BABEL Adventures in Translation Teacher's

Guide



Bodleian Libraries







Teacher's guide

This pack offers an overview of the exhibition's structure, summarizing the themes of the ten cases and highlighting a selection of exhibits. There is far more to see in the gallery, with over 100 items on display.

We have also included some ideas for discussion questions or followup activities for each case, which might be useful in focusing students on key themes before, during, or after your visit. Some questions may help to make connections between the exhibition and students' experience of translation in the classroom context. The questions have been designed to be generally accessible rather than specific to a particular language, though teachers may wish to add more targeted translation tasks suited to the capabilities and syllabus of the group.

We hope that this information will help teachers and group leaders to plan an enjoyable visit to *Babel – Adventures in Translation*.

Exhibition introduction

Why can't we all speak the same language? Since ancient times, people have imagined a perfect language that is universally understood, or even tried to construct such a language. 'Lingua francas' used alongside local languages – like Latin in medieval times, or 'global English' now – go some way towards achieving that goal.

So why do we also value and retain the diversity? Words we use just with our friends, a regional dialect, a language spoken at home, a national language: they form part of who we are, the group we belong to, our shared heritage and identity.

We therefore need to translate – creating channels between languages, and adapting meanings to other cultural contexts. Translation is everywhere, from the market place and political summit to health information and fairy tales.

Exhibition overview

CASE 1: A Confusion of Tongues CASE 2: Building Babel CASE 3: Lost and Found Languages CASE 4: Beyond Languages CASE 5: Translating the Divine **CASE 6: Traversing Realms of Fantasy CASE 7: Negotiating Multilingual Britain** CASE 8: An Epic Journey: Translating Homer's *Iliad* and *Odyssey* **CASE 9: Tales in Translation** CASE 10: Translating for the Distant Future



Summary of exhibition cases

CASE 1: A CONFUSION OF TONGUES

A large wall case introduces key questions concerning ways in which translation mediates between languages. Dictionaries, different media and evolving technologies all play a part, as do religious agendas, colonial conquest and humour.

CASE 2: BUILDING BABEL

This tower case places the biblical myth of Babel centre stage with an impressive illustration showing the Tower of Babel under construction – a vision of the perfect cooperation facilitated by a universal language.

CASE 3: LOST AND FOUND LANGUAGES

The two objects in this case take the visitor back to the days of the earliest recorded languages. They differ in one crucial respect: the clay tablet, with a script called Linear B, has yielded up its meaning through translation. The Linear A script on the stone bowl still resists decoding.

CASE 4: BEYOND LANGUAGES

This large case invites visitors to explore how people have attempted to create universal means of communication. Maths works with numbers and symbols – but it needed translators to build its foundations. A universal language would be understood by everyone, making translation unnecessary – so why have the exhibited languages designed for that purpose not caught on?

Summary of exhibition cases

CASE 5: TRANSLATING THE DIVINE

This case shows the significance of translation for religions. For example, it has shaped the history of Judaism and Christianity. For Islam, by contrast, the Arabic words of the holy Qur'an are considered sacred – translations can aid understanding, but can't take their place.

CASE 6: TRAVERSING REALMS OF FANTASY

Imagination knows no bounds – but stories need translations if they are to travel. The case celebrates the role of translation in helping Cinderella, Jabberwocky, Asterix and Harry Potter to gain a global following.

CASE 7: NEGOTIATING MULTILINGUAL BRITAIN

Translation is all around us – part of our lives in a UK community built on migration and cultural exchange. The large case in the centre of the room takes the visitor from iconic books exemplifying the rich linguistic heritage of the British Isles to modern objects, leaflets and high-street paraphernalia that mediate between languages.

Summary of exhibition cases

CASE 8: AN EPIC JOURNEY: TRANSLATING HOMER'S ILIAD AND ODYSSEY

The case exemplifies the long history of translation (over two thousand years) that has enabled Homer to inspire generations of listeners, readers, writers and film-makers beyond those able to appreciate the original Greek. While the *Iliad* showcases a heroic, tragic and futile war, the *Odyssey* focuses on return, survival and revenge – epic stuff.

