an approach to entry into world literature.

Zero Translation and Brokering Culture: Lin Yutang's Moment in Peking

While Lu wrote translingually within China in service revolutionary modernization, in the United States, Chinese-born Lin Yutang wrote in English in the service of making China sympathetic in the sight of wary, mystified, or uninterested foreigners. Lin names Daoism as a source of inspiration for his 1939 English-language 813-page family saga *Moment in Peking*. In harmony with the Daoist-inspired strategies for translingual storytelling proposed here, the novel's focus indeed roams, ranging over the national and family culture and history of a multigenerational Chinese family. It opens with Lin's translation of a quote from the *Zhuangzi*

[12] Lu*, Lun Xun Juan*, 62.

which could be read as a warning against selecting between alternatives: "To the Tao, the zenith is not high, nor the nadir low; no point in time is long ago, nor by lapse of ages has it grown old."[13] As it unfolds, however, *Moment in Peking* struggles between its preface's stated aim of offering an unforced, humanizing portrayal of China, and its tendency to offer exotic novelty, both in its content and in its peculiarly Sinicized English. The exoticization of China and Chinese, to use Venuti's phrase, "draws attention to itself," and this is no accident. Like Lu's, Lin's writing takes on characteristics of stiff translation, grafting foreign vocabulary, syntax, and expressions onto the target language. By writing his English original as if he was translating it from a Chinese version, Lin uses the stiffness, the opacity of his English, to nudge the boundaries of the English of his Anglophone readers outward, toward China. For instance, he introduces untranslated italicized Romanized[14] Chinese vocabulary for proper names and kinship titles. Beyond this, he provides untranslated terms for Chinese concepts without simple analogues in English such as "*chiafa.*"[15] Chinese translation scholar Qiu Maoru includes these stiff strategies under the concept of "zero-translation,"[16] and recommends them for "overcoming the unbridgeable differences between languages," refusing to accept dismal conclusions on untranslatability which could further alienate Chinese literature from world literature. Researcher Luo Guoqing identified *Moment in Peking*'s zero-translations as early and effective instances of broadening Anglophone familiarity with Chinese language and culture.[17] Translation Studies scholars Wang Hongyin and Jiang Huimin, however, classify *Moment in Peking* as a "foreign

[13] Lin Yutang, *Moment in Peking* (London: William Heinemann Ltd., 1940), 2.
[14] Lin uses the Wade-Giles system of Romanization current in his time.
[15] Lin, *Moment in Peking*, 57. "Chiafa" is a feudal household's means of enforcing discipline.
[16] Qiu Maoru, "Translatability and Zero Translation/ke yi xing ji ling fanyi/可译性及零翻译, " *Chinese Translators Journal* 22, no. 1 (January 2001): 24.
[17] Luo Guoqing, "On the Zero-translation View/ling fanyi guan de lunzheng/零翻译观的论证," *Journal of Jiangsu Teachers University of Technology* 17, no. 3 (March 2011), 68.

language creation"[18] rather than as Chinese literature. The foreignizing effects of the novel's zero-translation, they argue, pander to expectations of form and content Anglophone readers bring to the novel. For instance, Lin's describes unrest in Peking where Chinese fighters "smash the electric talking machine [telephone] and cut the wire because they thought it was a devilish land-mine to blow them up."[19] Electric talking machine is a stiff, literal translation of dianhuaji/電話機. This is not a quaint attempt to understand an imported technology, but a common Chinese word for telephone still in use today. In another example of Lin presenting Chinese vocabulary in correct but not necessarily appropriate English, a young girl wakes up in the morning to "come and say 'early' to her father."[20] This is Lin's literal translation of the morning greeting zao/早 which is indeed a word for early, but which clearly means the not at all strange greeting of "good morning" to the bilingual reader. In context, it is common, fluent Chinese stiffened into English.

Lin's Sinicized English reads like a foreignizing translation. Applied to CW, this foreignizing strategy may remain symptomatic of ethically problematic unequal power dynamics between English and Chinese. While, as Xie argues, Pound's renderings of Li Bai's poetry created a false sense of an original that never existed, Lin creates the sense that his novel is an English version of a Chinese original which truly has never existed. In bringing the English-language novel into Chinese, translators "restore"[21] the text to a Chinese version which may read, ironically, as more genuine than Lin's original. Through a process Wang and Jiang call

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[18] Wang Hongyin and Jiang Huimin, "*Moment in Peking*'s Foreign Language Creation and Rootless Back Translation/Moment in Peking de yiyu chuangzuo yu wu gen hui yi/Moment in Peking 的异语创作与无根回译, " *Foreign Languages and Their Teaching* 2, no. 263 (2012): 65. Original: yiyu chuangzuo/异语创作.
[19] Lin, *Moment in Peking*, 12. Square brackets in the original.
[20] Lin, *Moment in Peking*, 12.
[21] Wang and Jiang, "Rootless Back Translation," 65. Original: 原文复现

"rootless back translation,"[22] translators allow electric talking machines to stay telephones, creating the un-foreignized Chinese original Lin never wrote. Where Lin's novel differs from Pound's use of Li Bai's poetry to experiment in Anglophone Modernist free verse, is in its transparency. Lin does not present the novel as a translation of another author's voice, but as a representation of his own translingual voice. Reading the text for whether his self-representation is genuine or not is part of the reader's translingual exercise. Lin's self-foreignization is provocative but also a genuine representation of his experience as a Chinese person in the US.

Ha evaluates Lin's *Moment in Peking* according to what he judges to be its artistry and emotional resonance. After paying respect to Lin's literary legacy, Ha presents the novel as light in artistry and emotional resonance and heavy in "bookish and derivative"[23] explanations of Chinese culture. Rather than advancing spontaneously, without striving (or wuwei), Ha argues that Lin's expository passages "block the flow of narration." Ha traces these flaws to Lin's "inadequate vision." In spite of his opening nod to the *Zhuangzi*, Lin loses sight of the whole of the story, becoming absorbed in small, prosaic details. Lin labours to "broker" Chinese culture, then threatened by the Sino-Japanese war, to an Anglophone market. "A great novel," Ha says, "does not only present a culture but also makes a culture."[24] What detracts from the story's quality more than its self-foreignization, is that culture is brokered rather than re-created. Lin proceeds as if the reader knows nothing about Chinese culture or language, and, especially in the 1940s US, his assumption may be correct. Along with this preoccupation with reader comprehension, Lin depicts an infantilized, primitivized portrait of China as in need of aid and rescue. Ha claims with some authority that Lin's story is counterproductive. The paradoxical

[22] Wang and Jiang, "Rootless Back Translation," 65. Original: 无根回译
[23] Ha, *Writer as Migrant*, 16.
[24] Ha, *Writer as Migrant*, 17.

argument for a self-forgetting emotional and personal detachment in order to achieve resonance is another *Laozi* dialectic where "correct words seem contradictory." Without mentioning Daoism by name, Ha argues for the forgetting of the self as an untapped source of possible strength for Lin's novel. Ironically perhaps, Lin invokes Daoism from the novel's beginning, but then falls short of its ideals in his execution of the storytelling.

Defamiliarizing Syntax and Idioms: Ha Jin's The Bridegroom

Ha is not only a theorist and critic but a translingual writer himself. As mentioned in Chapter 2, he has proposed transcendence as something to which writers can aspire, and has raised Lin's novel as an example where translingual transcendence was not achieved. How, then, does his own work depart from Lin's attempt? Literary scholar Haoming Gong calls Ha's work "translation literature," noting that, though he writes in English, Ha's work has the feel of a translated text and lends itself easily to translation into Chinese.[25] For Ha himself, an indication of a text's success is whether it yields writing which, "if rendered into different languages, especially into the language spoken by the people the author writes about […] remains meaningful."[26] It appears that what is less important for Ha is whether a text reads as a fluent translation rather than a foreignized one. This is a controversial position, and Ha has been criticized for exaggerating the Chinese accent of his written English. Like Lin's, his prose has a literalness that draws attention to itself. Accused of pandering to Anglophone appetites for exoticism, Ha has been called a vector for Western appropriation of Chinese culture. Wong quotes a 2002 Taiwanese review by Zhu Tianwen who calls Ha's translations of Chinese

[25] Haoming Gong, "Language, Migrancy, and the Literal: Ha Jin's Translation Literature," *Concentric: Literary and Cultural Studies* 40, no.1 (March 2014): 148.
[26] Ha, *Writer as Migrant*, 59.

expressions in his English prose "not worth a penny."[27] Writer Lo Kwai-cheung details ongoing critical discussions of whether Ha's work is authentic and engaged enough to be considered Chinese literature at all.[28] Literary scholar Belinda Kong names Ha among writers who make too strong of an appeal to a "dichotomy between Chinese as a language of repression and English as a language of freedom."[29]

However one reads Ha's work, his translingual methods bear consideration, especially as compared to those of Lin and of Pound whose vorticist translations/re-writings dismissed syntax as abstract. Accepting theories current in his day about Chinese having no grammar,[30] he felt at liberty to hyper focus instead on nouns and verbs. Ha, on the other hand, foregrounds differences in syntaxes, using them to provoke defamiliarization. Ha's literalness defamiliarizes English-language storytelling for the Anglophone target audience. To enhance the effect of this manoeuvre, Ha indeed exaggerates the Chinese accent of his English prose. For instance, in the short story "After Cowboy Chicken Came to Town" from Ha's 2000 collection *The Bridegroom*, the Chinese manager of an American-based fast-food restaurant uses the English idiom "the straw that broke the camel's back." The remark is reported from the point of view of a Chinese worker who speaks little English, and transmitted in their voice, it reads "You don't add the last straw to collapse the camel."[31] The estranging effect of the rootless back translation into stilted

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[27] Quoted in Wong, "In and Out," 296.

[28] See Lo Kwai-cheung, "The myth of 'Chinese' literature: Ha Jin and the globalization of 'national' literary writing"/ "zhongguo" wenxue de shenhua: Ha Jin yu "guo zu"/「中國」文學的神話: 哈金與「國族」文學的全球化/Journal of Modern Literature in Chinese 6, no. 2&7, no. 1 (2005): 63-78 for more on debates on defining Chinese literature.

[29] Belinda Kong, "Xiaolu Guo and the contemporary Chinese Anglophone novel," in *The Oxford Handbook of Modern Chinese Literatures*, eds. Carlos Rojas and Andrea Bachner (Oxford: Oxford University Press, 2016), 477.

[30] See Ernest Fenollosa, "The Chinese Written Language as a Medium for Poetry," in *The Chinese Written Character as a Medium for Poetry: A Critical Edition*, eds. Haun Saussy and Nina Levine (Fordham University Press, 2008), 75-104.

[31] Ha Jin, "After Cowboy Chicken Comes to Town," in *The Bridegroom* (New York: Vintage International, 2000), 192-3. This idiom is not unknown in Chinese, usually translated from English as "压死骆驼的稻草/ya si luo tou de dao cao," more literally, "the straw that crushed the camel to death." Thanks to Guo Wangtaolue for this insight.

English syntax undermines Pound's assumption that nouns are what matter for a piece of writing's artfulness and potential for transcendence. Despite the duplication of the idiom's familiar nouns, it is syntax that defamiliarizes it and invites transformative refamiliarization.

In a similarly estranging move, Ha renders literal translations of Chinese expressions. In the collection's titular short story, "The Bridegroom," Ha's narrator says, "Although the sparrow is small, it has a complete set of organs."[32] Even if the reader understands what the literally translated idiom means to say, its unfamiliar strangeness is striking, achieving linguistic estrangement, initiating the process of defamiliarization and re-familiarization, as the Anglophone reader makes sense of the Chinese idiom using only their English language abilities. To their surprise, perhaps, the Anglophone reader's spontaneous response to the literal translation is sufficient to transcend the linguistic divide the literally translated idiom makes visible. Elsewhere in the collection, in the short story "Saboteur," Ha's protagonist uses the expletive "egg of a tortoise,"[33] Chinese profanity that is baffling in English even when translated. As with the sparrow idiom, the literal translation does not convey meaning in a direct way. It retains its impact not through the aspersions it casts on the character's status or morality, but through its decontextualized oddness, its indirection. In each of these cases, the reader's own literalness confronts them, and they may acknowledge the constructedness of a language that may have come to seem, in the terms of the *Zhuangzi*'s swimmer, native and inborn when it is actually cultivated through experience and practice. It is one destiny among hundreds of possibilities and one that can be transcended. Literally translated idioms work through displacement, exposing non-knowing— what is untranslatable. As found elsewhere in the

[32] Ha Jin, "The Bridegroom," in *The Bridegroom* (New York: Vintage, 2000), 95. This is a literal translation of "麻雀虽小，五脏俱全." Thanks again to Guo Wangtaolue.

[33] This phrase is likely intended to represent the Chinese insults 龟蛋/gui dan or 王八蛋/wang ba dan, which question someone's parentage or that of their children.

Zhuangzi, this highlighting of the unreliability of language is not meant to end discourse but to uproot it from what constrains it. The "language of synthesis" Ha calls for is available in the non-silence of stilted syntax as a telling awareness of non-knowing.

All of the contemporary texts considered here have a winking irony about them, making jokes and plays on words in full view of bilingual readers. Though these jokes are invisible to monolingual readers, they are odd enough to pique suspicions that something has been lost or intentionally withheld. Ha may not explain his bilingual literary games, but he does unsettle the monolingual reader, signaling that not everything ought to be taken at face value. His translation writing is not always transparent, but it is also never quite opaque, more like translucent. He may not explain the game, but the monolingual Anglophone readers can still perceive there is a game afoot. For instance, in reading "Cowboy Chicken…," a monolingual Anglophone might wonder what the narrator means when he talks about the Anglophone American boss "listening to a tape to learn the ABCs of Chinese."[34] Knowing there is no strict analogue for an alphabet in Chinese,[35] an Anglophone may detect something being glossed, over-translated, lost, while knowing that there has been no translation, and the original text is the English before them. This provokes translanguaging, not in its best-known form of code meshing between languages, but in the more general form of sense-making[36] within a bilingual environment. The Anglophone reader may not ever make sense of "the ABCs of Chinese" but they do become estranged from what they thought they knew about Chinese. The estrangement defamiliarizes languages, both English and Chinese, and draws the reader into roaming further and more intently over the

[34] Ha, *Writer as Migrant,* 198.
[35] Though the Zhuyin Fuhao writing system exists as a phonetic teaching and electronic input system for Mandarin Chinese, particularly in Taiwan, generally foreigners do not use it.
[36] García and Baetens Beardsmore, *Bilingual Education*, 45.

translingualism of the text, working to refamiliarize and thereby to approach the possibility of transcendence.

Translating Signatures: Xiaolu Guo's A Concise Chinese-English Dictionary for Lovers

Guo, the Chinese writer whose comments at a global literary festival introduce this study, writes with double-edged, humorous but also heart-rending Chinese-English translingualism in her 2007 debut as a novelist in English titled *A Concise Chinese-English Dictionary for Lovers*. The novel is written in non-normative English where language itself is foregrounded in the diary of a student newly arrived in London from Zhejiang province, China. The opening chapters are written in deliberately error-ridden Chinese-inflected English that affects both vocabulary and syntax. The mistakes exemplify writing that feels spontaneous, having the familiar sound and flow of nascent, commonly confused English vocabulary unfolding with traces of Chinese grammar and syntax. The emerging bilingual narrator roams over urban London, and at the same time, roams over the terrains of her languages, interrogating both as she works to make sense of London. In doing so, she reveals a process of active, transparent translanguaging. She is not two monolingual language users switching back and forth, but one intelligence engaging in dynamic bilingual discourse practices.

Her diary is her inner discourse in both English and Chinese, and it is largely invisible to the Anglophones she encounters. It is, however, visible to Anglophone readers. There is no sharp, binary distinction between the narrator's inner and outer language. In spite of being a "native" Sinophone, she draws English into herself, and detects Chinese outside herself even in monolingual Anglophone London. In this tension, each of these languages is used to moderate, integrate, and naturalize the other. The novel's language play is not a gimmick, but an insight which may read at first as something like the data sought in process-oriented think aloud

cognitive research. Yet it pushes beyond mere reporting of internal states and strategies, testing transcendence.

Through comical over-translation, Guo's narrator makes errors such as rendering the "Ben" in "Big Ben" not in the conventional Chinese transliteration with the character 本, but with the similarly written character 笨. Both characters are pronounced roughly the same, but with different tones and different meanings. The word Guo's narrator uses means stupid. A translingual sentence arises from this, where the narrator asks, "How I finding important places including Buckingham Palace, or Big Stupid Clock?"[37] Nothing in the narrative explains this play on words to non-readers of Chinese. In English, it reads as simple rudeness, and this is the point. The narrator's English is often met with annoyance. She observes, "When I start talking, I asking the rude questions."[38] When her listeners aren't annoyed, they are often laughing at her. Transcriptions of common errors made by Sinophones new to English are effective since readers recognize them. The narrator mimics voices from realistic multilingual environments, then layers over them a believable, sympathetic inner life, including the sense-making logic behind mistakes that are ingenious in their way. The authors' tacit invitations to join in the laughter at translingual characters' perceptive misperceptions eases the monolingual reader's passage into translingual reading. The narrator's disclosures are not always as transparent as they seem, however, and the full measure of both her humor and heartbreak is reserved for bilingual readers.

The name of Guo's narrator is a miniature of the uncertain nature and transcendent possibilities of effective translingual writing. Like Lu's Ah Q, the actual signs that make up her name all but disappear from her story. Unlike Ah Q, hers are knowable but are dismissed as

[37] Xiaolu Guo, *A Concise Chinese-English Dictionary for Lovers* (New York: Chatto & Windus, 2007), 11.
[38] Guo, *Concise Chinese-English*, 31.

sounds too difficult for Anglophones to use. They are not only unremembered and unlearned, but unspeakable. When romanized, each of the three syllables of her name begins with a letter that, when pronounced with typical English phonics, is pronounced wrong in spite of the familiar alphabet. “I unpronouncable Ms. Z,” she says,[39] explaining that the English have reduced her name to the smallest possible sign, the initial of her surname only. Even after this reduction, her name is not so simple. Since the story is set in Britain, I assume the initial is pronounced “Zed.” However, my colleague from China spontaneously pronounced it “Zee.” Even in this tiny unit of language, a single letter pronounced in English, there is uncertainty. Guo’s choice of this letter deprives English letters of their guise of irreducibility. The mysteries of Z’s name do not end there. In the novel’s prologue, a shaded text box meant to be a reproduction of Z’s passport shows her family name written as Zhuang. It is informative but not definitive, leaving her name still untranslatable without its representation in Chinese script. Zhuang could have several especially relevant meanings: 装 for makeup or for an actor costumed and performing in a play; 状 as in a record, a complaint, a report on something’s condition; or 庄, which is the same name as the Daoist master Zhuangzi, the roaming and spontaneous figure portrayed transcending the drive to distinguish between alternatives. None of these names would be arbitrary, all of them loaded with significance, all inviting different possibilities all appropriate to Z’s story. By withholding the character for Zhuang, Guo suggests hundreds of other possibilities, making Z available in the same way the uncertainty of Ah Q’s identity perversely availed his flawed character to the Daoist ideal of the nameless true name.

