



DEPARTMENT OF LANGUAGES & CULTURE STUDIES (LCS)
College of Liberal Arts and Sciences

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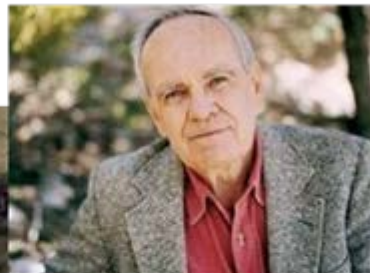
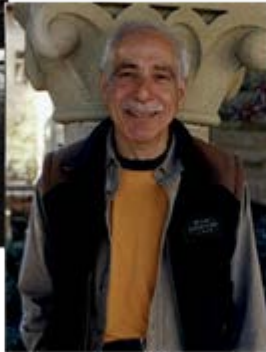
TRAN 6476S-90: SEMINAR ON LITERARY AND CULTURAL TOPICS
Landers, Felstiner, Murillo Fort (and Subtitlers and Dubbers):

Translating Empire (Pablo Neruda)
and
Modern Mayhem (Cormac McCarthy)



Pablo Neruda

[Wikimedia Commons](#)



Cormac McCarthy



Photo provided by Luis Murillo Fort

Professor: Dr. Michael Scott Doyle (<http://clas-pages.uncc.edu/michael-scott-doyle/>)

Semester: Fall 2015

Location: COED 402

Meeting times: R 5:00-7:45

Office: COED 424B, Tel. 687-8771; msdoyle@uncc.edu

Office Hours: T 3:30-4:15, R 4-4:45 and by appointment

FOR THOUGHT:

If this myth is tragic, that is because its hero is conscious (. . .) The struggle itself toward the heights is enough to fill a man's heart. One must imagine Sisyphus happy.

“The Myth of Sisyphus,” Albert Camus

The good utopian promises himself to be, primarily, an inexorable realist. Only when he is certain of not having acceded to the least illusion, thus having gained the total view of a reality stripped stark naked, may he, fully arrayed, turn against that reality and strive to reform it, yet acknowledging the impossibility of the task, which is the only sensible approach (. . .) To declare its impossibility is not an argument against the possible splendor of the translator's task.

“The Misery and Splendor of Translation,” José Ortega y Gasset

Can a translation ever communicate to its readers the understanding of the foreign text that the foreign readers have?

“Translation, Community, Utopia,” Lawrence Venuti

What will he do with the rebellious text? Isn't it too much to ask that he also be rebellious, particularly since the text is someone else's?

“The Misery and Splendor of Translation,” José Ortega y Gasset

The task of the translator is surely to work out a strategy that allows the most insistent and decisive effects of that performance to resurface in the translated text and to assume an importance sufficient to suggest the vital status of stratified or contrapuntal writing in the original.

“The Measure of Translation Effects,” Philip E. Lewis

[O]ur consideration of literary translation as an aesthetic, ecology, and celebration of inexactitude, which itself should be considered as a comfort rather than a discomfort zone of literary translation. The inexactitude of translated literature, in which synonymic texts are always inexact equivalencies and substitutions, is where languages showcase their uniqueness and incompatibilities within translation's sameness/difference paradigm.

“A Translation Autopsy of Cormac McCarthy's *The Sunset Limited* in Spanish: Literary and Film Coda,” Michael Scott Doyle

In literary translation, th[e] art of inexactitude is the art of the near miss. Literary translation celebrates the near miss that characterizes the difference within cross-linguistic synonymy that paradoxically constitutes getting it just right in translation.

“A Translation Autopsy of Cormac McCarthy's *The Sunset Limited* in Spanish: Literary and Film Coda,” Michael Scott Doyle

Back-translation now serves another purpose beyond that of a sentimental longing to return home to or mourn the diminishment or absence of the SLT, as it is no longer loss that is being measured as much as it is the emergence and extent of new form and manner via the TLT, which lives and breathes on its own merits.

“A Translation Autopsy of Cormac McCarthy's *The Sunset Limited* in Spanish: Literary and Film Coda,” Michael Scott Doyle

The noble act of literary translation, for all of its potential splendor, never ceases to be a carefully calculated exercise in damage control.

