

THE CHINESE UNIVERSITY OF HONG KONG

DEPARTMENT OF TRANSLATION

2018-19

COURSE OUTLINE

COURSE CODE
TRAN3170
ENGLISH TITLE
Literary Translation Strategies: C-E
CHINESE TITLE
文學翻譯策略：中譯英
NUMBER OF UNITS
DESCRIPTION
<p>This course studies the major theoretical issues in literary translation, including stylistic transfer, the concept of equivalence, and reader-response theory. Selections from representative works of translation are analysed to illustrate the problems and their solutions.</p> <p>本教研讀文學翻譯中各種主要理論，包括風格轉移、等值概念及讀者反應理論等。又選讀文學翻譯之代表作品作為例證，加深學生對文學翻譯之認識。</p>

COURSE OVERVIEW

<p>This course focuses on strategies of literary translation from Chinese into English, drawing on a wide variety of Chinese literary works across different historical periods and genres, while paying attention to both conceptual and practical dimensions in translating these texts as well as the multivalent intellectual topics involved. While the course does not require students to possess any prior knowledge about literary translation, it encourages students to participate in the reading, discussion, and practice with open-mindedness and an enthusiastic attitude for learning. Highlighting creativity in translation practice and critical thinking in theoretical analysis, the course aims at helping students develop skills for doing successful C-E literary translation. The course intends to heighten students' sensitivity to Chinese literary language's translatability and enhance students' ability to tackle the challenges in translating it into English. The course also intends to assist students in cultivating substantive understandings about the sophisticated issues in C-E literary translation, with an emphasis on the vibrant processes of translatorial strategy-making beyond dichotomous or rigid modes of theorization. In sum, the course hopes to stimulate students to think and do C-E literary translation through innovative cross-disciplinary approaches.</p>
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LEARNING OUTCOMES

<p>Introduction: optional (maximum length: 50 words in English and 40 words in Chinese)</p>
<p>Expected learning outcomes</p> <p>Upon completion of the course, students should be able to</p> <ol style="list-style-type: none">1. identify Chinese and English linguistic and literary conventions, creating communication between them

2. develop cross-disciplinary approaches to translating literature
3. translate classical and modern Chinese literary texts into English
4. examine and theorize their translating experience, using their reflections to revise and improve their future practice
5. understand various literary styles in Chinese, and produce a range of different literary styles in English
6. discern and appreciate the cultural, historical, philosophical and religious values in traditional and modern Chinese literature, while cultivating awareness about contemporary global readership for the English translation of Chinese literature

Implication for learning activities (maximum length: 150 words in English and 120 words in Chinese)

Lectures and interactive tutorials will be the dominant activities:

lectures ~ 30% of class time

discussion of selected extracts and examples ~ 20% of class time

interactive tutorials and translation practices ~ 30% of class time

project and discussion with an emphasis on group work to develop analytical team-work and communication skills ~ 20% of class time

Implication for assessment (maximum length: 150 words in English and 120 words in Chinese)

This course will adopt continuous assessment, no final examination (本科不設期末考試, 採用整學期持續評核的制度).

Assignment 1: translation with commentary 20%

Assignment 2: translation with commentary 20%

Group presentation 25%

Class participation 10%

Term paper 25%

LIST OF TOPICS

1. Introduction
2. Approaches to translating Chinese literature into English I
3. Translating early (pre-221 BCE) Chinese texts
4. Translating early and dynastic Chinese poetry
5. Translating Ming-Qing literature
6. Approaches to translating Chinese literature into English II
7. Translation and the transformation of Chinese culture in the late-19th and early-20th centuries
8. Modern and contemporary Chinese literature: the case of Mo Yan and the reader's responsibilities
9. Translating modern Chinese fiction
10. Translating modern Chinese essays
11. Translating modern Chinese poetry
12. Translating blog articles and online literature
13. Group presentations

Here are the central topics involved in the course:

