ENG 1131 Writing Through Media: Translation

Anastasia Kozak
Fall 2014, Section 1802
Class hours: MWF Period 7
Screening: M Periods E1-E3
Location: CSE E211A

Office hours: W Periods 5-6
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E-learning site & course wiki for ENG 1131: https://lss.at.ufl.edu/

"Reading a poem in translation is like kissing a woman through a veil." – Chaim Nakhman Bialik

Course Overview

This course explores writing through the highly mediated process of poetry translation, a process that has been frequently called "impossible" by writers, philosophers, and practitioners of the craft. Because of the complex and ambivalent interplay between language and meaning in poetic texts, attempts to accurately replicate those networks in another language frequently yield an inferior or unreadable poem in translation. Alternately, straying too far from the original content and form may produce a poem that is superior in the target language but is not translation at all but a loose adaptation or even imitation. In this course we will closely examine the choices made by other translators, theorists, ourselves, and each other and see if these choices are justified. Our point of departure will be an assumption that there is no such thing as a "perfect" translation because translation is an ongoing process that is never truly finished or complete. Rather, the overarching question we will be exploring this semester has to do with what we can learn from this process. In other words: why should we bother with translating at all and how can amateurs, humanists, and students of writing benefit from engaging with this process?

In order to answer this question, we will divide our time equally between **theory** (reading and discussing essays on translation, analyzing poems in translation, and critiquing each other's work) and **practice** (completing weekly translation exercises, researching a poet whose work you'd like to dedicate yourself to this semester, and ultimately submitting a portfolio of translations accompanied by a translator's critical introduction). Students will also have an opportunity to practice in non-literary translation modes through several multimedia projects that incorporate work with image, sound, and remix. The learning will be complemented through weekly screenings of films that discuss the concepts of imitation, adaptation, and authorship.

To further demystify the process of translation and make the complex process of revision and choice-making transparent, we will complete this work in a **wiki environment**. In other words, you will share your work in all stages of the writing process with your classmates, who will be in turn encouraged to read, comment on, and even borrow your ideas (providing these are attributed and cited correctly). Finally, we will continue thinking about how the very act of composing in the new media environment of a wiki affects our writing.

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:

- Improved their understanding of reading and writing in the poetic medium
- Become familiar with major debates in contemporary translation theories
- Conducted research utilizing a wide range of on-campus and digital resources and cite their sources in correct MLA format
- Identified potential audiences for their translations
- Employed critical vocabulary in oral and written critique of each other's work
- Provided engaging and convincing rationales that addressing specific choices they've made in research and translation
- Collectively formulated the criteria for assessing the quality of poetry translation
- Enhanced their understanding of both the source and English languages and increased their cultural diversity
- Explored a variety of meaning-making activities by producing work that engages text, images, remix, and sound
- Acquired writing and commenting proficiency in a highly participatory wiki environment

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.

Language Requirements

Reading and basic comprehension of a second language is preferable, but not required to enroll in this course. You are, however, required to have access to a native speaker (a friend or a family member) of your chosen source language (the language you're translating from into English) for the duration of the semester. This person must be able to help you out with producing a trot (a literal, word-by-work translation of your poem into English) and to explain nuances, idioms, and idiosyncrasies of the source language. This collaboration will take place outside of class, either in person or via e-mail correspondence and video chat. Ideally, this person should appreciate and love poetry.

Note: University of Florida is home to thousands of international students who may be interested and available to collaborate with you on your translation project. Many of these students belong to cultural clubs listed on GatorConnect (https://ufl.collegiatelink.net/Organizations). You are encouraged to contact these organizations to explain your project and request assistance, either by emailing the listserv (you may need to be a member first) or by posting on the organizational bulletin board/Facebook page.

Wiki Learning Environment

All work in the course will be completed and assessed in the course wiki. Because the process of translation is one of continuous and extensive revision, you will use the wiki "history" function to revise your work in response to your classmates' and instructor's comments. Practical training on how to work in wiki environment will take place during the first week of class.

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 and Alibris.com that serve independent booksellers.