“Missing in Portuguese: Prolegomenon to a Translation of Cormac McCarthy's *Suttree*,” Michael Scott Doyle

DESCRIPTION. This Workshop on Literary and Cultural Topics will begin with our collective initial discussion of translation and, more specifically, literary translation, and the challenges of engaging in this particular cross-cultural communicative activity. We will then review the standards, criteria, and evaluation discourse and framework for professional translation in the United States, as formulated by the American Translators Association (ATA: www.atanet.org). Next, we will then read and discuss Clifford Landers' *Literary Translation: a Practical Guide*, practical foundational material on theory, method, and the peculiarities/challenges of literary translation. Following, we will read and discuss John Felstiner's pioneering book *Translating Neruda: the Way to Macchu Picchu*, which “recounts the genesis of a verse translation” and demonstrates how translation itself is “an essential act and art of literary criticism” (1). It is the translator's story about how this particular translation of Neruda's *Alturas de Macchu Picchu* “got made” (1). We will conclude with our reading and discussion of American icon Cormac McCarthy's *No Country for Old Men*, adroitly translated into Spanish as *No es país para viejos* by Luis Murillo Fort (Barcelona), and compare these two books to the film adaptation into American English, by the iconic Coen Brothers, and its subtitled and dubbed versions into Spanish (U.S. Spanish, DVD region code #1; the Spanish of DVD region code #2: Spain; and that of DVD region code #4: South and Central America).

During the course, you will translate selections of Neruda's *Alturas* into English (translating against or competing with Felstiner) and McCarthy's prose into Spanish (translating against or competing with Murillo Fort), and work with the filmic translations (the subtitles and dubbings) of the Coen Brothers Oscar-winning movie *No Country for Old Men*. This will give us the opportunity to work bi-directionally, English ↔ Spanish, which will help us to identify relative strengths and weaknesses. The translations you submit will be accompanied by your self-critical process papers that highlight translation challenges encountered and solutions proposed.

Formally, there will be quizzes (* indicates dates below) on what Landers and Felstiner have to say about literary translation. Also required are two translation projects, to be submitted electronically to msdoyle@uncc.edu. The first will be of Neruda's *Alturas* (4-5 pp. of translated text) accompanied by a focused self-critical process paper (4-5 pp. each), for a total of 8-10 pp. (** indicates due date in the syllabus proper). The second will be the final translation project (translation of 6-7 pp.) accompanied by a self-critical process commentary (of 6-7 pp.), for a total of 12-14 pp., due at the end of the semester (no later than 5:00 p.m., December 3) (***) indicates due date in the syllabus proper). Each translation project submitted must include the source language text (SLT) in an Appendix. If you prefer, instead of submitting a translation and process commentary for your end-of-semester work, you may instead submit a 12-14 page research paper (literary translation criticism) that analyzes or compares some of the translations (subtitling/dubbings) we have studied during the semester. For the final exam (Thursday, December 17, from 5-7:45 p.m.), each of you will make a formal, polished 15-minute presentation on your final translation project and self-critical process commentary, or your research paper, as if presenting at a professional conference such as ALTA, ATA, ATISA, CATI or the AATSP. (Do you recognize these acronyms? If not, please look them up as part of your ongoing professionalization.)

The self-critical process commentaries (12 point Times New Roman font, 1-inch margins, double spaced) may be written in either English or Spanish, consistent with the directionality of your translation (write your process commentary in English if your translation is into English, and in Spanish if your translation is into Spanish). The purpose of these process analyses, an exercise in translation accountability, is for you to reflect self-critically on the translation issues, challenges, and solutions that you have provided in your translation products. Problem, solution, justification: faced with a translation challenge that you have clearly identified and contextualized, what were your methodological options and why did you choose the solution that you did? These process papers will be graded based upon the following criteria, all of which must be present in your work, and which reflect critical thinking and analytical maturity:

- Organization and structure
- Clarity
- Professional level and style of expression
- Depth and rigor
- Self-critical honesty in addressing methodological issues and your strengths and weaknesses
- Originality of analysis and insight(s)

Your translations will be graded according to the ATA evaluation rubric (see <http://www.atanet.org/>) for its Certification examination (more objective—measurable error categories = 90%) and also in terms of their literary quality (more subjective—does it read and sound like literature, does it work as literature? = 10%).