- Translation practice and theory: how to appreciate and translate literature
翻譯實踐與理論: 如何欣賞與翻譯文學
- Comparisons between the languages of literature in Chinese and English
中英文學語言比較
- The translator's creativity, agency, individual style, choice, and worldview
譯者的創造力、能動性、個人風格、選擇與世界觀

- Readership and cultural context(s) in developing a translatorial strategy: historical and contemporary perspectives
翻譯策略發展中的讀者與文化脈絡問題：歷史與當代視角的討論
- Ethics and cross-cultural understanding in Chinese-English literary translation
中譯英文學翻譯中的倫理與跨文化理解
- Literature, thought and translation: philosophical and religious issues in Chinese-English literary translation
文學、思想與翻譯：中譯英文學翻譯中的哲學與宗教議題

LEARNING ACTIVITIES

Lecture	Tutorial	Others: Please specify
Hours per week 1 hour 45 minutes	Hours per week 45 minutes	Hours per week

ASSESSMENT SCHEME

Task nature	Weight
Assignment 1: translation with commentary	20%
Assignment 2: translation with commentary	20%
Group presentation	25%
Class participation	10%
Term paper	25%

RECOMMENDED LEARNING RESOURCES

Recommended readings:

Reference tools for translation practice

1. Dictionaries:

C-E

《新時代漢英大詞典》，2000，北京：商務 (or the latest edition available).

《遠東漢英大辭典》，1999，台北：遠東 (or the latest edition available).

E-E:

Oxford English Dictionary (<http://www.oed.com>)

C-C:

《說文解字》

《康熙字典》

《辭海》

《辭源》

《現代漢語詞典》修訂本，2001，香港：商務。

2. Synonyms and antonyms

There are multiple standard versions, such as *Chambers Synonyms and Antonyms*, the *Penguin Dictionary of Synonyms and Antonyms*, and the *Oxford Dictionary of Synonyms and Antonyms*.

3. Style

Simpson, Paul. 2014. *Stylistics: A Resource Book for Students*, 2nd edn. Abingdon: Routledge.

4. Glossaries and Thesauri

Abrams, M. H. and Geoffrey Galt Harpham. 2015. *A Glossary of Literary Terms*, 11th edn.

Stamford, CT: Cengage Learning.

Roget's International Thesaurus, 7th edn. 2010. New York: HarperCollins.

Translation studies and critical theories

王宏志。2011。《翻譯與文學之間》。南京：南京大學出版社。

Ames, Roger T., and Henry Rosemont, Jr. 1998. "Introduction"; "Appendix II: Further Remarks on Language, Translation, and Interpretation." In *The Analects of Confucius: A Philosophical Translation*, translated by Roger T. Ames and Henry Rosemont, Jr., 1–70, 279–317. New York: Ballantine.

Attridge, Derek. 2015. *The Work of Literature*. Oxford: Oxford University Press.

Baker, Mona, ed. 2010. *Critical Readings in Translation Studies*. London: Routledge.

Bakhtin, Mikhail M. 1981. *The Dialogic Imagination: Four Essays*. Translated by Caryl Emerson and Michael Holquist. Edited by Michael Holquist. Austin, TX: University of Texas Press.

Benjamin, Walter. (1923) 1996. "The Task of the Translator: An Introduction to the Translation of Baudelaire's *Tableaux Parisiens*." Translated by Harry Zohn. In *Walter Benjamin: Selected Writings, vol. 1: 1913–1926*, edited by Marcus Bullock and Michael W. Jennings, 253–263.

Cambridge, MA: Belknap Press of Harvard University Press.

Boase-Beier, Jean. 2010. *Stylistic Approaches to Translation*. 3rd edn. Manchester: St. Jerome.

Chan, Sin-wai, and David E. Pollard, eds. 1995. *An Encyclopaedia of Translation: Chinese-English English-Chinese*. Hong Kong: Chinese University Press.

Lefevere, André. (1992) 2017. *Translation, Rewriting, and the Manipulation of Literary Fame*. Abingdon: Routledge.

