



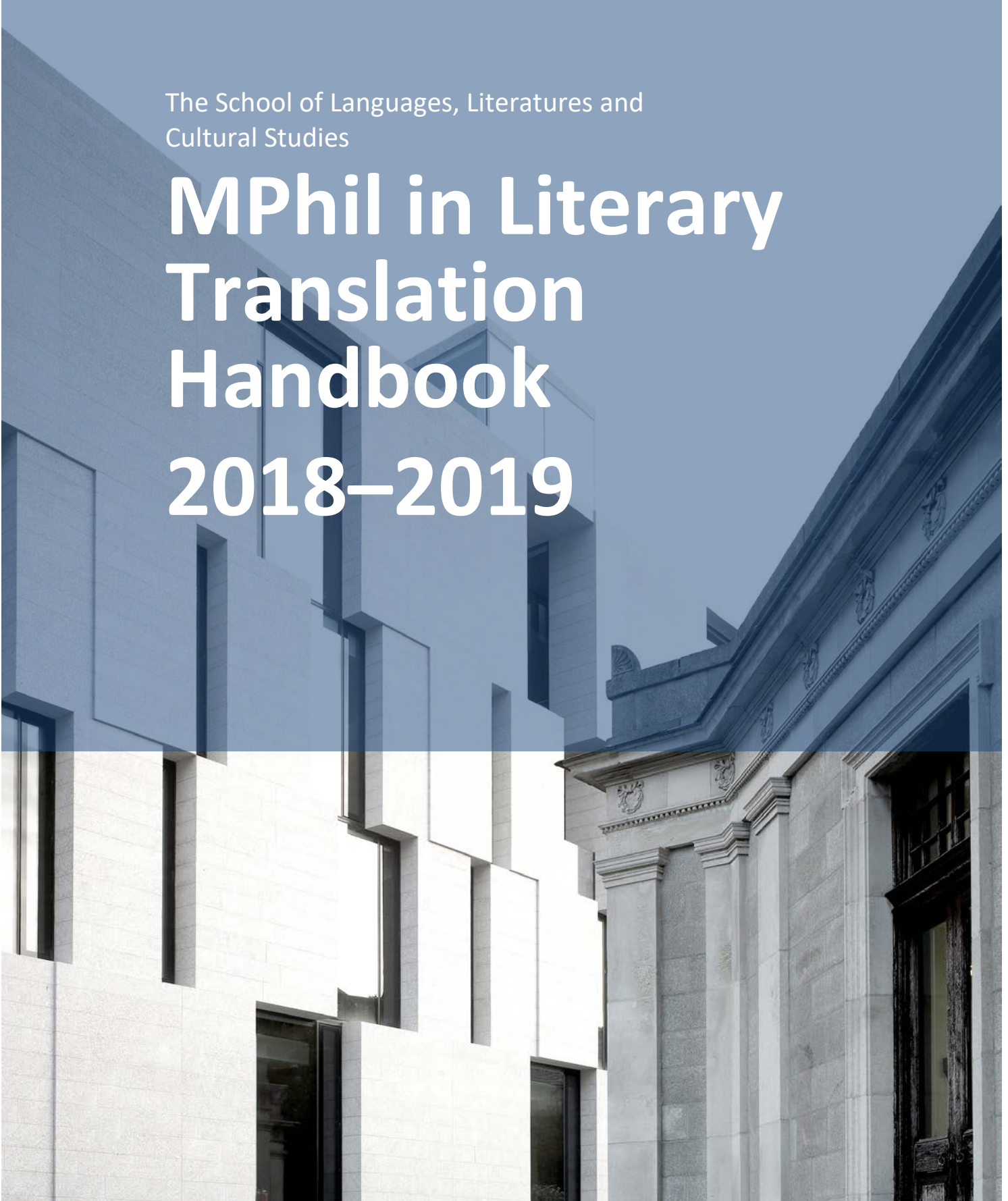
**Trinity College Dublin**

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

The School of Languages, Literatures and  
Cultural Studies

# MPhil in Literary Translation Handbook 2018–2019



## Contents

General Information .....	4
Key dates 2018-19.....	4
Michaelmas Term .....	4
Hilary Term.....	4
Other dates .....	4
Resources and Facilities .....	5
Trinity Student ID Card.....	5
Email.....	5
VLE.....	5
Internet .....	5
Specialist software .....	5
Teaching Staff.....	6
Supervisors.....	6
Trinity Centre for Literary and Cultural Translation .....	6
Department of French .....	6
Department of Hispanic Studies .....	6
Department of Germanic Studies .....	6
Department of Irish and Celtic Languages.....	6
Department of Italian .....	6
Department of Russian and Slavonic Studies .....	6
Near and Middle Eastern Studies .....	6
Representatives .....	6
Structure .....	7
Available Options: .....	7
Course Learning Outcomes.....	8
M.Phil: .....	8
P.Grad.Dip: .....	8
Regulations and Guidelines .....	9
Plagiarism .....	9
Assignment Submission .....	10
Assignments .....	10
Translation Portfolio .....	10
Dissertation .....	11
Theoretical Dissertation.....	11

Translation and commentary.....	11
House Style .....	12
Layout.....	12
Critical Apparatus.....	13
Dissertation .....	13
Core Modules.....	15
Options.....	16
Grading.....	19
Research Seminars .....	19
Contact Details.....	19
Timetable.....	20

## General Information

Welcome to the MPhil in Literary Translation!

