



TRAN 6476S-90
WORKSHOP ON LITERARY AND CULTURAL TOPICS:
***HISTORIAS DE LA ARTAMILA* BY ANA MARIA MATUTE**

Semester: Spring 2004
Meeting times: R, 5-7:20
Location: Barnard 244

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Office Hours: TR 3:30-4:30 and by appointment

DESCRIPTION. This Workshop on Literary and Cultural Topics is an **intensive** theory-based introduction to and practicum in the translation of literary prose. The focus will be on the **QUALITY** of the translating we do during the course of the semester. We will begin the semester with a reading of Clifford Landers' *Literary Translation: A Practical Guide*. This will provide a foundation, context, and guidelines (from techniques to useful tips, strategies, and "Rabassian" tactics to issues such as "tools," contracts, and taxes) for our subsequent work, which will require focus, imagination, and creativity—all within the possibilities and limitations "dictated" by the source text (ST) parameters. These complex parameters, of course, will include taking into very careful account the source language (SL) and original text, author, culture, and readership; the target language (TL), culture, and readership, as we create "new" texts; and, of course, our own baggage (biases, strengths, weaknesses, and tendencies) as translators.

Our hands-on practice in literary translation this semester will be a sustained exercise in textual analysis, creative writing, "reproduction," problem solving, and post-editing, as we will translate selected stories from *Historias de la Artámila*, a collection of 22 "cuentos" by renowned Spanish author Ana María Matute. I have previously published five of these stories in translation in the *New Orleans Review*, *Children's Literature*, *The Malahat Review* and the *Montana Review*. I have also compiled "translator's notes" on the other stories, during a visit to Matute in Barcelona many years ago (we even went to Mansilla de la Sierra because I felt that, as her translator, I needed to "see and experience" the landscape!). Our semester's work with these stories will be done with the possibility of my subsequently submitting the completed volume (finally!) for publication, a project that I had begun some time ago but never completed. Our "product" may have some of the qualities of "translation by committee," a long tradition in translation (e.g., the King James Bible [*God's Secretaries* by Adam Nicolson] and literary anthologies), but I will serve as the final editor and translator, giving appropriate credit where due. Again, our emphasis throughout is on **QUALITY, QUALITY, QUALITY** as we deal with complex issues such as semantics, syntax, voice, tone, style, transculturation, transparency. . .

This syllabus will itself be a work in progress, shaped by our productivity during the semester. . .

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*. 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 information for use in any academic exercise. If you are using the ideas and words of another person, you **must** cite the

source. Any violation of this Code will result in disciplinary action as provided in the Code. ***This is serious business with very serious consequences!***

LEARNING DISABILITIES. Students with documented disabilities who require accommodations in this class must consult with and formally access services as soon as possible through the UNC Charlotte Office of Disability Services. Students must follow the instructions of that office, located in Fretwell Building #218, for securing appropriate accommodations.

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

GRADE DISTRIBUTION.

- 15% = Class Participation (attendance, quality and quantity of informed discussion and contributions, improvement)
- 10% = Oral Presentations (introductions and critiques, leadership of discussion on assigned topics)
- 25% = Process Papers (2-3 pages each, documenting translation problems encountered and theory-based solutions proposed)
- 25% = Translations (will constitute an end-of-semester portfolio, together with your “translator’s notes” and process papers)
- 25% = Semester Final Translation Project: A Short Story by Matute with a Critical Introduction

- Feedback (grading) of your translations will be based on the ATA Framework for Standard Error Marking (Doyle article and handouts).

NOTE ON PROCESS PAPERS. Short papers, 2-3 pages in length, in which you will identify and explain the translation problems or challenges you have encountered in doing your translations of the Matute short stories, and justify your proposed theory-based solutions. In short, these brief papers will document your problem-solving process as a literary translator, along the lines of Landers’ “A day in the life of a literary translator.” They will help you map out who you are as a translator and how you proceed when faced with certain translation situations.

