

AML 2410 Transfiction: representations of translation in modern America

Anastasia Kozak
Fall 2016, Section 1632
Class periods: T 2-3 (8:30-10:25 am) R 3 (9:35-10:25 am)
Location: TUR 2352

Email: kozak@ufl.edu
Office hours: R 2 (8:30-10:25 am) in TUR 4415 and by appointment
Instructor's home page: <http://plaza.ufl.edu/kozak/>
Canvas site for AML 2410: <http://elearning.ufl.edu>

Course Overview

This course focuses on “transfiction” – the introduction of and increasing use of translation-related phenomena in fiction – in the context of late 20th and 21st century American literature. Students will read and analyze works that feature interpreters, translators, guides, and language scholars as characters, and which are grounded in a variety of cultural contexts (immigrant writing, bilingual upbringing, minority language study, international travel, war interpreting, and literary translation). Throughout the course, students are invited to consider translation as a “master metaphor” that epitomizes our present condition in a globalized and centerless world (Delabattista) and the figure of translator as “an icon of fluidity and multiplicity of modern culture” (Klaus and Spitzl). Ultimately, we will endeavor to answer the question of why translation, in spite of its unquestionable importance in American literature, history, and culture, is frequently overlooked or taken for granted by monolingual audiences.

In order to truly appreciate the “transfiction” phenomenon, assigned readings are drawn from a variety of genres (literary fiction, poetry, sci-fi, non-fiction, plays, and theoretical texts). Because the act of translation is inseparable from the context of its production, the readings will be augmented with ongoing classroom discussions of current events as factors that make translation in American culture at once observable and invisible.

Learning Outcomes

The aim of the course is to help students acquire a diverse portfolio of critical and practical skills. By the end of the course, students will have:

- Learned to read, write, and think critically about modern American literature
- Become familiar with major debates in contemporary translation theories
- Demonstrated ability to do a critical close reading and situate literary texts historically
- Conducted research utilizing a wide range of on-campus and digital resources
- Practiced presenting their own ideas and research to their peers
- Cited their sources in correct MLA format

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>.

Canvas Learning Environment

Apart from the required texts listed below, all lecture notes and resources in the course will be posted on Canvas. Students are encouraged to continually review lecture materials and discussion questions whilst on their writing projects.

Readings

The following texts are available at the UF bookstore and online vendors. If you choose to buy your texts online, I recommend sources such as Abebooks.com, Alibris.com, and Betterworldbooks.com that serve independent booksellers. Students may purchase the texts either in print or Kindle (electronic) format.

- Corman, Leela. *Unterzakhn*. Schocken, 2012. ISBN: 978-0805242591.
- Joseph, Rajiv. *Gruesome Playground Injuries; Animals Out of Paper; Bengal Tiger at the Baghdad Zoo: Three Plays*. Soft Skull Press, 2010. ISBN: 978-1593762940.
- Nabokov, Vladimir. *Pnin*. Vintage, 1985. ISBN: 0-679-72341-2.
- Novey, Idra. *Ways to Disappear*. Daunt Books, 2016. ISBN: 978-1907970825.
- Treuer, David. *The Translation of Dr. Apelles*. Vintage, 2008. ISBN: 9780307386625.

Additional course readings and podcasts will be available electronically via Canvas and on Amazon.com (free editions). Please note that texts on Amazon.com are in .mobi format and can be read on Kindle Cloud Reader (<https://read.amazon.com/>).

Useful Online Resources

- Brief Timeline of American Literature: <http://public.wsu.edu/~campbelld/amlit/timefram.html>
- *Translationista* (<http://translationista.net/>) – a blog by writer and translator Susan Bernofsky about “all things translation” with a heavy emphasis on literary translation
- *Thoughts on Translation* (<https://thoughtsontranslation.com/>) – “an online gathering place for freelance translators”
- *Translation News* (<http://www.trans-news.com/>) – the latest news on translation and localization industry, including the innovations in translation technology
- *Unprofessional Translation* (<http://unprofessionaltranslation.blogspot.ca/>) – a blog about natural translation, native translation and language brokering

Course Policies/Requirements

Attendance

Please be courteous to others by arriving to class on time. If you're more than 15 minutes late, your attendance will not be recorded. Three (3) tardies constitute one full absence.