COURSE OBJECTIVES

The course is designed to provide you with a solid foundation in theory-based method and art of English↔Spanish literary translation. It provides foundational readings in what literary translation is as well as a standardized professional discourse for analyzing and evaluating translation. It engages you in the analysis and discussion of literary translations and, by means of doing your own translations, it engages you in the creative and self-critical process-to-product movement of translation as intercultural communication. It should deepen and sharpen your use of both languages, English and Spanish, and develop rigor in your ability to communicate cross-linguistically and cross-culturally. It will also develop your appreciation for the work and contributions of literary translators, movie subtitling, and movie dubbing in making artistic masterpieces available around the globe, that is, in rebranding cultural icons

NOTE. The University has enacted “The UNC Charlotte Code of Student Academic Integrity,” presented in the “University Regulation of Student Conduct” section of the *UNC Charlotte Catalog*. Cheating, plagiarism, fabrication and falsification are expressly forbidden, i.e., one may not intentionally or knowingly present the work of another as his or her own, and one may not invent or alter facts or information for use in any academic exercise. If you are using the ideas and words of another person, you *must* credit the source. Be especially careful when using internet sources—I will check these! All students are required to read and abide by the “Code of Student Academic Integrity.” Any violation of this Code will result in disciplinary action as provided in the Code. **THIS IS SERIOUS BUSINESS WITH VERY SERIOUS CONSEQUENCES!** You may access the Code and related information online at The Code of Student Academic Integrity at <http://legal.uncc.edu/policies/up-407> and The Code of Student Responsibility at <http://legal.uncc.edu/policies/up-406>.

LEARNING DISABILITIES. Students in the course seeking accommodations for disabilities must first consult with the Office of Disability Services and follow the instructions of that office for obtaining accommodations:
<http://legal.uncc.edu/legal-topics/classroom-policies-and-practices/suggested-standard-syllabus-policies>.

GUIDELINES. Come to every class **very well prepared**. Your active, high-quality participation and leadership are expected. Should extenuating circumstances require that you miss a class, you are expected to notify me in advance.

GRADE DISTRIBUTION.

- 10% = Class Participation (attendance, quality and quantity of informed discussion and contributions; leadership of discussion on assigned topics [which includes involving others], attitude, improvement)
- 24% = *Quizzes (3 @ 8% each) on foundational readings: Sept. 3, Sept 10 and Oct 1.
- 20% = **First translation (4-5 pp.) accompanied by process commentary (4-5 pp.), for a total of 8-10 pp. each (no more than 12 pages of actual translation and commentary accepted). Electronic submission due prior to Oct 8 class meeting.
- 30% = ***Final translation project (6-7 pp.) accompanied by a self-critical process commentary (6-7 pp.), for a total of 12-14 pp., or literary translation criticism research paper (12-14 pp.) (no more than 15 pages of actual translation and commentary, or research paper, accepted). Electronic submission due prior to Dec 3 class meeting.
- 16% = Conference paper presentation (final). Thursday, Dec 17, from 5-7:45 p.m., in COED 402.

GRADING SCALE

- A = 90-100 POINTS
- B = 80-89
- C = 70-79
- D = 60-69
- F = BELOW 60

REQUIRED TEXTS

1. Landers, Clifford E. *Literary Translation: A Practical Guide*. Clevedon, UK: Multilingual Matters LTD, 2001. ISBN: 9781853595196.
2. Felstiner, John. *Translating Neruda: the Way to Macchu Picchu*. Stanford, CA: Stanford UP, 1980. ISBN: 9780804713276.
3. McCarthy, Cormac. *No Country for Old Men*. New York: Random House, Inc., 2006. ISBN: 9780375706677.
4. Murillo Fort, Luis, trans. *No es país para viejos*. By Cormac McCarthy. Barcelona: Editorial Mondadori, 2006. ISBN: 9788439720379.
5. You may access and view the movies online or choose to purchase one or more of them:
 - 1) *No Country for Old Men*
 - 2) *No es país para viejos*
 - 3) *Sin lugar para los débiles*

RECOMMENDED READING (not required but very informative)

