

## CAT 3. Translation

Professor Amelia Glaser ([amglaser@ucsd.edu](mailto:amglaser@ucsd.edu))  
Lectures. Tues-Thurs 11am-12:20pm, Hojel Auditorium  
Office hours: T 12:40-2, Th 1:30-3, and by appt.,  
Literature Building 345

***This syllabus is subject to revision.***



P. Bruegel, *The Tower of Babel*, c. 1563

### Course Description

How have humans, from the ancient world to the present, made themselves understood across languages? What methods have proved the most effective and under what circumstances? This course seeks to answer these questions by examining innovations in translation from the Rosetta Stone, to Biblical translation, to web-based language technology. You will read essays and articles exploring the possibilities and impossibilities of translating jokes, slang, and terms of endearment. We will discuss how translators, the "work horses of literature" have sought to render poetry into different languages. We will test new technologies that are changing the way we approach foreign texts. In-class exercises will allow you to try your hand at a variety of translation techniques. You do not need to know a foreign language for this class, but if you do you might have a chance to use it.

### Required Reading for Lecture and Section

- Eliot Weinberger, Octavio Paz, *19 ways of Looking at Wang Wei: How a Chinese Poem is Translated* (bookstore)
- Teresa Hak Kyung Cha, *Dictee* (bookstore)
- Films and occasional articles posted to **reserves.ucsd.edu**. The password is **ag2**.

### Required Resources for Section

- Gerald Graff and Cathy Birkenstein, *They Say, I Say*

### Recommended

- David Bellos, *Is that a Fish in Your Ear? Translation and the Meaning of Everything*
- Lawrence Venuti, *The Translation Studies Reader*

### Grading and Assignments

- Participation (including quizzes, discussion in sections, and comments on other's work). **10%**
- Attendance: as per CAT policy, missing more than 3 lectures or sections will result in a deduction of 1/3 of a letter grade; missing 8 is grounds for failure.
- 3 Art and Tech Write Ups: You will attend three Art + Tech events of exhibitions of your choice [from this list](#) throughout the quarter. After attending, you will respond to the following prompt in 250 words: In what ways did you experience or think about Culture, Art, and Technology intersecting in the event or exhibition that you attended? **Tie your experience back to a**

**reading or topic from this course on Translation.** In your writing use concrete details from what you saw or heard. Remember that technology can be language, paper, money, bread as well as a 3D printer, smartphone et al. **5%**

- Short translation exercises (10 total): **20%** (2% each). Please bring a printed copy of each exercise to your Thursday section. You will receive full credit for turning in this exercise as assigned and putting in a reasonable amount of effort. Credit will not be given for late exercises.
- Essay #1 (draft worth **5%** due week 2, final version worth **20%** due week 4): **25%**. Compare two translations of *either* the Wang Wei poem or a verse from *Exodus*. Weigh the relative merits and shortcomings of each of these choices. Analyze the choices the translators made, and argue for which approach to translation is most effective for its target audience and purpose. Discuss why this translation is the strongest, based on criteria you have established (fidelity to the original, aesthetics, originality, etc.). (800-1000 words). **Please hand hard copies of the draft and final version of this essay in at your Thursday section. Full credit will be given for drafts received on time that contain a clear thesis statement, “road map”, and are the appropriate length.**
- Translation proposal. Each group member will turn in a hard copy of the original text (including a film, graphic novel, or song) you will translate, together with a 500-word discussion of the text, how you plan to approach it, and which theorists so far are most influencing your approach and why. Due Thursday of Week 6: **10%**
- Final Translation project (600-1000-word translation in groups of 2 or 3 with a solo-authored 1000-1200 word translator’s introduction): **30%**. You will be assigned to a translation team during the first 3 weeks of section. Together, you will choose a text to translate in another language. This should be very short – a story, poem, a letter, or even a comic strip. At least one person in each group should know the original language and will be responsible for a “trot”. At least one other person in each group will be responsible for a smooth final English version. You will have time during section to meet to complete this translation together. Each of you will write your own translator’s introduction if 1000-1200 words. This introduction should introduce the text, give us your reasons for choosing to translate it, discuss your approach to the translation, and ultimately argue how and why your approach to the text meets your objectives as its translator. You should cite at least 1 theorist we have read in class and two outside peer-reviewed essays in this translator’s introduction, and discuss how these theorists have influenced your approach to translation. **Schedule for the final project:** Thursday of week 6 – submit your translation proposal (see above – worth 10% of final grade). Thursday of week 7 – submit a draft of your translation. Thursday of week 8 – submit a draft of your translator’s introduction. **Tuesday of finals week – upload your final translation, and individual translator’s introduction to Turnitin by 2:30 pm** (note that the translation and original should be submitted to the Turnitin section marked “Translation” and the introduction should be submitted separately under “introduction”).