CASE 9: TALES IN TRANSLATION

Animal tales have been popular since ancient times, usually illustrating a moral. Aesop's ancient Greek fables have lived on in a multitude of translations, new versions and illustrations. The case also uncovers a less well known strand of animal tales: the *Panchatantra*, originally in Sanskrit, one of the world's most translated texts.

CASE 10: TRANSLATING FOR THE DISTANT FUTURE

Nuclear waste will stay radioactive for hundreds of thousands of years. We've seen how Linear A (Case 3) has become a useless communication tool after less than four thousand years. The case offers no answers – just an object, posing the question of how we can convey 'DON'T DIG HERE!' to future generations.



Case 1: A Confusion of Tongues

Translation creates understanding across languages. It has always formed an essential part of trade, diplomacy and control of foreign territories – in times of peace and war, friendly cultural exchange and brutal conquest.





Translate and rule

The Codex Mendoza was created for Spanish authorities around 1541 in Mexico, following their colonial conquest.

The pictures are a Mexica form of writing: they show seven towns that had previously been conquered by the Aztecs, together with the annual tribute they had to pay to the Aztec emperor – including warrior outfits, bins of maize and beans, and a live eagle.

The pictures are labelled in a newly written form of Nahuatl, the Mexica language, and in Spanish. The facing page (not shown here) gives a fuller Spanish explanation.

Bodleian Library, MS. Arch. Selden. A. 1.

of hard English words. radicall, partaining to the rote, naturall: radiant, fining bright: § rallie, gather together men bilperled, and out of ozder. § rampar, fostification,os trench rapacitie, 7 biolent, catching, ertostion, og rapine, (pillage, og rauening. raritic, fcarfenes, fewnes ratifie, eftabliff, oz confirme 6 rauilh, take away by force, 6 raunged, ozdered, oz put into ozder reachleffe, careleffe, oz negligent: reall, fubftantiall, of that is indede fubfis aina: recantation, an bulaving of that which was faid before recapitulation, a briefe rehearting againe of any thing receptacle, a place to receive things in reciprock, 02 7 that hath respect back a

reciprocall, f gaine to the fame thing. recite, rehearle, or repeate

reclaime, to gainefay, or call back againe: § recogniffance, acknowledging, or a figne of acknowledging, and confelling any

thing.

§ recoile, goe backe.

TCC

A Table Alphabeticall

Many people struggled to understand the new 'harde English wordes' which had been borrowed from Latin, Hebrew, Greek, or French.

This was the first English-English dictionary, designed by its Puritan author to help "ladies, gentlewomen, or any other unskilfull persons" to follow sermons in church.

Robert Cawdrey, A Table Alphabeticall (1604) Bodleian Library, Arch. A f.141 (2), open at 'Q'-'R'

Case 1: A Confusion of Tongues Questions

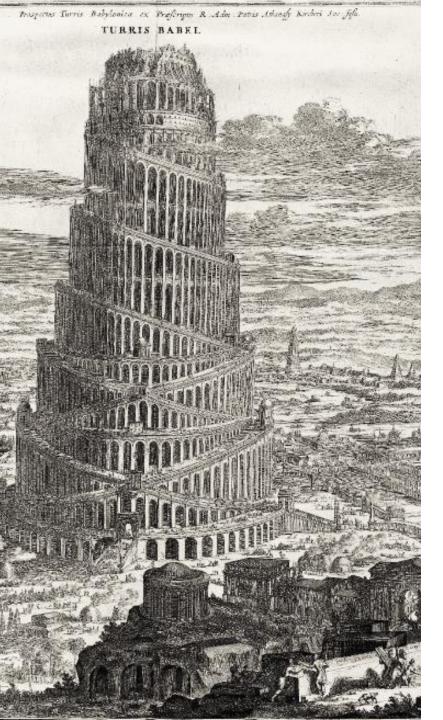
- A. Why do you think the Spanish authorities wanted the trilingual *Codex Mendoza*?
- B. Why do you think a fuller explanation in Spanish was added to the picture language and the labels above the pictures?
- C. In *A Table Alphabeticall*, can you find some words on this page which are now used regularly, and others which never became popular in ordinary spoken English? You may also find it interesting to check out the 'New words list' published online by the OED Oxford English Dictionary.