1. Bingham, Hiram. *Lost City of the Incas*. London: Phoenix, 2003. (Together with being a fascinating read, this provides context for Felstiner and Neruda.)
2. Dryden, John. "Three Kinds of Translation." DELOS 2, 1968.
3. Levine, Suzanne Jill. *The Subversive Scribe: Translating Latin American Fiction*. Saint Paul, MN: Graywolf Press, 1991.
4. Molloy, Molly and Charles Bowden. *El Sicario: the Autobiography of a Mexican Assassin*. New York: Nation Books, 2011. Provides insight into *No Country's* character of Chigurh.
5. Nabokov, Vladimir. "The Servile Path." Brower, Reuben A., ed. *On Translation*. (1959/1966), New York: OUP.
6. Ortega y Gasset, José. "The Misery and the Splendor of Translation", in Schulte, Rainer and John Biguenet, (editors), *Theories of Translation*, Chicago and London: The University of Chicago Press, 1992.
7. Paz, Octavio. *Traducción: Literatura y literalidad*. Barcelona: Tusquets Editores, S.A., 1971.
8. _____. "Translation: Literature and Letters", Schulte, Rainer and John Biguenet, (editors), *Theories of Translation*, Chicago and London: The University of Chicago Press, 1992.
6. Rabassa, Gregory. *If This Be Treason. Translation and Its Dyscontents: A Memoir*. New York: New Directions Publishing Corporation, 2005. ISBN: 9780811216197.
7. Rabassa, Gregory. "If This Be Treason: Translation and Its Possibilities." *Translation: Literary, Linguistic and Philosophical Perspectives*. Frawley, William, ed. London and Toronto: U. of Delaware Press, 1984.
8. Rabassa, Gregory. "The Silk Purse Business: A Translator's Conflicting Responsibilities." Frawley, William, ed. London and Toronto: U. of Delaware Press, 1984.
9. Schleiermacher, Friedrich. "On the Different Methods of Translating." Trans. Waltraud Bartscht. *Theories of Translation*. Ed. Rainer Schulte and John Biguenet, Chicago and London: The University of Chicago Press, 1992, 36-54. Or same essay in *The Translation Studies Reader* ed. by Lawrence Venuti. London and New York: Routledge, 2000.

USEFUL RESOURCES

1. For Spanish vocabulary definitions, orthographic and grammatical clarifications, and correct use of punctuation, etc., I highly recommend the online *Diccionario de la lengua española* (<http://www.rae.es/>) and the *Diccionario panhispánico de dudas* (<http://www.rae.es/recursos/diccionarios/dpd>).
2. For contextual English-Spanish translations, I highly recommend the online *Linguee*, “la combinación única de un diccionario y un buscador con el cual puede acceder a más de 100 millones de traducciones realizadas por personas y buscar equivalencias para palabras y expresiones en otro idioma” (<http://www.linguee.es/>).
3. For English-Spanish translations, I also recommend the *WordReference.com* online *Spanish-English Dictionary* (<http://www.wordreference.com/es/translation.asp>), which offers three useful dictionaries (*WordReference Spanish Dictionary*, *Diccionario Espasa Concise [Espasa Concise English-Spanish dictionary]*, and the *Collins Spanish Dictionary - Complete and Unabridged*), a [Spanish verb conjugator](#) and some very [active forums](#) where contextual translations are discussed and proposed.

NOTE: SYLLABUS IS SUBJECT TO MODIFICATION DURING THE COURSE OF THE SEMESTER.

Week 1

August 27

Introduction to the course (review of syllabus, answer questions).

- Then, take 12-15 minutes to jot down some of your thoughts on the following topics:
 - What is literary translation? How does it differ from non-literary translation? Why is literary translation important? What are some methodological considerations of doing literary translation? Are any of these peculiar to literary translation versus translation in general? Explain a bit with a few good examples.
- ATA Framework for Standardized Error Marking and review of Error Categories: http://www.atanet.org/certification/aboutexams_error.php.
- Begin Landers, *Literary Translation: A Practical Guide*, pp. ix-12, 27-30, 32-33 and 45-71. As you read, please think of illustrative examples to share with the class.