Paglia, Camille. *Break, Blow, Burn.* New York: Vintage, 2006. ISBN: 978-0-375-72539-5

Wechsler, Robert. *Performing Without a Stage.* North Haven, CT: Catbird Press, 1998. ISBN: 0-945774-38-9 (Free PDF of this text is available from the publisher's website at www.catbirdpress.com/bookpages/trans.htm)

Weinberger, Eliot & Octavio Paz. *19 Ways of Looking at Wang Wei.* Rhode Island: Asphodel Press, 1995. ISBN: 0-918825-14-8

You are also required to purchase (or have access to) a good print or electronic **bilingual dictionary** based on your source language (the language you will be translating *from* this semester).

Additional course readings and podcasts will be available electronically via course wiki or through George A. Smathers Libraries Course Reserves (ARES).

Screenings

Screenings times will be used to watch films/video clips and listen to lectures related to translation. Failure to attend a screening counts as an absence. If you can't make it to a screening and don't want to be marked absent, you must notify me at least 24 hours in advance and submit written evidence (a short review or analysis) that you have watched and digested the material on your own no later than one (1) week after the original screening date.

Films and lectures include but are not limited to the following:

Adaptation. Dir. Spike Jonze. Columbia, 2002. Film.
F for Fake. Dir. Orson Welles. Janus Film, 1973. Film.
Lost in Translation. Dir. Sofia Coppola. Focus Features, 2003. Film.
Mr. Symbol Man. Dir. Bob Kingsbury and Bruce Moir, National Film Board of Canada. 1974. Film.
Traddure (Translating). Dir. Pier Paolo Giarolo. Outroad, 2008. Film.
Reading the World (podcast series) by Erica Mena, University of Rochester. Podcasts.

Useful Online Resources

American Literary Translator's Association (ALTA): http://www.utdallas.edu/alta/
Center for the Art of Translation: http://www.catranslation.org/
Center for Translation Studies (UT Dallas): http://translation.utdallas.edu/resources/
Copyright and Fair Use (Stanford): http://fairuse.stanford.edu/
Glossary of poetic terms: http://www.poetryfoundation.org/learning/glossary-terms
List of countries' copyright lengths: http://en.wikipedia.org/wiki/List_of_countries%27_copyright_lengths
Poetry Foundation: http://www.poetryfoundation.org/
Three Percent: http://www.rochester.edu/College/translation/threepercent/
Words Without Borders: http://wordswithoutborders.org/

Copyright Issues

In order to avoid legal complications that occasionally accompany translated or imitated works, you are asked to choose a poet whose work is no longer covered by copyright. It is your responsibility to insure that the source material you choose to work with for the rest of the semester is in the public domain. In the United States this means that all works that have been published 70 years after the author's death (or unpublished works) are out of copyright, but these rules may vary by country. See "Useful Online Resources" above for more information on fair use and copyright.

Course Policies/Requirements

Attendance

You are allowed three (3) absences in the course (no explanation required). <u>Do not miss a day on which you're due to present or to respond to another student's presentation</u>. Additional unexcused absences, unless taken for university-related events or religious holidays, will incur a half-letter grade penalty. If you reach six (6) unexcused absences, you will fail the course. Absences due to major illnesses will only be excused if you submit appropriate medical documentation. Please be courteous to others by arriving to class on time. If you're more than 10 minutes late, your attendance will not be recorded. Three (3) tardies constitute one full absence.

Participation

This class requires a timely submission of all assignments and ongoing participation (in class and via wiki). Unless you submit a brief written explanation of why you had to miss a deadline, late work will not count towards your grade. Please note that because of our full class calendar and your classmates' commitments in other courses, <u>presentation (and response) dates cannot be rescheduled once assigned</u>.

Homework and class preparation

Always come to class prepared by doing all the readings and watching the assigned videos. Additionally, you are expected to review and comment on the translations and mini-projects submitted to the wiki by your classmates before the day on which these will be discussed in class. The more you review each other's work, the more you will learn about the process of translation and improve your grade.