NOTE ON TRANSLATIONS. During the semester we propose to translate, and review in class, numerous short stories from Matute’s *Historias de la Artámila*. As part of your final course portfolio, you will submit three versions of each story, each version on the paper color indicated below (adapting Landers’ “color-coded system” [p. 159]):

1. Your “first” draft of the translation, which should be as good as you can get it at that time—as if you were going to send it in for publication. Yellow paper (initial draft). You will have a “friend” who will read this first draft and provide you with feedback.
2. A “track-changes” version in which you indicate revisions based on your own reflections and marginal “translator’s notes,” which factor in the classroom “work-shopping.” You should print out this “track changes” version so that I can see clearly the modifications you propose (i.e., do not enter “accept” the changes and submit a clean “second” version to me). Light green paper (second draft).
3. A third and “final” version in which you have “accepted” your final changes. White paper (final draft). You will have a “friend” who will serve as your interlocutor for final feedback on this version (see Landers, p. 164).

NOTE ON FINAL TRANSLATION PROJECT. This semester component is due on or before April 29. It is to be a translation of one of the *Artámila* short stories that we have not translated and reviewed in class. This translation will be accompanied by a critical introduction to Matute and *Historias de la Artámila*, the problems you encountered in your textual analysis and translation, your strategies, solutions and justifications, and should total 14-18 pages in length: a 7-8 page introduction and 7-10 pages of translated text. Remember: **QUALITY!**

The stories you may select from for your final project are the following:

“El incendio”	“El rey”
“El río”	“La conciencia”
“La felicidad”	“La rama seca”
“Caminos”	“El ausente”
“La fiesta”	“Los pájaros”
“El gran vacío”	

NOTE ON END-OF-SEMESTER PORTFOLIO. At the end of the semester you will have compiled a portfolio which consists of the following items:

- Brief process papers

- In-class translations (three versions, in color-coded format indicated above)
- Final translation project

You will have two versions of this portfolio: a hard copy version which you will keep, and an electronic version which you will submit to me no later than May 3. In your electronic version, I require the following three documents:

- **Your process paper for each story translated**
- **The track changes version of each story**
- **The final, clean version of each story**

REQUIRED TEXTS.

1. *Literary Translation: A Practical Guide* by Clifford E. Landers
2. *Historias de la Artámila* by Ana María Matute.

Week 1

- January 15 Introduction to the course: Topics, texts, resources (ALTA, ATA), grading and feedback mechanism, broaching of other issues and strategies. . .
- “The Place of Literary Translation in American Higher Education” (handout).
 - “Contemporary Spanish and Spanish American Fiction in English: Tropes of Fidelity in the Translation of Titles” (handout).

Week 2

- 22 *Literary Translation: A Practical Guide* by Clifford Landers: pp. 3-46.
- From ALTA:
 - *Breaking into Print*
 - *The Book-Length Translation Proposal*
 - *Promoting Your Literary Translation*
 - “Translating Matute’s *Algunos muchachos*: Applied Critical Reading and Forms of Fidelity in *The Heliotrope Wall and Other Stories* (handout).

Week 3

- January 29 *Literary Translation: A Practical Guide* by Clifford Landers: pp. 49-85.

Week 4

***February 2 First Whitmore workshop in TRAN 6003 (Translation and the Computer): 5-7:20 p.m. in LRC.**

- 5 *Literary Translation: A Practical Guide* by Clifford Landers: pp. 85-102.
- PEN’s *A Handbook for Literary Translators*

Week 5

- 12 *Literary Translation: A Practical Guide* by Clifford Landers: pp. 103-199.

Week 6

***16 Second Whitmore workshop in TRAN 6003 (Trans. and the Computer): 5-7:20 p.m. in LRC.**

- 19 Professor at a conference in Memphis. Use this time to work on your translation of Matute’s “Pecado de omisión”

Week 7

- 26 Translating Matute: Workshop on translation of “Pecado de omisión.”

Week 8

March 4 Translating Matute: Discussion based on Process Papers and revisions. Submit translation of “Pecado de omisión” (three versions, as indicated above) and Process Paper.

