



INDIRECT TRANSLATION THROUGH TASHKENT: COLD WAR INTERNATIONALIST MEDIA NETWORKS

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This paper reconceptualizes “indirect translation” as a constitutive practice of Cold War internationalist media rather than a derivative mode of cultural transmission. Approaching translation from a media-historical perspective, it situates Tashkent as a nodal city in the anti-colonial cultural networks that emerged across Asia, Africa, and Latin America in the late 1950s and 1960s. Through events such as the 1958 Afro-Asian Writers’ Conference and the Afro-Asian Film Festival, Tashkent functioned as a contact zone where texts, images, sounds, and political affect circulated not only through direct linguistic translation, but through layered processes of dubbing, subtitling, and recontextualization—what this paper theorizes as indirect translation. Here, indirect translation names a broader media ecology: films dubbed into Chinese, revolutionary narratives reframed through socialist voice-over, and political knowledge disseminated via festivals, radio, print culture, and itinerant screenings. These practices exceeded language transfer, operating instead as techniques of solidarity-building, epistemic mediation, and affective alignment among newly independent nations outside capitalist and colonial hegemony. Tashkent thus emerges not merely as a site of exchange, but as an infrastructural hinge through which internationalism was materially practiced across distance and difference.

Focusing on the Egyptian-Algerian film *Jamila (Djamilah)*, 1958, dir. Youssef Chahine) and its PRC dubbing and exhibition, alongside Chinese solidarity documentaries such as *Unyielding Algeria* (1963), this paper argues that these mediated circulations produced an alternative cinematic world system. Within this system, cinema functioned as a popular instrument of anti-imperialist world-making, cultivating mass-based internationalist sentiment. Situating these films within wider circuits of translation, radio, and print, the paper contends that indirect translation was foundational to a transnational Third World media tradition—one sustained by noncommercial production, socialist institutions, and alternative distribution networks. Ultimately, the paper argues that Cold War internationalism was enacted through shared, translated, and retransmitted audiovisual languages whose political afterlives continue to resonate today.