[39] Guo, *Concise Chinese-English*, 14. “Unpronounceable” is spelled here as it is in the original.

The untranslatability of Z's proper name supports Derrida's claim that proper names are "toujours intraduisible[s]," forever untranslatable.[40] When posed in the context of Lu's or Guo's translingual English-Chinese fictions, however, Derrida's question of "Comment traduiriez-vous une signature?/How would you translate a signature?" is not necessarily the double bind Euro-American-centric readers may have come to expect. It may be more than a collision with deconstruction, something passed over in silence, the hopeless witnessing of the folding in of a Romanized letter-name on itself. Instead, transcriptions of Z's or Ah Q's proper names, even after translation is demonstrated to be impossible, succeed in easing creatively productive uncertainty and spontaneity into their translingual texts. While Ah Q could not write in any language, Z writes both English and Chinese, adding Chinese script to her diary when she learns new idioms, translates new vocabulary, and ponders terms loaded with meaning such as family and love. Early in the book, both English script and Chinese script are carved out of the body of the narrative in boxes, lists, menus, and instructions. The appearance of Chinese in the novel's script is a kind of non-silence within the story. It is part of the whole to which the reader attends, including the part of the whole which can be received with Robinet's "nescience émerveillée," an amazed non-knowing. Chinese text is so significant in the novel that the first American book cover centres 爱, the untranslated, un-transliterated word for love, in its title block. An Anglophone picking up the book will read 爱 differently from the rest of the copy on the cover, either shutting down or opening up through an aspect of the story directed at them through indirection, affecting them outside their monolingual reading comprehension.

The foregrounding of script and the presentation of texts as things, such as menus and lists, happens with less frequency as the novel progresses. This is in step with Z's

[40] Derrida, "Des Tours de Babel," 248.

translanguaging becoming more "natural." She comes to not only make sense of her bilingual world, but to make literary art out of it. Her English becomes more like composed poetry and less like found poetry, less like jokes and more like complicated, painful and poetic metaphors for the impossibility of fully knowing and loving another person. In the chapter entitled "future tense," Z roams over the craft of English grammar, considering how past and future tenses limit the concept of love.

> "Love," this English word: like other English words it has tense. "Loved" or "will love" or "have loved." All these specific tenses mean Love is time-limited thing. Not infinite. It only exist in particular period of time. In Chinese, Love is "爱" (ai). It has no tense. No past and future. Love in Chinese means a being, a situation, a circumstance. Love is existence, holding past and future. If our love existed in Chinese tense, then it will last forever. It will be infinite.[41]

The passage reads as romantic, as one of the *Zhuangzi*'s honest and pliant chariot rides, a spontaneous, absorbing reflection on love. For the bilingual reader, however, what the passage leaves out is provocative. 爱/ai is not a noun meaning love only in the sense of a mystical, lofty, essential state of being referred to in Z's account. It is also a hardworking, active verb used to speak lightly about things like hobbies. It appears in compound words and expressions to describe tendencies to unromantic circumstances like a propensity to suffer headaches. The quotidian versatility of the word 爱 is not the only thing left unsaid in Z's reflections on grammars of love. The notion that Chinese absolutely does not express grammatical tenses besides the present is an oversimplification catering to outdated Anglophone misconceptions like those informing Pound. Instead of indicating an action or circumstance's movement through time with inflections, as in English, grammar particles and word order are used in Chinese to show that actions or states of being have been completed, overlapped, interrupted, or changed. The

[41] Guo, *Concise Chinese-English*, 239.

differences in Chinese and English grammar do not line up, tense for tense, in neatly analogous forms, but the idea that this lack of symmetry must mean that actions and circumstances in Chinese are only expressed in an ever-unfolding present obscures complex language structures and nuances. There is a richness in Chinese grammar which, while not strictly a tense, relates strongly to time and the changes love can undergo with the passage of time. Z withholds all of them in her original English version.

The fact that Chinese translations of this passage exist reveals the frailties of Z's claims about Chinese expression. The true function of this passage is to protect her delicate, unforgotten self which her lover will not acknowledge as part of his self. If Z's claims are true, no translation of this passage into Chinese should be possible, or at least, attempts at translation should be odd or ingenious. In fact, however, as of now there are two Chinese translations of the book, one published by Dakuai Wehua in Taiwan, translated by Guo Pingjie, and another from mainland China's New Star Press, translated by Miu Ying. Z must know that all the needed words and grammar exist in Chinese, and she must know her bilingual readers will know they exist. Yet she persists in making the case for love implying infinity in her native language but not in her lover's language. She makes this case to the book's stated foreign language audience of one, the lover, an individualistic, British, Anglophone, queer man decades older than herself. There are worlds between them other than their languages which complicate their year-long relationship. Z distracts the reader and herself from the whole of their struggles to connect, arguing instead for language crafts as the sources of their troubles. By the end of the novel, Z can no longer make this argument. What has been clear for bilingual readers finally becomes transparent, or at least translucent, to monolingual readers.

During much of the novel, Z's thoughts on tense read as a wistful indictment of English grammar, an authoritative one offered by a sympathetic bilingual informant, a Sinophone who seems to have an earnest desire to both make sense and make known her understanding of herself and her environment. By extension, it is an indictment of her partner for the ironic rigidity and the hypocrisy of his free spirit worldview. It is his feelings and experiences, not his language, that forms the most salient divide between the couple. To the bilingual reader, Z's offerings on tense are the wink of an unreliable informant, an admission that she knows she has misrepresented herself and the lover as hopelessly determined by their native languages in a Sapir-Whorf-like linguistic relativism. What Anglophone readers see is a longing for a Chinese language which does not exist in the form Z describes. It is not a haplessly made false original, like the one Xie identifies in Pound's rewritings of Li Bai's poetry. Rather, it is deliberately constructed and maintained before being dismantled as the novel's story arc returns to China. The bilingual reader, however, can identify Z's self-orientalization as desperation in the face of the looming loss of the lover. Contrary to the *Zhuangzi*, Z's claims are made through ignoring rather than attending to the whole. They are a calculated limited reading of 爱, a refusal to be absorbed by the actual range of its use, not a spontaneous reaction, not a forgetting but a careful preservation of the self. Misrepresentation is not always a mistake. It is sometimes an alarm sounding the falseness in what has a superficial semblance of truth. That is the case here, where the transgression of the *Zhuangzi*'s strategies in translingual CW highlight narrative disingenuity.

Whether they succeed in detecting it earlier in the book or not, the disingenuity in Z's reflection on tenses does not remain hidden from the monolingual Anglophone reader indefinitely. Late in the novel, Z revisits the concept of grammatical tense more honestly. She rejects her former frustrations with English tenses which once appeared "complicated for no

reason."[42] Concluding the novel from her flat in Beijing, Z's English which is no longer accented with Chinese in a way that registers as mistaken. Traces of Chinese expression come now in her mother's voice, in Z's translation, in an idiom for which there is no easy English analogue. "守株待兔/shou zhu dai tu," her mother says, a well-known idiom based on a fable translated by Z for her readers in the still baffling, "Are you waiting for rabbits to knock themselves out on trees, so you can catch them without any effort?"[43] Unlike previous idioms, it is not written in Chinese script or phoneticized into Chinese sound. Through Z's English translation, her mother speaks in the language for which Z has spent the novel pining. Finally, Anglophone readers see that language is insufficient as an explanation for lack of connection between loved ones. Despite their shared language, Z and her mother are still calling heartbroken to each other over a divide. "You know what your problem is," Z's mother says, last of all, "you never think of the future! You only live in the present!"[44] In this statement, Z's previous misrepresentations of tenses and her false depiction of a mystical infinity in Chinese are exposed to the non-Sinophone reader. Throughout the novel, Z uses overgeneralized, oversimplified, and false declarations about Chinese in desperate attempts to resist uncertainty and stay in love. Her linguistic insights have been tainted by a knowing, hopeful deceit which she cannot sustain for the length of the book. Though the bilingual reader detects the transgressive telling first, in the end, the monolingual Anglophone arrives somewhere near the same place, moved by the transcendent potential of the translingual text.

Through the novel's first person Sinophone narrator, English is regarded throughout the novel from the point of view of a non-Anglophone. There are two moments in the story,

[42] Guo, Concise *Chinese-English*, 260.
[43] Guo, Concise *Chinese-English*, 280.
[44] Guo, Concise *Chinese-English*, 281.

however, where Z's Chinese is subjected to a conventional English translation. The first appears exactly midway through the novel as a short chapter written entirely in Chinese except for its English title: "nonsense."[45] On the facing page, the chapter appears in an uncredited English translation free from the non-standard grammar and vocabulary that are the hallmark of Z's English voice. In early editions of the novel, Kong reports that the English page included a note in boldface print labeling it an "editorial translation."[46] With this annotation, the English translation can be read as a violation of Z's privacy and autonomy, an intrusion into a moment Z otherwise would have carved out of the English-language novel—a secret, unreadable diary within a diary, a place where she could "be myself/做我自己/zuo wo ziji,"[47] as the chapter says. In later editions, without the annotation to mark the translation as ordered by an editor, the English translation can be read as the voice of the author, a dialogic function which is not Z and not necessarily Guo herself. Kong identifies it as the voice of a quasi-character who appears to have internalized preferences Guo, acting as a critic, has called out as gate-keeping hegemonic functions of the Anglophone publishing industry which fancies itself enlightened and heterogeneous. Even if the fictitious version of the author has not internalized these preferences, they have accepted them as the price of having this book published and distributed throughout Anglophone markets and from there, into world literature. The dialogic voice of the author submits to the English translation, conforming in order to keep working.

The depiction of editorial intrusion in Z's story is, again, less visible to the non-reader of Chinese. The Chinese and English versions of the "nonsense" chapter diverge in telling ways. The opening line of the chapter in English reads, "I am sick of speaking English like this"

[45] Guo, *Concise Chinese-English*, 142-3.
[46] Kong, "Xiaolu Guo," 480.
[47] Guo, *Concise Chinese-English*, 142.

whereas the original Chinese reads "我真他妈地厌倦了这样说英文/wo zhen ta ma de yanjuan le zheyang shuo yingwen"[48] which back translates to "I am really fucking tired of speaking English like this."[49] The Chinese version is more intense and defiant, marking strength, resistance, and hostility as Z manages her transcultural trauma. This denies English what Kong characterizes as its noble, enlightened image as a bringer of translingual world literature, replacing weary gratitude with a confrontation with English's de facto authority. The novel can be read, Kong argues, in two ways. The first is as a utopian rehabilitation where English is identified as "a privileged site of heterogeneity, polyglossia, or translingualism,"[50] with an attitude of being "a platform for the most ethical of textual practices."[51] The second reading is as a novel which exposes the Anglophone publishing industry as "an institution of biocapitalist censorship."[52] The dual versions of the "nonsense" chapter seem to advance Kong's theory of the novel establishing this pair of alternatives. The nameless English translator censors Z's strong language, and does so with revealing selectivity.

The English version of "nonsense" also downplays Z's admissions about the difficulties of expression even within a native language. This will become the final message of the novel, but in the middle of the novel, the not-entirely-fictitious English editor is not yet interested in it, still chasing after a fantasy of a language where love is everlasting just by speaking it. The line which back translates to "I still remember, as a child, studying Chinese characters, the painstaking effort and suffering" is weakened in the editorial English translation as, "I still remember the

[48] Guo, *Concise Chinese-English*, 142.
[49] My back translation.
[50] Kong, "Xiaolu Guo," 478.
[51] Kong, "Xiaolu Guo," 479.
[52] Kong, "Xiaolu Guo," 479.

pain of studying Chinese characters when I was a child at school."[53] The Chinese original questions whether languages are inborn "天生/tiansheng," a compound word made from the character for heaven and the one for birth. Z asks herself what back translates literally to "Is my inborn language truly so inborn?" The English translation fails to follow the concept of 天生/tiansheng/inborn to the end of the argument, trailing off instead with the question, "Is my own native language simple enough?" The *Zhuangzi*'s parable of the swimmer uses the similar term of "native" for inborn in a story making the point that nothing needs to be inborn in order to become an individual's destiny. Whatever inborn qualities may lead to whatever destiny. That is the transcendent potential of things which are, in fact, all part of the same whole. The *Zhuangzi* reinforces the insufficiency of the English translation of Guo's chapter.[54] The English version gives the reader the impression that Z is contemplating her success in learning Chinese only in terms of its difficulty as a craft when she is actually contemplating the much more fraught question of whether Chinese has an essential, inborn status. It is a profound question for Anglophones to turn and pose of themselves as English becomes the language of globalization, bolstering native Anglophones' perhaps unconscious assumptions of English as being the 天生/tian sheng, inborn language of the entire planet. The idea of a single inborn human language is as false for Anglophones as it is for Z, but her English translator obscures this. From the *Zhuangzi*'s swimmer, it is apparent that becoming stalled at notions of what is inborn being equivalent to destiny sinks and destroys.

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[53] Guo, *Concise Chinese-English*, 141-142. Original: 可是, 我天生的语言它是真正的天生的吗？我仍然记得小时候学汉语的同样的苦功和痛楚.

[54] Unlike Guo's modern vernacular Chinese writing, the *Zhuangzi*'s passage about what is native, natural, and destiny in the swimmer is composed in classical Chinese and does not use the word tiansheng/天生. Rather, it reads "吾生於陵而安於陵，故也；長於水而安於水，性也；不知吾所以然而然，命也." Lau and Ching, *Zhuangzi*, 19/52/1

This is where Kong's analytical framing of the novel as having two opposing readings loses some of its usefulness. Wong argues there cannot be one reading for insiders and one for outsiders. Of the insider-outsider dichotomy, Wong says that the bilingual writer inhabits both the inside and the outside, and may find themself "trapped in an insider-outsider double bind" *if* they "treat culture knowledge as a stable, transmittable source of content,"[55] or in other words, as an inborn essence. This fossilizing of culture and language that Wong warns about is precisely what, in the end, Guo does not allow. In what Wong might call "a transgressive treatment of cultural knowledge,"[56] Guo exposes and undermines Z's protests that Chinese is something fixed and finished which she carries archived and unchanging inside herself. Guo's translingual novel is a process, not the description of a product to be brokered as it is in Lin's nostalgic *Moment in Peking*. In the end, neither the insider's nor the outsider's version of the novel is identified as the novel's preferred alternative. Instead, Guo's story develops through the tension between the unsustainable duality of these positions. As in Kim's "*Laozi* dialectics," the fluidity of a young woman's inner language learning process erodes the stiffness she misperceives in the English she is learning and in the Chinese she also had to learn.

This dismantling of claims to essential, inborn characteristics extends to Z's English lover's claims to free-spirited individualism. Fittingly, the novel closes with Z imagining a scene the lover describes in his final letter to her. He is standing alone on a Welsh coast, at the base of a mountain in the rain. "The rain was ceaseless," Z imagines, "covering the whole forest, the whole mountain, and the whole land."[57] Throughout the novel, the idea of the Chinese language as an orientalized, mystical language diametrically opposed to English in a perfect space where

[55] Wong, "In and Out," 296.
[56] Wong, "In and Out," 297.
[57] Guo, *Concise Chinese-English*, 283.

love can be lasting and true is first postulated by the Chinese protagonist, and then revealed by the same character to be impossible. In step with this, Anglophone readers are first kept at a distance from Chinese, and then brought closer to it, and made to question what they believe they had been learning about it. This models a translingual sense of a whole which is less what Kong calls a "utopian" signaling of Anglophone virtue, and more of an eroding of Anglophone expectations and beliefs about the inborn-ness of their native language and their entitlement to being moderators of a cosmopolitan world literature. An achievement of this novel is this dismantling of ideas of fixed essences which cannot be changed or moved, and the suggesting instead of the potential for transcendence, and the heartbreaking reality that in spite of desire, some things do not change simply because other people do not desire them. It is not that change is impossible through some hard ontological fact, but that those with the power to change things are uninterested in change. In her love story, Guo recreates a relationship between non-Anglophones and an Anglophone global community which could make the world more open to multilingualism, but can conceive no advantage for themselves in doing so. This is the lush, sophisticated portrait of love and languages made visible by the end of a novel which begins with what seems like a lighthearted gimmick of writing English in heavily accented Chinese. The evolution begins with malapropisms, mistranslations, and readings of sound and script from perspectives so close as to appear distorted. None of these malapropisms, mistranslations, misreadings, or misrepresentations is arbitrary, all of them expanding the significance of the text toward its transcendent potential, both realized and unrealized.

Fictitious Ethnography: Yoko Tawada

Like Guo and the other translingual writers mentioned in this chapter, Yoko Tawada's writing distorts, fostering deliberate misunderstandings, misreadings, and what may appear at

first as glib interpretations which seem to, as translator Chantal Wright says, "remain on the surface of linguistic and cultural phenomena."[58] Also like Lin, Guo, and Ha's work, Tawada's translingual writing may read as foreignizing, drawing attention to itself. Wright characterizes Tawada's characters' attempts to make sense of their culturally and linguistically baffling surroundings as superficial and flawed. These naïve narrative voices are part of a deliberate strategy Wright calls "fictitious ethnography."[59] In my terms, Tawada defamiliarizes signs, sounds, and scripts through stiffly literal interpretations that rocket away on unexpected tangents, verging at times on surreal as they are refamiliarized. Tawada's fictitious ethnographic observations cling to linguistic surfaces, like the sounds and scripts of words, perhaps because the surface is the only dimension they have. The most provocative revelation of translingual texts like Ha's, Guo's, and Tawada's may be the surprising shallowness of typical involvements with "native" languages. Their translingual texts confronts readers with the superficiality of what are assumed to be intimate relationships to first languages. What is read as deeply inborn and predetermined is actually ever-unfolding and unfixed. Tawada's defamiliarizing literal translations, her mistranslations and fictitious ethnography expose this.

Beyond exposing the fragility of the link between readers and their native languages, Wright contends that Tawada also exposes

> The often fragile link between sign and signified [which] is suspended by the foreign. The naive position adopted by [Tawada's] narrator makes the reader aware of the arbitrary relationship between certain signs and their signifieds, of the possibility of reading a sign in a number of different ways.[60]

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[58] Chantal Wright, *Yoko Tawada's Portrait of a Tongue: An Experimental Translation by Chantal Wright* (University of Ottawa Press, 2013), 13.
[59] Wright, *Portrait of a Tongue*, 12.
[60] Wright, *Portrait of a Tongue*, 15.