#### Laptop Policy

Laptops and other electronic devices are not permitted during lectures or section discussions. You may bring them to section to take out for small group work.

#### Printing Policy

In an effort to keep student costs down, most readings are on e-reserve. Please print these texts and bring them to class so that you will not need to refer to your laptop.

#### Podcasting

A podcast will be created, for your use only, to help with notes.

## Schedule of Lectures and Readings

**Note: All readings must be completed by the date after which they are listed.**

Week 1. What is a translation? Why translate?

**Tues. 4/3** Introduction to the class.

*Exercise:* Wang Wei

**Recommended Art+Tech Event: Chiara Bottici, “Anarchafeminism and the Ontology of the Transindividual” April 4, 4:30-6:30, Room 8025, Humanities & Social Sciences Building**

**Thurs. 4/5**

- Weinberger, Paz, *19 Ways of Looking at Wang Wei* (bookstore)

Week 2. Sacred Texts

**Tues. 4/10**

- William Propp, [Excerpts from Exodus, and notes](#) (tritoned)
- [Exodus 13:17-15:20, King James Bible](#)
- [Exodus 13:17-15:20, New International Version](#)
- Miles Smith (King James translator), [“The Translators’ Preface to the Reader”](#) (tritoned)

*Exercise:* Exodus 14:21-22

**Thurs. 4/12**

- Jerome, [“Letter to Pammachius”](#) (tritoned)
- Martin Luther, from [“Open Letter on Translation”](#)

**Recommended Art+Tech Event: Gabriella Safran, “Did Jewish Jokes Immigrate?” April 12 Faculty Club 7:15 pm.**

***Reminder: draft of assignment 1 due in section.***

Week 3: Translating verse: classic to modern

**Note: All sections meet in the library this week.**

**Tues. 4/17 Visit from Semyon Khanin and Kevin Platt**

- Vladimir Nabokov, [“The Art of Translations”](#) (*The New Republic*)
- Khanin [poems](#), Platt’s translations. Please choose two poems to read closely and come to class with 3 questions on each of these poems.

*Exercise:* Write 3 questions about each of each of the 2 Khanin/Platt poems you have read.

**Recommended Art+Tech Event: Fake News?: Post-Truth & The Politics of Authenticity Since the Cold War April 17, 4-6 pm, Huerta Cruz Room**

**Thurs. 4/19**

- Hofstadter, [Translator’s Introduction, Chapter 1 of Onegin](#) (tritoned)
- Falen, [Chapter I of Onegin](#) (tritoned)
- Nabokov, [Chapter I of Onegin](#) (tritoned)

**Recommended Art+Tech Event: Michael Rothberg, “Inheritance Trouble: Migrant Archives of Holocaust Remembrance”. De Certeau Room, Room 155, Literature Dept., 5:30 pm.**

Week 4. Does Language Affect Worldview?

**Tues. 4/24**

- Boroditsky, Lera. "[Lost in Translation](#)" (tritoned)
- Emily Apter, "[Philosophy in Translation](#)" from *Dictionary of Untranslatables*
- Catherine Audard, "[Right, Just, Good](#)" from *Dictionary of Untranslatables*
- **Recommended:** Adam Gopnik, "[Word Magic](#)" (*The New Yorker*)

Exercise: Onegin Stanza

#### Thurs. 4/26

- Film: *Arrival* (e-reserve)
- Pamela Haag, "[The Top 10 Relationship Words That Aren't Translatable Into English](#)" (*Psychology Today*)
- **Recommended:** Boroditsky, Lera, "[There is No Word in English](#)" (tritoned)

**Reminder: Assignment 1 due in section.**

#### Week 5. The Task of the Translator

##### Tues. 5/1

- *Reading.* Benjamin, "[The Task of the Translator](#)" (tritoned)