Case 2: Building Babel

The ancient biblical myth of Babel – recorded in the Book of Genesis, Chapter 11, in Hebrew – casts the diversity of human languages as a curse.

The myth imagines humanity united by a single language and able to cooperate in building a tower reaching up to heaven. But God punishes this ambition by confusing the language of the workers, and scatters them across the earth.



Turris Babel

In this 17th-century illustration by the German Jesuit and polymath Athanasius Kircher, building the Tower is still busily underway – before catastrophe strikes.

The book is in Latin, then considered a 'universal' language rather like 'global English' today. In fact, while it was international, it was restricted to learned people and widely used only in the West.

Athanasius Kircher, Turris Babel, sive archontologia (Amsterdam, 1679)

Bodleian Library, Vet. B3 b.33

Case 2: Building Babel Questions

- A. Is the diversity of languages a curse, a blessing or neither?
- B. Why do you value your own language, or languages?
- C. Design a form of 'global English' suitable for widespread use as an international second language, or lingua franca. How should it differ from English as it is used in the UK?



Case 3: Lost & Found Languages

Deciphering an unknown script is like cracking a code. Linear B, a script from the second millennium BCE, was discovered around 1900 on the island of Crete by the archaeologist Arthur Evans.

It was only deciphered in 1952 by the architect and amateur linguist Michael Ventris, who had become fascinated by the challenge. The breakthrough came with his realisation that some words were place names, denoting known locations. The language turned out to be an early form of Greek.

The earlier Cretan script Linear A remains undeciphered.



Cracked tablet

This clay tablet from the 14th century BCE has an inscription in the script known as Linear B.

The code was cracked by Michael Ventris, a self-taught linguist who became fascinated by the mysteries of Linear B when he was still at school.

His work opened a window onto the lives of people living in Crete three and a half thousand years ago. This tablet records details of bronze and willow chariot wheels.

AN1910.211 Linear B tablet

Image © Ashmolean Museum, University of Oxford



Silent writing

Like the tablet, this stone bowl was excavated at Knossos on the island of Crete.

It is inscribed with letters in the Linear A alphabet, used by the Minoan civilization in the first half of the second millennium BCE.

Although its symbols are similar to Linear B, which was used later, Linear A has never been deciphered.

AN1938.872 Stone vessel with Linear A inscription Image © Ashmolean Museum, University of Oxford

Case 3: Lost & Found Languages Questions

- A. In what ways is language like a code? And how do you think translation differs from cracking a code?
- B. How do you think place names helped Michael Ventris to decipher Linear B?

Case 3

C. Find out why the Rosetta Stone was so important for understanding Ancient Egyptian.



Case 4: Beyond Languages

Numbers, pictures, a 'perfect' verbal language understood by all – many people have designed means of communication intended to be universally understood.

But none of them has succeeded in taking the place of 'natural' languages...



The eleventh Booke

and makets with them is the angles , wherefore (by the faweth of the first) the hofe F A is ea quality the bafe FB . And (by the forme reafon) the hafe FC is equaltis the hafe FD. And for a found as the line AD is equal to the line B C, and the line F A is equal to the line F B as it bath bene proved . Therefore thefe two lines F A and A D are equal to thefe two lines FB & BCabe one to the other, & the bafe FD is equal to the bafe FC. Wherfore all eibe anrie FAD is equal to the angle FBC. And againe farafmuch as it bath bene proved, that the line A G is equal to the line B H, but the line F A is equal to the line F B. Where. fore there are too lines FA and AG equal to two lines FB and BH and at is proved that the angle FAG is equall to the angle FBH wherefore (by the 4 of the first) the hele FG is equal to the hafe FH. Agayne for a finach as it bath bene proved that the line GE is equal to the line EH and the line EF is common to them both: wherefore the fe two lines GE and EF are equal to thefe two lines HE and EF, and the hafe FH is equal to the hefe FG: wherefore the angle GEF is equall to the angle HEF. Wherefore either of the angle GE F.and HEF is a right angle. Wherefore the line EF is craited, from the point Exertendicularly to the line GH. In like fart may we prase, that the fame line FE maketh right angles with all the right lines which are drawne upon the ground playne fuperficies and teach the point B. But a right line is then creited perpendicularly to a plaine fuperficies, when it makethe right angles with all the lines which touch it , and are drawns upon the ground plaine foserfires (by the 2 definition of the elementh). Wherefore the right line F E is creited personalcallerly to the ground playne faperficies . And the ground plaine fuperficies is that which paffeth by theferight lines A Band C.D. Wherefore the right line FE is crefted perpendice-Larle to the planie [hourdent which pafieth by the right line: AB and CD. If therefore from two right lines cotting the one the other and at their common fiftion a right line be perpendicularly ere, led of the Wall alfo be creited perpendicularly to the plaine faperficies by the Toyal two lines paying which mas required to be proved.