While I agree with Wright about the flexibility of links between signs and what is signified, I argue that the fact that there may be different readings of a sign does not confirm their arbitrariness. The unfixed, unfolding relationships between signs and their signifieds makes them available to processes of transcendence where new vantages, though changeable, are not necessarily arbitrary. A departure from the assumption of an arbitrary connection between signs and the signified may be a radical proposition. It is not, however, a departure limited to this study and its reading of the *Laozi* and the *Zhuangzi*. Semiotician Linda R. Waugh has argued against standard linguistic assumptions about the connections between words' meanings and their sounds being arbitrary. She writes, "The function of sound is, first, to establish differences between words and, second, to create myriad of form-meaning identity associations across words."[61] Though Waugh's analysis is directed at phonology, it does allow that textual representations of words may be similarly non-arbitrarily connected. She concludes that

> it is time to slay the dragon of arbitrariness and to proclaim, if not the remarriage of form and meaning, then at least their partial reconciliation […] There is no form completely without meaning and no meaning completely without form […] Phonological form and textual form are often inextricably tied to semantic interpretation.[62]

While Waugh theorizes a lack of arbitrariness in sound and script, and Lu and Guo experiment with it through their fiction, Tawada theorizes it as an artist practicing it. She agrees that "Letters cannot be translated" but then distinguishes text from script, a distinction Derrida did not make in his "Des tours de Babel" treatment of translating proper names and signatures. Tawada writes

> In the end it is not so much the text that escapes translation but the script. When I want to translate the meaning of a text I start by removing myself from the materiality of the letters […] A literary translation ought to pursue the literal meaning obsessively until the language of the translation shatters conventional aesthetics […] What tends to get

[61] Linda R. Waugh, "Against Arbitrariness: Imitation and Motivation Revived, with Consequences for Textual Meaning," *Diacritics* 23, no. 2 (Summer, 1993), 80.
[62] Waugh, "Against Arbitrariness," 85.

> overlooked is how the translation has dealt with untranslatability. Isn't an interesting displacement, a refreshing twist or a manic shift into one's own language rather an accomplishment of a translation?[63]

Indeed, throughout Tawada's poetry and prose, single Romanized letters are unmoored from their European hypercentrality, estranged from contexts where they may be misread as irreducible, treated in translingual ways other than translation since the script, though not strictly translatable, is still available for "interesting displacement, a refreshing twist or a manic shift." Tawada argues for literal meanings as points of entry for this "shatter[ing] of conventional aesthetics," something like Lu's translation theory and Guo's practice in her fiction.

Tawada does not limit this experiment with the treatment of untranslatable linguistic elements to proper names, but extends it to text on signs, slogans, advertisements, or anywhere. Like Guo, Tawada writes extensively of young women newly arrived in Europe from East Asia. In the German-language short story "Talisman," her narrator discerns Japanese scripts in the "scythe, bow or anchor"[64] forms of German women's earrings, and, like an anthropologist, wonders if they are talismans meant to ward off evil. Tawada's narrators also discern script in the lines on the palms of their hands, and in the veins beneath skin. This script is untranslatable, unpronounceable in any language, but it is not without significance nor without the capacity to amaze and inspire. In "Tongue Dance/Zungentanz," a story about becoming a tongue and growing steadily less able to read her own writing, Tawada's protagonist describes the German language of her surroundings as "a wall of letters block[ing her] view."[65] In "Canned Foreign/ Das Fremde aus der Dose," Tawada introduces a character who "didn't want to 'read' things" but

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[63] Yoko Tawada, "The Script of a Turtle," translated by Bettina Brandt. *Thamyris/Intersecting* 28 (2014): 176.
[64] Yoko Tawada, "Talisman," in *Where Europe Begins,* trans. Susan Bernofksy (New York: New Directions Publishing, 2007), 91. Original: "einer Sichel, eines Bogens oder eines Ankers"
[65] Yoko Tawada, "Tongue Dance," in *Where Europe Begins*, trans. Susan Bernofksy (New York: New Directions Publishing, 2007), 116-7.

to "observe things in detail."[66] This character never learns to read German words spelled out in the Roman alphabet, but she becomes able to identify the word for dragon in an ad for a Chinese restaurant, the only word in all the world that she can read. 龍 is not clearly a pictograph of dragon, but the woman still cultivates a sense of a non-arbitrary connection between the script for dragon and the mythical creature it represents—a sign of a fantastical creature, not a fact, further complicating the relationship between signs and the possibility of representing an empirical world.

Critical treatments of Tawada's work sometimes snag on the exclusionary, blockade effect of disparate scripts, taking tumbles into the abyss. As I read Tawada, however, acknowledging blockades is only one step in her translingual re-reading of scripts. In the terminology of this study, the blockade is the phase of defamiliarization, and it is followed by one of refamiliarization which is creative and spontaneous. Upon defamiliarization, the narrator grasps at anything in order to refamiliarize herself, even scripts themselves. The result is new connections and new expressions, even if all they express is a sense of "amazed non-knowing." In an essay reflecting on translingual writing, Tawada writes of the creative potential of what amounts to defamiliarizing and then refamiliarizing scripts.

> Every part or even every letter becomes touchable, you no longer see the semantic unity, and you don't go with the flow of speech. You stop everywhere and take close-ups of the details…Just as you are unable to recognize your mother seen through a microscope, you cannot recognize your own mother tongue in a close-up picture. But art is not supposed to picture the mother in a recognizable way.[67]

Tawada's reading through a microscope is not undertaken to find familiar well-established connections but to discover those that may have yet to be noticed or expressed, or which can be

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[66] Yoko Tawada, "Canned Foreign," in *Where Europe Begins,* translate by Susan Bernofsky (New York: New Directions Publishing, 2007), 86.
[67] Yoko Tawada, "Writing in the Web of Words," in *Lives in Translation: Bilingual Writers on Identity and Creativity*, trans. Monika Totten, ed. Isabelle de Courtivron (New York: Palgrave McMillan, 2003), 150.

reconnected in new and telling ways. In other words, microscopic readings are unconventionally expressive, distorting, but also inspiring and creative.

To apply microscopic reading to letters is a reversal of the treatment given to Sinitic text by Fenollosa, the scholar and translator who inspired Pound and provided the material he needed to rewrite Li Bai's poetry. Fenollosa described Chinese script as metaphorical, explaining

> Chinese written language has not only absorbed the poetic substance out of nature and built up with it a second universe of metaphor, but has through its very pictorial visibility been able to retain its original creative quality of poetry with far more vigor and vividness than any phonetic European language.[68]

Though elsewhere in his work he expresses concern for ideologies of individualism and, in a truly unfortunate turn, for "the future of Anglo-Saxon supremacy," Fenollosa did make these remarks in defense of the creative power and potential of written Chinese. Further, he extended the idea that language is "built upon substrata of metaphor"[69] to all languages, however deeply that substrate may seem to be buried to Europeans who take the metaphorical roots of their own languages for granted (as in Fenollosa's use of "building" and "substrate" and my use of "buried" and "roots" in a single English sentence).

Similar observations on the fundamental operation of metaphor in language would be made later in the twentieth century, particularly in Cognitive Linguistics. Theorist Max Black wrote of metaphors as linguistic instruments for implying connections between "two subjects belonging to different domains."[70] It is a simple, perhaps self-evident statement but when the "different domains" Black suggests are understood as different languages, the prominence of metaphors in translation and in pursuits such as translingual CW practices becomes apparent.

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[68] Fenollosa, "Medium of Poetry," 96.
[69] Fenollosa, "Medium of Poetry," 94.
[70] Max Black, "More About Metaphor," *Metaphor and Thought.* 2nd ed., ed. Andrew Ortony (Cambridge: Cambridge University Press, 1996), 31.

Black adds that reading meaning into metaphors is only partly a process of discovery. The rest of the process is one of creativity,[71] and accordingly, Black calls this a "strong creativity thesis"[72] whereby metaphors create new perspectives and relationships which, "once perceived, are then present."[73] Nowhere does transcendence appear in Black's analytical philosophy of metaphors, but his concept of metaphors' capacity to transform meanings resembles creative transcendence as defined in this study.

Translation theorist Rainer Guldin applies Black's generally defined model of two different domains to the specific case of two different languages as domains. Even in monolingual texts, metaphors can arise as unfamiliar and unexpected modes of expression. In translation and translingual CW, the unfamiliarity and unexpectedness of metaphors is heightened by the prospect of the impossibility of univocal equivalence between languages. Out of such unfamiliarity, translingual writers make opportunities. As noted above, in Ha and Guo's work, metaphor is frequently a point of entry for translingual CW strategies through literal translation, mistranslations, malapropisms and similar strategies of linguistic defamiliarization. The impact of Ha's literal translation of idioms into English without further context fits Guldin's claim that in metaphor and in translation, the unfamiliar and the familiar are "co-present,"[74] allowing for the perception of "sameness in difference, and difference in sameness."[75] Translators and readers encountering these literal translations are thrust out of conventional analogies and associations to form new ones, defamiliarizing and refamiliarizing to "generate new knowledge"[76] and, I would add, new literary art. Without resorting to claims of mysticism,

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[71] Black, *Metaphor and Thought*, 39.
[72] Black, *Metaphor and Thought*, 35.
[73] Black, *Metaphor and Thought*, 37.
[74] Rainer Guldin, *Translation as Metaphor* (London: Routledge, 2018), 19.
[75] Guldin, *Translation as Metaphor*, 20.
[76] Guldin, *Translation as Metaphor*, 23.

this process may be described as a creative transcendence. Robinson develops a similar connection between the concepts of translation and metaphor, comparing source texts to their translations as if they were "superimposed like transparencies" over top of one another. From this position, they can be "checked for correspondences."[77] Superimposed on each other, the metaphors merge to create a new image which contains each of the original domains plus something newly formed, created out of both of them, belonging to both of them, but not identical to either of them.

Guldin's and Robinson's theories of metaphor are oriented toward Translation Studies. For an extension of metaphorical transcendence specifically to CW theory, poet and philosopher Jan Zwicky, in her 2003 book *Wisdom and Metaphor,* argues that

> To understand a metaphor is to recognize that if one context or conceptual constellation is laid over another, just so, aspects or outlines will spring into focus, a common pattern will be discernible—one that makes a difference to our grasp of the individual constellations or contexts separately."[78]

This articulation of the superimposition of metaphors emphasizes the creative acts enfolded in both writing and reading them. Despite the references to mapping and charting used by analytical philosophers theorizing about metaphors, Zwicky calls for the preservation of mutability and uncertainty, for leaving things unmapped. Eschewing maps and charts is reminiscent of the founding axioms of Daoism. As an example of such an approach, Zwicky presents a short line from the *Zhuangzi* printed at the head of a page which is otherwise blank. Translated by Burton Watson it reads, "The understanding that rests in what it does not understand is finest."[79] It is a mention made without context, but it does reinforce a connection between the *Zhuangzi* and CW theory as both recognize that metaphors allow wisdom into meaning but also imply the

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[77] Douglas Robinson, *The Translator's Turn* (John Hopkins University Press, 1991), 133.
[78] Jan Zwicky, *Wisdom and Metaphor* (Brush Education, 2003), 24.
[79] Zwicky, *Wisdom and Metaphor*, 116. Original: 故知止其所不知至矣.

transcendence of meaning. Superimpositions of metaphor show how "different wholes occupy the same space."[80] Though the *Zhuangzi* makes no explicit philosophical argument for the transcendent potential of metaphors, they are the dominant literary device of the text, recommended by what the text models more than by anything it argues. In Chapter 4, Graham explained that poetic metaphors have been the language of Daoist philosophical writing and reasoning. This draws metaphors to the forefront of a translingual CW practice informed by the *Zhuangzi*.

As these concepts are drawn back to a reading of Tawada's fiction and poetry, she is seen taking Fenollosa and the metaphor theorists at their word. Her work applies metaphorical readings not only to the semantics of the European words her narrators encounter but to European scripts as well. With this, her process becomes technical and practical, bypassing questions of craft by ducking beneath them and into the forms of script and sound. The specifics of how Tawada does this will be explored in detail in Chapter 6. For now, her microscopic readings come as acknowledgements of a linguistic uncertainty, a deep defamiliarization of components often thought of as irreducible. Tawada upends such assumptions, revealing what is mistaken for irreducible as mutable, more than arbitrary, and potentially transcendent.

Surface Translations: Tawada's "Hamlet No See"

Bettina Brandt offers a list of writing techniques identifiable in Tawada's work. They are techniques recognizable from the practices of other writers featured here, including: 1) literal translation 2) non-translation 3) accented self-translation 4) "surface translation" through homophones and 5) a loose, playful use of technologies.[81] To the examples of literal translation,

[80] Zwicky, *Wisdom and Metaphor*, 116.
[81] Bettina Brandt, "The Bones of Translation: Yoko Tawada's Translation Poetics," *Thamyris/Intersection*, No. 28 (2014), 181.

mistranslation, non-translation, accented self-translation which Tawada shares with Lu, Lin, Ha, and Guo, I now add an examination of her practices of surface translation as found in her poem "Hamlet No See." In English and Japanese, Tawada has composed an experimental translingual poem that, when read aloud, can be understood with various meanings by listeners with various facilities in the languages involved, even if they understand only one. Among the strategies Tawada uses to achieve this complexity is Oberflächenübersetzung, or surface translation. This is a term coined by Austrian poet Ernst Jandl to refer to his German versions of English poetry where, through the use of homophones, the phonics of the original English poem are preserved, while its English semantics slip into a new composition of German-language avant-garde poetry.[82] Though Tawada's surface translations do sometimes match Jandl's original lightness, even ranging into the scatological,[83] the surface translation in "Hamlet No See" is mournfully earnest as it uses interlingual homophones to compose, decompose, and recompose questions of death and health in the Anthropocene.

Literary scholar Keijiro Suga calls Tawada's method "xenoglossia" and notes that it results in texts "charged with half-meanings" that "can become seeds of heightened verbal sensitivity." Surface translations create an "unexpected opacity."[84] Without complete monolingual clarity, the defamiliarized languages of the text must move toward one another in order to refamiliarize and create meaning not provided through conventional reading. Encountering surface translation is like listening to the *Zhuangzi*'s pipes of heaven, hearing for oneself that there is just one breath in the world and it speaks to us simultaneously in languages we understand and in those we do not. There is, as Graham says, unity in variety. Rather than

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[82] Ernst Jandl, "Oberflächenübersetzung" in *Sprechblasen* (Berlin: Luchterhand, 1970), 51.
[83] Brandt, "The Bones," 182.
[84] Keijiro Suga, "Translation, Exophony, Omniphony," in *Yoko Tawada: Voices from Everywhere,* ed. Doug Slaymaker (Plymouth, UK: Lexington Books: 2007), 23.

inviting the reader to adopt one version as the only valid text, the engineered uncertainty invites the reader to consider every version of the text as valid.

"Hamlet No See," uses a staple of English literature, the "To be, or not to be" soliloquy from the third act of Shakespeare's *Hamlet*, as a treatment of the 2011 earthquake, tsunami, nuclear accident, and subsequent environmental disaster at the Fukushima Daiichi Nuclear Power Plant in Japan. In remarks delivered at Université Paris Cité in 2022,[85] Tawada explained that as she was writing the piece in the Anglophone city of Victoria, Canada, she did not feel her own English was fit for the task, so she collaborated with Shakespeare, using his English instead. Though it is a translingual poem, there is very little written English text within it, and it is best appreciated by a monolingual Anglophone reader as a vocal performance, with the non-silence of homophones for English words in the untranslated Japanese made audible. In her prose, in the German "Storytellers Without Souls/Erzäler ohne Seelen" Tawada refers to the role of sound in *Hamlet*, emphasizing the significance of what might appear only surface-deep. "Perhaps the ear," she writes, "is the organ of storytelling, not the mouth. Why else was the poison poured into the ear of Hamlet's father rather than his mouth?"[86] In this, she estranges sound from speech in a way similar to her defamiliarization of English in the poem by making it audible in what we know can also signify a complete poem in Japanese.

The poem's title announces *Hamlet*, invoking Anglophone readers' familiarity with it, including the expectation of hearing the signature lines of the play. After the title, what is heard in Tawada's recomposition of Hamlet's speech sounds like a stuttering false start. It is actually a

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[85] Yoko Tawada, "Dressing to Cross Borders: Poetry, Translation, Gender" (lecture at East Asian Translation Studies Congress, Université Paris Cité, July 1, 2022).

[86] Yoko Tawada, "Storytellers Without Souls," in *Where Europe Begins,* trans. Susan Bernofsky (New York: New Directions Publishing, 2007), 112. Original: Vielleicht ist das Ohr das Organ der Erzählung und nicht der Mund. Warum wurde sonst das Gift ins Ohr von Hamlets Vater gegossen und nicht in seinen Mund? "Erzäler ohne Seelen." In *Talisman* (Tübingen, DE: konkursbuch, 2008), 27-28.

repetition of variations of the Japanese word for "to fly" which is pronounced similarly to the English "to be." The first line is "飛べ、飛べ、とんび、飛べ、とんび、飛び/Tobe, tobe, tonbi, tobe, tonbi, tobi,"[87] It is not nonsense, but neither is it the expression the Anglophone is trying to make of it. The Anglophone listener is made to wait until the third line before the poem delivers the awaited "To be, それとも or / not to be." One of the most famous lines of English poetry is interrupted here by a Japanese preposition for "or," yet the line remains not only understood, but anticipated, the Anglophone reader easily glossing over the Japanese interjection, revealing not only the Anglophone's perhaps surprising ability to traverse the abyss, but also their eagerness to do so.

Homophony returns as a device when Tawada introduced the sound "kue" written as "喰え." To an Anglophone, the Japanese sounds like the first syllable of the English word "question" in Hamlet's "that is the question." To the Japanese listener, however, it is a forceful imperative to eat.[88] Whatever their language, all listeners and readers are slowed down and drawn in by the sound of the line "喰え、喰え、クエスチョン" or "que, que, question." In Japanese, it reads like a rough command, repeated and followed by a word written in katakana script, Japanese writing used for foreign and loanwords. Interpreting the line through English phonics, however, it sounds like the unsure, perhaps frightened posing of a question that may be unspeakable. In either case, both Japanese and English listeners are linguistically estranged when their languages are sonically superimposed upon one another, defying expectations,

[87] Yoko Tawada, "Hamlet No See," accessed September 29, 2002, www.lyrikline.org/en/poems/hamlet-no-see-13807.
[88] Thanks to Mei Nan for help interpreting this word.

defamiliarizing preferred codes. This estrangement creates a need for the sense-making García and Baetens Beardsmore argue for as a motivation for the translanguaging necessary to better understand this multilingual poem. With the dynamic bilingual process of sense-making comes the potential to progress into the process of art-making. In this roaming state of defamiliarization from a preferred language, and gravitation toward a second, lesser known one, new readings of a calamity which literally over-spilled international boundaries as contaminated water washed out of the damaged nuclear power plant and into the Pacific Ocean become apparent. The planet's water is continuous, something made visible in the poem as Tawada reveals the unexpected continuity between two languages typically thought of as far apart. This is not a heartwarming platitude about global harmony, but a warning about the burden of environmental stewardship, a retooling of the pipes of heaven for the global watershed.