Translation, and especially literary translation, has been a subject of huge interest in recent years, both within academia and in industry. At the same time, the demand for well-qualified translators continues to grow internationally. From the translation of novels and poetry, to computer games, subtitles, theatre scripts, and songs, the creative skills you will develop on this course will equip you to handle a wide range of texts in innovative ways. At the same time, the critical skills that underpin the course as a rigorous academic qualification will allow you to analyse text, synthesise opinion, and weigh options with an expert eye.

Over the course of the year, you will craft a unique portfolio of translations, which will allow you to build the skills you think are most important to your planned trajectory. You will take part in team projects, which simulate the realities of the translation industry, and you will be trained in the latest specialist translation tools. You will also undertake research into translation theory and history, which will give you a strong understanding of the work of those who come before you.

On this varied and demanding course, you will be given a wealth of opportunities to develop your understanding of translation, expand your practical translation skills, engage with practicing translators, and prepare either to work in translation or to undertake advanced research. As one of our MPhil students, you will have a unique workspace inside the Trinity Centre for Literary and Cultural Translation, which as the focus of literary translation activity in Ireland, houses leading professional translators, translation researchers, publishers, and promoters of translation.

## Key dates 2018-19

### Michaelmas Term

Teaching Term	10 September – 1 December 2018
Reading Week	22 October – 26 October 2018
Revision & Assessment Weeks	3 December – 15 December

### Hilary Term

Teaching Term	21 January – 12 April 2019
Reading Week	4 March – 9 April 2019
Revision & Assessment Weeks	15 April – 4 May 2019

### Other dates

Portfolio supervision form due	20 October 2018
Dissertation supervision form due	2 February 2019
Portfolio submission	4 May 2019
Dissertation submission	24 August 2019

## Resources and Facilities

### Trinity Student ID Card

As a Trinity student, you will be issued with a multi-purpose identity card. It serves as a membership ID card for the Library, and will also grant you access to the Trinity Centre for Literary and Cultural Translation.

### Email

You will be provided with a Trinity email account. This is the main way that members of staff will communicate with you during the course. For that reason, you should check your Trinity email account regularly

### VLE

Trinity makes use of a Virtual Learning Environment (VLE) called Blackboard, Most, but not all of the modules make extensive use of this VLE, posting reading lists, schedules, messages, and exercises. Some also require you to submit your assignments via Blackboard.

You can access Blackboard at:

<https://tcd.blackboard.com>

You will be prompted for your login details which are the same as those issued to you at registration to access your Trinity email account.

Once you have gained access to Blackboard, you will see a list of the modules on which you are registered. If you click on the individual modules, you will be taken to the content for that module.

### Internet

While on campus, you can also access the Trinity WIFI. The login details are the same as those you use to access your Trinity email account. For further information, see this page:

<https://www.tcd.ie/itservices/network/tcdconnect.php>

Internet connections are also available at the Trinity Centre for Literary and Cultural Translation. However, as there are currently no computers allocated for student use, you are recommended to bring your own laptop to the Centre.

### Specialist software

During the course, you will be introduced to a range of specialist software including Trados. A limited number of free licences is available to students currently enrolled on the MPhil in Literary Translation (one per student). These licences allow you to use Trados free of charge while you are a student on the course. If you would like one of these licences, please email the course director.

## Teaching Staff

Dr James Hadley is the current course director of the MPhil in Literary Translation. He is your first and most frequent point of contact for any questions or concerns.

## Supervisors

Each student is required to find a supervisor for both the portfolio and the dissertation. Students often, but not necessarily, choose two different supervisors for these two assignments, in order to engage most fully with the expertise of the individuals involved. You are encouraged to start identifying and approaching potential portfolio supervisors early in Michaelmas Term (MT). Dissertation supervisors are settled by the beginning of Hilary Term (HT). Potential supervisors include but by no means limited to:

### Trinity Centre for Literary and Cultural Translation

- Dr James Hadley
- Dr Lijing Peng

### Department of French

- Professor Michael Cronin
- Dr Sarah Alyn Stacey
- Dr Alexandra Lukes
- Dr James Hanrahan
- Dr Hannes Opelz
- Dr Edward Arnold
- Dr Rachel Hoare