In this fear you may not caldenly corresponded by proposition and demonstration, if y cereft perpendicularly ground plays fear-friend A C B D the energy A F B the stranges A F D AC C F B in the formator for the maje A F B may sorry & make case line with the angle A F B may sorry & make case line B Fe f the strangpres & make constraints with the line B F f the strange

Fol. 23.24

Dimesilian

The s. Theoreme. The s. Proposition.

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Fopale that wat thefe three right lines B C , B D, and B E, two ling the and the other in the point B, he credied perpendicularly from the point B, the line A B.T. ben I for, that thefe three right lines B C, B D and B E, are in one of the fulfe fame plaine forgerficies. For if not, then if it be pofficie, let the lines B D of BE

Pop-up Euclid

After the Bible, Euclid's *Elements* is the most translated, published and studied of all Western books.

From the 3rd century BCE, it was the main geometrical textbook – but it would have been lost if it hadn't been for translations from the original Greek into Arabic, then Latin, and eventually a wealth of other languages.

This first English translation additionally 'translates' the diagrams into 3D.

Euclid, The elements of geometrie *(London, 1570) Bodleian Library, Savile W 5*



The British Esperantist

Esperanto, invented in the 1880s, is the most successful 'constructed' language designed to be used as a universal second language.

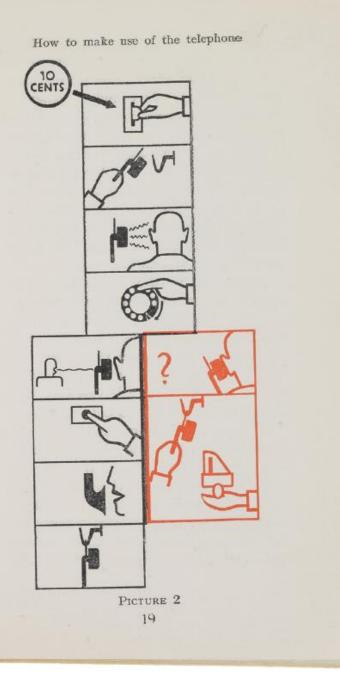
Esperantists have produced newspapers, tourist guides, and translations of the world's classics.

It's estimated that millions of people use it today – but not enough to make it universal!

Bodleian Library, John Johnson Collection, Esperanto Box 1

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ions.



Speaking in pictures

How much can we say using pictures instead of words?

In the 1930s, Otto Neurath developed his International Picture Language, mainly for signage and instructions. He appreciated that not everything could be expressed easily in his images.

His language is a forerunner of the pictograms used widely today in public places.