In the poem, proper names introduce a different use of homophony. A Japanese place name, Fukushima is traditionally written in kanji as 福島 but within the poem it is transliterated as フクシマのトマト in katakana, suggesting that the subject is the region as it is perceived by foreigners and as it is presented to foreigners. Another katakana line lists vegetables produced in the region: "フクシマのトマト、フクシマのキャベツ、フクシマの大根/ Fukushima no tomato, Fukushima no kyabetsu, Fukushima no daikon." Anglophones have strong associations with the sound "no," a word used here to express the possessive in the Japanese list of produce, something similar to "of" in English. In Japanese, the line is an affirmation of a food's origin in Fukushima. In English, it is a terse denouncement of foods from a region marked by an environmental disaster. Within this translingual line, の/no expresses the conflict between the fertility of the region, and misgivings about the local food supply. This translingual complexity comes from a line otherwise written like a grocery list. Near the end of the poem, English

combines with Japanese to form the phrase "Fukushima の to die," which can be read as either a confession that the land is dying or as a defiant expression of a will to live. Its meaning depends as much on the ear hearing it as on the mouth speaking it.

The English word "no" appears in the title as well, likewise opening up multiple readings. It could be read as the accented English of a speaker new to the language wishing to say that Shakespeare's character does not see. It may also mean that Hamlet does not see because he cannot see. The line is ambiguous enough to be read as imperative, a command to Hamlet not to see. The poem could tumble into a Wittgensteinian cascade of language games. The title can also be read not as Hamlet the character, but as hamlet, as in a village. If the reader, inspired by the use of homophones in the rest of the poem, begins to consider English homophones of the word "no" and "see," that is, "know" and "sea," still more readings become possible.[89] All of these readings change once the sound "no" is translated from its English meaning to its Japanese meaning, signaling the possessive rather than the negative. This changes the title to something more like Hamlet's sight, or the view from the village. All of this can be read from three words written in English script with identical pronunciations with just a nudge toward the defamiliarization of English through the context of the surrounding Japanese forms and content.

Tawada writes Shakespeare's name as it is typically rendered in modern Japanese, in katakana as "シェイクスピア." In the poem's final line, however, as she slows into the stuttering strategy again, she feints toward transliterating Shakespeare's name into kanji, using the non-phonetic traditional character 死/shi for the first syllable of the name. There are many similarly pronounced characters, yet Tawada chooses 死, the character for death. By this point in

[89] Tawada further multiplies readings with her German version which renders the title "Hamlet no Sea."

the poem, the word “die” has appeared in Romanized script in English in two places, and 死/shi itself has already been used four times. However, when 死/shi comes off the paper to become a sound in the mouth or the ear of the reader, it can elicit a visceral, halting fear, raising the stakes of uncertainty through the end of the poem. The Japanese and the Anglophone listener are not sure what they are hearing, but their senses resonate with familiar non-silence loaded with emerging, refamiliarized meaning. The poem closes with a line comprehensible, though in different ways, to both Anglophone listeners and Japanese readers. It reads “To die, to sleep 眠らないで、喰え、喰え、クエスチョン・オブ、死、死、シェイクスピア.” This line is conscious of its Anglophone audience, no longer pronouncing the Japanese “of” as “no,” no longer writing it as “の” but sounding it out in katakana as “オブ.” The entire line sounds to the Anglophone like “To die, to sleep nemuranaide, que-, que-, question of shi-, shi-, Shakespeare.” As in the first quotation from Hamlet near the beginning of the poem, there is only one small Japanese interjection—眠らないで/ nemuranaide—for the Anglophone listener to gloss over. The gloss works but the interjection marks meaning that is lost. “眠らないで/ nemuranaide” means “don’t sleep.” This time, the Japanese interjection is not a preposition but an urgent, perhaps terrified warning against being lulled to sleep by the repeating syllables of 死/shi. They are not only the stuttered beginning of the name Shakespeare, or onomatopoeia for the sound of waves on a shore. They are death itself encroaching with poisoned tidewater.

Readings of the poem depend on the sounds of Japanese and of English, on the intelligibility of alphabets and scripts between languages, the transcultural availability of the themes of both Hamlet and the events that transpired at Fukushima in 2011. The poem is read through translanguaging, through a bilingual discourse between both languages of the poem and

whatever other languages readers may bring with them to the text, such as the Chinese that can make much of the kanji intelligible. When translanguaging is brought into literary readings, the sense-making develops into art-making. Roaming, spontaneous, reading and reflecting on the non-silent content of sounds and script can make sense and make art of translingual writing.

From Reading to Writing

Translingual techniques observed in professional writing share an overarching function. This is the defamiliarization of a language followed by a creative, productive refamiliarization. Through this process, a reader, even a monolingual Anglophone reader, may come to accept movement and uncertainty where they once expected stability and a clear mimetic reading. From there, a reader's sense of their language as in-born is challenged. Translanguaging sense-making can become an openness to art-making, and the possibility of transformation. With this, meanings and significance can change. Power, perhaps even that of monolingual English, can shift. It may be another sign of Euro-American bias that theory on translingual writing so often stops at defamiliarization, at the assumption of arbitrariness, at deconstruction, stalling the moment before the reconnection, the re-signification, and refamiliarization where transcendence might begin, dismissing the possibility as naively messianic or as mystical. As the translingual writers here have shown, however, transcendence not only happens inadvertently through the fog of art, but it can be cultivated, advanced with techniques, experiments, and choices that can be identified, emulated, and taught to others. In the next chapter, movements toward translingual transcendence are presented as working techniques applicable to personal and classroom practice.

CHAPTER 6 – TEACHING TRANSLINGUAL CREATIVE WRITING

Globalizing and Localizing the Creative Writing Workshop

The threads of this study converge in a challenge to Anglophone domination in CW education. As this study progresses from CW history, theory, and readings of published translingual writing into classroom practices, I suggest that in order to avoid the marginalization of multilingual students from Anglophone students, and to mitigate the burden of language acquisition on non-Anglophone CW students, roles for Anglophone students should be engineered into translingual CW education. In the translingual CW classroom, Anglophones may actively participate in weakening the grip of monolingual English by learning translingual strategies alongside students who are multilingual in more conventional senses, denaturalizing Anglophones' positions of linguistic privilege. In Chapter 2, David Damrosch's suggestion of a sliding scale of language competency within Literary Studies was introduced. Studying with a looser grasp of language is part of a larger strategy Damrosch proposes to "advance beyond this neocolonial situation" which can be "methodologically naïve, culturally deracinated…and ideologically suspect." Working in a language before mastering it is "the first level" that leads to more profound knowledge of languages and cultures without holding a learner "prisoner"[1] to reading, and I would argue, to writing in only one fluently. In a similar vein, García and Baetens Beardsmore's "dynamic bilingualism" recognizes the value and validity of multilingual abilities ranging from those of new language learners to those with what Damrosch has called "near-native" fluency. Such liberal concepts acknowledge students' ongoing work of making sense out of multilingual environments.

[1] Damrosch, "A Discussion," 368.

To the work of direct sense-making, this study has proposed translanguaging as part of the pursuit of art-making, which is often an indirect but no less of an active endeavour. Thus, multilingualism is understood here not as an essential individual attribute but as an evolving set of strategies and processes for interpreting, elaborating on, and contributing to ever-changing contexts, including the context of the CW workshop. The classroom García and Baetens Beardsmore describe as optimal for multilingual reading and writing is an iteration of the traditional writing workshop.[2] Adopting the signature pedagogy of CW education, it is led by teachers who provide background information, offer prompts, model writing, and lead class discussions. Teachers make assignments, including freewriting and prewriting tasks, and facilitate small group and class-wide sessions of sharing and feedback. Along with peer editing and feedback, teachers offer formal and informal evaluations of student work.

Though the writing workshop is recognized by García and Baetens Beardsmore and other educators and theorists as productive and useful, its flaws have not gone unchallenged. Following the theory and practices of Composition Studies as outlined by Horner and Alvarez, Loffredo and Perteghella, Inoue, and others, I join in calling for a tempering of the Anglocentrism of the CW workshop. As Dan Disney's remarks in Chapter 2 confirm, among the foremost ethical responsibilities of Anglophone writing teachers, including myself, is the advancement and defending of the independent agency of non-Anglophone writers.[3] Accordingly, the following suggestions are made in support of existing initiatives for equality, diversity, and inclusion (EDI) in curriculum, course design, assessment, and teaching practices which focus on valuing and respecting student identities and backgrounds as the assets they are rather than as deficits to be overcome.

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[2] García and Baetens Beardsmore, *Bilingual Education*, 354-365.
[3] Disney, "Oppressions of Creativity," 2.

With this chapter, as classroom practices come to the fore, the vital, ongoing work of Composition Studies and EDI strategies will be recommended, but not reiterated in detail. Of particular value is Chavez's 2021 book *The Antiracist Writing Workshop,* specifically targeted as it is at CW classes.[4] In it, Chavez offers strategies to help workshops to achieve "a cultural shift in perspective,"[5] exposing tacit biases, diminishing authoritarianism in classrooms, and promoting a sense of global, responsible collectivity where students are empowered to speak authentically rather than in mimicry of mainstream Anglo-American voices and standards, unencumbered by expectations that they self-exoticize. Inoue's 2015 *Antiracist Writing Assessment Ecologies* is recommended as well, as it provides theory and strategies for expanding acceptance of translingual writing practices which diverge from standardized edited American English. Without the capacity to fairly assess non-standard, non-monolingual language, translingual CW education cannot function equitably within the institutional, graded spaces where CW programs exist. The perspectives and strategies of antiracism intersect with those of multilingualism frequently enough for antiracist research and practice to contribute in significant ways to the translingual CW classroom. Even so, as US texts and English-language texts these books must be applied critically. For instance, Chavez's descriptions of collectivity that use variations on the word "democratic" may be read as US imperialism in contexts such as the Chinese one vital to this study.

Also called for in this study, in harmony with recommendations of Chavez and Inoue and with the Chinese research of Kroll and Dai in Chapter 1, is the selection of model texts with a consciousness of local cultural contexts and for the purpose of serving as exemplars outside the

[4] Chavez's intersectionality breaks down, however, with her dismissal of disability communities and conscious defense of classroom practices that may restrict their participation, though these communities exist within every ethnic and language group. See Chavez, *Antiracist Workshop*, 54.
[5] Chavez, *Antiracist Workshop*, 16.

monolingual English canon. Inoue includes texts on the theory of antiracism in class readings, and Chavez defines texts liberally to include multimedia offerings and selections from "a living archive"[6] curated by instructors and students together. This challenges the traditional authoritarian role of the instructor and the notion of canon itself.

Finally, acknowledgments of the origins of the workshop pedagogy in twentieth century Anglophone American universities is called for, as has been done in the Chinese textbooks of Ge Hongbing and Xu Daojun. With these strategies in place, the overarching Anglocentrism of the CW workshop may be better identified and mitigated. As twenty-first century Chinese-language CW textbooks demonstrate, contemporary non-Anglophone students and teachers do indeed value the CW workshop despite their awareness of its origins in ideologies of US individualism, humanism, and its later associations with UK neoliberalism. Workshop education is understood as part of the process of becoming conversant in the discourse and shared experiences of postsecondary CW education. According to Ge's account of the arrival of CW education in China and the appendix recounting the CW programs' histories in Xu's workshop textbook, program administrators, researchers, and teachers in non-Anglophone regions can be aware of the workshop's roots in Anglo-American ideologies and institutions and still be not only interested in it, but willing to invest in research and resources to localize it.

Further, with tolerance for a sliding scale of language competence and the acceptance of dynamic rather than essential multilingualism, globalizing the workshop can be a perhaps unlikely act of decentring English in Literary Studies. Since its founding, CW has been regarded as an innovative, progressive facet of Literary Studies, and as such, CW education is well-situated to continue to draw the rest of Literary Studies forward. If purposeful steps are taken to

[6] Chavez, *Antiracist Workshop*, 17.

steer that forward motion away from English hypercentrality, as has been done in China where CW education is viewed primarily as an opportunity for cross-cultural knowledge creation, globalizing the CW workshop becomes an opportunity for change throughout Literary Studies. At this point, abandoning the workshop is more likely to set the progress of global CW education back rather than to move it forward, and thus, foregoing the workshop completely is not recommended.

Despite arguments in favour of preserving the writing workshop, within it are metaphors and language which hegemonize its founding Anglo-American traditions and values. As Cruz is quoted as saying in Chapter 2, we need new metaphors. Questions of how to prepare CW programs to accommodate non-Anglophone literary traditions, forms, crafts, and "habits" remain open. Though these questions can only be determined by local scholars, teachers, and students themselves, this study offers context, theory, and suggests practices to consider as global CW education moves forward. Having accepted the CW workshop as the most appropriate format for translingual CW classrooms, new iterations of it are called for to optimize the workshop's unique propensity for collective, collaborative, heterogenous, innovative, spontaneous creativity.

Shifting Creative Writing Workshop Metaphors

As described in Chapter 4, part of what this study proposes is a shift in CW workshop metaphors from those resembling Mohist standard methods/fa/法 to ones modeled on Daoist-like Ways/Dao/道. Such a metaphor shift parallels a movement reflected in the *Zhuangzi* against adhering to criteria and standards. Through its parables and analogies, the *Zhuangzi* argues for setting formal criteria aside in favour of discovering Ways through roving spontaneity which cannot be codified, but which can be encountered through practice and lived experience. Emphasis on Ways rather than standards clears room for exploring the uncertain and

inspirational. In practice, this metaphorical shift from standards to Ways may entail organizing teaching with less emphasis on the New Criticism's forms as discrete areas of composition. Emergent rather than planned story building advances discovery writing as a valid, deliberate, yet spontaneous process. Discovery writing is similar to the *Zhuangzi*'s concept of finding the Way as it is walked—the Way of a story as it is composed.

Through a shift in practice from standards to Ways, the very concepts of languages and epistemology likewise shift within the translingual CW classroom. Instead of recommending firm standards in language crafts and literary forms, the classroom becomes a setting for paradoxes like Kim's "*Laozi* dialectics." These dialectics present alternatives only to show that completely accepting or rejecting either is an impossible, illusory position to take. Among the false alternatives that have arisen in world literature is the sense that Anglophone literary traditions and language crafts exist in opposition to the traditions and crafts of other languages. English may be mistakenly positioned as an alternative to multilingualism rather than as a supplement to it. In the practice of translingual writers, the notion that languages must be selected between and adhered to throughout a text is exposed as an arbitrary rule and a hegemonic preference of English-dominated markets. As inspired by the theory and stories of the *Zhuangzi*, the translingual CW classroom accepts that all languages and texts, even monolingual texts, are unreliable and uncertain. Unreliability and mutability do not render language useless, but rather, indicate a broader potential for linguistic and artistic possibilities both within and between languages. A shift in workshop metaphors from standards to Ways invites greater fluidity and diversity of languages and meanings in the classroom and in the texts produced there.

Translingual Writing Practices in the Classroom

The rest of this chapter suggests practices based on the history, theory, and research described above and modeled after the work of exemplary writers. These observations, principles and practices confront the workshop's underlying Euro-American ideologies of individualism, humanism, monolingualism, and neoliberalism, destabilizing the traditions and metaphors of the CW workshop and fostering a better environment for multilingual writers. These suggestions begin with general adaptations in interpersonal classroom dynamics, moving away from individualism and toward the conceptualization of the classroom as an assemblage of humans and their languages, environment, information, and technologies. With this shift comes changes in classroom management, casting the instructor as a director of exchanges of collaboration and feedback rather than as an authoritative arbiter of student writing. Additionally, CW assignments, evaluation, and in-class exercises may become more spontaneous, more collaborative, and oriented toward sharing, support, and growing ease with risk-taking. Chavez uses sharing of unpolished freewriting to foster this attitude. Elsewhere, in Duke-Kunshan University's Global Literature department, Xiang Zairong, grades CW assignments with a rubric that discourages students from striving for formulaic standards counterproductive to their creativity by calling for "risk taking." As they work to satisfy this paradoxical non-standard standard, students accustomed to authority and rote learning are nudged toward spontaneity in the *Zhuangzi*'s sense of the word. Students' strivings for full marks are undone by a requirement which demands they venture into uncertainty availing themselves to the paradox of non-standard standards in order to attain full marks.

Further, translingual writers workshop strategies are interpolated from the translingual practices of professional writers and adapted for student experimentation. As noted in Chapter 5, all of the exemplary translingual writers studied here engage in:

1) **Zero translation**, in which portions of text are presented untranslated.
2) Deliberately **stiff translations** or **mistranslation** through malapropisms, puns, overly literal readings of metaphors and idioms, and through transparently false and oversimplified accounts of how languages work.
3) **Non-silent** strategies of homophonic/surface translation and "microscopic" readings of scripts.
4) Enhanced use and references to **technology** in the theory, the content, and practices of their work.

Overall, translingual CW tends to employ strategies of poetic indirection, invoking uncertainty and opacity, venturing into non-knowing, defamiliarizing conventional meanings and then refamiliarizing new significances. This is a creative process that may be understood as linguistic transcendence like that called for in Chapter 2 in Ha's aspirations for multilingual and transcultural writing. The following sections detail suggestions for how to mobilize these strategies in CW classrooms.

Superimposed Metaphors

Black argued that languages come with readymade metaphors typically taken for granted by everyday users. By making literal translations of little-noticed, commonplace, even dead metaphors, literary superimposition as described by Robinson and Zwicky can occur. From the "meta-image" formed by superimposition of metaphors from the domains of two or more languages, new significances "spring into focus."[7] This is not an obscure writing strategy, but one used by literary-popular crossover writer Margaret Atwood. Though bilingual in English and

[7] Zwicky, *Wisdom and Metaphor*, 4.

French, Atwood's major works have been written in English with subtle translingualism throughout, such as in her best-known novel, *The Handmaid's Tale.* Like a newcomer to her own language, the novel's narrator ponders familiar English words and phrases, following threads of rules that do not always work and metaphors that have become alienated from their original literalness. Once defamiliarized by the narrator's literal interpretation, these metaphors are available for creative re-interpretations, or refamiliarizations. Old idioms and everyday words become vectors for ominous revelations of something horrible and new, and also very old. For instance, the narrator reflects on the use of the verb "compose" to describe regulating one's emotions and presenting them as orderly to others. Noticed or not, this usage of "compose" is metaphorical. "I compose myself," the narrator says. "My self is a thing I must now compose, as one composes a speech."[8] As they do for Atwood, such small acts of intralingual translation of metaphors may serve as creative inspiration for CW students.