You are allowed four (4) period absences in the course (no explanation required). Do not miss a day on which you're due to present, as it may not be possible to reschedule your presentation. Each additional unexcused absence after the initial four, unless taken for university-related events or religious holidays, will lower your final course grade by five (5) points. Absences due to major illnesses will only be excused if you submit appropriate medical documentation on the day you return to class. **If you miss more than six (6) class periods, you will fail the course.**¹

Late Work Policy

Late assignments will not be accepted for grading. You are allowed one-week extension on any one (1) assignment of your choice, except for the presentation materials and the final paper. To take advantage of the extension, you must submit a brief written request at least 24 hours before the deadline. Please note that because of our full class calendar and your classmates' commitments in other courses, presentation dates cannot be rescheduled once assigned.

¹ Since our course meets for two periods on Tuesdays, missing class on that day counts as two absences.

Mode of Submission and Paper Maintenance

Students will submit essays **BOTH** as a hardcopy in class and through Canvas. All papers must be in 12-point Times New Roman font, double-spaced, with 1-inch margins and numbered pages, and MLA style citations. Word count (not including the references) must be prominently displayed on the first page. Electronic submissions must be in .doc, .docx, or .rtf format.

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

Homework and class preparation

This class requires a timely submission of all assignments and ongoing participation (in class and via wiki). Always come to class prepared by doing all the readings and watching the assigned videos. You are expected to have access to either print or electronic version of the texts we are discussing in class and to contribute meaningful and relevant comment during class discussions. Since this is a literature class, **expect to read, on average, about 100 pages per week.**

Laptop and tablet policy

You are allowed to use your own laptop or tablet to read electronic course materials; however, any use of electronic devices not related to classroom learning are disruptive and will not be tolerated. Cell phones must be set to silent during class.

Communication with instructor

Your instructor is available by e-mail and during office hours. Please note that e-mail will not be checked after hours, on weekends, or holidays. Your communications with the instructor should be considered professional and the style and content should reflect that. Students are encouraged to contact the instructor if there are questions about progress in the course, work underway, or any other course-related concerns. Contact the instructor about an appointment if you are not available during the scheduled office hours.

Student feedback

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

Academic honesty

The University community's policies and methods regarding academic honesty are clearly spelled out in the UF Student Honor Code. Visit <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code> for more information.

Accommodations

The University of Florida complies with the Americans with Disabilities Act. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Visit <https://www.dso.ufl.edu/drc/> for more information.

Harassment

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more information about UF policies regarding harassment, visit http://www.ufsa.ufl.edu/faculty_staff/fees_resources_policies/sexual_harassment/.

Assignments and Grading

- Literary analysis: 10% (750 words)
- Critical presentation: 15% (750 words)
- Midterm paper: 20% (1,000 words)
- Proposal and annotated bibliography: 15% (1,000 words)
- Final paper: 25% (2,500 words)
- Weekly reading quizzes: 5%
- Professionalism, homework, and collaboration: 10%

All assignments must meet the required minimum word count in order to count towards the final grade. Please note that listed word counts do not include bibliographic references. See below for detailed descriptions.

Literary analysis: 10% (750 words)

Conduct a literary analysis that considers the significance of textual elements and literary devices in one of our primary texts. How does the author use symbolism or setting to draw attention to an important theme? How does the repetition of certain motifs function in relationship to the text as a whole? How does one individual character fit into and contribute to the entire scheme of things?

