Term Information

Effective Term   Spring 2020

General Information

Course Bulletin Listing/Subject Area	Center for Lang, Lit & Culture
Fiscal Unit/Academic Org	Foreign Language Center - D0543
College/Academic Group	Arts and Sciences
Level/Career	Graduate, Undergraduate
Course Number/Catalog	5102
Course Title	Introduction to Literary Translation
Transcript Abbreviation	Intro Lit Trans
Course Description	This course will give students who want to practice literary translation in one or more of their language pairs an opportunity to develop their own translation projects through a variety of approaches.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	Intermediate knowledge of a foreign language (four semesters minimum or equivalent) is required to participate in this course.
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	16.0103
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior, Senior, Masters, Doctoral, Professional

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes	• Students will examine a number of classics in the field of theoretical writings on literary translation.
	• Students will develop a greater awareness of literary genres and their respective cultural contexts in source and target languages.
	• Students will learn more about the history of literary translators.
	• Students will seek to become aware of their methodologies of translation.
Content Topic List	• Definitions of Translation
	• Pseudo-Translation
	• Theories of Translation
	• Language Choices (Foreignizing, Domesticating, Classicizing, Hybridizing)
	• Translators Between Invisibility and Self-Invention
	• Translators and Social Status
	• Translators and Religion
	• Literary Translators as Professionals
	• Literary Innovation Through Translation
	• Literary Translation and Politics
	• Literary Translation and Issues of Gender and Sexuality
	• Publishing Venues for Literary Translation
Sought Concurrence	No

Attachments

• CLLC 5102 Intro to Lit Trans.pdf: Syllabus

(Syllabus. Owner: Jones,Tia M)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Jones,Tia M	02/28/2019 10:51 AM	Submitted for Approval
Approved	Jones,Tia M	02/28/2019 11:08 AM	Unit Approval
Approved	Heysel,Garett Robert	03/12/2019 10:20 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	03/12/2019 10:20 PM	ASCCAO Approval

An Introduction to Literary Translation

Time: TBD (two class meetings, 1 hour 20 minutes)

Place: TBD

Instructor: TBD
Department: TBD

Email: TBD

Office hours: TBD

Mailbox: TBD

Course Objectives

This course will give students who want to practice literary translation in one or more of their language pairs an opportunity to develop their own translation projects through a variety of approaches. First, students will examine a number of classics in the field of theoretical writings on literary translation. Questions to be explored here include but a not limited to the following: How has literary translation been theorized? What cultural factors contribute to the sustained practice of literary translation? What are the political stakes and cultural ramifications of literary translation? How do taboos, laws, and censorship affect literary translation? How has literary translation changed societies in different parts of the world? Such general readings will be complemented by a student-driven exploration of the history of literary translation in their own language pair(s). Second, students will develop a greater awareness of literary genres and their respective cultural contexts in source and target languages. Question to be considered include the following: How do conventions of literary genre affect literary form? What creative strategies are available to deal with issues of form? What strategies can be used to mediate between different audience expectations in source and target languages? Students will explore these dynamics through small translation assignments of their own. Third, students will learn more about the history of literary translators—who were they? How did they train? What kind of tools did they have at their disposal? How did they make a living? How visible were they? What can we reconstruct about their motivations? What impact did they have on literature, society, and transcultural understandings? This segment will be complemented by opportunities to interact with contemporary literary translators and with in-class assignments that explore different social modalities of translation—individual, paired with author, collaborative, collective etc. Finally, students will work on a major translation project of their own. In this part of the course, students will seek to become aware of their methodologies of translation; they will use each other to improve their understanding of the translation process as well as their own and others'

translation choices; they will give and receive intensive workshop feedback on their translations with a view toward making such work usable for a potential project outside of the class itself.

Prerequisite: Intermediate knowledge of a foreign language (four semesters minimum or equivalent) is required to participate in this course.

Course Requirements

1. In class participation and preparation (20%)

2. A reading journal posted in installments (a minimum of 10 installments, 20%)**:** In order to stimulate class discussion, we will keep a reading journal. To be a good participant in class and to produce thoughtful entries for the journal, you need to have read the assigned reading carefully and to have thought about it. As you prepare for class, you should take two types of notes that will help you with producing entries for your reading journal:

   (1) Always read the introduction to each section of reading - it will help you figure out what to focus on in the passages that follow.
   (2) As you read, note the key passages in the text. When you have read the text to the end, look over your notes and try to summarize the main point(s) in a few sentences. This will help you get a handle on the text.
   (3) Make a note of anything you find puzzling or irritating or especially revealing – this could be a passage you can't quite wrap your head around, an idea you find particularly odd, or beautiful, or true, or strange. This might form the basis of a question you might want to include in your journal and/or raise in class.
   (4) Summarize the main points in a short paragraph and post to CANVAS "ReadingJournal" by noon prior to class. As part of the summary, provide relevant key term (s) and definitions that will become part of a collective hand-out on "key terms" in translation.