Possibilities for superimposition are multiplied as languages are multiplied. In her novel, *A Concise Chinese-English Dictionary for Lovers*, Guo experiments with translations and mistranslations of English metaphors. She does so from the point of view of a Sinophone new to the language. Some experiments are done in earnest, like her misinterpretation of vegetarianism as a health disorder. Others are more cunning. The smallest change in her spelling, like writing "demonstrator" as "demon-strator,"[9] changes the metaphorical substrate of words as she interprets them in the context of her cultural and personal background. The effect is subtle at times, like when Z's lover insists she leave him for a few weeks to travel continental Europe by herself. She expresses her heaviness at being sent away by making another pun, changing a

[8] Margaret Atwood, *The Handmaid's Tale* (Toronto: McLelland-Bantam, 1985), 62.
[9] Guo, *Concise Chinese-English*, 78.

spelling, and creating a new metaphor as she writes rucksack as "rocksack."[10] Other misinterpretations are self-deceptive. Unable to accept that her lover is bisexual, she takes his confession that he loves men as a sign of his noble desire for social harmony. "I think is good trying love men. World better place,"[11] she reasons. The knowing wilfulness of her denial is made evident in her deliberate misunderstanding of his use of the word "squatter." Her dictionary explains squatting only as a sitting position, and she remarks that it must be very difficult to sit this way. It is unlikely someone raised in China would say this without further explanation. Not all of Z's interpretations are misguided, intentionally or otherwise. Her Chinese language background gives her an understanding of the word "contradiction" that is firmer and wiser than her Anglophone lover's. She tells him, "You are like a Chinese saying: piercing your shield with your spear."[12] She is referring to maodun/矛盾, a compound word literally translated as "sword shield," evoking a metaphor that takes the abstract mental labour out of comprehending the word "contradiction," or that reminds the Anglophone that "contradiction" can also be read as a metaphor.

In class exercises, students may be asked to find taken for granted metaphors in their preferred language, either from memory or from a text, and isolate the metaphors' lost literalness. Following this defamiliarization, they may be asked to find an interlingual translation of the word. They may do this either through their own knowledge of another language or by using a dictionary if they do not know the word in any other languages. An intralingual translation process similar to the one they used for the first word can then be applied to the word in the second language to return it to the lost literalness of its own. These analyses can then be

[10] Guo, *Concise Chinese-English*, 158.
[11] Guo, *Concise Chinese-English*, 60.
[12] Guo, *Concise Chinese-English*, 266.

compared to each other, refamiliarized by superimposing what may or may not turn out to be different literal meanings for metaphors with similar figurative meanings. Through an examination of the similarities and the differences at various levels of analysis in the superimposed metaphors, students may produce Black's strong creativity thesis, where what appears then exists and influences what comes after it. The literary meta-image is not merely the sum of each of the language's metaphors. At any stage in this exercise, students may form new insights and new connections, directly and indirectly. In this way, transcendence of original linguistic meanings may occur, and through this, students' work may be invigorated with new creativity. This exercise of defamiliarizing and refamiliarizing metaphors through intralingual translation, followed by interlingual translation, then examining their "sameness in difference, and difference in sameness," as Guldin says, may be introduced as a writing prompt, or during composition and revision as a means of challenging crafts and their clichés.

Practicing Fictitious Ethnography

Guo's novel exemplifies defamiliarization through literal translation but also through deliberate mistranslation, malapropism, and the over-application of language rules. Each chapter in the novel is named for a word. They may be concrete or abstract: alien, homesick, weather, pronoun, etc. Below each chapter title is a dictionary definition of the word, and in the body of the chapter, Z attempts to apply the definition to her lived experience. Students can engage in similar activities of assuming linguistic naivety to achieve defamiliarization and re-familiarization. In writing of Tawada's work, Chantal Wright has called this "fictitious ethnography."[13] In Guo's novel, this oversimplification has an ironic effect of complicating the

[13] Wright, *Portrait of a Tongue*, 12.

narrator's search for meaning. The unrelenting, frustrating mental and emotional labour of her translanguaging is transparent, as is the progression of the sense-making of what begins as an annotated dictionary into the art-making of a translingual literary novel. Following Guo's dictionary model, students may adopt definitions of the words that are not wrong but are over simplified.

Guo introduces more fictitious ethnography through readings of the mundane, non-literary language of menus, weather forecasts, ad copy, and other such texts. In an extended example of this strategy in practice, the chapter titled "instruction"[14] depicts Z reading every word of the insert in a package of condoms, pausing to ask her lover questions about English vocabulary and usage. As the exchange unfolds, the instructions are read for their homoerotic subtext, foreshadowing the lover's conflicting professed liberal and repressed conservative ideas about gender and sexuality which will form one of the novel's key themes. Similar exercises can be adapted for students, inviting them to take on the reading mode to the fictitious ethnographer and applying it to mundane, incidental reading material. Translanguaging can involve over-attending to linguistic details in an attempt to find meaning that might otherwise be lost on the reader. Though the excess input that comes with over-attention may be frustrating in sense-making, it may be an asset in the creative process of translingual art-making. Words that appear superfluous, unrelated to themes or central plots, may emerge from their typically uninteresting, usually only half-read settings to take on newly expressive and creative depth. Students may find similar insights for developing stories and characters through this practice whether they are genuinely, like Guo's narrator, reading in another language at the limit of their comprehension, or when, like Guo herself, they assume this naivety only fictitiously. Henry James's ideal for

[14] Guo, *Concise Chinese-English*, 58-59.

fiction writers was to be "one of the people on whom nothing is lost."[15] Through this exercise of translingual re-reading of mundane texts, James is taken at his word.

Adapting Surface Translation

In Chapter 5, I analyzed Tawada's practice of "surface translation," that is, her non-silent translingualism accomplished through the sonic superimposition of interlingual homophones. As "Hamlet No See" shows, the sound of one's own language in what one knows to be a different language defamiliarizes it and invites refamiliarization within an expanded context of global multilingualism. CW class exercises modeled after surface translation can begin by inviting students to curate lists of interlingual homophones either from memory or with the aid of references. This collection can then be examined to discover connections between languages through aural signs regardless of differences in their semantics, spellings, or scripts. Once the list is sufficiently rich, it can generate writing prompts for poetry, flash fiction, or passages within longer works of fiction. Through the non-silence of homophonic composition modeled on Jandl's and Tawada's surface translation poetry, students may grasp the feasibility of transcending monolingual crafts through multilingual sounds.

Interlingual homophones may be especially salient in English-Chinese writing where the convention of creating phonetic versions of foreign and loan words out of characters rather than printing them in the alphabets of their original languages is already well-established. For instance, in Chinese, the name of my home country, Canada, is pronounced "jianada" and printed as 加拿大 which translates back into Chinese as "add grab big." Students can attempt similar transcriptions of their own, experimenting with phonetic transliteration, and managing the

[15] Henry James, "The Art of Fiction," in *Partial Portraits* (London: McLellan and Co., 1919), 390.

meanings of their back translations through the range of homophonic characters they may select. It is not the strategy Lu would have preferred when he irked his critics with Romanized letters in *The True Story of Ah Q*, but it is creatively fertile. It is also prone to a telling lack of translingual resonance, as Anglophones may fail to recognize Chinese homophones as versions of English words. Playwright David Henry Hwang brings this pitfall to the stage in his 2011 *Chinglish*. One of the play's characters uses the word "羅曼蒂克"[16] to speak of her love affair with a monolingual Anglophone character. The word is Romanized as "luomandike" and pronounced something like luo-man-dee-keh. This is now a Chinese word, but it began as a phonetic transliteration of the English word "romantic." In using this word, Hwang's Sinophone character simultaneously hides in Chinese while reaching out to the Anglophone with a word rooted, however remotely now, in the only language the Anglophone knows. The Sinophone has reason to hope that the sound of 羅曼蒂克/luomandike will be more than non-silence, something her lover will recognize as native to him. He recognizes nothing in the word, however, certainly nothing of himself. With a lack of mutual resonance, homophonic transliteration can misfire, but as Hwang shows, this is translingually poignant in itself.

Dynamic Multilingualism and Challenging Hegemonic Individualism

Thus far, this chapter has addressed the translingual writing strategies of literal translation, mistranslation, and surface translation and given samples of classroom exercises for each, namely, superimposition of metaphors, fictitious ethnographic re-readings, and homophonic composition and transliteration. These exercises may form the basis for further adaptations and more classroom activities. As the practices of more translingual writers from

[16] David Henry Hwang, *Chinglish* (New York: Theatre Communications Group, 2011), 113.

more languages and cultures are identified, this repertoire will grow. With the repertoire kept open, this section moves on to deal with translingual CW's longstanding, but perhaps not always acknowledged, connection to information and technology. Damrosch argues that decentring English in Literary Studies cannot be accomplished through individual mastery of multiple languages. For practical reasons, this solution would never be sufficient. For ethical reasons, however, the solution to decentring English cannot remain nothing but more of the Anglocentric cosmopolitanism that, as argued in chapter 3, often requires a privileged proximity to English that comes with affluence, and which stokes existing inequality and elitism, further strengthening English. Much of the transformative potential of translingual CW lies in its capacity for networks and collaboration. These networks are viewed here as social as well as technological.

Beginning with the social, as mentioned in Chapter 2, over a decade ago, Castro argued for the benefits of multilingualism and translation in academic CW programs, aware that many of his students in Australia were monolingual Anglophones. In his remarks, Castro assured CW educators that creative encounters with other languages do not necessarily require mastery of them. "I do not mean that every student has to be bi-lingual or tri-lingual," he said. "A very successful session on literary translation can be conducted by writers and linguists without their students even being familiar with another language."[17] While this position on language acquisition is too liberal for this study, Castro does urge CW education toward Damrosch's sliding, dynamic bilingualism. Castro intends this as a provocative statement, and it is. Yet if the practices of professional translingual writers are used as a guide, it appears that translingual art-making is indeed possible when writers involve languages of which they do not consider themselves fluent users. As noted in chapter 5, Tawada chose to write "Hamlet No See" using

[17] Castro, "Five Provocations," 5.

William Shakespeare's English rather than her own. She reports that she experiments with languages she has not mastered without fear since her concern is not faithfulness to the languages' crafts but "how [the languages] dance together."[18]

In the CW classroom, prompting students to venture into additional languages as boldly as Tawada will require the support and patience of their classmates and instructors. Instructors, peers, and other consultants may discuss errors in syntax and spelling with students to help them make informed choices when diverging from conventional grammar and engaging in strategies such as mistranslation. When classroom members are not equipped to evaluate language use, students may seek writing partners in the language in question to discuss intentional and unintentional errors. This is similar to suggestions Chavez makes of including members of cultural communities who may not consider themselves creative writers as part of the collectivity of the CW workshop.[19] Along with in-class activity, programs offering translingual CW classes could establish networks such as servers and registries[20] to facilitate partnerships and other exchanges of language expertise outside of class. Even in the absence of such a partner, students may emulate Tawada's partnership with Shakespeare in choosing professional, published work to sample and model.

Inexpert use of another language is part of the content of Tawada's writing as well as her practice. In her short story "Bioskoop der Nacht/Night Bioscope," her bilingual Japanese and German-speaking narrator is repeatedly questioned about the language of her dreams. She comes to believe it must be Afrikaans, a language she does not know while awake. The story follows her to a beginner-level Afrikaans language class in South Africa, and concludes with an indirect,

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[18] Tawada, "Dressing to Cross Borders."
[19] Chavez, *Antiracist Workshop*, 17.
[20] These may be as informal as message boards, "Discord" servers, and chat groups already commonly used by classmates.

ungrammatical, but telling student dialogue exercise. Throughout the story, the rough edges and mis-spokenness of Tawada's skill in Afrikaans are in plain view. Her translingual tone is curious and unembarrassed. "We were confused," the narrator says of herself and her classmates on the final page of the story, "and hastily built sentences that were twisted, jumbled, and full of holes. It was satisfying. Because a correct sentence was usually meaningless."[21] It seems a correct beginner's sentence with no indirection, no ungrammaticality, has less potential to expand its mimetic literal content into literary significance. Messy, artful dreamlike ambiguity was the object of the story all along, demonstrating the creative possibilities in a lack of skill with a language.

In popular rather than what is usually considered literary translingual fiction, Japanese writer and director Hideo Kojima addresses English hegemony in the 2015 video game *Metal Gear Solid V: The Phantom Pain* produced by entertainment giant Konami Corporation. As in less commercial translingual projects, Kojima's blockbuster video game experiments both with translingual storytelling and through it. Phantom pain refers to post amputation pain, but rather than a missing limb, the title refers to languages lost to English. The analogy is not at all subtle, and not a dispassionate theme for Kojima. Like Tawada, he can use English but typically makes appearances in Anglophone venues speaking through interpreters. The critically and commercially successful *Metal Gears Solid V…* opens with a quotation by Emil Cioran translated out of Romanian as "It is no nation we inhabit, but a language. Make no mistake, our native tongue is our true fatherland."[22] In what follows the quotation, the theme of frustration at demands to create and perform in English on the global stage regardless of one's preferred

[21] Yoko Tawada, "Night Bioscope," trans. Aaron Carpenter and Jon Cho-Polizzi, *Transit* 13, no.1 (2021) 110, https://escholarship.org/uc/item/2qk4q8rh.
[22] Hideo Kojima, *Metal Gear Solid V: The Phantom Pain* (Tokyo: Konami 2015). Original: No locuim într-o țară, locuim într-o limbă. Patria asta înseamnă și nimic altceva.

language recedes into the background of the game's story. In the English version of the game, supporting characters speak with heavily accented English in the main dialogue as well as in subtitled non-English languages. Meanwhile, in the ambient, incidental voices and conversations of the story world, untranslated non-English dialogue can be heard. For a multilingual player, it is not merely background noise, but can reveal strategic information. In every language in which the game is available, the story's main peril is a biological weapon developed to eliminate anyone who speaks English and thereby, English itself. "The Word became flesh," the skull-faced villain says, quoting the New Testament in a monologue. "The final parasite. It knows English." This is the opposite of a biblical promise of salvation by divine Word. It is a threat that leaves infected characters with the explicit options of "silence or death." The game depicts a sensationalized, science fiction version of very real global conflict between English and other language crafts. There is, however, a third option to silence or death enacted on the screen without direct comment. Multilingual characters can speak languages other than English to outmanoeuvre both silence and death. Multilingualism satisfies both the villain's drive to extinguish English and the characters' need to survive the parasitic bioweapon. Kojima's plot twist flips the script for the game's massive global market of Anglophone players who may be realizing for the first time that they expect to be able to remain monolingual while expecting the rest of the world to become multilingual by learning English. For Anglophone players, the frustration and desperation of the loss of a language finally becomes palpable.

Technology in Translingual Creative Writing

Kojima and Tawada each explore multilingualism as an element of personal and political, elective and compulsory artistic practice. Both of these stories, along with others from their oeuvres, intermingle languages with biotechnology, acknowledging connections not just to other

humans but to technologies. Literary theorist N. Katharine Hayles has noted that the limitations of human cognitive abilities leave us overwhelmed by information, and that these overloads can be mitigated through the use of technologies.[23] I suggest that the information overload that comes with learning more than a few languages makes the integration of technology more appropriate and perhaps more urgent in translingual CW than in other kinds of CW workshops. As early as 2010, Cronin announced a new "turn"[24] in the field: the technological turn driven by advances in computer networks and technologies. Applied Linguist Dorothy Kenny's 2022 collection *Machine Translation for Everyone: Empowering Users in an Age of Artificial Intelligence* is dedicated to the theory, ethics, perils, and practices accompanying a surge of machine translation (MT) in multilingual environments. Kenny's volume warns against uncritical use of MT and advocates for "machine translation literacy" and the "considered integration"[25] of MT in language learning and in translation. To this discussion Translation Studies scholar Roy Youdale has contributed a 2020 book specifically on Computer-assisted Literary Translation (CALT).[26] Addressing the use of technology in literary translation, Youdale aligns technological and traditional methods as complementary rather than competitive approaches, and argues for computer-assisted activity as inseparable from the future of literary translation. Cronin, Kenny, and Youdale acknowledge that MT, CALT, and other emerging concepts of technology-assisted translation are already entrenched in multilingual literary

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[23] N. Katherine Hayles, *Unthought: The Power of the Cognitive Unconscious* (Chicago: University of Chicago Press, 2017), 10.
[24] Michael Cronin, "The Translation Crowd." *Revista Tradumàtica* 8 (2010). https://revistes.uab.cat/tradumatica/article/view/n8-cronin/pdf_15
[25] Dorothy Kenny, *Machine Translation for Everyone: Empowering Users in an Age of Artificial Intelligence* (Berlin: Language Science Press, 2022), 1-2, doi: 10.5281/zenodo.6653406.
[26] See Roy Youdale, "The use of technology in literary translation: Bringing together the new and the old in Translation Studies," in *Recharting Territories: Intradisciplinarity in Translation Studies*, eds. Gisele Dionísio da Silva and Maura Radicioni (Leuven, BE: Leuven University Press, 2022) 221-244, and Roy Youdale, *Using Computers in the Translation of Literary Style: Challenges and Opportunities* (New York: Routledge, 2020).

activities. What is left to resolve is not whether, but how to optimize their benefits and minimize their risks.

Contemporary research on technology in translation tends to resist portrayals of human-machine language integration as dichotomized in terms of being a dystopian or utopian development. It invites a reconfiguration of adversarial conceptions of human-machine relations that predate computers by thousands of years. The *Zhuangzi* itself includes a parable on the perils of technology in its Outer Chapters where a wise old farmer rebukes a traveling sage's suggestion that he upgrade his irrigation apparatus. "Where there are clever machines," the farmer warns, "there will necessarily be clever machinations, and where there are clever machinations, there will necessarily be mechanical hearts and minds."[27] Once the heart and mind are mechanized, they lose their capacity for complete, pure simplicity, and shen/神-like inspiration is lost on them. This anti-technological parable is not an absolute denunciation of the use of tools, as will be demonstrated hereafter in revisiting the *Zhuangzi*'s parables of the shen/神-like use of tools by Cook Ding and Wheelwright Pian. Instead, the irrigation parable denounces using tools in order to preclude the need for shen/神-like inspiration and experience. Without openness to inspiration and the practice that becomes experience, the ideal of working through wuwei/無為/non-action may come to appear unnecessary or obsolete, and this is counter to the true Way, the Dao. What is cautioned against in the irrigation parable is favouring grinding through problem solving and seeking efficiencies over obtaining the true and inspired Way. As in modern critiques of technology, the *Zhuangzi* opposes technologies' propensities to

[27] Ziporyn, *Zhuangzi*, 104. Original: 「吾聞之吾師, 有機械者必有機事 , 有機事者必有機心。機心存於胸中,則純白不備, 純白不備, 則神生不定；神生不定者, 道之所不載也.」 Lau and Ching, *Zhuangzi*, 12/32/4.

intrude, interrupt, and alienate the worker from their tasks, forcing unnatural, uninspired, rote processes.