Due: September 22

Critical presentation: 15% (750 words, 10-15 min)

Prepare and present a short paper that explores a key theme in the text that we read in class. You must formulate and explore a specific question within that theme, articulate a focused thesis statement, and defend your argument with relevant examples from the text. You are welcome to bring in outside source with relevant historical or biographical details, but the majority of the paper should reflect your own critical approach to the text. Be prepared to lead a short class discussion and answer questions after your presentation. After presenting your paper, you will have **one (1) week** to revise your original ideas, update your write-up, and submit it for grading. **Due: various (students will sign up for presentations in class)**

Midterm paper: 20% (1,500 words)

Conduct an analysis of an idea, concept, or theme by putting **two (2)** of the texts we have read in conversation with each other. You should dedicate equal attention to both text, to have a clearly formulated thesis statement, and support your claim with relevant examples from both texts. Essay prompts will be distributed two (2) weeks before due date. **Due: October 20**

Proposal and Annotated Bibliography: 15% (250 + 750 words)

The proposal is the first step in submitting your final paper and must include a well-formulated research question and your tentative thesis statement. Additionally, students are required to briefly summarize five (5) secondary *scholarly* sources and explain how these are relevant to their argument. Students are highly encouraged to discuss their ideas for the final paper with instructor in advance in order to give themselves plenty of time to complete the final paper.

Due: November 17

Final paper: 25% (2,500 words total)

Choose one or two texts that we have read in this course and develop an original and well-sustained claim. At least one of your texts should be picked from the second part of the course (after the midterm). In order to ensure that you give yourself plenty of time for research and conceptualization of your ideas, final paper will be submitted in several stages. Following the submission of your complete draft on **December 1**, you will meet to discuss the necessary revisions with your instructor during the last week of classes. The final draft is **due on December 13 @ 7 pm (no exceptions)**.

Reading Pop Quizzes: 5% (best 10 out of 12)

Pop quizzes will usually take place at the beginning of class and will be based on the reading for that week. If you show up late to class you will receive a grade of zero for the quiz. Missed quizzes, even for excused absences, cannot be made up.

Professionalism and collaboration: 10%

This grade includes your punctuality, attendance, class preparation, etiquette, and collaboration. We will not have the time to discuss everyone's work in detail during class time; therefore, treat your classmates as a valuable support and editorial network. You will also be working in groups on several in-class exercises.

Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Grade point equivalencies

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalencies. Visit <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx> for more information.

Grade appeals

Complaints about individual assignments should be addressed to the instructor. Complaints about final grades should be discussed with the instructor in at least one conference soon after the next term begins. If the conference on the final grade does not resolve the problem in a valid, college-level manner, the complaint can be expressed on a form in the English office, 4008 Turlington, which is available from Carla Blount, Program Assistant. The form must be accompanied with copies of every assignment and the instructor's directions.

Assessment Rubric

**Please note that this is the general rubric that applies to all student work. Individual assignments will have additional requirements, which will be thoroughly explained in class. **

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Assignments exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Assignments either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Lack of sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.

REVISION	Work exhibits evidence of continuous, substantial, and critical revision of all your work based on peer and instructor feedback.	Absence of revision or insufficient revision in student's work. Disregard of peer and instructor feedback.
STYLE & FORMAT	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Documents are presented according to the specific formatting guidelines (including appropriate usage of hyperlinks and citations).	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Incorrect formatting of documents.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

"A" work is strong in all of the above five (5) areas.

"B" work warrants improvement in at least one (1) of the above areas.

"C" work needs considerable improvement in, but shows potential for, at least two (2) of the above areas.

"D" work requires significant revision in order to be improved upon in at least two (2) of the above areas.

Course Schedule

The following schedule is tentative and subject to change. Always consult Canvas and course wiki for the most up-to-date deadlines and requirements. You are also expected to check your Canvas inbox daily for course announcements. Readings and writing exercises are due on the day that they are listed in the calendar.