Laptop and tablet policy

You are allowed to use your own laptop or tablet instead of the computer lab equipment during class; however, activities not related to course research, writing activities, or wiki 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. <u>Please note that e-mail will not be checked after hours, on weekends, or holidays</u>. 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
All assignments and in-class work must be submitted in class wiki. Detailed instructions on how to do this will be offered during the first week of class. See below for detailed descriptions and submission deadlines.

- Rationale assignment: 10%
- Critical reading presentation: 10%
- Critical response (to another student's presentation): 10%
- Translation mini-projects (6 total): 30%
- Final portfolio (6-8 poems) & translator's introduction: 30%
- Professionalism, homework, and collaboration: 10%

**I will provide more detail on how to successfully complete the assignments and how they will be assessed in class. Please note that listed word counts do not include bibliographic references.

Rationale assignment: 10% (1,000 words)
You first major task in the class is to research and choose a poet whose work you'd like to translate for the rest of the semester. You are welcome to choose any poet as long as the following two conditions are met: 1) the original poems haven't been translated yet into English and 2) the work is out of copyright. This will most likely mean with mid- to late-19th century or early 20th century poets. Once you have located and researched your poet, you are asked to write a rationale explaining why you have chosen to work with your poet and why you think it is important to introduce him or her to English-speaking audience. Your rationale must cover the following areas (although not necessarily in the same order):

- how you learned/discovered your poet
- poet's background (historical context, publication history, critical reception)
- whether or he/she has been previously translated into English
- what draws you to this poet or his/her poetry
- what kind of style does he/she utilize (i.e., was it considered "modern" by his/her contemporaries or more traditional)
- how common are translations from the poet's source language in English-speaking countries
- why is now a good time to bring this author into English

<u>Submission</u>: All outside sources must be cited in MLA format in-text. You must consult and correctly link to at least three (3) sources (online journals, Wikipedia sites, blogs) to augment your narrative.

Critical reading presentation: 10% (min. 500 words, 10 min)
Prepare a critical presentation that addresses a specific problem/issue in poetry translation. In addition to structuring your talk around the topic we will be discussing in class during the week you're presenting, you must formulate and explore a specific question within that theme and refer to at least one (1) reading. You are also required to apply the concepts discussed to a particular poem we have studied so far in class.

<u>Submission guidelines</u>: Your presentation notes must be posted on the wiki **one week** before your actual presentation date in order to give your responder (see below) enough time to comment on your arguments. Following your presentation, you will have **one week** to make edits and changes to your rationale. This way, you will be able to fully benefit from your responder's, other classmates', and instructor notes.

Critical response presentation: 10% (min. 250 words, 5 min)
In this assignment, you will be responding to another student immediately following his or her class presentation. In order to prepare for this assignment, you will review the student's presentations notes (posted one week in advance) and write you your own notes in the wiki. The idea is to focus on a specific aspect of your classmate's argument that seems problematic, inconsistent, or weak and suggest ways in which the argument can be strengthened or improved. You are welcome to consult outside sources or work with the sources cited by your classmate.

<u>Submission guidelines</u>: Your response notes are due in the wiki 24 hours before class. Following your critical presentation, you will have **one week** to make edits and changes to your rationale. This way, you will be able to fully benefit from your responder's, other classmates', and instructor notes.

Translation mini-projects (6 total): 30%
In addition to translating your chosen poet, you will complete a series of exploratory mini-projects. Each assignment is designed with a particular theme in mind and is matched with a week on which we will be reading and discussing that theme in class. <u>You must complete all six of the mini-projects in a timely manner in order to receive assignment credit.</u>

<u>Submission guidelines</u>: Post your mini-projects (with appropriate links and images) on your wiki projects page **24 hours** in advance of class. A portion of each class will be spent discussing 3-4 of these submissions, pre-selected by the instructor. If your project is pre-selected for class discussion, I will contact you by email in advance.