Hayles's theories on technology are at the opposite pole of the *Zhuangzi*'s old farmer's, tending toward the utopian possibility of integrated human-machine and human-human collective subjectivities. The translingual CW classroom as envisioned in this study seeks a way between these poles, recommending an application of technology that does not preclude, but depends upon and enables inspired creativity. This ideal of the translingual CW classroom pursues collaboration between humans in spite of barriers of space and language. Technology is a tool to make such collectivities possible. The use of technologies cannot, however, be glossed over as invisible and inconsequential within those collectivities. Current students arrive in classrooms as intuitive, lifelong users of technology. For them, machines already, to use Hayles's term, "interpenetrate"[28] their cognitive, creative, and social activities. The good news about the presence of technology in the translingual CW classroom is that Hayles's "human-technical cognitive assemblages"[29] need not yield only thoughtless Google translations. If these classrooms follow the state of the discipline of Translation Studies as outlined by Cronin, Kenny and Youdale, they will include ethical and intentional versions of MT.

The interpenetration of technology and human thought, including creativity, is visible in the translingual art of Kojima, Tawada, and others, and may be assumed in practices that have become natural for emerging student writers. Faced with the choice of working to de-technologizing students' translingual activities in the CW classroom or of optimizing their technological inclinations for creativity and collaboration, I opt to attempt optimization. This acknowledgement of human-technical interpenetration accompanies the destabilization of old

[28] Hayles, *Unthought*, 11.
[29] Hayles, *Unthought,* 3.

workshop ideologies of individualism. In 2013, Rosi Braidotti synthesized and articulated a concept of subjectivity different from the individualist liberal humanist one Hayles has described as "a conception that may have applied, at best, to that fraction of humanity who had the wealth, power, and leisure to conceptualize themselves as autonomous beings exercising their will through individual agency and choice."[30] This change is not, Braidotti argues, an existential crisis for the individual but an opportunity for a more equitable and sustainable concept of subjectivity that "does not assume a human, individualized self…[but] rather envisages…a transversal inter-connection or an 'assemblage' of human and non-human actors."[31] This subjectivity is not that of a Romantic genius, but that of a human whose genius *is* their integration with other humans, the natural environment, and the technologies and information they share and create. In the context of CW education, classrooms need not be salons for the elite talents Ge is wary of in Chinese CW education, nor are they sites for the social regulation of art and culture through feedback in support of standards like those of the workshops' founding New Humanists. Within the translingual CW classroom, linguistic and cultural expertise and experience can be shared, exchanged, and the collaborative, creative potential that has always been a strength of the workshop format can flourish.

Translingual Creative Writing Education Ethics and Collaboration

Even after the de-emphasis of the individual, the use of languages without mastery of them is an ethically delicate project, especially when approached from the hypercentral position of an Anglophone in a translingual CW classroom. Translation Studies makes an important contribution here as Venuti's concepts of foreignizing translations and symptomatic readings

[30] N. Katherine Hayles, *How We Became Posthuman* (Chicago: University of Chicago Press, 1999), 287.
[31] Rosi Braidotti, *The Posthuman* (Polity Press, 2013), 45.

from Chapter 3, along with the cautionary examples of Pound's work in a language he had not mastered and the better practices of Zhan, necessarily form part of the translingual CW curriculum. These concepts would be best taught in addition to concepts of EDI education and how they apply to writing classes. Information on inequities in publishing, distribution, literary prizes, reviews, translation, and broader economic and political, historical and contemporary contexts ought to be presented and discussed as writing activities unfold. With this context on inequities in world literature comes a warning against assuming a sense of authority over languages in which one is a non-fluent user, something argued in Chapter 2 as the chief misstep of Pound's work with Chinese poetry. Such a classroom environment would be one where students would remain prepared to accept correction, engage in collaboration, and even consider abandoning projects in response to the feedback of classmates or other reviewers from the language or culture they are attempting to address. Adsit's inclusive CW program includes instruction and practice in research skills that emphasize not only archival and literary research but personal observation, immersion, close attention to the accounts of others, and personal reflection as part of the writing process.[32] Iyer has noted the roles students in her workshops in Singapore would assume in regulating cultural missteps in fellow students' projects. Iyer believed the peer regulation tended to be too strict, stifling the creativity of outsider writers. Instead, she argued that, within the multicultural CW classroom, "cosmopolitanism functions to neutralise offence, and de-weaponize identity policing."[33] This study, and the antiracist studies recommended above which prefer the wisdom of lived experiences of in-group members, tend to disagree with Iyer's conclusions. Her findings, however, provide evidence that CW students are willing and capable of offering and accepting peer feedback. Through collaboration rather than

[32] Adsit, *Inclusive Creative*, 86-87.
[33] Iyer, "First-person plural," 203.

"self-centralising,"[34] as Disney calls it, workshop students may proceed as cautious, informed experimenters, open to guidance, unabashedly transparent about their linguistic limitations, and careful not to misrepresent themselves as authoritative decoders of culture or language.

With ethical, informed, contextual education, and through ongoing collaboration, translingual CW students may come to use languages for art and inspiration without having mastered them. Like the Anglophone moving easily through Tawada's Japanese interjection in a line from *Hamlet*, translingual CW students may grow in their ease with uncertain, incomplete understandings of texts. Iyer's findings, along with those mentioned above from Chavez and Cruz, show that a collective subjectivity within the writing workshop can be assembled without technological collaboration. In the practices examined hereafter, however, technology is added as a means of further challenging individualism and promoting collectivity in the workshop and in storytelling itself. Whether they choose to involve technology or not, as CW education shifts away from its monolingual Anglophone centre, students may benefit from a radical and malleable openness which requires a relinquishing of individualism in the classroom.

Technology in the United States' Creative Writing Workshop

Anglo-American CW programs are not new to experimenting with technologies to reinvigorate the writing workshop. In his history of CW programs in the US, McGurl uses the term "technomodernism" to describe the largely academic, campus-based phenomenon of hypertext narratives which first arose in the 1980s. In McGurl's view, hypertext fiction revived modernist conventions of "fragmentation, difficulty, and general 'literariness,'"[35] setting itself apart from the digital storytelling of the more commercial medium of video games. Hypertext

[34] Disney, "Oppressions of Creativity," 6.
[35] McGurl, *The Program*, 43.

fiction, McGurl explains, did not exist transparently within its technology. Rather, it drew attention to itself as situated within a virtual environment. During this era, it was "the university that dole[d] out the cultural capital and technical expertise"[36] that made hypertext fiction a viable pursuit. Notable projects included Robert Coover's program at Brown University in the 1990s and Shelley Jackson's critically acclaimed feminist narrative *Patchwork Girl*. Much has changed since hypertexts debuted in twentieth century universities. Free software applications for composing hypertext fiction are now widely available for home use by non-specialists. No longer limited to difficult literary work, hypertext fictions are written for wide audiences including children, such as Mighty Coconut studio's 2021 adventure title *57° North*. Rather than being difficult, they may be intentionally straightforward, such as Zoë Quinn's 2013 *Depression Quest*, written to promote empathy and community for people living with depression. Like Jackson's *Patchwork Girl*, Quinn uses the medium of digital narrative to provide voices for those especially vulnerable to marginalization and silencing.

Further, with the passage of time, what was once a highly visible technology has become functionally transparent for upcoming consumers of digital narratives. For gamers and readers who do not remember a literary landscape without onscreen text, these technologies are as invisible to them as technologies of print are to earlier generations. Technologies of digital storytelling have lost the feel of gimmicks drawing attention to their technical aspects, but this does not mean that technologies themselves are no longer salient factors in how texts are consumed and produced. Technological networks not only connect writers to each other and to information, but they are also the devices writers use to perform the physical work of writing and research. Here, tools are not metaphors for literary forms and craft. They are literally the devices

[36] McGurl, *The Program*, 46.

writers use to compose, edit, research, collaborate, publish, and distribute their CW. As world literature expands to receive digital texts and digital means of composition, it adopts what Cronin calls a "new instrumentalism." The idea that tools and technologies affect the people who make and use them is well-established in Media Studies and Cultural Studies. In Translation Studies, Cronin says, "Human presence in the world can only be understood through and in the context of the made objects that mediate human existence" where "tools shape us as much as we shape them."[37] The *Zhuangzi* might go even further now that the "pipes of humans" must be understood as including digital technologies. Instruments are not mere mediators of human existence, but part of an expansive, unbounded existence of which human existence is only a part.

Technology in the Zhuangzi

Technology may be a strange and surprising stop on the way to the conclusion of a study of translingual CW which has dwelt on creativity's relationship to ephemeral processes such as inspiration and transcendence. What I expected to arise from reading the CW workshop's history and theory from the perspective of discursive Daoism was that the indeterminacy of language, the spontaneity, the refusal to select between alternatives, the ontological fluidity of Daoist subjectivity would draw CW education toward a less concrete, more mystical direction. While it did call into question formal ideas of craft and standards, discursive Daoism drew my theorization of the CW process into something more, rather than less, grounded in the concrete. Fittingly, it poses its own set of *Laozi* dialectics. Hayles notes that Literary Studies "tend to be skeptical of any kind of transcendence but especially of transcendence through technology."[38]

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[37] Michael Cronin, *The Translation Age* (New York: Routledge, 2103), 9-10.
[38] Hayles, *We Became Posthuman*, 284.

While this study asks readers to consider both transcendence and technology, note that technology has been, in fact, part of this discussion all along. In modern translingual writing, it appears in translingual Lin Yutang's electric talking machine. It endures in Ha's postmodern audio tapes of the ABCs of Chinese. In twenty-first century work, it appears in the digital genre of video games, and in the examples addressed hereafter of the metaphors of computer games used in the theories of Lai, and in the transcription software used by Tawada to input Sinitic script using keyboards made of only Roman letters.

In the *Zhuangzi*, it appears in what is perhaps yet another dialectic. The parable of the farmer who rejects new irrigation technology as an affront to the pure simplicity he needs to obtain the Dao coexists in the *Zhuangzi* with other parables anchored in simple technologies. These are the stories featuring wheels and boats, knives and even sticky rods covered in cicada wings. Consider Cook Ding's speech about his knife with an edge so fine it is as if it has no thickness, and his use of it is so well-integrated with his own knowledge, practice, and environment that he has left mere skill behind. He is not like a standardized Mohist, or like the rake-dragging waterer of which the *Zhuangzi* is wary. Cook Ding is more than a worker with a good tool and the right method/fa/法 going through mechanized, efficient motions. Instead, he is like a Daoist working with an inexpressible creative finesse as inspired by the ineffable concept of shen/神. Through the assemblage of the technology of the knife, the cook's knowledge of ox anatomy, his years of practice, and an unspeakable, unforced creative inspiration, he achieves a state of transcendence in his task. Later, Wheelwright Pian describes working with his chisel in similar terms, explaining that he feels both the tool and the wheel in his hand, responds with his heart, and cannot put into words how the work is actually accomplished. These parables show humans, knowledge, technology, physical environments, and creativity combining to

transcending methods, tools, mechanization, and language as they are assembled together and carried out under inspiration. The object of these parables is not any one tool or task but on a holistic experience, roaming and responding spontaneously rather than focusing on a self alone or criteria of standards alone.

As technologies further interpenetrate human activities in multilingual environments—in literary translation, CW education or anywhere—they not only allow but sometimes demand spontaneity, the forgetting of the self, attention to the whole, and a roaming focus as recommended in the *Zhuangzi*. Again, technology operates not as the Mohist's toolbox of gadgets for measuring standards, but as an expression of the Daoist's ontological continuity with everything. Reading the *Zhuangzi* in the twenty-first century, it is evident that today's Pipes of Humans mentioned in Chapter 4 would include fibre optic cable and silicon chips along with classical materials of wood, soil, and mortar. The pipes of humans, the *Zhuangzi* explains, are not separate from the pipes of earth, all of them part of the pipes of heaven. This would continue to be so even as the materials of the pipes of humans evolve to become informational in addition to material. To ignore or discount the role of technology in contemporary CW, especially in multilingual writing and translation, is to fail to attend to the whole of the writer's environment.

On another front, the shift away from individualism and toward a technologically interpenetrated collectivity moves closer to the *Zhuangzi*'s ideal subject. The *Zhuangzi* portrays a model sage who is so closely integrated with the world that he can reflect without terror on his body as a clod of earth when it is injured, or on the prospect of transforming into the leg of a fly upon his death. Like the exemplary swimmer, the *Zhuangzi*'s model subject does not impose their selfishness upon their environment, and thereby they thrive and expand the sphere in which they can roam. It is an old but still radical form of forgetting the self, and one that depends on the

interconnection of humans with everything else in the world. They engage with technology not as a user, but as a be-er. The next section examines the application of metaphors of games and computing systems to human creativity as they arise in contemporary Sinophone CW theory and in author's translingual CW practices.

Youxi Jingshen/游戏精神: Stan Lai on Play in Creativity

Lai's 2006 book on creativity uses extended metaphors of digital technology to illustrate how artists may think and act. He writes of a "creative mode"[39] that people can learn to run in their minds as if it was a computer operating system. This mode of thinking is like proceeding "in a state where any encounter, any experience, any emotion or feeling in life becomes possible material for creativity, and the operation of anything in the world may contain secrets of creativity."[40] Unlike a computer, however, Lai argues that creative mode is not turned on for work and switched off for play. Instead, it is constant mental and perceptual activity, continuing even during sleep. Lai's depiction of creativity as a constant way of seeing and living is not novel in CW theory and practice. What is of interest here is his use of the computer metaphor to describe it. Rather than invoking a drab, droning seriousness that might accompany allegories of digital operations, Lai introduces one of the most attractive and colourful of computer-related activities into his metaphor for creativity: computer gaming. The attitude needed to thrive in creative mode is not that of a joyless machine performing rote functions until creativity happens at random, but that of a purposeful, playful, dynamic "youxi jingshen/游戏精神"[41] or "gaming spirit." A sub-section of Lai's book is subtitled "youxi/游戏," a word which is usually translated

[39] Lai, *Stan Lai on*, 255. Original: 创意模式.
[40] Lai, *Stan Lai on*, 255. Original: 就是活在一种状态里，让人生中任何遭遇，任何经验，任何情绪，感受，都成为创意的可能材状,而在世间任何事物的运行，都可能隐含创意的秘密.
[41] Lai, *Stan Lai on,* 256.

either as a noun meaning "game" or as a verb referring to the playing of a game, roughly equivalent to "play"[42] or, if pushed a little, to the English neologism "gaming." Lai introduces youxi jingshen, not as a supernatural being but as a playful, exploratory, dynamic yet habitual practice of creative people. This play is not literal "gamification," but the maintaining of a state of openness to possibilities and willingness to experiment with and be led by them. Lai explains:

> Creative people have a kind of habit, and often will take whatever they've seen in life and extend it, connecting it to other things or other directions. This itself is not what is called creativity, but it is a game creative people play in their hearts and minds. The keyword in it is "if."[43]

As evidence of this, Lai relates moments during the writing of his play *A Dream Like a Dream* where he found inspiration and developed the story and characters by asking himself inter-locking questions of "what if." This process explores both questions and prospective answers simultaneously, spontaneously, recursively, moving from connection to connection, finding a story's way through the "writer's game."[44] Seen as a game, Lai says, "the world naturally transforms into a creative paradise, offering us the joint forces of imagination and play."[45] Though Lai is neither the first nor the only teacher or writer to use strategies like a what-if game, his use of it is noteworthy for its pairing of "if" in writing with the metaphor of "if" statements in computer code, both of which can give thrust to stories, digital or conventional.

Exemplary writers within the Chinese-English context, including those from Chapter 5, do pose questions within their texts to develop characters, give and maintain context, advance the story, and to invite attention to linger on key moments and themes. These questions serve ethical as well as narrative functions. In Chapter 3, informed by Venuti, I discussed maintaining context

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[42] Lai also uses the word wanshua/玩耍 to mean play.

[43] Lai, *Stan Lai on*, 44. Original: 但创意人有一种习惯，经常会把生活中看到的任何东西延伸，连结到别的东西或带往别的方向。这本身不叫创意，而是创意人心中会玩的游戏，美键词是"如果."

[44] Lai, *Stan Lai on*, 256. Original: 作家游戏

[45] Lai, *Stan Lai on*, 256. Original: 世界自然而然变一个创意乐园，供我们地想象力和组合力任意玩耍.

as a strategy for avoiding the abuses of foreignizing treatments of translation and translingual CW. Pound's unduly authoritative reinterpretations of the poetry of Li Bai, which he offered despite an inadequate grasp on the context of the original poems, served as cautionary examples. Zhan's poetry served as a productive example, cognizant as Zhan was of the complex, unsettled cultural and linguistic context in which his readers would perceive his work. In prose, translingual writers can likewise use question-driven narratives to keep stories roaming over their context so it remains in view, relevant and available for spontaneous reaction.

Lu's introduction to *The True Story of Ah Q,* for instance*,* consists of question after question within the specialized context of Chinese language and literature. By posing questions and then explaining the inadequacy of the answers, the narrator provides expository context for the rest of the story. Guo's novel's narrator introduces herself and the rest of the story's formal elements—its setting, plot, conflicts, and themes—with a barrage of questions posed in her rough, developing English. "I asking me why I coming to West. Why must I study English like parents wish?...Why they want changing my life? And now I living in strange country West alone?"[46] In the genre of the short story, Ha's "The Bridegroom" tells of a beautiful young Chinese man who marries a woman with no marriage prospects in order to hide his gayness. Each story beat can be pulled out of the narrative flow through questions posed by the woman's adopted father as he narrates. "Where could I find her a husband?...How could he be serious about his offer?...When did you see him last?...How would [she] take this blow?..."[47] The series of questions continues through dialogue with other characters as well, including a doctor supervising a brutal course of conversion therapy who confides in the narrator that "Homosexuality isn't an illness, so how can it have a cure?" With the troubling themes of the

[46] Guo, *Concise Chinese-English*, 4.
[47] Ha, "The Bridegroom," 91-94.

story left unresolved, its final question is a hopeless, "What are you going to do?"[48] a phrase that could be read less like problem-solving and more like resignation if it was given a "rootless back translation" into the Chinese expression "zenme ban/怎么办." With this kind of questioning, reaching conclusive answers is not the point. Arriving at the more questions, creating more story and more deeply felt characters and themes is the point.