Also, be thinking about answers to the following prompts for in-class discussion today and in preparation for next week’s quiz on Landers:

1. Is it an inviolable rule that “one should always translate into one’s mother tongue”? (ix). Comment.
2. Do you agree with Landers that translation “is indisputably an art rather than a science” and that it “is subjective in essence”? (x). Comment.
3. What are some of the features that make literary translation unique? (7-10)
4. Why do even the best of literary translations today become obsolete? (10-12)
5. Why is it a “red herring” to translate an old text or a classic into archaic English today, in 2015, for the purpose of making the translation sound archaic? (Something that draws attention away from the central issue; “smoked herring” c.1420 [they turn red when cured]. Supposedly used by fugitives to put bloodhounds off the scent [1686], hence metaphoric sense [1884] of “something used to divert attention from the basic issue.”) See p. 27.
6. Do you agree or disagree with Ilan Stavans remark that “The best reader is the translator”? Why or why not? See p. 32. How does this differ from Kerrigan’s thinking about the best judge of a translation? (See “[Anthony Kerrigan: the Attainment of Excellence in Translation](#).” *Translation Excellence: Assessment, Achievement, Maintenance* ed. Marilyn Gaddis Rose. Binghamton: University Center at Binghamton (State University of New York Press - SUNY), 1987, 135-141.)
7. Why is it good advice to first read a work as a whole before undertaking its translation? Do all literary translators work that way? Should they? Comment. (32-33, 45)
8. What do you think of the statement that “most translators judge the success of a translation largely to the degree to which it doesn’t read like a translation”? Why would such transparency be a desideratum? (48; something considered necessary or highly desirable). Or, to flip it around, should transparency be considered as a covering up of the process of translation? Do you find this use of the term “transparency” problematic? Comment. (49)
9. What does the notion of “resistance” in translation refer to? (52). Explain.
10. What are the possible units of translation and which does Landers recommend and why? (55, 60)
11. How does adaptation differ from translation? (57-58)? Consult also Mona Baker’s *Encyclopedia of Translation Studies*.
12. Why are register and tone such important considerations in literary translation? (59-62)
13. What are a “tone unit” and “tone violation”? (pp. 67-68)

Week 2

***September 3** **Quiz (45 minutes)** on Landers reading and questions from previous week.

Continue Landers, *Literary Translation: A Practical Guide*, pp. 72-139. As you read, please think of illustrative examples to share with the class.

Also, be thinking about answers to the following questions, continuing the list of questions from last week, for in-class discussion today and in preparation for the upcoming quiz:

14. How can an unrecognizable unit be properly translated? Explain and give an example. (72)
15. How does slang relate to the bicultural performative knowledge that a translator must possess? (77)
16. How does a bicultural person perceive signs or react to bicultural cues? (77)
17. How do bilingualism and biculturalism differ as requisites for a (literary) translator?
18. Is it a given that working with an author is a benefit to the translator? Explain. (81-83)
19. What is an idiolect and how does a translator's idiolect relate to his/her style in translation? (90-91)
20. What does the following mean: translation as a transparent "pane of glass" is always subject to the translator's inescapable idiolect?
21. How does *modus operandi* constitute a translator's style? (92)
22. What does it mean to say that "the greater the cultural distance between the source culture and the target culture, the more the translator will need to bridge that gap"? (93). How will the translator do this?
23. What are three basic ways for a translator to cope with lacunae in the TLR's knowledge of the SLC? (93). R = Reader, C = Culture.
24. According to Landers, what is the "big advantage" of interpolation as a translation tactic? (95)
25. In the translation of poetry, which should carry the day, according to Landers: meaning or sound? (100)
26. Do uniquely non-fictional translation skills exist? Explain. (103)
27. What is the main challenge of translating for the theater? (104)
28. What are major issues and challenges in the translation of children's literature? (106-107)
29. What is metalanguage, what are some typical examples, and why is its translation so vexing? (109)
30. What is a dialect and why is its translation a dilemma? (116-117)
31. What are some possible approaches to translating dialect and what does Landers recommend? (116-117)
32. What is being CC (chronologically correct) in translation and what does it require from the translator? (123)
33. What problems does a translator face when dealing with a SLT subtext? (126)
34. What is indirect translation and what are its advantages and disadvantages? (131)
35. What are errors of frequency and why do they represent a translational pitfall? (132)
36. What are vocatives and what do you think about Lander's advice to resort to a tactic of "zero translation" when dealing with them? (By the way, what is "zero translation"? (137-138)

Week 3

***10** **Quiz (45 minutes)** on Landers reading and questions from previous week.

Continue Landers, *Literary Translation: A Practical Guide*, pp. 140-164, 171-176, 180-199, and 206-209. As you read, please think of illustrative examples to share with the class.

