



English 472: Translation as Metaphor

T / Th, 3:30-4:45 / Mod Lang 210
 ML 469 / 621-1780 / ehayot@u.arizona.edu
 Office hours: T/Th 2-3 and by appointment

Texts:

The New Bloomsday Book / Blamires
Ulysses / Joyce
Doubled Flowering / Yasusada
The Translation Studies Reader / Venuti, ed
Mama Day / Naylor

The course reader is available at Arizona Print/Copy (1033 N. Park Ave; 882-3995)

Course Information:

This course started out as a narrowly focused reading of the role that translation as a concept and as a practice played in the literary period circumscribed most strictly by the word “modernism”—roughly the period from the end of World War I to the beginning of World War II in the UK, Ireland, and the United States. Partly because such a narrow focus seemed inappropriate for an undergraduate class, and partly because I knew that we would spend at least six weeks of the course simply reading James Joyce’s *Ulysses*, the course began to take on another shape. Right now it’s more of a course on translation in general—translation both metaphorical and literal—and the manner in which it has been both a literary and epistemological practice. The authors whose fictional texts we will read—Ezra Pound, James Joyce, H.D., Jorge Luis Borges, Gloria Naylor, and Araki Yasusada—all wrote during the twentieth century, and the first three were major figures of Anglo-American modernism. Naylor and Yasusada are both post-modern and postmodern, in ways that may become clear as we move through the material. As for Borges, he occupies an intermediary space.

We will accompany our readings of these literary texts with a sustained engagement with the discipline of “translation studies,” reading essays of varying degrees of philosophic complexity alongside the so-called “primary” texts. These essays will establish a set of questions, a vocabulary, or even a philosophical foundation from which we might make forays into the literary. As this is my first time teaching this course, I do not know where it will end up; in some sense this is a course without a destination. It will be your task to work together to get somewhere, and, once you’re there, to name and describe that somewhere in such a way as to make it the measure of our common intellectual progress.

Grading:

Two short papers (5 pages): 20 percent
 Class presentation: 10 percent
 Mid-term exam: 25 percent
 Final paper (8-10 pages): 25 percent

Failure to complete any of these assignments will prevent you from passing the course. On top of this will be your class participation grade, which can either hurt you or help you (up to 1/3 a grade either way). It will be determined by the degree to which you help the class learn, or keep it from learning. I do not penalize students who do not talk in class.

I will occasionally give quizzes. You must average a 70 percent on your quizzes in order to get a grade higher than C. In exceptional circumstances I will consider the granting of an incomplete.

Lateness and absences:

You get two classes off free. Every absence beginning with your third absence will seriously hurt your final grade. There are no excused absences unless you need to represent the university in some official way (as an athlete, for instance) or it is a religious holiday for you. Don't be late to class.

I don't accept late work unless you talk about it with me in advance. Unexcused late work will receive a grade of 0. If you are not in class when something is due (or when we take an exam), you will receive a grade of 0.

Plagiarism and academic honesty:

If you use someone else's ideas, whether through direct quotation or paraphrase, you need to say so. Use parenthetical references and a works cited list (as explained in the *MLA Style Guide*, available in the library or at the bookstore) to credit your sources. I expect you to abide by the university's code of academic integrity.

Daily Syllabus. Please read everything *before* coming to class:

Week 1	Jan 10	19 ways of looking at Wang Wei
Week 2	Jan 15/17	<i>Ulysses</i> 1-51 <i>Odyssey</i> book 1 Pound, Canto 1 H.D., <i>Odyssey</i>
Week 3	Jan 22/24	<i>Ulysses</i> 52-150 "Translatability"; "Metaphor of Translation" Benjamin
Week 4	Jan 29/31	<i>The Seafarer</i> / Bassnet-McGuire Pound
		Paper 1 due
Week 5	Feb 5/7	H.D., selected poems Yao Ortega y Gasset
Week 6	Feb 12/14	Borges, 3 stories
Week 7	Feb 19/21	<i>Ulysses</i> 151-255 Quine, Jakobson
Week 8	Feb 26/28	<i>Ulysses</i> 255-428 Nida
Week 9	Mar 5/7	MID-TERM EXAM
Week 10	Mar 19/21	<i>The Tempest</i> / <i>Mama Day</i> Gilles, Hulme, Smith
Week 11	Mar 26/28	<i>Mama Day</i>

Week 12	Apr 2/4	Andreas <i>Ulysses</i> 428-609 Lefevre, Berman
Week 13	Apr 9/11	Paper 2 due <i>Ulysses</i> 609-737 Chamberlain, Spivak
Week 14	Apr 16/18	<i>Doubled Flowering</i> Appiah, Venuti
Week 15	Apr 23/25	<i>Doubled Flowering</i>
Week 16	Apr 30	<i>Ulysses</i> 737-end; debriefing
Final paper:	May 6th	Due by 5pm in my office