

FINAL PROJECT: ARTISTIC TRANSLATION

ASSIGNMENT: Produce an artistic translation and literary commentary on a short (~15 line) episode in Vergil's *Aeneid*.

PROCESS:	DUE DATES
1) Select a passage that you find both personally and/or intellectually compelling and that you deem worthy of presentation to an English-speaking audience. Make certain that you thoroughly understand the Latin text of the passage. Please feel free to discuss possible passages with me as soon and as often as you would like. I can also help you secure text and commentary for passages not included in Pharr.	
2) Inform me of your selection by emailing a ~100 word description of your project, including what aspects of the passage motivate your interest. I will provide feedback or guidance as appropriate and may suggest we meet to discuss your project.	MARCH 17
3) Scan your passage, noting especially any unusual metrical effects. Links to digital texts are available on the "Digital Resources" page of the course website. I suggest that you print out the passage and scan as you would on a metrical worksheet. Submit this sheet.	MARCH 24
4) Once you know how your passage sounds, begin memorizing it. Once you have memorized the passage, record yourself reciting it, incorporating meter and stress. I suggest using the freeware program "Audacity" (if you have a computer with a microphone, you can use this program on your own computer (http://audacity.sourceforge.net/); otherwise you should use one in the Language Learning Center in Stokes 205). Email the sound file to me as an attachment. Continue to practice reciting your passage for ORALity '06 (Oral Recitation of Ancient Languages Picnic; date TBA)	APRIL 4
5) Perform a formal analysis of the passage according to the principles in handout "Everything You Ever Wanted to Know About a Poem..." You need not write up your findings, but they will influence how you translate and comment on your passage. If you have any questions about the passage's Latin or poetic aspects, make an appointment to meet with me.	APRIL 14 (SUGGESTED)
6) Investigate other translations of your passage. Make photocopies of all the translations you consulted. These will be turned in with your translation.	
7) Determine your personal philosophy of translating. The process of translating is not simply one of rendering words from one language into another with the assistance of a dictionary. Once you have a thorough understanding of the passage, determine what aspects are most important for you to convey to your audience. Will you focus on conveying the original's sound effects, word play, alliteration, and similar poetic devices into English... or is the passage's theme or style more important? Do you want to use a poetic meter or no meter at all? Will your translation rhyme even if the original does not? Will you chose archaic diction to suggest the antiquity of the source? Or employ colloquialisms to convey the immediacy of the original? In thinking through your philosophy, you may want to consider some meditations and theoretical considerations of translating (Recommended: essays by Dryden, Schleiermacher, Jakobson, and Riffaterre in <i>Theories of Translation: An Anthology of Essays from Dryden to Derrida</i> —ON RESERVE)	APRIL 21 (SUGGESTED)

PROCESS (CONTINUED):

DUE DATES

- 8) **Write a ~1 page introduction** that explains why you selected the passage and outlines your general philosophy for the translation. You will want to revise your introduction after you complete your commentary.
- 9) **Translate your passage** according to your personal philosophy of translating. You are aiming not to produce a literal translation of the kind that would aid someone in translating the original but an artistic and expressive translation of the work that captures some of the artistry and poetic effect of the original that you identified in your formal analysis.
- 10) **Write a 3-6-page commentary** on your translation in which you explicate the poetic devices, structure, narrative devices, etc. of the passage and explain how you conveyed these in your translation or justify why your translation does not reflect these aspects of the original. This should reflect in detail your personal philosophy of translating.

DUE DATE: Before 3 PM, Friday, May 5th @ My Mailbox in Hall 101 (Main Office)

MAY 5

FORMALITIES: 5-8 pages: ~1 page introduction; translation; 3-6 page commentary; bibliography and appendix (including copies of all translations that you consulted); Times 12 pt.; top and bottom margins: 1"; side margins: 1.25" ("MS Word default"); footnotes (not endnotes); attach a completed *Checklist for Papers*; **Follow the style guidelines (for quotations, citations, footnotes, etc.) in *The Chicago Manual of Style*** (a summary is available on the course website on the "Digital Resources" page). *Nota Bene:* an x page paper must include x pages of your writing; citation footnotes, images, title page, and bibliography do not count towards this figure. Conversely, do not pile information that is critical to your argument into footnotes in an attempt to squeeze your paper down below the page limit.

MEMENTO: you are striving to produce a *monumentum aere perennius* ("a monument more lasting than bronze"—Horace *Odes* 3.30) that will be "webified" and reside on the Classics Department's website. You may also want to submit your translation to the "Haverford Review" or one of the following journals: "Circumference: Poetry in Translation", "Papyri: Stanford's Journal for Undergraduate Classical Scholarship", or (if your passage touches on issues of gender and sexuality) "Pasiphae's Pants: the Undergraduate Journal of Women in Antiquity". As always, don't hesitate to contact me with questions.

Sample projects are available at: <http://bretmulligan.com/classics/latinlyric2003/finalprojects.html>

A rubric explaining the parameters for how your project will be evaluated is available on the course website: <http://www.haverford.edu/classics/omni/PapersRubric.pdf>