Timeline: The first six readings are mandatory entries for the reading journal. Thereafter, you can choose an additional 4 occasions when you will submit a reading journal prior to class.

3. One literary translation theory project (presentation in class & written version; 10% for oral presentation and leading class discussion and 10% for written version for a total of 20%):

   • Identify a question/project related to literary translation in your linguistic field; the problem may be related to questions of culture and/or to theoretical issues (e.g. comparing two translations of a poem; discussing the challenges of translating an historically older/culturally distinct text; explaining the challenge of translating the Yiddish word "mensch" into other languages)

   • Write a five-page paper (ca. 500 words, excluding the actual translation) discussing the problem

   • Present the problem in class (10 minutes); provide a one-page handout that outlines the key aspects/questions of the particular project; turn in the draft of your paper at the time of your presentation

- After the discussion in class, revise your paper by incorporating relevant comments, and submit it to CANVAS within a week following the classroom presentation

Timeline: Sign up for a slot in the second week for when you would prefer give your presentation. I cannot guarantee that everyone will get their first choice, since we will endeavor to space out the presentations over the course of the semester, but we will do our best to accommodate.

4. One literary translation project (40%; including abstract); you can hand in ONE of the following types of projects:

- Annotated translation (that is, choose a text to translate, and write notes explaining why you decided to translate certain terms/phrases the way you did); typically 1000 words translation, 2,000 words annotations

- Detailed analysis of a translation or a comparison of two or more translations (ca. 3,000 words)

In all cases, you are asked to **make use of the theoretical material** we discuss in class. You may also draw on the handouts provided throughout the semester. Identify and reference your sources. For citation formats, see "Style Guide" below. The literary translation project is worth 40% of your grade. We will evaluate the project based on abstract (5%); quality of translation (50%); structure, organization (20%); grammar, punctuation, spelling (10%); style (10%); proper citation format (5%).

Timeline: An abstract will be due by XXX, noon on CANVAS. Instructor will provide feedback to help you develop the project. A draft will be due on XXX on CANVAS. The final version will be due on XXX (both digital AND hard copy, the former to CANVAS.

Style Guides

"Works Cited" according to MLA Formatting and Style Guide →
http://owl.english.purdue.edu/owl/resource/557/01/

For guidance on different citation formats, see the OSU Libraries site at

http://library.osu.edu/help/research-strategies/cite-references/

Grading

A. Curve: As a general rule, an overall final grade of more than 90% is required for an A or A-, more than 80% for a B+, B or B-, and so on. No strict curve will be enforced but only students who perform superbly in all areas will be awarded an A or A-.

B. Attendance/absence: In order for any absence to be excused, it needs to be occasioned by circumstances beyond one's control and verified by a third party (e.g., doctor's visit note in the case of illness, obituary or other documentation in the case of family death, correspondence in case of job interview or other professional development opportunity, documentation for athletic commitments, etc). More than two unexcused absences will adversely affect the student's grade.

C. Sign-in sheet: Starting in week 2, I will circulate a write-in sheet for attendance at every class. Any irregularities with signing in will result in the forfeiting of all participation points.

D. Grading Scale:

A 93-100   B+ 88-89   B- 80-82   C 73-77   D+ 68-69   E 64-0

A- 90-92   B 83-87   C+ 78-79   C- 70-72   D 65-67

Etiquette

A. Form of Address:
B. Laptop computers: Laptop computers are allowed. However, if it is apparent that a student uses the computer for activities other than those directly associated with the class itself, this will adversely affect the student's participation grade. Other devices (smartphones, etc.) should be shut off or in airplane mode.
C. Other in-class behaviors that are frowned upon: chronic lateness; private chatter during; texting, websurfing, emailing; eating.

Required Textbooks:

Lawrence Venuti, ed. *The Translation Studies Reader*. New York: Routledge, 2008. Third Edition.
        [Referred to as READER in the course schedule]
ISBN 978-0-415-61348.

Available at SBX Bookstore, 1806 N. High Street. (614) 291-9518 or online.

Other readings will be available through the OSU Library and CANVAS.

Students with Disabilities: We strive to have an absolutely accessible classroom. If there is any reason that a student needs accommodation, please let us know as soon as possible to guarantee full accessibility.

According to the Ohio State Office of Student Life, "The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue."