Otto Neurath, International Picture Language *(London, 1936)*

Bodleian Library, 26231 f.16

Case 4: Beyond Languages Questions

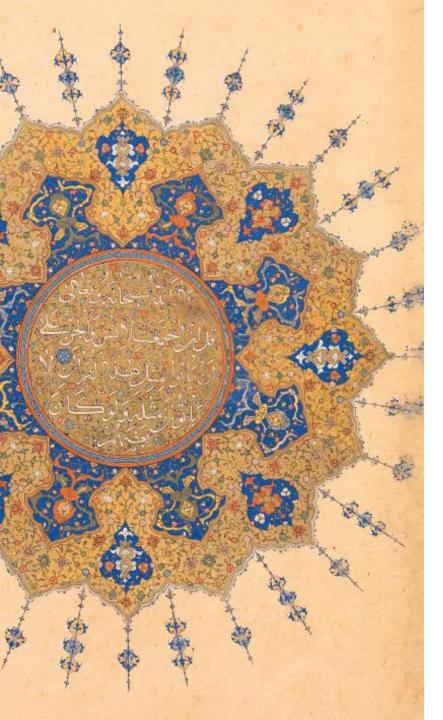
- A. How universal is the symbolic language of maths and what are its limitations?
- B. How does the purpose of the constructed language Dothraki differ from the purpose of the international lingua franca Esperanto? You can use Duolingo to have a go at learning Esperanto – or Klingon!
- C. Write simple instructions for a) making tea, b) riding a bicycle, or c) buying fish and chips. Translate these first into a language of your choice, and then into universally comprehensible pictograms.



Case 5: Translating the Divine

Religions are about spirituality, but means of communication play an important part. How does the divine communicate with human believers? And in what language and form do the believers conduct their religious practices, and spread the word?

For most religions that spread beyond a linguistically united community, translation takes on a vital role – as does the need to control how faithful that translation is to its original.



The inimitable Qur'an

The Qur'an was revealed to the Prophet Muhammad in Arabic, and it is said to be 'inimitable'. Recitation of the Qur'an is a special art, and use of its written form is governed by rules.

Muslims may use translation as a help towards understanding the Qur'an; but a translation cannot become the sacred text.

This intricate illustration contains the verse which explains how the Qur'an cannot be translated: a dazzling image of the untranslatable divine.

Bodleian Library, MS. Bodl. Or. 793

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Collaborative translation

In the Christian tradition, translation of the original Hebrew, Aramaic and Greek biblical texts has always played a legitimate part in spreading the word.

47 translators worked together to produce the 1611 'Authorized' or 'King James' version of the Bible. They drew on previous translations into English rather than starting from scratch. The marginal notes in this copy of an earlier Bible were made by one of the translators during the translation process.

The Holy Bible (London, 1602)

Bodleian Library, Bib. Eng. 1602 b.1, fol. 429v

Case 5: Translating the Divine Questions

- A. Find out about the art of reciting the Qur'an and listen to a recitation by an imam. What are the benefits of encouraging all believers to learn the original language of a religion's holy book?
- B. Why do you think it was decided to use a large team of translators for the King James Bible? Will this have had disadvantages as well as advantages?
- C. Select a religious text that was originally written in a language other than English, and compare two English versions. What type of differences can you find?



Case 6: Traversing Realms of Fantasy

Fantasy allows us to travel without restriction to new places, and inhabit or invent new scenarios. Fairy tales, magical plots and even insignificant items such as a slipper can prompt inventive retellings and manifold adaptations.

It's not surprising therefore that fantasy and magic are uniquely well suited to being passed on from one cultural group to another. Translators play a vital role in that process – and it's often futile to distinguish rigidly between translation, retelling and creation.



OU LA PETITE PANTOUFLE DE VERRE CONTE.

L étoit une fois un Gentil-homme qui épousa en secondes nopces une femme, la plus hautaine Sc

Once upon a time...

The tale of Cinderella has become an all-time favourite – abused by her stepmother and stepsisters, Cinders escapes from drudgery when she loses a slipper and is found by a prince.

Early traces appear in Asia and across Europe. In 1697 the French courtier Charles Perrault created the version that was translated into English and went on to shape pantomime, musical and film versions.

Charles Perrault, Histoires ou Contes du temps passé (Amsterdam, 1708)

Bodleian Library, Douce P 646, p.91



"Somebody killed something: that's clear, at any rate——"

20 LOOKING-GLASS HOUSE.

manage this one a bit; it writes all manner of things that I don't intend----"

"What manner of things?" said the Queen, looking over the book (in which Alice had put 'The White Knight

is sliding down the poker. He balances very badly). "That's not a memorandum of your feelings!" There was a book lying near Alice on the table, and while she sat watching the White King (for she was still a little anxious about him,

and had the ink all ready to throw over him, in case he fainted again), she turned over the leaves, to find some part that she could read, "—for it's all in some language I don't know," she said to herself. LOOKING-GLASS HOUSE. It was like this,

JABBERWOCKY.