Mini-project #1 (Discovery)
Visit one of UF's library collections and check-out at least one book by a poet you'd like to be working with (a book in language other than English). Scan or photograph the book's title page, publishing info, and 1-2 poems in the source language and upload these to your mini-projects page. Then, try to find the same poems online and include the link(s) on your wiki. Briefly write about the steps you took to discover this poet. You may want to address the following questions: What search terms did you use to find your poet? How easy was it to locate the physical copy of the text in the stacks and the online version? Did you consult a reference librarian in your search?

Rationale: This exercise introduces the students to two different ways of conducting research and allows them to physically experience on-campus research facilities. Because it is introduced early in the course, it also allows them to become proficient in using wiki shortcuts and encourages them to think early about researching their author. Additionally, much of the 19th century poetry may be inaccessible online (or accessible through foreign language databases only) but can be easily discovered by consulting the relevant stacks section.

Mini-project #2 (History)
In this project, you are required to locate at least three (5) outside sources that would give context to the historic time and place in which your chosen poet wrote and published his or her work and incorporate these sources into a short (300-500 words) "historical snapshot." You do not have (although you're welcome to) include sources directly related to the poet, although you should aim to give a good idea about what major historical events could have affected his/her oeuvre and public reception of his/her work. You will be graded on the content of your "snapshot" and how well you incorporate hyperlinks into your narrative.

Rationale: This assignment prepares the students for the completion of the rationale assignment, which is due the following week. It also gives them additional practice hyperlinking to the outside sources while maintaining a cohesive narrative.

Mini-project #3 (Limits)
This assignment is inspired by Georges Perec's experimental novel *La Disparition (The Void)*, which was written (and translated) entirely without the letter "e." Following Perec's example in self-imposed limits, rewrite a poem of your choice without using the letter "e" and post both the original and the rewritten version on your wiki project page.

Rationale: The process of translating from one language into another is always limited by syntax, lexicon, grammar, and cultural cues. This exercise introduces the students to the limits imposed on a translator by exaggerating these limits and rendering them almost absurd. The real challenge is to end up with something "readable" rather than "authentic" to the original.

Mini-project #4 (Image)
For this exercise, you are asked to work with one of three poems you have already translated in the course in order to transpose your text into a visual collage. Collect 10-12 images (print clippings or online) that remind you of the moods, tones, scenes, sounds, and smells present in your translation. If you're working with online images, make sure you're working with images that are free to use, modify, and share. In order to assemble your collage, you can either a) physically arrange the images, take a photograph, and upload it to the wiki or b) use an image manipulation program of your choice to create a digital collage and upload it to wiki. Additionally, write a brief explanation of why you chose these particular images to "translate" your poem into image, and what influenced the arrangement of images in relationship to each other. Since you will be uploading and perhaps remixing found pictures from the internet, you must have permission to use and/or manipulate these pictures.

Rationale: This exercise builds on the previous classroom discussions of Symbolist and Imagist poetry in translation by allowing the students to literally write in images. This multi-modal writing activity both concretizes their perceptions of source text by asking the students to explain their choices and creates ample space for spontaneous exploration and re-invention of the poem in translation.

Mini-project #5 (Sound)
Create a "mixed-tape" to accompany one of the poems you have already translated in the course by locating at least five (5) songs or musical compositions that, in your opinion, fit the tone, mood, or context of the poem. These songs must be easily accessed online via YouTube, Grooveshark, Soundcloud, or other channels. You are welcome to mix together contemporary (popular) music, world music, and classical pieces; however, the definition of "musical composition" is fairly open in this assignment as long as you can justify the inclusion of the piece in your "mixed-tape." Post the links to your pieces on your wiki project page and include a brief explanation what made you decide to include these particular songs/compositions as an accompaniment to your translation.

Rationale: The goal of this exploratory exercise is to capitalize on the skills students may already have (surfing Youtube channels for music) but may not consider research activities and blur the lines between "academia" and "entertainment".

Mini-project #6 (Performance)
The last day of class will be an informal poetry jam and each student will read what he or she considers their most successful translation. Students are also welcome to briefly share the biggest challenges/revelations/joys they've encountered in the translation process. Use of projected images and sounds to complement the reading is encouraged.