Exercise: Khlebnikov

#### Thurs. 5/3 Visit from Ruby Namdar

- Namdar, excerpts from *A Ruined House* translated by [Azzan Yadin-Israel](#) and [Hillel Halkin](#)
- *They Say, I Say* Section 6; Chapter 25
- **Recommended:** Shklovsky, "[Art as Device](#)"

#### Week 6. Traces of the Original

##### Tues. 5/8

- Therese Hak Kyung Cha, *Dictee* (bookstore)
- **Recommended:** Stone-Richards "[A Commentary on Dictee](#)" (tritoned)

Exercise: Language autobiography (500 words maximum)

#### Thurs. 5/10

- Paul Celan and John Felstiner, "[Paul Celan's Todesfuge](#)" (tritoned)
- Jerome Rothenberg, [Selections from Writing Through](#) (tritoned)
- **Recommended:** Felstiner, "[A Fugue after Auschwitz](#)" (tritoned)

**Reminder: Translation proposals due in section (hard copy of original and 1-2 page description of text and plans for how to approach it).**

#### Week 7. Sex, slang, and videogames

##### Tues. 5/15

- Carmen Mangiron and Minako O'Hagan, "[Game Localisation](#)" (tritoned)
- **Recommended:** Jurafsky, "[Ketchup, Cocktails, and Pirates](#)" (tritoned)

Exercise: localization

#### Thurs. 5/17 Skype visit from Isaac Wheeler and Reilly Costigan-Humes

- Serhiy Zhadan, excerpts from *Mesopotamia*
- Benjamin Bergen, from [What the F](#) (tritoned)

**Reminder: Draft of translation due in section.**

#### Week 8. The dimensions of translation

**Tues. 5/22 No lecture today: please meet with your translation groups to discuss your translations.**

- Watch: "[The Flying Words Project](#)" (UCSD-TV)
- **Recommended:** Michael Davidson, "[Tree Tangled in Tree: Resisting Poetry Through ASL](#)" (triton)

*Exercise.* Create a written or illustrated rendition of "Proof that ASL is not a language" (24:12)

#### **Thurs. 5/24**

- [Zukovskys' homophonic translations from Catullus 1-8](#) (triton)
- [Green translations of Catullus](#), 1-8 (triton)
- [Lee Translations of Catullus](#), 1-8 (triton)

**Reminder:** *Draft of final translator's introduction due in section.*

Week 9. Translation and technology: politics and human rights

#### **Tues. 5/29 Visit from Anya Ezhevskaya, NASA interpreter**

- "Julianne Tveten, "[Code is Political](#)" (*Motherboard*)
- Listen: "[Translation](#)" (Radio Lab)

*Exercise.* Oral translation

#### **Thurs. 5/31**

- Nataly Kelly, Jost Zetzsche, "[Saving Lives and Protecting Rights in Translation](#)" (triton)
- Ellen Elias-Bursac, "[Shaping International Justice](#)" (triton)
- **Recommended:** Bellos, "[A Question of Human Rights](#)" (triton)

Week 10 Machine Translation and beyond

#### **Tues. 6/5**

- Gideon Lewis-Kraus, "[Is Translation an Art or a Math Problem?](#)" (NYT)
- Bellos, "[The Adventure of Automated Language-Translation Machines](#)" (triton)
- Recommended: Hofstadter, [from Le Ton beau du Marot](#) (triton)

*Exercise:* Marot, using translation software.

#### **Thurs. 6/7 Mini-conference**

**Tuesday of finals week:** *Final version of translator's introduction, including a copy of the translation and original, must be submitted to turnitin (via TED) by 2:30 pm.*

## **CAT POLICIES:**

1. ASSIGNMENT SUBMISSION
2. ATTENDANCE
3. CAT TECHNOLOGY POLICIES
4. CLASS PARTICIPATION
5. ACADEMIC INTEGRITY
6. UCSD'S PRINCIPLES OF COMMUNITY
7. STUDENTS WITH DISABILITIES

*Receipt of this CAT syllabus constitutes an acknowledgment that you have understood and are responsible for understanding and acting in accordance with the following CAT and UCSD guidelines, including the UCSD principles of community and guidelines on academic integrity.*

## **1. ASSIGNMENT SUBMISSION**

#### A. Due Dates

- The writing process itself is important in developing writing and argumentation skills. An assignment may receive an F if a student does not participate in **every** phase of the development of the project and **meet all deadlines** for preliminary materials (proposals, drafts, etc).
- Failure to submit **any** of the graded course assignments is grounds for failure in the course.
- If a final draft, plus required addenda, is not submitted **in class on the date due**, it will be considered late and *will lose one letter grade for each day or part of a day past due* (A to B, etc.).
- You must submit your assignments directly to your TA; you will not be able to leave papers for your TA at the Sixth College Offices. Any late submissions must be approved by your TA and/or faculty instructor well in advance of the due date.