Minford, John, and Joseph S. M. Lau, eds. 2002. *Classical Chinese Literature: An Anthology of Translations. Volume 1: From Antiquity to the Tang Dynasty*. Revised edn. New York: Columbia University Press.

Nord, Christiane. 1997. *Translating as a Purposeful Activity: Functionalist Approaches Explained*. Manchester: St. Jerome.

Schopenhauer, Arthur. (1800) 1992. "On Language and Words." Translated by Peter Mollenhauer. In *Theories of Translation*, edited by Rainer Schulte and John Biguenet, 32–35. Chicago: University of Chicago Press.

St. André, James. 2018. *Translating China as Cross-Identity Performance*. Honolulu: University of Hawai'i Press.

Steiner, George. (1975) 1998. *After Babel: Aspects of Language and Translation*. Oxford: Oxford University Press.

FEEDBACK FOR EVALUATION

Students are welcome to provide feedback on the course through

- mid-term questionnaires
- end-of-term questionnaires
- emails

COURSE SCHEDULE

Week	Topic	Activities/Requirements
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1	<p><u>Introduction:</u></p> <ul style="list-style-type: none"> • What is literature in your view? Envisaging, debating, and defining literature in Chinese, English, and cross-cultural contexts; • How to develop methods of appreciating and translating literature; • Doing and thinking literary translation from Chinese into English 	<p>Idea exchange and preliminary translation practice, with reference to various scholars' views (Attridge, Baker, Steiner, Wong, and others)</p> <p>Introducing the contents of the course, with a particular focus on developing translatorial approaches and strategies (see week 2 and week 6 for details about the theories we will discuss)</p>
2	<p><u>Approaches to translating Chinese literature into English I:</u></p> <ul style="list-style-type: none"> • Translation as providing an afterlife to the original; • Translation as dialogic imagination; • Translation as a creative activity via the acquisition of new concepts; • Philosophical thinking in translating Chinese literature 	<p>Reading and discussion: debates and theories (Ames and Rosemont; Bakhtin; Benjamin; and Schopenhauer)</p>
3	<p><u>Translating early (pre-221 BCE) Chinese texts:</u> The afterlives of the <i>Lunyu</i> (<i>Analects</i>); Acquiring new concepts in translating key notions in the <i>Lunyu</i>; Commentary as philosophical and religious mediation; Translating <i>Lunyu</i> and the (re)construction of East-West dialogue</p>	<p>Material: excerpts of the <i>Lunyu</i> 《論語》, dynastic commentary and 19th and 20th-century translations Reading, comparative discussion, and practice</p>
4	<p><u>Translating early and dynastic Chinese poetry:</u> Creativity and the formation of ideas in translating early and dynastic Chinese poetry; Translation and aesthetic judgments; Sound, vision and structure</p>	<p>Material: excerpts of the <i>Shijing</i> 《詩經》; poems/verses by Tao Yuanming 陶淵明 (356–427) and of the Tang and Song dynasties (ca. 7th– 13th century) Reading, comparative discussion, and practice</p>
5	<p><u>Translating Ming-Qing literature:</u> Translating the language of the strange; Translating proverbs as reworking traditional Chinese concepts and teachings; Dialogism in translating Jesuit Chinese writings:</p>	<p>Material: excerpts of Ming-Qing fiction and non-fictional essays; selections of Jesuit writings Reading, comparative discussion, and practice</p>
6	<p><u>Approaches to translating Chinese literature into English II:</u></p> <ul style="list-style-type: none"> • Style in translation; • Translation as rewriting; • <i>Skopos</i>, purpose, and effect in literary translation; • Translation as cross-identity 	<p>Reading and discussion: debates and theories (Boase-Beier; Lefevere; Nord; and St. André)</p>