Rationale: This exercise is linked to Robert Wechsler's argument that translators are performers (like musicians, dancers, or actors) and require the same degree of visibility and respect by the audience. Additionally, by sharing their work in a classroom and reinforcing a sense of literary community, students are undermining the myth of a solitary scholar/writer/translator.

Translation final portfolio (6-8 poems) & translator's introduction (1,500 words): 30%
Specific instructions regarding the length of the poems will be provided in class and will be judged on per case basis during student conferences. In addition to providing source text, trots, and translated versions of each poem, students must submit a critical translator's introduction that covers the major challenges, choices, and inventions you encountered in translation process.

Submission guidelines: Portfolio and translator's introduction must be posted by midnight on the last day of class.

Professionalism and collaboration: 10%
This grade includes your punctuality, attendance, class preparation, etiquette (in class and on wiki), and collaboration. At the beginning of the course you will be assigned to a small working groups of 3-4 students at the beginning of the course. I will do my best to match you with the students who work from the same work language and share your translation interests. You will be working with the same working group for the rest of the semester. The members in each group are responsible for reviewing **at least** the first four (4) of each other's translations. This means close reading of all drafts and leaving insightful comments regarding both the specific word choices/lines and more holistic comments dealing with tone and overall effect of a translation. We will not have the time to discuss everyone's work in detail during class time; therefore, treat your collaborative group as your primary support and editorial network. You will also be worked 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 may 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 Sakai and course wiki for the most up-to-date deadlines and requirements. You are also expected to check your university email daily for course announcements. Readings and writing exercises are due on the day that they are listed in the calendar.

Week 1 (August 25-29) – INTRODUCTION TO THE COURSE
Student orientation / setting the course expectations / working in wiki environment
In class:
- complete a student survey (in wiki) that covers your experience with writing, wiki, and foreign language proficiency

Week 2 (September 1-5) – HOW TO READ POETRY
(M) September 1 – Labor Day – NO CLASSES
Interpreting a poem / comparative translation analysis / conducting research
Reading:
- selections from Paglia's *Break, Blow, Burn* (hereafter *BBB*)
- blog post on translating "Eugene Onegin" http://stephenfrug.blogspot.com/2009/03/eugene-onegin-in-english-comparing.html
- George Steiner's "Introduction" from *After Babel: Aspects of Language and Translation*
In class:
- paraphrase exercise (choose one of the poems in Paglia and write a detailed, line by line, paraphrase of the poem in your wiki in-class notes page)
- sign up for class presentations

Students must declare their working language on the wiki by the end of week 2

Week 3 (September 8-12) – FIDELITY IN TRANSLATION I (Submission vs Domination)
Attitude towards source text / limits of submission / historical context
Reading:
- "The Intimacy of Submission" and "The Romance of Infidelity" from Wechsler's *Performing Without a Stage* (hereafter *PWS)*

- selections from Paglia's *BBB*

In class:

- discuss several versions of *Iliad* translations to determine the degree to which the translators "submitted" or were "dominated" by the sources text

Mini-project #1 (Discovery) DUE

Week 4 (September 15-19) – FIDELITY IN TRANSLATION II (Form vs Content)

Reading:

- *19 Ways of Looking at Wang Wei*
- selections from Paglia's *BBB*

In class:

- freewrite about a specific "problem" in translating Wang Wei's poem

Mini-project #2 (History) DUE

Week 5 (September 22-26) – TRANSLATION PROCESS

Overview of translation process / Individual and collaborative translation / Duolingo

Reading:

- "No Translator Is an Island" from *PWS*
- download Duolingo app

In class:

- class presentation #1 and #2
- meet with your group members and brief them on your chosen author

Rationale assignment DUE

Week 6 (September 29-October 3) – HOW TO EVALUATE POETRY

Reading:

- *19 Ways of Looking at Wang Wei* (review)
- "Performing Without a Stage" from *PWS*

In class:

- discuss Weinberger's strategies in evaluating poetry in *19 Ways*
- class presentation #3 and #4