Be thinking about answers to the following questions, continuing the questions on Landers from last week, for in-class discussion today:

37. Why is the translation of a title all-important? What considerations should enter into one's translation of the title of a novel? (140-147)
38. When is a change in the title usually warranted? According to Landers, what are the four types of title changes? What is the cardinal rule about changing titles? What is an allusive or thematic title?
39. What problems may face a translator working on texts or passages that have profanity, prurience and pornography? When translating such texts, to what is the "conscientious translator honor-bound"? What does a translator have no right to do? (158+)

40. What are “translationese” and “third language” in translation? Should the translator seek to avoid them? Why (when) or why (when) not?
41. Why is revision so crucial in translation?
42. What are some of Landers’ *main* recommendations regarding proofreading?
43. In order of greater to lesser importance, what would you consider to be the four most important translator’s tools? Explain why.
44. What are four *key* elements that you would look for in a translation contract?

Week 4

17

Begin Felstiner, *Translating Neruda: the Way to Macchu Picchu*, pp. 202-239 (read the poem by Neruda and its translation by Felstiner) and pp. 1-69.

Be thinking about answers to the following questions or prompts for in-class discussion today and next week, and in preparation for the quiz on Felstiner in a few weeks:

1. Summarize Neruda’s biography from childhood to the writing of “Alturas de Macchu Picchu.”
2. Describe in detail John Felstiner’s approach to translation, his methodology, in *Translating Neruda: the Way to Macchu Picchu*. What went into his doing the translation? Do not repeat the information in #3 below. Contrast Felstiner’s approach with that of Rabassa (and Rabassa’s rationale for his method in translating—see Doyle summary notes of *If This Be Treason. Translation and Its Dyscontents: A Memoir*).
3. Felstiner writes that “After steeping myself in Neruda’s Spanish, I set it aside and focus for days on my English version to make it as authentic as possible. Eventually in turning back to the Spanish, I may by this time have forgotten its exact wording and configuration. I am astonished to find that somehow it now sounds like an uncannily good translation of my own poem” and that “perhaps *lo más genital* seems a little disappointing after ‘genital quick.’” What is your critical assessment of this statement? Explain, and include the meaning of “genital quick” in Neruda’s major themes as a poet. Do you think Felstiner’s translation in this instance is indeed better than Neruda’s original? Explain.
4. Felstiner writes that “A translation converts strangeness into likeness, and yet in doing so may bring home to us the strangeness of the original. We need translation in order to know what in us a poem is like or not like.” Explain with depth.
5. Explain the following by Felstiner: there is “an inalienable quality in the finest poetry, something at once meaning and music, that remains organic to the tongue it is created in. To respond to this quality, a translator moves between two extremes, neither settling for literalism nor leaping into improvisation, but somehow shaping a poem that is likewise inalienable and organic. It follows from this that the language of translation should ordinarily be the translator’s native tongue and that the translator must in some sense be a poet.”
6. Explain what Felstiner means when he writes that “any job of translation proceeds experimentally, trying whatever word, image, phrase, sound, or rhythm will take the new version where it needs to go. That is, the translator is moving toward, rather than departing from, a comprehension of the original poem. But when the original itself sounds as though Neruda were translating from inchoate, unworded notions into a form of verbal comprehension, then his translator will have a similar mimesis to go through.”
7. Neruda writes the following in Spanish, translated by Felstiner into English (p. 184):

Hambre, coral del hombre, Hambre, planta secreta, raíz de los leñadores, Hambre, subió tu raya de arrecife Hasta estas altas torres desprendidas?	Hunger, coral of _____, hunger, _____ plant, root of the _____, hunger, did your _____ climb to these high and _____ towers?
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Fill the blanks with your own translation possibilities and explain your choices of having found “just the right words.”

Week 5

24

Felstiner, *Translating Neruda: the Way to Macchu Picchu*, pp. 70-150.

Continue thinking about answers to the questions or prompts above, for in-class discussion today and in preparation for the upcoming quiz on Felstiner.

Week 6

*October 1

Continue Felstiner, *Translating Neruda: the Way to Macchu Picchu*, pp. 151-201.

- Quiz on Felstiner (45 minutes).

Week 7

**8

Prior to this class meeting, a firm deadline, submit electronically your first translation (4-5 pp.), accompanied by your process commentary (4-5 pp.), for a total of 8-10 pp. each (no more than 12 pages of actual translation and commentary accepted).

We will read aloud and briefly discuss the opening two pages (pages 3-4) of Cormac McCarthy's novel *No Country for Old Men*. Then we will view, study, and discuss the Coen Brothers Oscar-winning movie adaptation.