	performance	
7	<p><u>Translation and the transformation of Chinese culture in the late-19th and early-20th centuries:</u> Style in translating Wang Tao’s narratives: hypotactic versus paratactic structures; Rewriting “China” and “the West” as a cross-identity performance</p>	<p>Material: excerpts of Wang Tao 王韜’s <i>Manyou suilu tuji</i> 《漫遊隨錄圖記》 and selected writings by a few early-20th-century essayists Reading, comparative discussion, and practice</p>
8	<p><u>Modern and contemporary Chinese literature: the case of Mo Yan and the reader’s responsibilities</u> Mo Yan and the creation of world literature; Translating Mo Yan in light of <i>skopos</i> theory and global readership</p>	<p>Material: excerpts of Mo Yan 莫言’s <i>Wa</i> 《蛙》 and Howard Goldblatt’s translation Reading, comparative discussion, and practice</p>
9	<p><u>Translating modern Chinese fiction:</u> <i>Skopos</i> and rhetoric effects in translating fiction; Translating Xi Xi: rewriting the “self” through the other; Translating Wang Zhenhe: reflecting on the vulnerability and aspiration of the “little persons”; Cross-identity performance in translating Yesi: enigma and magic in ordinary life</p>	<p>Material: extracts of selected fictional works by Xi Xi 西西 (Zhang Yan), Wang Zhenhe 王禎和, and Yesi 也斯 (Leung Ping-kwan) Reading, comparative discussion, and practice</p>
10	<p><u>Translating modern Chinese essays:</u> <i>Skopos</i> and cross-cultural communication in translating essays; The function of back translation; Translating as ways of rethinking the author’s humanist concerns to new readers; Issues of memory, emotions and compassion in translation</p>	<p>Material: extracts of the prose/essays by Qi Jun 琦君 (Pan Xizhen), Lin Haiyin 林海音, Chen Yingzhen 陳映真 and others Reading, comparative discussion, and practice</p>
11	<p><u>Translating modern Chinese poetry:</u> Freedom in translation: rethinking fidelity via creativity; Exploring contrasts, paradoxes, poetic polemics and novel conceptions through translation</p>	<p>Material: selected poems published since 1949 by various poets of the mainland, Hong Kong, Taiwan and the overseas Reading, comparative discussion, and practice</p>
12	<p><u>Translating blog articles and online literature:</u> Social taboos, censorship, and translation; Translation and the cultivation of taste; The purpose of translating blog articles; Translating online literature as passing between “high” culture and popular culture</p>	<p>Material: selections of creative writings from blogs and other digital media platforms Reading, comparative discussion, and practice</p>

13	Group presentations	Group presentations

CONTACT DETAILS

Professor/Lecturer/Instructor	
Name:	CHEN I-Hsin
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Teaching Venue:	
Website (optional):	
Office Hours:	To be confirmed.

COURSE ANNOUNCEMENTS

Course announcements and materials will be posted on CU eLearning System / distributed in class (please delete as appropriate)

Policy on Absenteeism

In respect of individual courses, a student who, without permission to take leave, has been absent for a continuous period exceeding 4 weeks shall, subject to the Department Board's approval, be given Grade F for the course(s) concerned.

Policy on Penalties for Late Submission of Written Work

Late submission of written work 1-7 days: Minus **ONE** Sub-grade.

Late submission of written work beyond 7 days: The work will not be graded and **Grade F** be given.

ACADEMIC HONESTY AND PLAGIARISM

(Please add relevant course-specific information if necessary)

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>.

With each assignment, students will be required to submit a signed **declaration** that they are aware of these policies, regulations, guidelines and procedures. In the case of group projects, all students of the same group should be asked to sign the declaration, each of whom is responsible should there be any plagiarized contents in the group project, irrespective of whether he/she has signed the declaration and whether he/she has contributed directly or indirectly to the plagiarized contents.

For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon

students' uploading of the soft copy of the assignment. Assignments without the properly signed declaration will not be graded by teachers. Only the final version of the assignment should be submitted via VeriGuide.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submission. It is common and acceptable to reuse a turn of phrase or a sentence or two from one's own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.

(rev. 06/2015)