Week 9

11 SPRING BREAK – NO CLASS.

Week 10

18 Translating Matute: Workshop on translation of “Los chicos.”

Week 11

25 You meet alone (without Doyle) to discuss your process papers and revisions of Matute’s “Los chicos.” Submit translation of “Los chicos” (three versions, as indicated above) and Process Paper (leave under Doyle’s office door).

Week 12

April 1 Translating Matute: Professor at a conference in Connecticut. You meet alone to workshop your translations of Matute’s “Bernardino.”

Week 13

April 8 Translating Matute: Discussion based on Process Papers and revisions. Submit translation of “Bernardino” (three versions, as indicated above) and Process Paper.

Week 14

15 Translating Matute: Workshop on translation of “Don Payasito.” First page to be CAT!

Week 15

22 Translating Matute: Discussion based on Process Papers and revisions. Submit translation of “Don Payasito” (three versions, as indicated above) and Process Paper.

Week 16

29 **DUE DATE FOR FINAL PROJECT.**

Last class meeting. Closure. Student evaluations.

NOTE: We will meet in Barnard 244 during the scheduled final exam period on Tuesday, May 11, 7-10 p.m., so that I can return your graded final translation projects to you. Please bring your hard-copy portfolios so that we can discuss the work done during the semester.

ATA FRAMEWORK FOR STANDARD ERROR MARKING 10/22/03 (Summary prepared by Dr. Michael Scott Doyle, UNC Charlotte)	
Code #	Criteria and Description of Each Error
1	Incomplete Passage: A substantially unfinished passage is not graded. Missing titles, headings, or sentences within a passage may be marked as one or more errors of omission, depending on how much is omitted.
2	Illegible: It is the candidate’s responsibility to ensure that the graders can clearly understand what is written. Candidates are instructed to use pen or dark pencil and to write firmly enough to produce legible photocopies. Deletions, insertions, and revisions are acceptable if they do not make the intent unclear.
3	Misunderstanding of Original Text: This category applies when the grader can see—usually by back-translating the target-language text—that the error arises from misreading a word, for example, or misinterpreting the syntax of a sentence. In other words, the result is wrong because the translation was based on a misunderstood source text.
4	Mistranslation into Target Language: The meaning of the original text is not conveyed properly in the target language. For example, a term in the translated text might be much more general (<i>scientists</i> instead of <i>researchers</i> , <i>protein</i> instead of <i>albumin</i>) or