'Trans brilling, and the skithy toves Did gyre and gimble in the wabe; All mimsy were the borogoves, And the mome raths outgrabe.

She puzzled over this for some time, but at last a bright thought struck her. "Why, it's a Looking-glass book, of course! And if I hold it up to a glass, the words will all go the right way again."

This was the poem that Alice read.

JABBER WOCKY.

'Twas brillig, and the slithy toxes Did gyre and gimble in the wade; All minsy were the borogoves, And the mome raths outgrabe. Alice's encounter with the Jabberwock in Lewis Carroll's *Through the Looking-Glass* (1872) happens in a soundscape of words that aren't found in English dictionaries, such as 'brillig', 'frumious', 'vorpal' and 'manxome'.

Does this make the poem incomprehensible and untranslatable?

Lewis Carroll, Through the Looking-Glass *(London, 1872)*

Bodleian Library, Opie AA 885

Case 6: Traversing Realms of Fantasy Questions

- A. Write a modern version of *Cinderella* in a language of your choice.
- B. Would you say 'Jabberwocky' is in English? Identify features of English, and features that seem foreign.
 Then recreate the poem in standard English.
- C. The Harry Potter books have been translated into over 80 languages. Would you translate the English names of people and places for readers in other countries, or leave them in English?



Case 7: Negotiating Multilingual Britain

The British Isles have been multilingual as far back as records extend. Migration and cultural exchange have shaped the language landscape and created a highly diverse people.

Regional varieties, different dialects, Celtic, Germanic and Romance languages have played changing roles across the British Isles, and standard English has at no point eliminated people's desire to express their diverse identities in distinctive speech and literature.

Today, many UK schools and work places are multilingual communities. And for many people, translation and interpreting form part of daily life at home.



Traffig gwyriad **Diverted traffic**

It's official

Road signs are a daily reminder that Wales has two official languages with equal status in law. Translating between them is a routine activity.

Welsh was losing ground in the course of the 20th century until schools were established where Welsh is taught as the first language.

The Welsh Language Act 1993 then made Welsh an official language alongside English.



Oolala!

Health and safety information needs to reflect that not everyone understands English – even in Anglophone countries.

But the translated warnings on this coffee-cup sleeve seem rather too mashed up to be fit for serious purpose...

Which languages feature - and which words diverge from standard vocabulary and usage?



Case 7: Negotiating Multilingual Britain Questions

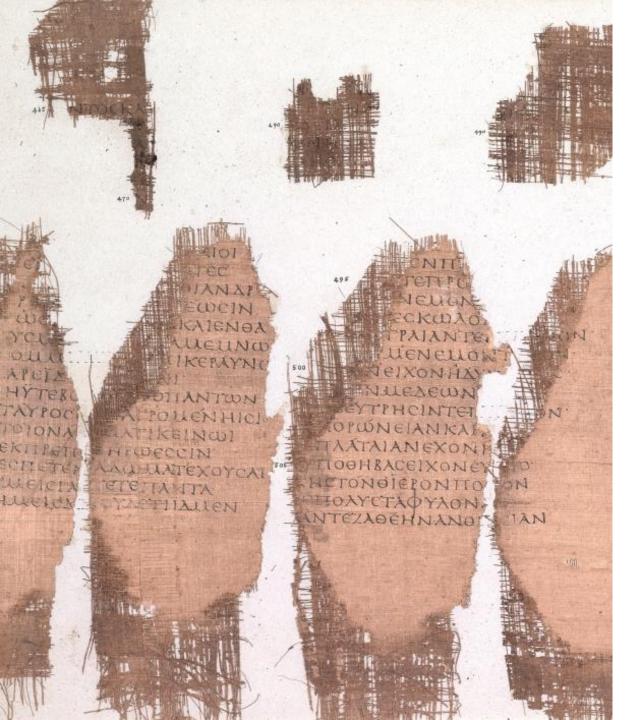
- A. Find out which languages are spoken in your school. Use Google Translate to create a sign in 3 or more of them, saying 'Kill your speed not a child.' Check with speakers of each language whether that would make an equally effective safety sign in their language.
- B. Research on the internet how the NHS caters for UK citizens who don't speak English as their first language.
- C. Create a small exhibition in your class or school with items that include one or more words in a language other than English.