### Department of Hispanic Studies

- Dr Ciara O'Hagan
- Dr Brian Brewer

### Department of Germanic Studies

- Professor Mary Cosgrove
- Dr Peter Arnds
- Dr Caitriona Leahy
- Dr Gillian Martin
- Dr Clemens Ruthner

### Department of Irish and Celtic Languages

- Professor Damian McManus
- Dr Pádraig de Paor
- Dr Eoin Mac Cárthaigh
- Dr Jürgen Uhlich

### Department of Italian

- Dr Clodagh Brook
- Dr Giuliana Adamo
- Dr Igor Candido

### Department of Russian and Slavonic Studies

- Dr Sarah Smyth
- Dr Justin Doherty
- Dr Joanna Rzepa
- Dr Balázs Apor

### Near and Middle Eastern Studies

- Dr Anne Fitzpatrick
- Dr Roja Fazaeli
- Dr Zuleika Rodgers

## Representatives

Each year, the class nominates one or more representatives from among the students. These representatives attend meetings each term and act as the student voice on behalf of the whole class

## Structure

MPHIL IN LITERARY TRANSLATION			
		TERM	CREDITS
Core Modules	IT7013 - Theory and History of Translation	MT	5
	IT7012 - Linguistic and Textual Analysis	MT	5
	IT7003 – Translation Portfolio	MT & HT	20
	IT7014 - Aspects of the Profession	HT	5
	IT7011 - Interlingual Technologies	HT	5
Non-Core Modules	Option 1 – to be selected from available options	MT	10
	Option 2 – to be selected from available options	HT	10
Other Compulsory Elements	IT7006 Dissertation (15,000 to 20,000 words)		30
	TOTAL CREDITS		90

### Available Options:

All options carry ten credits and last one semester unless otherwise stated.  
See pages 15-18 for details on all modules.

CP7001	Moving Between Cultures	MT & HT
CP7004	Dantean Echoes	MT
CP7014	Postmodernist Literature in East and Central Europe	HT
EU7003	Cultures of Memory and Identity in East and Central Europe	MT
EU7005	Cinema in Communist and Post-Communist Eastern Europe	HT
FR7093	The Russian Avant Garde	HT
FR7098	The Semiotics of the Alphabet	MT
FR7188	Medieval Translation: Theory and Practice	HT
IT7008	Cultures and Representation of the Mafia	HT
IT7010	Discovering the Other: East-West Encounters in Translation History	MT
IT7016	Translation Studies Methodology	MT
IT7017	Trauma in Translation: Representations, Rewritings, Adaptations	HT

First Term = Michaelmas Term (MT)

Second Term = Hilary Term (HT)

## Course Learning Outcomes

On successful completion of this programme students should be able to:

- a) identify translation problems within them, employ literary creativity to apply translation strategies and formulate a justifiable translation approach, then produce target texts
- b) use both the source and target languages to a high level of competency, exhibiting skills in employing language variation, especially within literary language
- c) analyse texts according to their literary genre and stylistic features, and apply literary techniques in producing and editing target texts with specific stylistic features
- d) search the internet and other reference material to apply critical apparatus in documenting source texts and differentiating between text editions
- e) use intercultural skills and intertextual skills to analyse culture-specific elements, and situate source and target texts
- f) negotiate successfully the professional landscape of literary translation today, through use of professional associations, relationships with publishers, literary funds, financial, ethical, and legal aspects of translating, networking, further education, and entrepreneurship
- g) select viable methods to assess translations, by applying evaluative skills and comparing translations, then subsequently self-reflecting on the success of the process
- h) use research methodologies and academic skills to analyse translation techniques with the technical language of translation theory
- i) describe schools of thought in translation studies.

### M.Phil:

In order to qualify for the award of M.Phil., students must obtain an overall mark of at least 40%, and a mark of at least 40% in the dissertation and a mark of at least 40% in the portfolio and an aggregate mark of at least 40% in core and optional modules (40 credits).

Students may compensate up to 10 credits, provided that they have obtained an overall mark of at least 40%, and a mark of at least 40% in the dissertation and a mark of at least 40% in the portfolio and an aggregate mark of at least 40% in core and optional modules (at least 30 credits) or a mark of at least 30% in the failed module(s).

A distinction may be awarded if a candidate has achieved an overall mark of at least 70%, passed all components and achieved a mark of at least 70% for the dissertation.

### P.Grad.Dip:

Only in cases where an M.Phil cannot be awarded because the dissertation has either not been submitted or failed, a student may be considered for the award of P.Grad.Dip if a student has obtained an overall mark of at least 40% on the taught component of the course, a mark of at least 40% in the portfolio and an aggregate mark of at least 40% in core and optional modules (40 credits).

Students may compensate up to 10 credits, provided that they have obtained an overall mark of at least 40%, a mark of at least 40% in the portfolio and an aggregate mark of at least 40% in core and optional modules (at least 30 credits), or a mark of at least 30% in the failed module(s).

A distinction may be awarded if a candidate has achieved an overall mark of at least 70% and passed all components.