Academic Integrity

For all the assignments for this course, the Code of Student Conduct of The Ohio State University is in effect. Academic misconduct is defined as: Any activity that tends to compromise the academic integrity of the university, or subvert the educational process. Examples of academic misconduct include, but are not limited to:

1. Violation of course rules as contained in the course syllabus or other information provided to the student; violation of program regulations as established by departmental committees and made available to students;
2. Submitting plagiarized work for an academic requirement. Plagiarism is the representation of another's work or ideas as one's own; it includes the unacknowledged word-for-word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas;
3. Submitting substantially the same work to satisfy requirements for one course that has been submitted in satisfaction of requirements for another course, without permission of the instructor of the course for which the work is being submitted;
4. For an extended version of these examples please refer to http://studentaffairs.osu.edu/resource_csc.asp

To avoid plagiarism, students must make sure that they:

1. Always cite their sources (following a standard citation format). For guidance on different formats, see the OSU Libraries site at http://library.osu.edu/help/research-strategies/cite-references/

2. Read the guidelines for written assignments more than once
3. When in doubt, consult with your professor.

Course Schedule

RA: Reading Assignment; WA: Writing Assignment; VA: Viewing Assignment

Week 1: Introduction

First Meeting: Introduction of Course and Participants

Part I: Fundamental Issues (Week 2-4)

Week 2: Translation Studies and Translation Criticism

First Meeting: Definitions of Translation

RA: André Lefevere, "Prewrite," in his *Translation, Rewriting, and the Manipulation of Literary Fame* (London and New York: Routledge, 1992), pp. 1-10. [CANVAS]

Peter France, "Translation Studies and Translation Criticism," in *The Oxford Guide to Literature in English Translation* (Oxford: Oxford University Press, 2000), pp. 3-10 [CANVAS]

Second Meeting: Pseudo-Translation

RA: Gideon Toury, "Enhancing Cultural Change by Means of Fictitious Translations," in *Translation and Cultural Change*, edited by Eva Hung (Amsterdam: John Benjamins, 2005), pp. 3-17. [CANVAS]

Week 3: Theories of Translation

First Meeting: Bible Translation

RA: Lawrence Venuti, "Genealogies of Translation Theory: Jerome" [READER]

Jerome, "Letter to Pammachius," [READER]

Second Meeting: Literary Translation

Lawrence Venuti, "Nation," in his *The Translator's Invisibility* (New York: Routledge, 2008), pp. 83-98 [CARMEN]

Friedrich Schleiermacher, "On the Different Methods of Translating," [READER]

Week 4: Language Choices (Foreignizing, Domesticating, Classicizing, Hybridizing)

First Meeting: Asian Examples

Pierce Salguero, "Introduction," pp. 1-11 and Chapter 2, "Translators and Translation Practice," pp. 44-66 in his *Translating Buddhist Medicine in Medieval China*, Philadelphia: University of Pennsylvania Press, 2014. [CANVAS]

Second Meeting: European Examples

RA: Peter Burke, "Translations into Latin in Early Modern Europe," in *Cultural Translation in Early Modern Europe*, edited by Peter Burke and R. Po-chia Hsia (Cambridge: Cambridge University Press, 2007), pp. 65-80. [CANVAS]

Part II: A Social History of Literary Translators (Week 5-6)

STUDENT PRESENTATIONS ON THEORY BEGIN

Week 5:

First Meeting: Translators Between Invisibility and Self-Invention

RA: Lawrence Venuti, "Invisibility," in his *The Translator's Invisibility: A History of Translation* (New York: Routledge, 2008), pp. 1-13. [CANVAS]

RA: Patricia Sieber, "Translation as Self-Invention: Jin Shengtan (1608-1661), Arcade Houange (1679-1716), and the Fashioning of a Transcultural Discourse of Scholar-Beauty Ideals," *Toward a History of Translating: Essays in Honor Of the 40ᵗʰ Anniversary of the Research Centre for Translation*, edited by Lawrence Wang-chi Wong, vol. 3, Hong Kong: Chinese University of Hong Kong Press, 2013, pp. 229-276. [CANVAS]

Second Meeting: Translators and Social Status

RA: Patricia Sieber, "Universal Brotherhood Revisited: Peter Perring Thoms (1790-1855), Artisan Practices, and the Genesis of a Chinacentric Sinology," *Representations* 130 (2015), pp. 28-59 (electronic access through OSU Library).

Week 6

First Meeting: Translators and Religion

RA: Peter J. Kitson, "They thought that Jesus and Confucius were alike": Robert Morrison, Malacca, and the Missionary Reading of China," in his *Forging Romantic China: Sino-British Cultural Exchange, 1760-1840* (Cambridge: Cambridge University Press, 2013), pp. 73-97 [electronic access through OSU Library/Cambridge Books Online].