Case 8: An Epic Journey: Translating Homer's *Iliad & Odyssey*

Homer's great epics are among the all-time favourites of world literature. The *Iliad* tells the story of the Greek war against Troy while the *Odyssey* focuses on the adventures of Odysseus during his long journey home and his arrival in Ithaca.

Many great translators and authors have been inspired to meet the challenge of recreating Homer's epics in other languages and forms. The film *Troy* released in 2004 reinterpreted the epic for the screen.



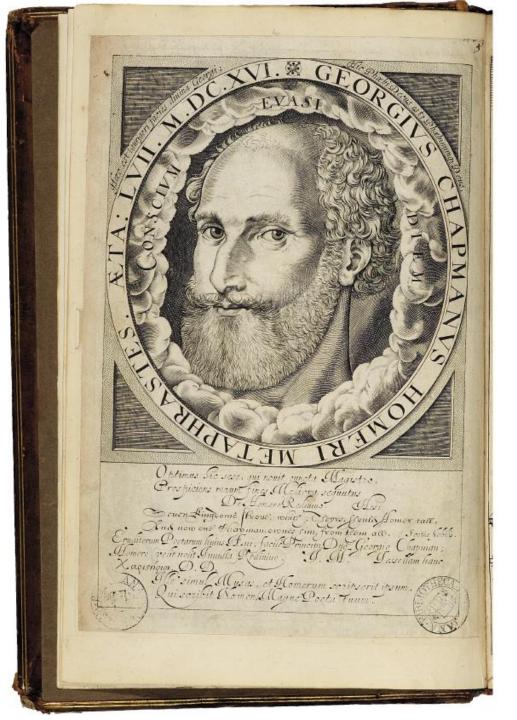
Homer into the grave

These fragments from Book 2 of Homer's *Iliad* are written on an ancient Greek papyrus roll produced in the 2nd century BCE.

The papyrus was preserved by desert conditions in the grave of a young woman.

Over 1500 papyrus fragments of the *lliad* survived in the Egyptian sands.

Bodleian Library, MS. Gr. class. a. 1 (P), plate 9r



Inspirational translation

Shakespeare's contemporary George Chapman produced the first complete English translation of Homer, opening up the world of Greek antiquity for people who knew no Greek.

One of these readers was John Keats, two hundred years later. He marks the inspirational moment in his sonnet 'On First Looking into Chapman's Homer'.

George Chapman, The Whole Works of Homer (London, 1616)

Bodleian Library, Mal. 9, frontispiece

Case 8: An Epic Journey Questions

- A. Why do you think the epics attributed to Homer have gained such lasting importance?
- B. How does translating a great epic differ from translating a history book about the same events?
- C. Alice Oswald's poetic version of the *Iliad* entitled *Memorial* (2011) focuses on the deaths of the foot soldiers. By contrast, Wolfgang Petersen's film *Troy* (2004) celebrates the heroes. Write a review of the film, including discussion of whether it glamorises violence.





Case 9: Tales in Translation

We can't imagine English children's literature without stories about talking animals. Yet these have evolved from tales written primarily for adults, both for entertainment and as vehicles of moral improvement.

Two very different strands of the tradition came together in the 17th-century French collection of *Fables* by Jean de la Fontaine. His popular works responded both to the ancient Greek tales of Aesop (6th century BCE) and the widely translated Sanskrit collection *Panchatantra* (4th century BCE).

The vividness of the animal encounters has fostered a rich tradition of illustrations.