## Regulations and Guidelines

### Plagiarism

When writing or presenting your work, it is important always to avoid using other people's ideas or words as if they were your own. At its worst, this is plagiarism, a form of intellectual dishonesty and fraud and as such is considered a very serious offence by TCD. You have always to credit and acknowledge all your sources of information (printed, virtual or listened to). It is clearly plagiarism if you simply transcribe (or cut and paste) somebody else's text (essay, translation, etc.) without specifying (usually in an appropriate footnote) your source very clearly. The offence may not always be intentional, but even when it is not done deliberately, it can still count as an offence and you may be technically guilty of plagiarism leading - at worst - to your expulsion from the College. The reasons for this and Trinity's policy on plagiarism are explained in an online repository, hosted by the Library: (<http://tcd-ie.libguides.com/plagiarism>)

Postgraduate students are required to complete the online tutorial Ready, Steady, Write (<http://tcd-ie.libguides.com/plagiarism/ready-steady-write>), which contains some interesting analyses of borderline cases. In addition, all cover sheets, which you must complete when submitting assessed work, now contain the following declaration:

**I have read and I understand the plagiarism provisions in the General Regulations of the University Calendar for the current year, found at: <http://www.tcd.ie/calendar>**

**I have also completed the Online Tutorial on avoiding plagiarism at <http://tcd-ie.libguides.com/plagiarism/ready-steady-write>**

## Assignment Submission

### Assignments

Students are required to submit their assignments by the deadline indicated for each individual module.

One hard copy of essays with the appropriate cover sheet should be submitted in person to the School office (room 5042, Arts Building). Students are also required to submit an electronic version of their essays to [sllcs@tcd.ie](mailto:sllcs@tcd.ie) and to upload the main text of their assignment (minus any video or audio appendices) to the blackboard site of the module in question.

### Translation Portfolio

The portfolio is a sizeable body of translated work, produced to professional standards, which is completed by all students in the MPhil in Literary Translation. It is important that students discuss and confirm the content of portfolios with portfolio supervisors as early as possible. Students have individual supervision amounting to six hours in length with their academic supervisors while compiling this portfolio. Students should start working on their portfolios as early as possible.

The portfolio consists of:

- 8-10 different texts of different genres or text types;
- at least one source text published before 1850
- a standard brief accompanying each translation.

Students may include more than one translation of a single source text, provided that the two translations differ significantly. Students may translate from and into any literary genre (broadly conceived). Such genres and text types include but are not limited to: poetry, narrative, essay, (auto) biography, theatre, film (subtitles or dubbing scripts), journalism, interviews, speeches. Students may also translate using the full range of modalities of literary translation, including: literal translation, free translation, adaptation, imitation. Students may also translate a text into a genre or text type that differs from that of their source text.

Students may include more than one translation of a single source text. In such a case, students may choose between creating translations that differ significantly in their strategies, in which case, the translations will be counted as separate texts for the purposes of marking. Alternatively, they may choose to create two versions of the same translation using the same strategy, in which case the translations will be counted as a single text for the purposes of marking. Students may include translations produced for other modules as part of their portfolios only where those translations have not been submitted for assessment.

Students may translate in either direction within their language pairs and are encouraged to do so. Students may also choose to translate between more than one language pair. Each language pair represented in their portfolio requires at least one supervisor.

Students translating from languages that use alphabetic writing systems should produce portfolios no longer than 10,000 words of source text, accompanied by the students' own translations.

Those translating from languages using character-based systems such as Chinese, Japanese, and Korean should produce portfolios of up to 28,000 characters of source text, accompanied by the students' own translations.

Students working in multiple directions or using multiple language pairs are advised to keep the average length of their source texts to between 1000-1250 words in the case of alphabetic source languages, and 2800-3500 characters in the case of character-based source languages.

Two printed copies of the portfolio must be handed in to the School Office (Room 5042). They should both be spiral bound. We recommend that you keep a soft copy of the portfolio for your records.

## **Dissertation**

The dissertation is a substantial body of academic work of between 15,000 and 20,000 words. It offers students the opportunity to explore a subject of their choosing in some detail under the supervision of a subject specialist. Given the size and importance of the dissertation, it is strongly advised that students devote plenty of time to planning and producing the dissertation from an early stage in the course.

There are two forms that a dissertation may take:

### **Theoretical Dissertation**

The student takes some theory, philosophy, or hypothesis and tests it, or applies case study methodologies to the study of a phenomenon pertinent to literary translation in context.

### **Translation and commentary**

The student takes some theory, philosophy, hypothesis and tests it with a translation, especially produced for the purposes. In a translation & commentary dissertation, up to 50% of the work submitted may consist of translation. The translation and commentary is not a replica of the portfolio; instead, it uses a practical experiment in translation to exemplify some creative notion, theory, or paradigm that the student has put forward. The commentary can be all introduction; or an introduction and concluding/discursive section; or can be intercalated in between segments of translation. The source text should be included in an appendix to the dissertation. Appendices do not count towards a dissertation's word count. However, all other parts of the dissertation, including bibliography, introduction, and any footnotes are included in the word count. Two copies of the dissertation should be presented.