#### B. Turnitin

- Assignments are due in hard copy as well as via turnitin (via TritonEd). Final drafts must be submitted to Turnitin **BY MIDNIGHT** on the day they are submitted in class.
- A grade will not be assigned to an assignment until it is submitted to Turnitin via TritonEd. Failure to submit an assignment to Turnitin via TritonEd is grounds for failure of the assignment.

#### C. Grade Contesting Policy

- [Grade Contesting Policy](#)

## 2.. ATTENDANCE

- On-time attendance in lecture and section is required. Regular attendance will be taken in both lecture and section.
- Please notify your TA if you must be absent for illness or family emergency.
- You may miss up to three classes in a term without penalty (this includes lecture and section).
- Missing more than three class sessions, either lectures or sections, will result in deducting  $\frac{1}{3}$  of a letter grade off your final course grade (i.e. an A- would become a B+). Missing 8 or more classes is grounds for failing the course. Excessive tardiness will also impact your grade and may be grounds for failure.

## 3. TECHNOLOGY

- For in-class technology, we ask that you use your best judgment and common sense. Each CAT instructor may have a different specific policy in relation to technology, but broadly, if and when you use technology in the classroom, it should directly relate to the course (i.e., feel free to take notes on your computer/tablet, tweet about the class if appropriate, etc.).
- In some CAT courses, phones and computers are not allowed in the lecture halls or discussion sections. Having your phone or computer out, then, may mean you are marked as absent for that day.

## 4. CLASS PARTICIPATION

- Contributions to class discussions and active participation in small group work are essential to both the momentum of the course and the development of your ideas. This requires that you come to class prepared (having completed assigned reading and writing) and ready to participate in class activities. See the participation evaluation rubric below for more information.

#### A. CAT GRADING CRITERIA – PARTICIPATION

- Here is a description of the kind of participation in the course that would earn you an A, B, C, etc. Your TA may use pluses and minuses to reflect your participation more fairly, but this is a general description for each letter grade.

##### A – Excellent

Excellent participation is marked by near-perfect attendance and rigorous preparation for discussion in lecture and section. You respond to questions and activities with enthusiasm and insight and you listen and respond thoughtfully to your peers. You submit rough drafts on time, and these drafts demonstrate a thorough engagement with the assignment. You respond creatively to the feedback you receive (from both your peers and TA) on drafts, making significant changes to your writing between the first and final drafts that demonstrate

ownership of your own writing process. Finally, you are an active contributor to the peer-review and collaborative writing processes.

#### **B – Good**

Good participation is marked by near-perfect attendance and thorough preparation for discussion in lecture and section. You respond to questions with specificity and make active contributions to creating a safe space for the exchange of ideas. You submit rough drafts on time, and these drafts demonstrate thorough engagement with the assignment. You respond effectively to the feedback you receive (from both your peers and TA) on drafts, making changes to your writing between the first and final drafts. You are a regular and reliable contributor to the peer-review and collaborative writing processes.

#### **C – Satisfactory**

Satisfactory participation is marked by regular attendance and preparation for discussion in lecture and section. You respond to questions when prompted and participate in classroom activities, though you may sometimes be distracted. You are present in lecture and section, with few absences, and have done some of the reading some of the time. You submit rough drafts on time and make some efforts toward revision between the first and final drafts of an assignment. You are involved in peer-review activities, but you offer minimal feedback and you may not always contribute fully to the collaborative writing process.

#### **D – Unsatisfactory**

Unsatisfactory participation is marked by multiple absences from section and a consistent lack of preparation. You may regularly be distracted by materials/technology not directly related to class. You submit late or incomplete drafts and revise minimally or only at a surface level between drafts. You are absent for peer-review activities, offer unproductive feedback, or do not work cooperatively in collaborative environments.

#### **F—Failing**

Failing participation is marked by excessive absences, a habitual lack of preparation, and failure to engage in the drafting, revision, and collaborative writing processes.