Week 1 Introduction to the course

Aug 23: Course orientation

Aug 25: Alastair Reid, "Lo que se pierde / What gets lost"
Introduction to course key terms and concepts

Week 2 UNIVERSAL TRANSLATORS

Aug 30 Murray Leinster, "First Contact"

Klaus Kaindl, "Going Fictional! Translators and interpreters in literature and film" in *Transfiction: Research into the realities of translation fiction*

Sept 1 Seanan McGuire, "Hello, Hello"

Week 3 FAKERS AND HOAXERS

Sept 6 Todd Hasak-Lowy, "The Task of This Translator"

Jonathan Safran Foer, *Everything Illuminated* (excerpt)

Sept 8 Jhumpa Lahiri, "Interpreter of Maladies"

Week 4 LANGUAGE BROKERING

- Sept 13** Suki Kim, *The Interpreter* (excerpt)
Eva Hoffman, *Lost In Translation* (excerpt)
- Sept 15** MLA citation and documentation workshop

Week 5 MYSTERY

- Sept 20** Idra Novey, *Ways to Disappear* (pp. 1-127)
- Sept 22** **Literary analysis DUE @ 9:30 am**
Novey, *Ways to Disappear* (continued)

Week 6 MYSTERY

- Sept 27** Novey, *Ways to Disappear* (pp. 129-258)
Presentations #1 and #2
- Sept 29** Novey, *Ways to Disappear* (continued)

Week 7 LOVE

- Oct 4** David Treuer, *The Translation of Dr. Apelles* (Book I, p. 1-81)
Presentations #3 and #4
Midterm questions released on Canvas
- Oct 6** **NO CLASS**

I will be away to present a paper on transfiction at the 2016 American Literary Translators Association (ALTA) conference from October 5-11. In my absence, you are expected to continue reading David Treuer's *The Translation of Dr. Apelles* and start working on your midterm essays.

Week 8 LOVE

- Oct 11** **NO CLASS**
- Oct 13** David Treuer, *The Translation of Dr. Apelles* (Books II and III, pp. 85-216)

Week 9 LOVE / EXHILE

- Oct 18** David Treuer, *The Translation of Dr. Apelles* (Book IV, pp. 220-315)
Presentations #5 and #6
- Oct 20** Vladimir Nabokov, *Pnin* (pp. 1-28)
Midterm paper DUE @ 9:30 am

Week 10 EXHILE

- Oct 25** Nabokov, *Pnin* (pp. 29-110)
Presentations #7 and #8
- Oct 27** Nabokov, *Pnin* (continued)

Week 11 EXHILE / WAR ZONE

- Nov 1** Nabokov, *Pnin* (pp. 110-191)
Presentations #9 and #10
- Nov 3** Nataly Kelly and Jost Zetzsche, "Waging War and Keeping the Peace in Translation" in *Found In Translation: How Language Shapes Our Lives and Transforms the World*

Week 12 WAR ZONE

- Nov 8** Rajiv Joseph, *Bengal Tiger at the Baghdad Zoo*
Watch Ben Anderson's documentary *The Interpreters* ()
Presentations #11, #12, and #13
- Nov 10** Ha Jin, *War Trash* (excerpt)

Week 13 GRAPHIC REPRESENTATION

- Nov 15** Leela Corman *Unterzakhn*
Scott McCloud *Understanding Comics* (excerpt)
Presentations #14, #15, and #16
- Nov 17** Corman, *Unterzakhn* (continued)
Final proposal and annotated bibliography DUE @ 9:30 am

Week 14 GRAPHIC REPRESENTATION

- Nov 22** **Presentation #17, #18, and #19**
Shaun Tan, *The Arrival*
- Nov 24** **NO CLASS – Thanksgiving**

Week 15 TRANSFICTION OR NOT?

- Nov 29** James Salter, "Last Night"
Jhumpa Lahiri, *In Other Words* (excerpt)
- Dec 1** **Final paper draft DUE @ 9:30 am**
Course wrap-up and evaluations

Week 16 WRAP-UP

- Dec 5-6** Student conferences to discuss revisions

Final revisions DUE on Tuesday, December 13th @ 7 pm