Students are also required to submit an electronic version of their dissertations to [sllcs@tcd.ie](mailto:sllcs@tcd.ie). The electronic and hard copies must be identical. If they differ, the hard copy is considered the officially submitted version.

## House Style

This description is the default for core modules and dissertations in the MPhil in Literary Translation programme. Some optional modules may have different requirements. Please be sure to check requirements for your modules.

All submitted work should be word-processed.

### Layout

Font: Calibri

Font size: 12pt

Line Spacing: 1.5

Page size: A4

Quotations:

- Fewer than 40 words: in the body of the text, in single quotation marks.
- 40 words or more: size 10, indented 2.54cm on left and right, on a new line, with no quotation marks.
- If a quotation contains a quote, this is marked with double quotation marks.

Bold: Bold text should only be used to identify section or chapter titles.

Italics: Italics should be reserved for the titles of works.

Underlining: Underlining should not be used.

Abbreviations: When using abbreviations, the following conventions should be followed:

- When the abbreviated form ends with the same letter as the full form, no full stop is used (e.g. Mr, Dr, Mrs, vols, St)
- Other abbreviations take a full stop (e.g. Esq., vol., p., no.)
- Where the initial letters of each word of a title of a journal are used as an abbreviated title, full stops are omitted (e.g. MLR, PMLA, RHLF, TLS)

Pagination: Pages should be numbered consecutively, centred in the footer. No blank pages should be included.

**Binding:** All pages should be affixed securely using hard, soft or spiral binding for large submissions (portfolios & dissertations). A folder of plastic wallets should not be used. Essays and other small pieces of work should be stapled together.

The most recent *MHRA Style Guide* should be consulted for all further details ([here: http://www.mhra.org.uk/Publications/Books/StyleGuide](http://www.mhra.org.uk/Publications/Books/StyleGuide)).

## Critical Apparatus

**Notes:** Use footnotes, rather than endnotes, consecutively numbered, with reference numbers appearing in the relevant place in the text body (see the *MHRA Style Guide*). Notes should be kept to a minimum and should not include any material that could appear in the text body.

**Referencing:** All referenced material must be appropriately cited using the Author–Date System, as described in the *MHRA Style Guide*.

**Bibliography:** List all primary and secondary sources consulted using the *MHRA Style Guide* conventions.

## Dissertation

**Title page:** The dissertation must begin with a title page that contains the following information (in this order): the full name of its author; the student number of the author; the title of the assignment or the task that it fulfils; the degree for which it is submitted (MPhil in Literary Translation); the module to which it is attached (where applicable); the term and year in which it is submitted.

**Declaration:** Immediately following the title page, every dissertation must contain the following declaration, signed and dated:

Declaration

“I declare that this dissertation has not been submitted as an exercise for a degree at this or any other university and that it is entirely my own work.

I agree that the Library may lend or copy this dissertation on request.

Signed:            Date:

Abstract:	Immediately following the declaration, every dissertation must contain an abstract (250-300 words), which summarizes the methods used and the conclusions reached. The abstract must be headed with the title of the dissertation and the author's full name (in that order), and must not exceed one page of single-spaced typescript.
Acknowledgements:	The inclusion of an acknowledgement page is optional. However, it is conventional to acknowledge any person or persons who might have provided assistance or guidance in the course of your research.
Table of contents:	Immediately following the abstract, every dissertation must contain a table of contents listing the main divisions (parts, chapters, sections, sub-sections, etc., as appropriate) and the pages on which they begin.
Abbreviations list:	Include full details of abbreviations and editions used.
Introduction:	The introduction sets out the objectives and scope of the dissertation, and the general shape of the argument, together with some statement of how the work relates to studies already available.
Chapters:	Chapters are to be divided as most appropriate to the material. If sub-sections to chapters are used, these should be given separate headings, and listed in the Table of Contents.
Conclusion:	The conclusion describes the results of your investigation, indicates their significance, sets them in a wider context and suggests possible future explorations.
Bibliography:	List all primary and secondary sources consulted using the <i>MHRA Style Guide</i> conventions.
Binding of dissertations:	Every dissertation must be securely bound. Bindings can be either hard bound, soft bound or spiral bound. The front cover or spine must bear the candidate's name in full, the degree for which the dissertation is submitted, and the year. The front cover must also bear the candidate's full name and the title of the dissertation.