Wary of the risk of overplaying etymological similarities, I note that the first character in the word youxi, 游, the "gaming" from Lai's questioning writers' game, also forms part of the words for roaming and swimming.[49] As such, it appears in the *Zhuangzi* in the title of the opening chapter describing the soaring bird's roaming vantage of the whole of things, and in the parable of the swimmer that has served here as an exemplar of spontaneous, responsive, connected Daoist subjectivity. This is not to argue that Lai's text must be Daoist-inspired, but to note that the same language and imagery of a playfully exploratory discovery-oriented outlook is implied with this word both in classical Daoism and in the computer metaphors of Lai's contemporary CW theory. Of the roaming, game-like quality of this process, Lai explains further that

> All of this speaks to the importance of play in creativity and shows that imagination itself is a kind of play…This game is full of possibilities. What may have seemed impossible to integrate -- people, issues, things -- they may all become linked at any time, creating new meanings, creating creativity.[50]

Posed from outside monolingual English and from within the metaphors of computer systems and gaming, Lai unwittingly offers a shift in metaphors as called for by Cruz in Chapter 1. With

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[48] Ha, "The Bridegroom," 115.
[49] In the slightly different, not completely interchangeable forms of 遊 and 游.
[50] Lai, *Stan Lai on*, 257. Original: 这都说明了玩耍对创意的重要性，而想象力本身就是一种玩耍...在这游戏中，充满了可能性，不可能结合在一起的人， 事，物随时都可能相连结，创造新的意义，创造创意.

this shift comes a linguistic connection through you/游 to the metaphors of the soaring birds and floating swimmers of the *Zhuangzi*.

As readings of the *Zhuangzi* in the twenty-first century are applied to translingual CW, the Everything that the *Zhuangzi* considers encompasses every instrument of transcription and composition, every technology and media, every language, sound, and script. It is a collaborative model that can be emulated in CW workshops. The classical materials are supplemented, not replaced, in the pipes of heaven which include everything the world offers. In the translingual CW classroom, exercises which acknowledge and access the existing interpenetration of technology, and which do not impede the collaborative collectivity advocated in Chavez's, Salesses's, and Inoue's antiracist strategies, may facilitate student agency to play with translingual CW strategies.

The Paradox of Computer Application-assisted Composition

CW education may involve technology-assisted composition software applications to elicit spontaneous, playful, game-like questions and answers in storytelling. The US-based Interactive Fiction Technology Foundation provides and maintains the composition application known as Twine[51] which will serve as an example here. Twine is user-friendly, widely available free of charge, and supports over two dozen languages including those with scripts other than the Roman alphabet. The program is open source and though proficiency in html coding is useful, it is not necessary for writing Twine stories. Stories written in Twine move between nodes of written narrative through links that serve as beats of the story. These links may be presented in pairs, each of them representing different directions the plot may take. This allows readers to interact with the text as the story unfolds from screen to screen. Along with the click-able links

[51] Available for free at twinery.org.

that advance through the story's pages, graphics and animations can be added. These capabilities, however, may be counterproductive within classes focused on CW and language. Students may be well-served by cautions to avoid lavish non-textual formatting of assignments.

The Twine composition screen is different from the reading screen and formatted with text boxes which can be dragged over a grid. The boxes are connected by arrows and storytelling results in tree-like forms developing on the composition screen. The text boxes are labeled by the writer, not by the program, and their layout is freeform, not prescribed in diagrams of rising and falling action or in templates like blank "beat sheets" to be filled in. The finished composition screen may look like a diagram, and the application can be used to plot an outline lacking any substantive writing until the tree is completely mapped in advance. However, Twine can also be used so that the shape of the story emerges only after a first draft of the writing at each node of the tree is finished before moving on to the next node. This is how it might be used in a translingual CW class emulating the question-to-question structure seen in Ha and Guo's work.

With enough lateral moves, the sequence of the nodes can lose some of its salience, resulting in synchronous storytelling that is no longer a tree but rhizomatic in a way that is difficult to achieve in traditional print media. When the story is run, the composition screen is replaced by a display that reads much like a conventional page of published text with no visible trace of the tree's form. As an exercise in a translingual CW class, the chief object of composition within Twine's variable digital environment is not a polished or even a completely finished interactive digital narrative. Rather, it is to gain experience and ease with writing as an emergent process of discovery, as way-finding. What makes this technology-assisted process valuable for student writers is its spontaneous quality, its capacity to condition writers to better tolerate uncertainty and entertain non-knowing during composition by presenting it as a playful

game-like experience with the flexibility of roaming over the story's ad hoc structure, whether it be it that of a tree or of rhizomes.

In terms of student learning experiences, the institutional feel of instructional spaces may be a challenging environment for uninhibited, inspired in-class freewriting time. Software-aided freewriting may alleviate some of the pressure to be inspired in class, operating like the paradoxes Lai speaks of where the apparent "limitations" structured into a writing environment may bring unexpected creative benefits. Speaking of eremitic practices of Buddhism[52] Lai says, "As a person accepts limitations on their free time and activities, contrary to what might be expected under these limitations, within the quieted soul inspiration can spark to life."[53] This is not to take lightly the limitations software-assisted composition imposes on student writers. The grid background of the Twine composition screen may not inspire the Daoist sense of soaring and roaming. Instead, it may invoke a sense of a restrictive order, yielding a tree that does indeed read like a map rather than reflecting a spontaneous, emergent process. The structure of the application may ultimately reformulate rather than replace the formalism of the traditional Anglophone literary habits I have been arguing ought to be decentred in the CW education.

The structures that may emerge in computer-assisted composition are not, however, without analogue in the *Zhuangzi.* To the many things his work-beyond-skill relies upon, Cook Ding adds the concept of tianli/天理. In the context of this parable, Ziporyn translates tianli as the "unwrought perforations"[54] Ding uses to find his way as he carves an ox. Graham translates the word more generally in this context as "Heaven's structurings."[55] Both translations refer to

[52] Practices also found in Daoism.
[53] Lai, *Stan Lai on*, 281. Original: 人的空间和活动都受限制，反而取待在这个限制之中，安静的心灵绽放出火花.
[54] Ziporyn, *Zhuangzi*, 30.
[55] Graham, *Chuang-tzu*, 64.

the anatomy of the natural arrangement of the seams and cavities of the ox's body through which the knife passes most easily. Ziporyn defines the basic concept of the li part of tianli more generally as "the underlying structure of a thing conceived as the way its parts cohere with each other and with the wider world."[56] Structure is "readable," and discerning it is, as Ziporyn says, "worthwhile action" that "will lead to a valued arrangement of things." Li is not abstract and authoritative but emerges from how things are in the world. When applied to software-aided composition, thinking of story structure in terms of the *Zhuangzi*'s usage of tianli may impress upon students that stories do have structure, conventional or otherwise. This structure may be part of what they discover as they write rather than something they must understand and marshal before they may begin to compose. Further, the role of technology in composition is not to force a mechanized search for efficiency like the one the *Zhuangzi*'s farmer rebuked, but to suggest the structure, revealing the most natural arrangement of the story as the student discovers it.

In practicing composition through computer-assisted software that facilitates the emulation of translingual writing strategies, moving from question to question, students may develop practices to help them to bear with uncertainty and discover rather than dictate structure as they respond spontaneously. As these practices become habits, they may transform the writer and become available to them even without software assistance. This development of spontaneous practices, or habits, is an example of Robinson's interpretation of Peirce's Third phase, and more to the point here, of what is described in the *Zhuangzi* as progression toward non-action/wuwei/無為. On the way to non-action, technological instruments may facilitate the transcendence of the literary forms and the language crafts of hegemonic traditions still dominating CW education.

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[56] Ziporyn, *Zhuangzi*, 281.

Computer-assisted Transcription Applications: Tawada's "Changeling"

This chapter adds to Tawada and Jandl's non-silent translingual strategy of surface translation a practice referred to in Chapter 5 as "microscopic readings" of scripts. Through it, Tawada approaches the physical forms of alphabetic letters in a manner similar to those applied to ideographic Sinitic scripts since the days of Fenollosa and Pound. Rather than reading alphabetic letters as irreducible, arbitrary signs, Tawada's microscopic readings interpret letters as complex units with meanings yet to be revealed and negotiated.[57] Beyond simple decoding, through microscopic reading, letters are reduced to smaller parts, disassembled and made available for wider literary significance. Tawada ends the short story "Where Europe Begins/Wo Europa anfängt" with an acrostic treatment of every letter in the name "Moskva," assigning each letter a non-arbitrary, evocative noun. The letters' physical and sensual characteristic—how they look and sound, how they feel when the narrator forms them with her mouth, how they stand out in fields of other letters—are important factors in making such assignments, as is the larger context of the meaning of traveling to Moscow shortly after the end of the Soviet Union. Tawada's narrator reads "MOSKVA" from a road sign as **m**other, an **o**mul fish, **s**eahorse, the **k**nife that cuts the umbilical cords from the mother, a **v**olcano, and an **a**pple that she eats[58] like the biblical Eve, or like other connections to other stories about women making irrevocable passages. As an acrostic, Tawada's MOSKVA is not arbitrary but poetry, an artform connected by criteria that are formulaic but also creative, bound by restrictions like those in which Lai finds

[57] For an example of a creator approaching the translingual reworking of script from the perspective of visual rather than literary art, see Chinese artist Xu Bing's "Square Word Calligraphy." The art and its interactive installation are meant to provoke a "process of estrangement and re-familiarization with one's written language" along with the realization that distances perceived between one's own language and others are "largely self-induced." Xu Bing, "Artwork: Square Word Calligraphy," *Xubing*, accessed October 3, 2022, http://www.xubing.com/en/work/details/209?year=1996&type=year.

[58] Yoko Tawada, "Where Europe Begins," in *Where Europe Begins*, trans. Susan Bernofsky (New York: New Directions Books, 2002), 121-146.

inspiration. A staple of CW ranging from Mother's Day cards in elementary schools to Joyce's *Ulysses*, acrostics are a form of poetry students will likely be familiar with upon arrival in the translingual CW classroom. Exercises in writing them translingually, as Tawada does, may serve as gentle and gratifying introductions to translingual CW.

In a much less gentle translingual microscopic reading of text, US computer scientist Tom Murphy VII has a similar creative practice of reducing and recombining alphabets. He developed a program that generates "anagraphs," which are related to anagrams, where the letters of one word are rearranged to form different words, but where the letters can be taken apart and reoriented, and their pieces recombined to form new words out of the newly reassembled letters. A simple example is the recombination of the word "jam" to form "jaw" when the m is inverted. It may seem at first like a mere typographical curiosity more than a literary project, especially when Murphy himself describes its "main use" as being to "malign things."[59] The flippant anagraphs produced by Murphy's program grow in significance, however, as they progress from recombinations like "YouTube" and "fun alone," to "donald trump" and "plutocrat man." In spite of arising from the running of a computer program, the technology, language, and the typographies of Roman scripts integrate with Murphy's thoughts and beliefs to convey messages that are more than arbitrary. The indirection which makes his messages literary is not an ungrammaticality, as it is in Riffaterre's model. The indirection which makes Murphy's language literary *is* the operation of the program he wrote, the technology he created and then loosed on the alphabet without certainty of what it would produce. His results suggest that, even when a human is executing a computer program, the connection of signs to significance is not arbitrary.

[59] Suckerpinch, "Anagrams, but where you can break apart the letters apart: 'Anagraphs'", YouTube.com, accessed August 17, 2022, https://www.youtube.com/watch?v=qTBAW-Eh0tM.

At a 2004 conference in the United States, Tawada spoke of technological indirection serving creative literary ends through the operation of a program she did not write herself, but which millions use every day. This is computer-assisted transcription of Sinitic scripts, a process little known outside East Asian language users whereby scripts such as the Japanese kanji Tawada uses are inputted into word processing applications using the conventional Anglophone QWERTY keyboard. Like all writers her age, this technology was not available to Tawada during her early career when she wrote and copied her work by hand. Microsoft has been bundling transcription applications in their operating systems since 2000, and by now, they are commonplace, available on smart devices for casual use, and not typically spoken of as inspirational or transcendent. They are part of the commonplace human-technological assemblage of the contemporary age.

Even so, they bear some introduction here in a study presented in English. To begin transcription, the writer uses their operating system's settings to install a keyboard interface for their language (in Tawada's case Japanese, in mine Chinese). The operation and organization of the physical keys remains the same. The writer spells out the phonetic syllables of the character they wish to use, recreating graphic language through the intermediary of the sound of the language through its accepted approximations in the Roman alphabet. This is why I have referred to this strategy as non-silent, since without a sense of words' sounds, this transcription cannot occur. As these phonetic syllables are typed into the QWERTY keyboard, a menu opens in the word processor suggesting homophonic characters for the sound inputted. The transcription from letters to graphics cannot be accomplished through the machine alone. Of the dozens of homophones suggested by the software, it is unlikely that more than one of them will have the meaning the writer originally intended. There are always far more mismatches than matches, as

the software defamiliarizes the script and then offers multiple refamiliarizations of its sound in a menu of possibilities.

In 2004, when Tawada made these remarks, autocorrect technology had been included in Microsoft Word since 1995 and was notorious for its unintended, sometimes unintentionally literary effects on composition.[60] Something like Murphy's anagraph generator, autocorrect is a technology producing literary indirection, only with the added irony of doing so with the express intention of reducing ungrammaticality. Transcription from Romanized phonics to Sinitic script, however, adds another layer of uncertainty to writing, both from the activities of the writer and from the functioning of the software that is ostensibly just trying to help. Tawada characterized this technological uncertainty as a "changeling" in the computer. Tawada's delight at computer keyboard mischief is different from the *Zhuangzi*'s farmer's wariness of technological "machinations." The farmer feared machinations would preclude inspiration as the pursuit of shortcuts and quick solutions became preferred to practice and experience. Tawada, on the other hand, regards mischief as an enabler of inspiration. She is more like the Zhuangzi's swimmer who remains open to the currents of the swimming hole while onlookers view them as menacing. In each case, the mischief is not necessarily an impediment, not the damming of a course, but part of what it means to let a course flow unimpeded.

Reaching back through history and etymology, Tawada shows that writing has always depended on interaction between the inner world of the writer and the wider world of which they are a part, including the variable, corruptible world of physical things.

> My personal favourite [Japanese word used for writers] is the decidedly informal *monogaki*, as in "writer of things." Further, in Japanese *kaku*, the word used for writing with a fountain pen or computer arose from the same source as *kaku*, the word used for digging trenches, when scratching and scraping ditches. Then we remember that the

[60] Gideon Lewis-Kraus, "The Fasinatng…Fascinating History of Autocorrect," *Wired*, July 22, 2014, https://www.wired.com/2014/07/history-of-autocorrect/.

> "thing" of *monogaki*, the "writer of things," is semantically connected to *mononoke*, a "changeling." Which means that this "writer of things" also describes a person in the clutches of changelings and shapeshifters, a person under the spell of things. The writer takes what the things have said and carves them into shapes by scratching out lines, making the wounds and scars appear on paper that we call texts. But when these writers begin writing they have no clear idea what sort of take it will turn into because even as they write, the "ling" underlying these changes takes charge and decides how the tale will progress.[61]

Tawada's transformative, mischievous "ling" further unseats the traditional CW program's prevailing individualism as it personifies aspects of uncertainty and inspired creativity postulated throughout this study. Though not actually a person, the involvement of this inspirational uncertainty, achieving a state of amazed non-knowing, is not trite, but vital to the experience of writing and to its final results. Tawada argues that, though writing technologies were and still are things, this does not disqualify them from playing transformative, inspirational roles in writers' creative processes, some of them transpiring outside conscious awareness. The QWERTY keyboard, the transcription software with which it interfaces, and the writer and their languages do not exist in closed environments but are interconnected. Within this environment, script is also a thing, and as its changeable nature—the trans- aspect of transliteration—comes to the fore, a creative, spontaneous fluidity can operate.

Speaking specifically of computer technology and software-assisted transcription, Tawada explained

> The computer is, however, host to changelings that make shapeshifters of the letters on the page. Given the steps that a computer uses to change Japanese sounds to the corresponding written character, any character can be "possessed" by the computer and change to another form entirely…Since there are so many homophones…the word one entered as sounds often transforms into an entirely different word. [62]

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[61] Yoko Tawada, "Tawada Yoko Does Not Exist," in *Yoko Tawada: Voices from Everywhere*, trans. and ed. Doug Slaymaker (Plymouth, UK: Lexington Books, 2007), 14.
[62] Tawada, "Does Not Exist," 16.

She speaks here of the point where, upon seeing the range of possible homophones suggested by transcription software, the writer may deviate from their initial intentions and choose a different word, veering off on a creative tangent into a new idea connected to, but different from, the original one. The writer opens the transcription software with an intention of creating a message. The transcription software suggests unintended messages, defamiliarizing, suggesting deviations. Even if the writer chooses not to deviate, it may happen anyway through an accident, as a typo of the software-aided composition variety. Tawada does not, however, characterize this deviation as wholly an accident. "I can't help but think," she muses, "that these variant readings and homophones are not simply flukes but expose something at work at an unconscious level."[63] Though she makes reference to the unconscious and uses playful occult metaphors, Tawada offers no psychoanalytic or supernatural theory of a source of the creative potential entering texts through transcription technology. Her use of the word "unconscious" can be broadly understood here since, once the software starts working and the menus of kanji homophones unfurl, traces of other human consciousness are already assembled within the application's ever-updating artificial intelligence. The menu of algorithm-suggested words expands the writer's human-technical assemblage to include the choices of every user who has ever interacted with it. The changeling in computerized transcription is not supernatural, but in this manner it is superhuman, perhaps posthuman.

A paradoxical peril of this shift away from individualism is the risk that one who comes to see the self in everything will perceive their self not as multiplied throughout an assemblage, but as magnified, remaining singular while growing in size, centrality, and importance. The magnified singular self is a reiteration of the colonial perspectives of entitlement of the former

[63] Tawada, "Does Not Exist," 16.

humanist individualist subjectivity. Applying ethical ideals of discursive Daoism as overarching perspectives may mitigate this risk. As noted above, Daoist ideals include belonging to a whole, forgetting the self, and finding ways through spontaneous non-action rather than machination. These ideals may serve as a useful grounding ethics for maintaining equity and inclusion within collaborative CW workshops.

Computer-assisted Transcription in the Creative Writing Workshop

Implicit in computer-assisted transcription applications is the invitation for writers not only to use it, but to participate in it. User interfaces of transcription software from industry leaders Microsoft and Google are engineered for user ease and for global collaboration.[64] This makes them usable in translingual CW classrooms by fluent users such as Tawada and for non-fluent users actively learning a language as they transcribe through an integration of MT and human translation. Computer-aided transcription software can be combined with writing prompts to become an exploratory and constructive sandbox for translingual CW students of any level of dynamic multilingualism. Approaches to this exploration can be varied. They may be based on students inputting letters chosen for reasons such as their homophonic connection to words in the student's other languages, or because of shared spellings even when pronunciations are different, or in order to explore a theme expressed first in a language with an alphabetic script and then translated into a language with a Sinitic script. As this transcription happens, possible representations of the sound appear as ideographic characters. From a menu of these possibilities, the writer scans characters and uses their own discretion and creativity to select one to use in their composition.