Second Meeting: Literary Translators as Professionals

RA: Pauline Yu, "Your Alabaster in this Porcelain: Judith Gauthier's *Livre de jade*," *PMLA* 122:2 (2007), pp. 464-482 [electronic access through OSU Library/JSTOR database]

Part III: The Difference Translation Makes

Week 7 and 8: Literary Innovation Through Translation

Week 7

First Meeting: Arabic Literature in Europe (1)

Jorge Luis Borges, "The Translators of *The One Thousand and One Nights*" [READER]

Second Meeting: Arabic Literature in Europe (2)

Madeleine Dobie, "Translation in the Contact Zone: Antoine Galland's *Mille et une nuits: contes arabes*," in *The Arabian Nights in Historical Context*, edited by Saree Makdisi and Felicity Nussbaum (Oxford: Oxford University Press), pp. 25-49 [electronic access through OSU Library]

Week 8:

First Meeting: Chinese Literature in Japan (1)

Anthony Chamber, "Introduction," in Ueda Akinari, *Tales of Moonlight and Rain* (New York: Columbia University Press, 2011), pp. 1-46. [CANVAS]

Second Meeting: Chinese Literature in Japan (2)

Excerpts from Ueda Akinari's *Tales of Moonlight and Rain* and from Chinese counterparts [CANVAS]

Week 9: Literary Translation and Politics

Tuesday, October 21: The Translation of Politics

Excerpt from J. W. Croker, "French Novels," *The Quarterly Review* 56 (April 1836), pp. 65-131 [CANVAS]

Thursday, October 23: The Politics of Translation

Patricia Thomson, "George Sand and English Reviewers: The First Twenty Years," in her *George Sand and the Victorians: Her Influence and Reputation in Nineteenth-Century England* (New York: Columbia University Press, 1977), pp. 11-27. [CANVAS]

Week 10 and 11: Literary Translation and Issues of Gender and Sexuality

First Meeting: Theorizing Gender

Gayatri Chakravorty Spivak, "The Politics of Translation" [READER]

Sherry Simon, "Gender in Translation," in *Oxford Guide to Literature in English Translation*, edited by Peter France (Oxford: Oxford University Press, 200), pp. 26-33. [CANVAS]

Second Meeting: Gendered Translation

RA: Mahasveta Devi, "The Wet Nurse," in *Truth Tales: Contemporary Stories by Women Writers of India*, edited by Kali for Women (New York: The Feminist Press at The City University of New York, 1990 [1986]), pp. 25-62 [CANVAS]

Mahasveta Devi, "Breast-Giver," in Gayatri Chakravorty Spivak, *In Other Worlds: Essays in Cultural Politics* (Methuen: New York and London, 1987), pp. 222-240 [CANVAS].

Week 11:

First Meeting: The Notion of Obscenity

http://lareviewofbooks.org/review/at-last-an-english-translation-of-the-plum-in-the-golden-vase

Clement Egerton, tr., "Chapter 27: The Garden of Delights," in *The Golden Lotus* (London: Routledge and Kegan Paul, 1939), vol. 1, pp. 375-387. [CANVAS]

Clement Egerton, tr., "Chapter 27: The Garden of Delights," in *The Golden Lotus* (London: Routledge and Kegan Paul, 1972), vol. 1, pp. 375-387. [CANVAS]

David T. Roy, tr., "Chapter 27," *Jin Ping Mei* (Princeton: Princeton University Press, 2001), vol. 2, pp. 127-149 [CANVAS]

Second Meeting: The Performance of Sexual Dissidence

Keith Harvey, "Translating Camp Talk" [READER]

Excerpt from John Walter de Grouchy, "Noo-ing the Japanese," in his *Orienting Arthur Waley: Japonism, Orientalism, and the Creation of Japanese Literature in English* (Honolulu: University of Hawaii Press, 2003), pp. 86-87 and pp. 100-113. [CANVAS]

IV. The Practice of Literary Translation

Week 12-16: Workshop and Guest Lectures

Note: Students will post drafts of their translations to CANVAS so that everyone can read their draft prior to the class session dedicated to their work

Week 12

First Meeting:

Student Presentations of Final Project

Second Meeting:

Student Presentations of Final Project

Week 13

First Meeting

Student Presentations of Final Project

Second Meeting:

Student Presentations of Final Project

Week 14

Tuesday, November 25

Student Presentations of Final Project

Second Meeting:

Student Presentations of Final Project

Week 15: Guest Speakers

First Meeting: Guest Lecture

Working translator speaks on their translation practices

RA: Related to the speaker's work

Second Meeting: Guest Lecture

Working translator speaks on their translation practices

RA: Related to the speaker's work

Week 16:

First Meeting: Publishing Venues for Literary Translation