## Core Modules

IT7013	Theory and History of Translation	MT
<p>This module examines the relationship between the theory and practice of translation by focusing on the history of the theories of translation. The aim of the module is two-fold: to explore some of the more pressing theoretical questions posed by translation (such as, notions of betrayal, fidelity, literary meaning, originality, textuality, etc.); and to understand the changing conceptions of translation in the context of a specific historical moment (among which, the Classics, the Medieval and Early Modern periods, the Renaissance, Romantic Germany, Modernity). On a local level, each session will look at a key moment in the history of translation theory, by examining a particular set of theoretical questions through the prism of a specific text (or series of texts). On a broader level, the module will reflect on the ways in which the theoretical questions posed by translation and the approaches adopted to engage with these questions evolve in different historical moments and cultural contexts. The module is assessed by a written assignment.</p>		
IT7012	Linguistic and Textual Analysis	MT
<p>This module aims to equip students with the linguistic and theoretic apparatus required to analyse both source texts and translations technically. Week by week, new topics pertinent to the study of translations are addressed through readings, quizzes, practical translation, discussions, and textual analysis.</p> <p>The module is assessed by one essay, in which students choose a theory they wish either to support or to challenge, and assemble the evidence required to do so along with their argument.</p>		
IT7003	Translation Portfolio	MT & HT
<p>This module introduces students to the practicalities of translating in preparation for their own portfolios. The first term focuses on translation issues specific to literature, while the second term focuses on self-reflection on the part of the translator and describing and justifying their strategies and translation choices in technical terms.</p>		
IT7014	Aspects of the Profession	HT
<p>The aims of the module include the following: to provide students with an overall knowledge of the practical implications in the field of literary translation; to equip them with the ability to assess career possibilities in literary translation; to allow them insight into the editing process, the market realities, the professional networks available to literary translators, and career opportunities.</p>		
IT7011	Interlingual Technologies	HT
<p>This module introduces students to a range of technologies that are used on a daily basis by professional translators. It gives students a foundational understanding of the mechanics of each form of technology, and then gives students the chance to familiarise themselves with the practicalities of the technology through practical exercises. This module is predominantly hands-on in nature, and heavily self-guided. It is assessed with a practical project in which each students acts both as a translator, and as a project manager for another student in the completion of a specific task.</p>		

## Options

CP7001	Moving Between Cultures	MT & HT
<p>This module explores the way in which literature, in thematising travel / movement / border-crossing, also foregrounds the question of how cultures define themselves in comparison to one another. Sometimes the interaction of cultures is brought about by migration, tourism or war; sometimes it is an imaginative act in which unreal other-worlds or afterlives are explored. What is common to both types of movement, however, is that they show us how individual, collective, national identities are negotiated and constructed in moving between self and other, between the native and the foreign. Travelling through time and space, the history and geography of our comings and goings are recast as a paradigm for reading all culture as the product of a comparison.</p>		
CP7004	Dantean Echoes	MT
<p>This option course explores influence of Dante Alighieri, firstly by placing him in a context of world literature (both narrative and philosophical) from ancient times to the modern period, and secondly by tracing his impact on number of English-language and Italian writers from the Renaissance to the 20th Century.</p>		
CP7014	Postmodernist Literature in East and Central Europe	HT
<p>This module sets out to explore the notion of postmodernity across a range of literatures and language cultures from among the former communist states of East and Central Europe. The principal zones of exploration will be the former USSR (Russia and Ukraine); Poland; East Germany; the Czech and Slovak Republics/former Czechoslovakia; Bosnia, Croatia and Serbia/former Yugoslavia; Bulgaria and other Balkan literatures. While most of the texts read on the module are works published after the pivotal date of 1989 (1991 in the case of the former USSR), and thus the end of Communism, in some cases texts published somewhat earlier will also be chosen. All texts will be read and studied in English translation. The module is aimed at students taking the Comparative Literature MPhil, but will also be of interest to students of Literary Translation, Textual and Visual Studies and European Studies.</p> <p>The module aims to explore the peculiarities of post-communist cultures and the post-communist experience as expressed in recent key literary texts, with the texts chosen being examples of the type of self-reflexive, subversive and playful approaches characteristic of postmodernism generally. However, the module will also focus on the vestiges of both totalitarian thinking and the day-to-day realities of the former communist world, as well as the conflicted ideologies and confused identities of contemporary post-Communist East/Central Europe, as expressed in the chosen texts. Lastly, within the framework of post-colonialist theory, we will consider the questions of identity, both national and ethnic, in the cultures of the region, and explore ways in which the confused political aftermath of Communism finds expression and indeed may be resisted and subverted in recent writing across the region.</p> <p>The module will be taught by staff from Russian and Slavonic Studies, as follows: Justin Doherty (Russian, Ukrainian, Czech and Slovak literatures); Jana Fischerová van der Ziel (Poland, East Germany); Sanja Francovic (Bosnia, Croatia and Serbia/former Yugoslavia); Dimitar Kambourov (Bulgaria, the Balkans). The first session of the module will be a theoretical overview with contributions from all staff involved.</p> <p>The module assessment will consist of an essay submission. Students will also be asked to contribute a minimum of one seminar presentation (non-assessed).</p>		