[64] And also capitalist machinations.

They may use it directly or indirectly, creating a visibly hybrid text with mixed scripts, or one where translingualism is more subtle and the script appears monolingual even though it was arrived at through translingual means. The criteria the writer uses to choose a character may be based on semantic fitness, as in much of conventional translation, or it may deviate as the writer reacts spontaneously to qualities of the characters other than their conventional semantics. This may mean reacting to its visuality as one recognizes aspects of a character's physical form which resemble objects, symbols, or alphabets from more familiar contexts, whether these resemblances are accurate or not. Lu does this with the satire of Ah Q's final writing of his name, where he unwittingly refamiliarizes the name he doesn't know how to spell, drawing his own image in the Roman letter Q. Microscopic reading may proceed from a more educated guess at a new metaphor based on its radicals (the components of the character which may still suggest its semantics). Guo demonstrates how this is done with Z's reflections on the word for home and family. She explains that in Chinese, the word for family, jia/家, can refer to both the house and the people in it. She says, "'家,' a roof on top, then some legs and arms inside. When you write this character down, you can feel those legs and arms move underneath the roof."[65] Z's etymology is contrived and false, but her English refamiliarization of the unfamiliar Chinese script poses questions about ideas of home in other languages, including English.

A Daoist sense of the fluidity of language is helpful in classroom exercises which may begin in similarities and be propelled by differences. In Daoist theories of language as described in Chapter 4, people and things are part of the eternal Way, but discrete objects and individuals have no ideal form that writers and their languages have a duty to represent with the greatest possible fidelity. Attempting to make a perfect representation through language is folly. This

[65] Guo, *Concise Chinese-English*, 100.

means there is room within and without language for discovery and transcendence, room for Tawada's "changelings" to emerge to challenge the noise and ritual, the craft, of conventional writing. Further, mounting such challenges becomes a valuable and ethical act. Whatever criteria students choose to use to move through their transcriptions, the process is not an instantaneous, invisible machine translation. The finished product is not indiscriminately determined by the cranking of a machine, as the *Zhuangzi*'s farmer feared, but works through the artistry and the agency of the student writer. The changeling does not dictate, but disrupts. It is one part of an integrated series of thoughtful risks, careful interfaces, considered ethics, and the refining of an end product the student might not have imagined when they first took to the keyboard.

Students allow fruitful disruption into their translingual composition along with transcription software. Seeing it at work on their computer screen in class exercises may demystify the supernatural drama Tawada adds with the metaphor of the changeling. Instead, students may acquire a sense of foreign script as being as natural and as practical as the script they consider native to themselves. Having learned this, the vision of Sinitic script offered by Hass in Chapter 4, where its appearance is compared to an abyss, may begin to change. This is not because there is no abyss between languages, but because the abyss is a vital part of the Everything, the Daoist whole, the collectivity of the translingual CW classroom. Writing of an abyss, Tawada is not simply reiterating metaphors of doomed silent futility like the ones offered in Chapter 4 by Anglophone theorists. As literary scholar Yasemin Yildiz says of Tawada and her translingual writing, it "open[s] up languages from within and introduces links to other languages that are not determined by 'natural' connections."[66] Tawada regards such an abyss not as a terminus of meaning but as a site for gaining insight into shifting meanings.

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[66] Yasemin Yildiz, "Tawada's Multilingual Moves," in *Yoko Tawada: Voices from Everywhere*, ed. Doug Slaymaker (Plymouth, UK: Lexington Books, 2007), 85.

To the metaphor of the abyss, Tawada adds a metaphor of a flash of light. In her commentary on Tawada's flash, Arens adds that "literature and translations that can attract these flashes of revelation bear 'foreign' elements in them, which in turn reveal the interstitial and unstable aspects of a text making new understandings possible."[67] She explains that the kanji for flash, is written 閃光, the first character comprised of a gate (門) with a person (人) standing beneath it.[68] This flash is an influx of light at a point where one place becomes another. Literally, it is an enlightenment, a transcendence. In the context of translingual writing and translation, the flash is the arrival of insight as one language is expressed in another where someone is present to sense something new in it. Translingual texts may be directed or indirected, reconfigured into different yet valid and not at all arbitrary significances. In the humid fertility of the translingual abyss, microscopic readings of alphabets and ideographs are at once stiffly literal as well as liberal and pliant. Through this radical translingual writing, nothing—not the sound, the sight, and certainly not the semantics of texts—can be dismissed as impervious to transformation and transcendence.

Rather than being doomed to deconstruction, the translingual strategies of the work of Tawada and the other professional writers discussed here are fruitful, promising the possibility of CW classrooms more amenable to the development of more genuine writing voices for multilingual students, and for the decentring of English among students usually considered monolingual Anglophones. Translingual acrostics are a simple yet rich point of entry for students and teachers adding translingual CW to the workshop. Homophonic surface translation is more involved yet playful, lending itself well to collaboration and sharing. Grounded in metaphor

[67] Arens, "Poetological Reflections," 62.
[68] Tawada, "Das Tor des Übersetzers," 131.

theory, the stiff and zero translation like Ha's and Guo's can be adapted to writing exercises in the superimposition of intra- and interlingual metaphors. Wright's concept of fictitious ethnography in translingual writing can inform writing exercises of re-reading the mundane and creatively dismantling and interrogating taken for granted aspects of language. The playful, spontaneous question-to-question composition and storytelling of Lu, Lai, Ha, and Guo can be facilitated and made to seem more effortless/wuwei/無為 when introduced in a milieu students will already associate with these modes of working and playing: that of computer gaming through composition application such as Twine. In the computer-assisted composition interface of transcription software, microscopic readings of text such as those suggested by Tawada can be realized and made the subjects of student experimentation with the additional benefit of demystifying new alphabets and scripts.

There is much left to be identified from the work of translingual writers who have contributed to world literature which can be adapted for the teaching of student writers who make literary contributions of their own. If there is anything like an abyss about the emerging area of translingual CW, it is like Lispector's "shining darkness," non-silent, transcendent, inspirational, and creative.

CONCLUSION: TRANSLINGUAL CREATIVE WRITING IN WORLD LITERATURE

This study has worked to 1) theorize translingual CW through the non-Euro-American methodology of discursive Daoism; 2) identify practices of translingual CW through readings of exemplary texts by multilingual writers and through a review of existing CW and literary translation studies scholarship; and to 3) propose practices and principles of translingual CW for use in postsecondary writing workshops. To properly establish the context of the culture, history, and language of the discursive Daoist methodology applied in this project, I investigated the history and theory of CW education in China. This included translating portions of Chinese research and teaching resources into English, revealing to Anglophone readers a Chinese CW community which both integrates and challenges traditional Anglo-American CW methods and concepts.

At each phase of the project, the definition of translingual CW itself has been at issue, considered apart from the fields of Composition Studies and Applied Linguistics where it originated. A definition of translingual CW was pursued through the areas of Translation Studies and Literary Studies. In these areas, translingual CW has been received on one hand with enthusiasm and nurtured in university programs in non-Anglophone settings, while on the other hand it has been deemed too mystical or too easily ravaged by deconstruction to warrant serious theoretical consideration. Alternatively, translingual CW may become so firmly attached to language acquisition that its status as an artistic pursuit is diminished to a secondary concern. Where translingual projects often meet the greatest resistance, as Xu Xi points out, is at the notion of texts' accessibility to the largest, most powerful market of readers: Anglophone readers. Xu makes the rather obvious point that within Anglophone

literature, accessibility has never been a criterion for literary artfulness or excellence.[1] Working within the writing workshop, speaking specifically of race rather than language, Chavez challenges the hegemony of the falsely universalized idea of a "general readership" which is Euro-American and enjoys the privilege of "disengage[ing]" with inaccessible writing outside the general readership's sense of what is "normal." Instead of enabling this disengagement, or worse, welcoming it as valid critique, Chavez calls on CW workshop leaders to insist students from the dominant group (white American students in Chavez's case, Anglophones in this case) do as other groups and "reframe the context," saying to themselves, "this text doesn't serve my notion of normalcy…but I will challenge myself to listen."[2] Findings and practices like Xu's and Chavez's create a more demanding workshop environment in terms of research, language, empathy, and imagination. They wring more rigour and more careful attention out of an environment McGurl, Dawson, and other critics have noted for its lack of rigour, commenting rather cynically on its functions as "shelter"[3] from intellectualism within postsecondary institutions and as "temporary cover"[4] from the world outside those institutions. In this way, translingual CW has the potential to improve CW education not only for non-Anglophone students exercising their authentic voices, but overall as Anglophone Euro-American students are challenged to learn, listen, and interpret harder and smarter.

Especially from the vantage of Literary Studies, the concept of translingual CW finds its greatest legitimacy in the art-making of multilingual writers themselves—in their artistry and in their reflections on their practices and experiences as teachers and often as activists.

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[1] Xu, "Compromised Tongues," 46.
[2] Chavez, *Antiracist Workshop*, 105.
[3] Dawson, *New Humanities*, 13.
[4] McGurl, *Program Era*, 17.

According to Lim, such writers and their writing are more complicated and idiosyncratic than critics can often be bothered to understand beyond conventional post-colonial paradigms. On the contrary, Lim argues, such writers cannot be subjected to one-size-fits-all criticism. "My life between languages," she says, "cannot be reified."[5] Likewise, validation of translingual work ought not to be bestowed like a gift from the Anglophone centre of world literature but, as Ha's argument in Chapter 2 claims, can rise from the work's artistry and authenticity. "Genuine literature,"[6] in Ha's terms, needs no externally approved agenda of activism in order to justify its existence. Xu is quoted in Chapter 2 arguing that instead of teaching multilingual writers how to produce texts for Anglophone consumption, teachers can "expect our students to produce work that can and will rank with the best in the world's literature."[7] Xu's criticism prioritizes translingual CW education's fostering of excellence and authenticity in student writers over other concerns while simultaneously schooling them in strategies for contesting English-language hegemony.

In light of Xu's vision, what is called for here is not a monolithic alternative system of CW education for non-Anglophones. Instead, it is a call for more student agency and less authoritarianism within all CW workshops, allowing for spontaneous, authentic stories and storytelling. It is a call for more of the equality, diversity, and inclusion already being renegotiated into the Anglo-American centre of CW education, with an emphasis on methods and principles gleaned from multilingual model writers and texts. As in antiracist CW pedagogy, translingual CW education envisions the workshop as a collaborative, supportive collectivity, a site of open communication challenging neoliberal ideas of individualistic competition for

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[5] Shirley Geok-lin Lim, "The im/possibility of life-writing in two languages," in *Lives in Translation: Bilingual Writers on Identity and Creativity*, ed. Isabelle de Courtivron (New York: Palgrave McMillan, 2003), 45.
[6] Ha, *Writer as Migrant*, 60.
[7] Xu, "Compromised Tongues," 54.

classroom resources of goodwill and acclaim which have never been necessarily scarce, but may systematically have been made to appear so.

Along with challenging individualism, the translingual CW workshop as described above is intended to deemphasize the traditional CW workshop's standards of form and craft as derived from the theoretical school of New Criticism dominant in the founding days of the workshop. More specifically, it challenges the naturalized or neutralized appearance of English (or any language) and does so through a corpus of model texts that neither recapitulate nor imitate monolingual English. They are works by writers who are transparent, or at least translucent, in their multilingualism. Their writing defamiliarizes and then refamiliarizes languages, including English. The chief goal of the classroom is not for students to imitate these texts but to emulate the practices which produce them, wherever that takes them. To begin this emulation within the classroom, I invite the use of foreignizing or stiff translations within the writing process. I invite deliberate mistranslations, the rethinking of conventional translations, the refusal to translate or, as Chavez says, to "turn off the internal translator, disobey writing's rules, and channel life back into [w]ords."[8] Included in these writing strategies is the defamiliarization of languages' sounds, scripts, and structures as well as their semantics. Technology can be helpful in processes of de- and refamiliarization, especially between languages produced with different scripts, or when writers are not fluently multilingual and can bolster their comprehension and learning with the informed, ethical use of machine translation and transcription.

Through a dynamic concept of multilingualism that includes a range of language proficiencies from beginning learners to lifelong fluent multilinguals, students who might otherwise consider themselves monolingual Anglophones may have a place in the translingual

[8] Chavez, *Antiracist Workshop*, 79.

CW workshop. This is vital in preventing the marginalization of non-Anglophone students and eliminating the perception of a translingual CW class as remedial. A translingual classroom is an enriched, not a diminished learning environment. The inclusion of non-fluent students serves Castro's call for extending the perspectives of students he rightly deemed in need of an "encounter with 'foreignness'" to tell them, "It is not about you."[9] Improvements of language proficiencies experienced during translingual classes through writing and through workshop feedback are collateral benefits and not the course's main objective. The main objective remains developing students as writers with greater agency over their authentic voices by practicing the defamiliarization and refamiliarization of languages to the point where transcendence of conventional ideas about craft, forms, and the idea of discrete, named languages themselves may be regarded as possible and preferable. This kind of transcendence of language is not only called for by translingual writers such as Ha in Chapter 2, but it is presented as a quality of language as conceptualized in the *Zhuangzi*. It is the very "limitations of language," A.C. Graham's commentary on the *Zhuangzi* says, which "guide us towards that altered perspective of the world and that knack of living."[10] Such an altered perspective is helpful in informing a much-needed alteration of the signature pedagogy of Creative Writing education.

Questions of Cosmopolitanism and Further Research

As noted in the beginning chapters of this study, a rise of a translingual CW workshop will not transform world literature into a field where English is no longer hypercentralized. A resolution to Comparative Literature's long and contentious arguments between pluralism and cosmopolitanism is also beyond the scope of this study. What may be considered here, however,

[9] Castro, "Teaching Creative Writing," 5.
[10] Graham, *Disputers of the Tao*, 199.

is the fraught interplay between pluralism and cosmopolitanism in translingual CW education. Its rejection of Anglophone accessibility as paramount and its centring of artistry over English language acquisition seems to pull it toward pluralism. Its following of Ge's lead in in conceptualizing the CW workshop as an example of cross-cultural knowledge production, however, seems to tend toward cosmopolitanism. The irony in this observation is that, currently, the cross-cultural knowledge production emerging from Chinese CW research remains largely invisible outside Sinophone regions but for the work of Liu and the few other scholars who have begun to bring it into English—a part that happens, perhaps tellingly, to be the part with the most cosmopolitan orientation, highlighting similarities in CW education in China and abroad. Still, without translation into English, mobilization of China's cross-cultural knowledge production is stifled within global CW discourse, suggesting that the appearance of *any* language that is not English in CW education is a movement toward pluralism in spite of its content.

Generally more compelling than questions of how to theoretically categorize translingual CW in terms of pluralism or cosmopolitanism is the abiding issue of student agency. As Horner and Alvarez relate in Chapter 1, the agency of students in non-Anglophone settings is a prime concern identified early on by Composition Studies and Applied Linguistics. To repeat Disney's conclusion, a foremost ethical task of those who deliver CW education to non-Anglophone students "will be to understand that the only appropriately ethical use of the institutionalised power with which we are invested is to create space for others to take up their own independently trans-linguistic expressivities."[11] With the lack of access to classrooms during the COVID19 pandemic, the work of active, in-person experimentation with the theory, social arrangements, practices, exercises, and technologies of translingual CW presented here has yet to

[11] Disney, "Oppressions of Creativity," 2.

be done. A testing phase to gauge how students exercise their agency to serve their linguistic needs, interest, and desires will form the next phase of this project. It may proceed on a large scale with entire classes devoted to translingual CW or it may begin more modestly as supplementary modules and exercises are added to existing workshop classes. Metrics such as whether multilingual students enrol in CW classes at a greater rate after they are promoted as translingual will indicate whether they are serving students' agency. To this metric can be added ongoing feedback in class and anonymous surveys at the ends of classes and modules to assess the appeal, usefulness, and effectiveness of translingual exercises and concepts. In its simplest form, the overriding questions for future research are, will students choose translingual CW education? Will they choose it again at advanced levels of instruction? Will they produce texts with evidence of translingual CW in action? If they use their agency to determine that translingual CW is not useful or effective, then translingual CW as theorized and practiced here must be set aside and approached in a different manner.

Conclusion: Comment traduiriez-vous une pédagogie signature?

As noted in Chapter 4, Derrida portrays the use of untranslatable signatures a "premeditat[ed] crime" revealing the "cowardice and arrogance"[12] underlying a move meant to assure the continuing un-substitutable use of a signature. In this study, that signature is the signature pedagogy of the Anglo-American writing workshop in CW education. It follows then that the appearance of the Anglo-American writing workshop's ability to evade translation is no accident. The untranslatability of the signature pedagogy is posed as a double bind that can be mistaken as a reason why little about it can change.

[12] Jacques Derrida, "What Is a 'Relevant' Translation?" trans. Lawrence Venuti. *Critical Inquiry* 27, no. 2 (2001): 174–200. http://www.jstor.org/stable/1344247.

What emerges from the application of discursive Daoism to CW's signature pedagogy, however, is no accident either. The fundamental refusal to select between alternatives allows Daoist thinking to be unbothered by double binds of the kind that overwhelmed theorists in Chapter 4. Double binds are not catastrophic to wisdom, but part of the wisdom that enables inspired, creative responses to everything. In this study, the analytical framework of discursive Daoism supplies a metalanguage and assortment of parables and poetry that express difficult concepts such as inspiration, uncertainty, spontaneity, non-knowing, forgetting the self, and the embracing the imperfection of language. Further, the operation of discursive Daoism in this study highlights the un-inevitability of Euro-American literary theory in the language and the structure of CW education, or perhaps anywhere else. There is no in-born, natural methodology for the writing workshop—no one and only signature. The workshop came first from the Anglophone US, but it can now come from anywhere, from a Way that is different, more tuned to what traditional Anglo-American methods tend to miss and dismiss. The translingual iteration of the CW workshop does not mark a complete rejection of the workshop. Rather, it signals a movement toward the application of paradigms from outside the Anglo-American centre of CW education. Instead of arguing for discursive Daoism as the preeminent and only viable theoretical lens for CW education, this study concludes by presenting it alongside the Buddhist, feminist, and newer, emergent antiracist and Indigenous critiques of CW education as proof of the concept that the Anglo-American pedagogy of CW education is only a single option among many. The traditional Anglo-American approach is but one possibility of how CW education may be done, and one still flawed with substantial barriers to equality, diversity, and inclusion which can indeed be outmaneuvred.

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