

Ideas of Elsewhere: The Art of Literary Translation

ENG 382, Block 5
M-F, 9:30-11 & 1-3
Location: South Hall, Room 100

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Course Objectives

In this course, we will challenge Robert Frost's absolutist view that poetry is what's lost in translation. In our exploration of the particularities and flexibility of different languages, we will delve into difficulties of dialect, puns and wordplay, cultural references, and other translation conundrums. Participants will develop a literary translation project that will then be workshopped and revised during the block. Readings (including key theoretical essays and multiple translations of individual works of literature) will familiarize students with issues of methodology, ideas for experimentation, and ways of controlling the style, tone, and reception of a translation. Students need not be fluent in a second language, though good reading knowledge is required.

Prerequisite: writing-designated course (W), or ENG 201, 202, or 215.

Books

Required:

In Translation: Translators on Their Work and What It Means, ed. Allen and Bernofsky (Columbia)

A helpful guide, a memoir, a study, an encyclopedia:

Literary Translation: A Practical Guide, Clifford Landers (Multilingual Matters)

Why Translation Matters, Edith Grossman (Yale)

To Be Translated or Not to Be: PEN/IRL Report on the International Situation of Literary Translation, ed. Esther Allen (Institut Ramon Llull)

The Oxford Guide to Literature in English Translation, Peter France

Foundational theory you may want to check out:

The Translation Studies Reader, ed. Lawrence Venuti (Routledge)

Translating Poetry: The Double Labyrinth, Daniel Weissbort (U. of Iowa)

Translation and Power, Maria Tymoczko and Edwin Gentzler (U. of Massachusetts)

The Translator's Invisibility: A History of Translation, Lawrence Venuti (Routledge)

Translation, Rewriting, and the Manipulation of Literary Fame, Andre Lefevere (Routledge)

Class blog:

eng382workshop.wordpress.com (I will invite you to be a Viewer of this private site)

Schedule of Readings and Assignments

Week 1	Class (9:30-11)	Workshop (1-3)
M 1/12	<ul style="list-style-type: none"> • Introductions • Multiple translations, multiple readings • Sign up for individual meeting tomorrow 	NO CLASS <u>Reading</u> <ul style="list-style-type: none"> • Landers, “Decisions at the Outset,” <i>Literary Translation: A Practical Guide</i> <u>Assignment</u> <ul style="list-style-type: none"> • Independent research on works to translate
T 1/13	<u>Reading:</u> <ul style="list-style-type: none"> • Bernofsky, “Translation and the Art of Revision,” <i>In Translation</i> 	NO CLASS <ul style="list-style-type: none"> • Individual meetings to discuss your translation projects
W 1/14	<u>Reading</u> <ul style="list-style-type: none"> • Grossman, “Translating Poetry,” <i>Why Translation Matters</i> • Poems for workshop <u>Blog</u> <ol style="list-style-type: none"> 1. Initiator: _____. 2. Interlocutor: _____. 	Workshop: Poetry <ol style="list-style-type: none"> 1. _____. 2. _____. 3. _____.
Th 1/15	<u>Reading</u> <ul style="list-style-type: none"> • Gander, “The Great Leap: <i>César and the Caesura</i>,” <i>In Translation</i> • Poems for workshop <u>Blog</u> <ol style="list-style-type: none"> 1. Initiator: _____. 2. Interlocutor: _____. 	Workshop: Poetry <ol style="list-style-type: none"> 1. _____. 2. _____. 3. _____.
F 1/16	<u>Reading:</u> <ul style="list-style-type: none"> • Cavanagh, “The Art of Losing,” <i>In Translation</i> • Poems for workshop <u>Blog</u> <ol style="list-style-type: none"> 1. Initiator: _____. 2. Interlocutor: _____. 	Workshop: Poetry <ol style="list-style-type: none"> 1. _____. 2. _____. 3. _____.

Week 2**Class (9:30-11)****Workshop (1-3)**

M 1/19	<u>Reading</u> <ul style="list-style-type: none"> Schleiermacher, “On the Different Methods of Translating,” <i>Translation Studies Reader</i> Poems for workshop <u>Blog</u> <ol style="list-style-type: none"> Initiator: _____. Interlocutor: _____. 	Workshop: Poetry <ol style="list-style-type: none"> _____. _____. _____.
T 1/20	<u>Reading</u> <ul style="list-style-type: none"> Schleiermacher cont. Short stories for workshop 	Workshop: Fiction <ol style="list-style-type: none"> _____. _____.
W 1/21	<u>Reading</u> <ul style="list-style-type: none"> Bellos, “Fictions of the Foreign,” <i>In Translation</i> Short stories for workshop <u>Blog</u> <ol style="list-style-type: none"> Initiator: _____. Interlocutor: _____. 	Workshop: Fiction <ol style="list-style-type: none"> _____. _____.
Th 1/22	<u>Reading</u> <ul style="list-style-type: none"> Murakami, “As Translator, as Novelist,” <i>In Translation</i> Short stories for workshop <u>Blog</u> <ol style="list-style-type: none"> Initiator: _____. Interlocutor: _____. 	Workshop: Fiction <ol style="list-style-type: none"> _____. _____.
F 1/23	<u>Reading</u> <ul style="list-style-type: none"> Emmerich, “Beyond, Between,” <i>In Translation</i> Short stories for workshop <u>Blog</u> <ol style="list-style-type: none"> Initiator: _____. Interlocutor: _____. 	Workshop: Fiction <ol style="list-style-type: none"> _____. _____.

