***BT-MÜA 1070: Cultural Studies (Anglo-American Cultures)***

Lecturers: Owen Good (o.d.good@gmail.com)

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Classes:

(1) 8 October, 12.00-16.00 (Karáth Tamás)

(2) 29 October, 12.00-14.15 (Owen Good)

(3) 26 November, 11.00-12.30 (Owen Good)

Venue: Amb 210, Piliscsaba

**Aims**

Welcome to the course on (cross-)cultural studies. This course will attempt to enhance the cross-cultural awareness necessary for translators. Our target cultures will be primarily the British (and secondarily the American) cultures. While intercultural communication is an extensively growing field of research with a huge output of scholarly literature and investigations, we will propose a practical and practice-oriented approach.

**Course calendar**

(1) 8 October

Areas of British and American culture challenging translators’ competences:

* Space, topography and regions
* Concept of history, historical turning points
* Education

Texts in focus: passages from novels by Richard Yates and Julian Barnes

(2) 29 October

Looking at London - old and new - in translation.

Texts in focus: Bernard Shaw’s *Pygmalion* and Zadie Smith’s *NW*.

(3) 26 November

Looking at rural Irish culture in translation.

Texts in focus: passages from Martin McDonagh’s *The Beauty Queen of Leenane* and Csaba Székely’s *Bányavidék*  trilogy.

**Requirements / Exam**

The course is a lecture which will conclude with an exam. However, in order to increase sufficiency in the frames of three consultations, we will design the classes as workshops which will rely on your presence and active participation.

As part of the exam, you will have to submit one of the following two tasks:

*Option 1*

Read Part 1 of Julian Barnes’s *The Sense of an Ending*. Discuss in a 6 to 8-page essay how the translation of this part of the novel challenges a literary translator’s cross-cultural competences. (You may eventually consider the partial translation by Lukács Laura at <http://www.nagyvilag-folyoirat.hu/2012-08-ok.pdf> or my full translation in print: Julian Barnes, *Felfelé folyik, hátrafelé lejt.* Budapest: Partvonal, 2013.) You should consider not all cross-cultural challenges, but you may focus only on one certain type of cultural items that challenge the Hungarian translator’s competence. Your paper should analyse the text from the translator’s perspective and eventually consider the pros and cons of possible solutions.

The paper has to be written according to the formal and editorial standards of the MA thesis guidelines of the Department:

<https://btk.ppke.hu/uploads/articles/15981/file/Guidelines%20to%20the%20MA%20Thesis%20on%20Literary%20and%20Cultural%20topics%281%29.pdf>

*Option 2*

Read Act III of George Bernard Shaw’s *Pygmalion*. Discuss in a 6 to 8-page essay how the translation of this act of the play challenges a literary translator’s cross-cultural competences. (You may consider the translation by Nádasdy Ádám, 2010, of which I can give you a copy, or - should you be able to get your hands on copies in the library - earlier translations by Hevesi Sándor, 1914, Mészöly Dezső, 1953 and Spíró György, 1988) You should consider not all cross-cultural challenges, but you may focus only on one certain type of cultural items that challenge the Hungarian translator’s competence. Your paper should analyse the text from the translator’s perspective and eventually consider the pros and cons of possible solutions.

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The submission deadline of the tasks is 17 December.

*Colloquy*

As a second step of the exam, you will have to sign up for an oral exam on Neptun. You will receive your corrected paper with questions prior to the exam. You will be expected to elaborate on the questions and clarify parts of your paper.

**Assessment of the course**

Your final result will be the weighted average of the following graded components:

* written assignment (paper) 60%
* oral exam 40%

**Plagiarism statement**

Academic research and its presentation are embedded in a large dialogue. In the process of thinking and arguing we are necessarily influenced by others: we borrow ideas from other writings and integrate them into our own. You can use others’ ideas or words in form of literal quotes or paraphrases, but you must indicate the source of quotes, paraphrased passages, and all sorts of factual information in all cases. The failure of keeping a correct record of borrowed material, either due to ignorance or to deliberate theft of ideas, is plagiarism. Papers showing evident signs of plagiarism will fail.

*Enjoy the class!*