Week 8

15

As we begin our sustained close readings and study of the renditions of Cormac McCarthy into Spanish, be thinking about the following (from "Rebranding American Cultural Icons: Cormac McCarthy's and the Coen Brothers' *No Country for Old Men* as *No es país para viejos* and *Sin lugar para los débiles*," Doyle article in progress):

Translation turns **this**, *No Country for Old Men*, into **that**, *No es país para viejos*, raising fundamental questions for consideration: What happens in the process of **this** becoming **that**, which clings to but is no longer what **this** was? What does translation, variously created by given translators, do to a SLT (source language text), and how and why? What becomes of Cormac McCarthy (*No Country for Old Men*) when he is no longer **this** or **our** SLT McCarthy but instead becomes **that** or **your** TLT (target language text) McCarthy (*No es país para viejos*)? And how does Murillo Fort's literary translation of McCarthy in turn differ from the subtitled or dubbed McCarthy? What happens in such rebranding, a sharing and an expropriation, of the iconic brand?

McCarthy, *No Country for Old Men*, pp. 3-37.

Murillo Fort, *No es país para viejos*, pp. 9-35.

Corresponding Spanish versions (subtitles and dubbings) of:

- *No Country for Old Men*
- *No es país para viejos*
- *Sin lugar para los débiles*

Week 9

22

McCarthy, *No Country for Old Men*, pp. 38-79.

Murillo Fort, *No es país para viejos*, pp. 36-65.

Corresponding Spanish versions (subtitles and dubbings) of:

- *No Country for Old Men*
- *No es país para viejos*
- *Sin lugar para los débiles*

Week 10

29

McCarthy, *No Country for Old Men*, pp. 80-122.

Murillo Fort, *No es país para viejos*, pp. 66-98.

Corresponding Spanish versions (subtitles and dubbings) of:

- *No Country for Old Men*
- *No es país para viejos*
- *Sin lugar para los débiles*

Week 11

- November 5 McCarthy, *No Country for Old Men*, pp. 123-157.
 Murillo Fort, *No es país para viejos*, pp. 99-126.
 Corresponding Spanish versions (subtitles and dubbings) of:
- *No Country for Old Men*
 - *No es país para viejos*
 - *Sin lugar para los débiles*

Week 12

- 12 McCarthy, *No Country for Old Men*, pp. 158-197.
 Murillo Fort, *No es país para viejos*, pp. 127-157.
 Corresponding Spanish versions (subtitles and dubbings) of:
- *No Country for Old Men*
 - *No es país para viejos*
 - *Sin lugar para los débiles*

Week 13

- 19 McCarthy, *No Country for Old Men*, pp. 198-242.
 Murillo Fort, *No es país para viejos*, pp. 158-190.
 Corresponding Spanish versions (subtitles and dubbings) of:
- *No Country for Old Men*
 - *No es país para viejos*
 - *Sin lugar para los débiles*

Week 14

- 26 THANKSGIVING BREAK. Continue working on your final translation + process commentary or research paper, as you continue with your reading.
- McCarthy, *No Country for Old Men*, pp. 243-280.
 Murillo Fort, *No es país para viejos*, pp. 191-220.
 Corresponding Spanish versions (subtitles and dubbings) of:
- *No Country for Old Men*
 - *No es país para viejos*
 - *Sin lugar para los débiles*

Week 15

- ***December 3** McCarthy, *No Country for Old Men*, pp. 281-309.
 Murillo Fort, *No es país para viejos*, pp. 221-242.
 Corresponding Spanish versions (subtitles and dubbings) of:
- *No Country for Old Men*
 - *No es país para viejos*
 - *Sin lugar para los débiles*

Prior to the beginning of this final class meeting, **a firm deadline**, submit electronically your final translation project (6-7 pp.) accompanied by a self-critical process commentary (6-7 pp.), for a total of 12-14 pp., or your literary translation criticism research paper (12-14 pp.) (no more than 12 pages of actual translation and commentary, or research paper, accepted).

NOTE: We will meet in COED 402 during the scheduled final exam period on **Thursday, December 17, from 5-7:45 p.m.** At this final meeting, each of you will have **15 minutes** to present your final work (as if at a professional conference).

Student evaluations. Please bring your laptop to class so you can complete your course evaluation at this time.