### **5. ACADEMIC INTEGRITY**

UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online at <http://academicintegrity.ucsd.edu>. All students must read and be familiar with this Policy. All suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator. Students found to have violated UCSD's standards for academic integrity may receive both administrative and academic sanctions. Administrative sanctions may extend up to and include suspension or dismissal, and academic sanctions may include failure of the assignment or failure of the course. **If you plagiarise on an assignment/in a class, you will receive a 0 on the assignment and will be reported to the AI office.**

To officially report academic integrity violations, fill out this form: [https://ucsd-advocate.symplcity.com/public\\_report/index.php/pid646163?rep\\_type=1001](https://ucsd-advocate.symplcity.com/public_report/index.php/pid646163?rep_type=1001).

Specific examples of prohibited violations of academic integrity include, but are not limited to, the following:

Academic stealing refers to the theft of exams or exam answers, of papers or take-home exams composed by others, and of research notes, computer files, or data collected by others.

Academic cheating, collusion, and fraud refer to having others do your schoolwork or allowing them to present your work as their own; using unauthorized materials during exams; inventing data or bibliography to support a paper, project, or exam; purchasing tests, answers, or papers from any source whatsoever; submitting (nearly) identical papers to two classes.

Misrepresenting personal or family emergencies or health problems in order to extend deadlines and alter due dates or requirements is another form of academic fraud. Claiming you have been ill when you were not, claiming that a family member has been ill or has died when that is untrue are some examples of unacceptable ways of trying to gain more time than your fellow students have been allowed in which to complete assigned work.



Plagiarism refers to the use of another's work without full acknowledgment, whether by suppressing the reference, neglecting to identify direct quotations, paraphrasing closely or at length without citing sources, spuriously identifying quotations or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole.

## **6. UCSD's PRINCIPLES OF COMMUNITY**

***The CAT program affirms UCSD's Principles of Community, and expects all students to understand and uphold these principles, both in their daily interactions and in their spoken, written and creative work produced for CAT classes:***

The University of California, San Diego is dedicated to learning, teaching, and serving society through education, research, and public service. Our international reputation for excellence is due in large part to the cooperative and entrepreneurial nature of the UCSD community. UCSD faculty, staff, and students are encouraged to be creative and are rewarded for individual as well as collaborative achievements.

To foster the best possible working and learning environment, UCSD strives to maintain a climate of fairness, cooperation, and professionalism. These principles of community are vital to the success of the University and the well being of its constituents. UCSD faculty, staff, and students are expected to practice these basic principles as individuals and in groups.

- We value each member of the UCSD community for his or her individual and unique talents, and applaud all efforts to enhance the quality of campus life. We recognize that each individual's effort is vital to achieving the goals of the University.
- We affirm each individual's right to dignity and strive to maintain a climate of justice marked by mutual respect for each other.
- We value the cultural diversity of UCSD because it enriches our lives and the University. We celebrate this diversity and support respect for all cultures, by both individuals and the University as a whole.
- We are a university that adapts responsibly to cultural differences among the faculty, staff, students, and community.
- We acknowledge that our society carries historical and divisive biases based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs. Therefore, we seek to foster understanding and tolerance among individuals and groups, and we promote awareness through education and constructive strategies for resolving conflict.
- We reject acts of discrimination based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs, and we will confront and appropriately respond to such acts.
- We affirm the right to freedom of expression at UCSD. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality, and respect.
- We are committed to the highest standards of civility and decency toward all. We are committed to promoting and supporting a community where all people can work and learn together in an atmosphere free of abusive or demeaning treatment.
- We are committed to the enforcement of policies that promote the fulfillment of these principles.
- We represent diverse races, creeds, cultures, and social affiliations coming together for the good of the University and those communities we serve. By working together as members of the UCSD community, we can enhance the excellence of our institution.

**Receipt of this syllabus constitutes an acknowledgment that you are responsible for understanding and acting in accordance with UCSD guidelines on academic integrity.**

## **7. Disability Accommodations**

Students requesting accommodations for this course due to a disability should (if needed) provide a current Authorization for Accommodation (AFA) letter issued by the Office for Students with Disabilities (OSD) which is located in University Center 202 behind Center Hall. Students are then required to present their AFA letters to Faculty (please make arrangements to contact your professor privately) and to the OSD Liaison in the department in advance so that accommodations may be arranged. The CAT OSD liaison is Lynette Brossard:

[lbrossard@ucsd.edu](mailto:lbrossard@ucsd.edu).