<p>Set texts will include some of the following: Viktor Pelevin, <i>The Clay Machine-Gun</i> (Чапаев и пустота, 1996); Andrei Kurkov, <i>Death and the Penguin</i> (Пикник на льду, 2001); Milan Kundera, <i>The Unbearable Lightness of Being</i> (Nesnesitelná lehkost bytí, 1985); Christa Wolf, <i>The Quest for Christa T.</i> (1968); Olga Tokarczuk <i>House of Day, House of Night</i> (1998); Tadeusz Slobodzianek, <i>Our Class</i> (2009); Danilo Kiš, <i>The Tomb for Boris Davidovich + Garden, Ashes</i>; Miljenko Jergović: <i>Mama Leone + Sarajevo Marlboro</i>; Dubravka Ugrešić, <i>Baba Yaga Laid an Egg</i>; Robert Perišić, <i>Our Man in Iraq</i>.</p>		
EU7003	Cultures of Memory and Identity in East and Central Europe	MT
<p>The dual aim of this course is to bring together selected chapters of Central European area studies with central notions of cultural theory such as space, memory, nation and identity, transformation/transition, etc. This should lead to a better knowledge of the CEE countries on the one hand, and, on the other, provide an introduction to some crucial approaches in cultural studies to inform future projects of the student.</p>		
EU7005	Cinema in Communist and Post-Communist Eastern Europe	HT
<p>The aim of the course is to explore the experience of Communism and its aftermath in a number of East and Central European countries, as expressed through the medium of film.</p>		
FR7093	The Russian Avant Garde	HT
<p>The aim of this course is to acquaint students with the history of the Russian avant-garde of the early 20th century, to examine the textual and visual practices of leading participants in the movement, and to study the theoretical basis for major strands of this movement.</p>		
FR7098	The Semiotics of the Alphabet	MT
<p>The aim of this module is to provide students with a detailed and broad understanding of the semiotics of the alphabet: from the linguistic/grammatological account of alphabetical-writing and its relationship to speech, to the socio-semiotic analysis of styles of letters in the construction of cultural identities. The course will focus on the alphabet in orthography, typography and handwriting, primarily during the period from the nineteenth century to the present. Subjects covered include typeface design, letterforms and national identity, concrete poetry and graffiti writing.</p> <p>As the course develops, the students will gain knowledge of the history of the alphabet and semiotic theory, so that each week during second-hour (seminar) discussions, students will be encouraged to apply knowledge gained to new subject matter. Each week students will be provided with a short reading assignment pertinent to the subsequent lecture.</p>		
FR7188	Medieval Translation: Theory and Practice	HT
<p>This module examines the history of translation in medieval Europe, a period of intense activity in the field of literary production. The collapse of the Western Roman Empire created a new environment in which vernacular literatures could emerge. However, very frequently, the literary canons of these vernacular languages developed directly or indirectly from those of sacred or prestige languages through a process of translation. This course will guide students to an understanding of how medieval peoples viewed translation, the factors that made their perception of translation as an activity highly distinct from our own, and the lasting effects that their readiness to produce translations had over their native literary canons.</p> <p>The module will begin by examining the precursor to much medieval translation thought and practice in the form of Roman translation theory. It will then move on through a series of historical moments such as, the Norman conquests, the Hundred Years' War, and the fall of Constantinople, examining the linguistic, literary, and historical ripples caused by these events in the form of translations.</p>		
IT7008	Cultures and Representation of the Mafia	HT