Lifer primus

T Folio yyy Sin

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Greek Aesop in English, via French

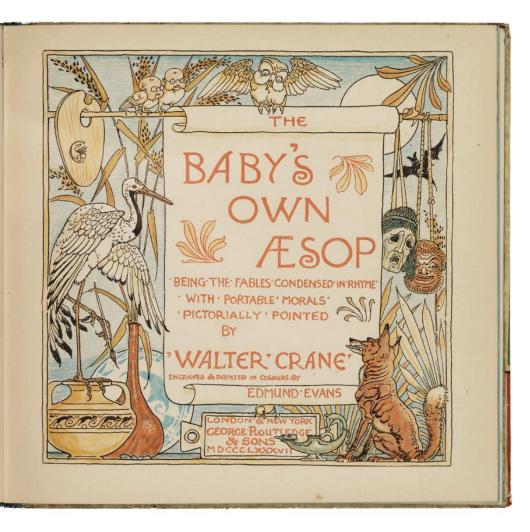
William Caxton produced his English Aesop in the first decade of printing in England, translating from an already popular French version rather than the Greek original.

The woodcut depicts the fable of 'The Fox and the Raven' (often translated as 'The Fox and the Crow'), in which the cunning fox plays on the foolish bird's vanity and tricks it into dropping its cheese.

The book of the subtyl historyes and fables of Esope (*Westminster, 1484*)

Bodleian Library, Arch. G d.13, p. 256 Case 9

Into limericks, for babies



Beautifully illustrated editions of Aesop's *Fables* translated familiar tales into images.

This children's version uses new colour printing techniques and condenses each story into a limerick, with a short moral:

How the cunning old Crow got his drink When 'twas low in the pitcher, just think! Don't say that he spilled it! With pebbles he filled it, Till the water rose up to the brink. - Use your wits.

Walter Crane, The baby's own Aesop (London, 1997) Bodleian Library, Dunstan D85

Case 9: Tales in Translation Questions

- A. What do you think has made animal tales so popular and transferable across languages, cultures and periods?
- B. Aesop's fable 'The City Mouse and the Country Mouse' inspired Beatrix Potter to write the children's book *The Tale of Johnny Town Mouse*. She was also a distinguished naturalist. Write a brief article for *New Scientist* comparing how rodents respond to rural and urban habitats.
- C. Research Aesop's fables and rewrite one as a limerick.

Case y

Case 10: Translating for the Distant Future

Nuclear waste is buried deep underground, but hundreds of thousands of years from now it will still be highly radioactive.

How should we write 'DON'T DIG HERE!' for people a hundred millennia from now?

Suggestions have included translating the message into architecture, such as a 'Landscape of Thorns' to signify menace. Or perhaps into folklore about a 'cursed place'. Or a symbol. But how can we make sure it will be understood?



Radioactive warning signal

How can we warn future generations to keep away from deadly radioactive waste?

Messages in languages like Linear A have survived thousands of years, but we have lost the ability to read them.

The radioactive warning symbol was designed in 1946 at the University of California Radiation Laboratory at Berkeley. It represents activity radiating from an atom. But its meaning must be learned and remembered.

Some theorists have argued that we should create myths about these dangerous sites, hoping that superstition will communicate more lastingly than science.

Wikimedia Commons

Case 10: Translating for the Distant Future Questions

- A. Design a symbol that will clearly communicate the danger of radioactive waste dumps without the need for words.
- B. What criteria would a story need to fulfil to be maximally transferable and universally understood? Write one that conveys the danger associated with uncovering the nuclear waste.
- C. In a language of your choice, debate orally or in writing the advantages of conveying an effective warning, versus the hazard of thereby inadvertently encouraging evildoers to 'DIG HERE!'.

Useful information for teachers

Entry to the 'Babel: adventures in translation' exhibition is free, but we ask schools to book in advance. The exhibition will run from 15 February to 2 June 2019.

The maximum group size in the gallery is 35, including accompanying adults. Depending on your group, we recommend planning to spend between 30 and 60 minutes in the exhibition.

The Bodleian Education Office may be able to offer taught sessions alongside an exhibition visit; please enquire. For further information about the exhibition or to book your visit, please contact <u>education@bodleian.ox.ac.uk</u>

This Teacher's Guide was created by the Bodleian Education Department and Creative Multilingualism. Further resources for exploring languages are available at <u>www.creativeml.ox.ac.uk/resources</u>

BABEL Adventures in Translation

The Weston Library is part of the Bodleian Libraries and houses special collections. The address is Weston Library, Broad Street, Oxford, OX1 3BG.

Further details and online teaching resources are available at:

www.bodleian.ox.ac.uk/whatson/learn/schoolvisits



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