Translation #1 draft DUE

Week 7 (October 6-10) – TRANSLATION LIMITS

Source and target language limits / working with self-imposed boundaries

Reading:

- *Poetry International* article on French poet Michèle Métail's experiments with constraints http://www.poetryinternationalweb.net/pi/site/poet/item/2044/Michele-Metail
- explore at least two (2) different resources on Oulipo listed on http://www.nous.org.uk/oulipo.html
- bring a hard copy of a dictionary (English thesaurus, or any bilingual dictionary) to class

In class:

- work in your collaboration groups creating a poem based on Oulipo's S+7 experiment
- class presentation #5 and #6

Translation #2 draft DUE

Week 8 (October 13-17) – THE UNTRANSLATABLES
(F) October 17 – Homecoming – NO CLASSES
Untranslatable words / idioms / hybrid writing / "sniglets"
Reading:
- explore "Better Than English" website (http://betterthanenglish.com/) and find your own untranslatable word (by drawing your own experience or consulting your language expert)
- see definition of "sniglet" http://www.princeton.edu/~achaney/tmve/wiki100k/docs/Sniglet.html

In class:
- class presentation #7 and #8
- share your untranslatable word with the class and suggest the closes English equivalent
       break up into collaboration groups to come up with new "sniglets" to share with class

Mini-project #3 (Limits) DUE

Week 9 (October 20-24) – TRANSLATION ETHICS
Cultural equivalence / better to be translated badly or not at all?
Reading:
- translations of Langston Hughes into Yiddish by L. Bagish (handout)
In class:
- class presentation #9 and #10

Translation #3 draft DUE

Week 10 (October 27-31) – TRANSLATION AND IMAGE
Imagists and symbolists / writing in images / synesthesia
Reading:
- TBD
In class:
- class presentation #11, #12, and #13

Mini-project #4 (Image) DUE

Week 11 (November 3-7) – TRANSLATION AND SOUND
Phonetic translation / mondegreen / polyphonic translation /
Reading:
- article on Jonathan's Stalling's polyphonic opera *Yingelishi*
  http://www.worldliteraturetoday.org/2012/july/yingelishi#.Up5jpOKM-d8
- listen to the opera at http://jonathanstalling.com/yingelishi.html
- watch a short video on mondegreens http://www.youtube.com/watch?v=8HgrkA5XzrY#t=143
In class:
- class presentation #14, #15, and #16

Translation #4 draft DUE

Week 12 (November 10-14) – TBA
(T) November 11 – Veterans Day – NO CLASSES

I will be travelling this week to present a paper at 2014 American Literary Translators Association (ALTA) conference in Milwaukee, Wisconsin and will arrange a substitute instructor for at least a part of this week. You are expected to continue working on your translation projects independently and write a short review about the reading and/or screening for this week.

Mini-project #5 (Sound) DUE

Week 13 (November 17-21) – TRANSLATION AND SILENCE
How does one effectively translate silence / lost texts / caesura
Reading:
- read Anne Carson's essay "Variations on the Right to Remain Silent"
  http://poems.com/special_features/prose/essay_carson.php
- selections from Anne Carson's *If Not, Winter: Fragments of Sappho*
In class:
- class presentation #17, #18, and #19

Week 14 (November 24-28) – TRANSLATION AND REVISION
(W-F) November 26-28 – Thanksgiving Holiday
Individual conferences to discuss the progress of your translation projects

Week 15 (December 1-5) – FUTURE OF TRANSLATION
New directions in translation / analog to digital translation / translation docs / e-poetry
Reading:
- selection from Los Pequeño Glazier's *Digital Poetics: the making of e-poetry*
In class:
- collectively view and discuss several representative e-poems and discuss how these might be translated into another language

Week 16 (December 8-10) – TRANSLATION AS PERFORMANCE
Course wrap-up / poetry jam
In class:
- choose one poem out of your portfolio and "perform" it in front of the class, along with a brief translator's introduction. This performance constitutes your **Mini-project #6 (Performance)**

Translation portfolios DUE on December 10 @ midnight