<p>The students will learn the fundamentals about Italian original mafias and current international mafias (USA, Russian, Mexican, Japanese, etc.) and the anti-Mafia legal methods and strategies for contrasting it. They will be able to distinguish between the main mafias in Italy and in the rest of the world. The students should be able to understand the actual and current complexity, seriousness, danger and pervasiveness of the Mafia as a global phenomenon literally affecting each of us beyond our own awareness. The student should become familiar with different theories and critical instruments in order to deal with such a complex problem. They should develop a sense of criticism and a civil and social conscience about the problem learning the basics of different cultural theories.</p>		
IT7010	Discovering the Other: East-West Encounters in Translation History	MT
<p>This module examines the history of translation between East Asia and the English language world from the mid-nineteenth century to the mid-twentieth century. During this century, Europe, Japan, and China all saw unprecedented cultural, economic, technological, and political change. This was also the century when European nations first began to gain a proper understanding of East Asia, and when East Asia began to take an interest in Europe. Eventually, European and American cultures came to be seen in East Asia as societies to be emulated, while East Asian cultures were seen in Europe and America as highly exotic, impenetrable mysteries. This module will examine the lives and works of some of the most outstanding translators of this period in the context of the impact their translation activities had over their home cultures.</p> <p>From the Japanese context, it will examine: Fukuzawa Yukichi, and Mori Ōgai. From the Chinese context, it will examine: Yan Fu, Lin Shu, and Fu Lei. From the context of the English language, it will examine: Ernest Satow, Lafcadio Hearn, Ezra Pound, and Arthur Waley. Throughout the module, we will see how each culture developed its lasting understanding of the cultural Other, and consider how and whether this understanding continues to inform intercultural communication today.</p> <p>Each week, a sample of reading will be provided on the subject in question. This will function as an introduction to the subject, and as a start-point for discussion. Small groups of students will also briefly present further information and perspectives they have acquired through reading further around the topic at hand, such as the lasting impact of the translator in question, the historical backdrop of their work, and any impact it has for translation theory.</p>		
IT7016	Translation Studies Methodologies	MT
<p>This module involves the close reading of a number of set pieces of translation research. In each case, we will analyse what message the researcher has conveyed, and how they have gone about doing so. We will analyse the structures used by various scholars, the ways they present their arguments and evidence, and the techniques they use to convince us as their readers. The classes will be organised as workshops, and students will be expected to contribute fully in group exercises, as well as class discussions.</p>		
IT7017	Trauma in Translation: Representations, Rewritings, Adaptations	HT
<p>The module aims to acquaint students with key theoretical concepts relating to the representation, translation and adaptation of traumatic past. It aims to explore artistic responses to historical traumas, alongside questions of memory, memorialisation, trauma, and witnessing. It helps students develop skills of close-reading, critical analysis, interpretation and argumentation. It encourages them to analyse, interpret, and critically evaluate translations and adaptations of literary texts of various genres, including theatre and film adaptations. In their essays, students explore their own research interests in the field: these could include the genres of slave narratives, migrant fiction, war poetry, or refugee writing.</p>		

## Grading

The final degree only has three possible classifications: fail, pass, and distinction. However, each component of the degree is graded according to the university's general scale. The pass mark is 40%.

I	70+	Excellent
II.1	60-69	Good
II.2	50-59	Reasonably good
III	40-49	Adequate
F	<40	Fail

In general, the four pass bands above are to be interpreted as follows:

- I (70+) Demonstrates a full understanding of key issues, an ability to construct a detailed argument on the basis of that understanding, and a capacity for developing innovative lines of thought
- II.1 (60-69) Demonstrates a full understanding of key issues and an ability not only to construct a detailed argument on the basis of that understanding, but to generate additional insights
- II.2 (50-59) Demonstrates a full understanding of key issues and an ability to construct a detailed argument on the basis of that understanding
- III (40-49) Demonstrates an adequate understanding of key issues and an ability to construct a basic argument.

## Research Seminars

All students are required to attend research seminars on Mondays in both terms.

## Contact Details

Course administrator: Caroline Murphy – [sllcs@tcd.ie](mailto:sllcs@tcd.ie)

Course director: Dr James Hadley – [hadleyj@tcd.ie](mailto:hadleyj@tcd.ie)

MPhil in Literary Translation Timetable 2018/2019 Michaelmas Term

Compulsory ■ Optional ■

	09.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00
Monday				Discovering the Other (IT7010) TCLT: 36 Fenian Street			Linguistic and Textual Analysis (IT7012) TCLT: 36 Fenian Street		Research Training Seminar (IT7006) Room 201, 7 - 9 South Leinster Street		
			Cultures of Memory and Identity (EU7003) Room 206, 7 - 9 South Leinster Street								
Tuesday				Moving between Cultures (CP7001) Room 206, 7 - 9 South Leinster St		Translation Portfolio (IT7003) TCLT: 36 Fenian Street		Dantean Echoes (CP7004) Room 206, 7 - 9 South Leinster St			
Wednesday						Translation Studies Methodology (IT7016) TCLT: 36 Fenian Street					
Thursday						Theory and History of Translation (IT7013) TCLT: 36 Fenian Street		The Semiotics of the Alphabet (FR7098) Room 5086, Arts Building			
Friday											

MPhil in Literary Translation Timetable 2018/2019 Hilary Term

	09.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00
Monday						Medieval Translation: Theory and Practice (IT7188) TCLT: 36 Fenian Street			Research Training Seminar (IT7006) Room 201, 7 - 9 South Leinster Street		
Tuesday	Interlingual Technologies (IT7011) Room 4072, Arts Building				Translation Portfolio (IT7003) TCLT: 36 Fenian Street						
Wednesday								Aspects of the Profession (IT7014) Room 202, 7 - 9 Sth Leinster St		Cinema in Communist and Post-Communist <b>film screenings</b> (EU7005) Room 4097, Arts Bldg	
Thursday	Moving between Cultures (CP7001) Room 202, 7 - 9 South Leinster St		Cinema in Communist and Post-Communist (EU7005) Room 202, 7 - 9 South Leinster Street								
Friday				The Russian Avant Garde (FR7093) Room 201, 7 - 9 South Leinster St		Postmodernist Literature in East and Central Europe (CP7014) Room 202, 7 - 9 Sth Leinster St					