	more specific (<i>stallion</i> instead of <i>horse</i>) than the original term. Mistranslations can also involve the choice of prepositions, the use of definite and indefinite articles, and the choice of verb tense and mood.
5	Addition or Omission: Something is inserted that is not clearly expressed in the original text, or something essential to the meaning is left out. The tendency to insert “clarifying” material should generally be resisted. It is permissible to shorten the ponderous modes of expression that are common in some source texts, so long as the meaning does not suffer.
6	Terminology, Word Choice: This error often involves terms used in various technical, legal, and financial contexts, where words often have very specific meanings.. In more general texts, the candidate might not have selected the most appropriate word among several that have similar (but not identical) meanings.
7	Register: Language level, degree of formality should be preserved in the translation; examples of errors include using everyday words instead of medical terms (<i>spit</i> instead of <i>saliva</i>), making a legal document sound journalistic, <i>tú/usted</i> , anachronisms, and culturally inappropriate expressions.
8	Too Freely Translated: Candidates are asked to translate the meaning and intent of the source text, not to rewrite or improve upon it. The grader will carefully compare the translation to the source text. If a “creative” rendition changes the meaning, an error will be marked. If recasting a sentence—i.e., altering the order of its major elements—destroys the flow, changes the emphasis, or obscures the author’s intent, an error may be marked.
9	Too Literal, Word-for-Word: Translations that follow the source text exactly may result in awkward, often incorrect renditions. Translate literally when it works, but not at the expense of clarity and natural syntax.
10	False Cognate: In some language pairs, this is the most common type of error. Examples from English and Spanish: officials (<i>funcionarios</i>) translated as <i>oficiales</i> ; application [form] (<i>solicitud</i>) translated as <i>aplicación</i> ; <i>actualmente</i> (<i>presently, currently, nowadays</i>) translated as <i>actually</i> .
11	Indecision, Giving More than One Option: Graders will not choose the right word for you. Even if both options are correct, an error will be marked; more points are deducted if one or both options are incorrect. Do not use asterisks, footnotes, brackets, or other hedging devices; do not add clarifications unless readers from the target language will surely miss the meaning without them.
12	Inconsistency, Same Term Translated Differently: In general, a term that is used consistently in the source text should be translated consistently into the target language. Conversely, if the source text uses different words for the same idea interchangeably, the candidate should try to come up with a similar variety in the target language.
13	Ambiguity: If the meaning is clear in the source text but ambiguous in the translation, an error may be marked. The reader should not have to puzzle out the meaning.
14	Grammar: Grammatical errors include lack of agreement between subject and verb, incorrect verb forms, incorrect case of nouns, pronouns, or adjectives, and use of an adjective where an adverb is needed.
15	Syntax (Phrase/Clause/Sentence Structure): The arrangement of words or other elements of a sentence should conform to the rules of the target language. Errors in this category include sentence fragments, improper modification, lack of parallelism, and unnatural word order. If incorrect syntax changes or obscures the meaning, the error is more serious.
16	Punctuation: The conventions of the target language should be followed, including those governing the use of quotation marks, commas, semicolons, and colons. Incorrect or unclear paragraphing is counted as an error.
17	Spelling: There is less tolerance of spelling errors in some languages than others, for reasons that derive from the language itself as well as from the national culture. In all languages, a spelling error that causes confusion about the intended meaning is more serious (e.g., principle/principal, systemic/systematic, peddle/pedal, dear/deer, bear/bare, sight/site, tasa/taza, vasto/basto). Context is a factor as well.
18	Accents and Other Diacritical Marks: The conventions of the target language should be followed consistently. If incorrect or missing diacritical marks obscure the meaning, the error is more serious.
19	Case (Upper/Lower): The conventions of the target language should be followed. Examples: <i>Cien años de soledad</i> (correct Spanish title) vs. <i>One Hundred Years of Solitude</i> (correct English title).
20	Word Form: The root of the word is correct, but the wrong form is used. Example in English: <i>The product has been tampered with and is no longer safety.</i>
21	Usage: Correct and idiomatic usage of the target language is expected. Errors include the use of the wrong preposition or misuse of a grammatical form. Examples: <i>take</i> vs. <i>make a walk</i> , <i>married to</i> vs. <i>married with</i> , etc.
22	Style: If the source text is characterized by a distinctive manner of expression—flowery, staccato, conversational, instructional—this should be reflected in the translation. Awkward or clumsy renditions that obscure the meaning may also be penalized.
NOTE: Avoid the claim of words “not in dictionary”: You are expected to determine meaning from context, to recognize irregular verb forms, root-word derivations, compound words, proper names, and close cognates.	

TRANSLATOR SELF-EVALUATION INSTRUMENT: ERROR SUMMARY AND DISTRIBUTION						
Code #	Criteria Description	# total errors	Frequency when TL ENG	% this error	Frequency when TL SPAN	% this error
1	Incomplete passage					
2	Illegible					
3	Misunderstanding of Original Text					
4	Mistranslation into TL					
5	Addition or Omission					
6	Terminology, Word Choice					
7	Register					
8	Too Freely Translated					
9	Too Literal, Word-for-Word					
10	False Cognate					
11	Indecision, Giving More than One Option					
12	Inconsistency, Same Term Translated Differently					
13	Ambiguity					
14	Grammar					
15	Syntax					
16	Punctuation					
17	Spelling					
18	Accents and Other Diacritical Marks					
19	Case (UPPER/lower)					
20	Word Form					
21	Usage					
22	Style					
TOTAL ERRORS						
SELF-EVALUATION COMMENTS (USE SPACE AS NEEDED FOR A THOROUGH ANALYSIS):						