Week 3**Class (9:30-11)****Workshop (1-3)**

M 1/26	<u>Reading</u> <ul style="list-style-type: none"> Merrill, “Are We the Folk in This <i>Lok</i>?” <i>In Translation</i> <u>Blog</u> <ol style="list-style-type: none"> Initiator: _____. Interlocutor: _____. 	Workshop: Fiction <ol style="list-style-type: none"> _____. _____.
T 1/27	<u>Reading</u> <ul style="list-style-type: none"> Even-Zohar, “The Position of Translated Literature within the Literary Polysystem,” <i>Translation Studies Reader</i> <u>Blog</u> <ol style="list-style-type: none"> Initiator: _____. Interlocutor: _____. 	Workshop: Fiction <ol style="list-style-type: none"> _____. _____.
W 1/28	<u>Reading</u> <ul style="list-style-type: none"> Weinberger, “Anonymous Sources,” <i>In Translation</i> <u>Blog</u> <ol style="list-style-type: none"> Initiator: _____. Interlocutor: _____. 	Workshop: Poetry <ol style="list-style-type: none"> _____. _____. _____.
Th 1/29	<u>Reading</u> <ul style="list-style-type: none"> Lowell, “Introduction” and selection TBD, <i>Imitations</i> <u>Blog</u> <ol style="list-style-type: none"> Initiator: _____. Interlocutor: _____. 	Workshop: Poetry <ol style="list-style-type: none"> _____. _____. _____.
F 1/30	<u>Reading</u> <ul style="list-style-type: none"> Selections from <i>The Art of Empathy: Celebrating Literature in Translation</i> <u>Blog</u> <ol style="list-style-type: none"> Initiator: _____. Interlocutor: _____. 	Workshop: Poetry <ol style="list-style-type: none"> _____. _____. _____.

Week 4	Class (9:30-11)	Workshop (1-3)
M 2/2	<u>Reading</u> <ul style="list-style-type: none"> Chamberlain, "Gender and the Metaphorics of Translation," <i>JSTOR</i> <u>Blog</u> <ol style="list-style-type: none"> Initiator: _____. Interlocutor: _____. 	Workshop: Poetry <ol style="list-style-type: none"> _____. _____. _____.
T 2/3	<u>Reading</u> <ul style="list-style-type: none"> Comadira, "On Translating and Being Translated," <i>To Be Translated or Not to Be</i> 	Workshop: Overflow
W 2/4	<ul style="list-style-type: none"> Reading and celebration! Publishing practicum 	NO CLASS

COURSE OBJECTIVES AND GRADING

This course focuses on students' own translations and is designed to allow enough time for their development and reflection on the revision process. However, it also includes significant readings of essays about and selections of translations, because the act of reading is one of the best instructions on how to learn the intricate paths of composition. The workshop environment will allow students to develop an understanding of elements of craft and engage in a constructive atmosphere while discussing the work of their peers.

Students are expected to come up with their own translation project, to modify that project as they receive workshop feedback, and to write about their process in a critical introduction. All students will keep a record of the experience in a translation journal.

Attendance & Participation: A significant portion of the course will rely on your active preparation and participation in our workshop. **A workshop is a group of interested students who read, write, and research independently and then come together in class to share their insights, questions, and discoveries.** Full participation of all the members of the workshop is crucial to our success. Please inform me in advance of any planned absence. Always meet with me if you have missed class to be sure you cover all material and assignments.

Blog Posts: Over the course of the class, I expect you to participate in our class blog twice each week by posting a comment. You will also be expected to be the initiator of a thread once and an interlocutor once during the block. An initiator is assigned to post (by 5pm) the initial **comment on the assigned reading for the next day**, discussing one idea from the essay that you find intriguing, questionable, surprising, or in some way thought provoking. The provocateur is assigned to then take issue (by 7pm) with the initiator's comment in some way, either arguing against a point or clarifying an idea. Other students are free to join the discussion.

Four Translations: I expect you to workshop two poems and one short story in translation during the block and prepare final translations of three poems and one short story. These can be by the same author or different authors. **You will need to bring enough copies of your translation for**

everyone in class the workshop prior to yours. Each translation will be graded on the amount of effort and interest evident both in the written work and during workshop.

Final Portfolio: At the end of the block, you will turn in final drafts of your four translations as a final portfolio. The portfolio will also include **all previous drafts of each translation**, so make sure to keep copies during the block as we go along. I will give you a more thorough description of what should go into the portfolio and how it will be graded toward the end of the block.

Grading: Your cumulative grade will be based on the following points (out of 200 points possible):

Attendance & Participation	25	Letter grades on a 200-point scale:
Blog	25	The As: (+) = 200-193, () = 192-185, (-) = 184-179
Translation #1	25	The Bs: (+) = 178-173, () = 172-165, (-) = 164-159
Translation #2	25	The Cs: (+) = 158-153, () = 152-145, (-) = 144-139
Translation #3	30	The Ds: (+) = 138-133, () = 132-125, (-) = 124-119
Translation #4	30	F: 118 and below
Final Portfolio	40	

Caveat: This syllabus is subject to change if need be during the block. Any changes will be announced in class and posted online.