THE CHINESE UNIVERSITY OF HONG KONG

DEPARTMENT OF TRANSLATION

2017-18

COURSE OUTLINE

COURSE CODE TRAN3180
ENGLISH TITLE Genres in Literary Translation: Chinese-English
CHINESE TITLE 文學體裁翻譯：中譯英
NUMBER OF UNITS 3
DESCRIPTION This course explores the theories and techniques of translating various literary genres, including classical texts and commentaries, poetry, novels, drama/plays, and non-fictional prose and essays. Special attention will be paid to debates on the formation of genres in the Chinese and English traditions, and to the role of translation for re-constructing and de-constructing genres.

COURSE OVERVIEW

Genre is a fascinating and contentious topic in literary and translation studies. This course aims at cultivating students' ability to envisage and formulate methods of studying and discussing genres in Chinese-English literary translation. Students are not required to possess prior knowledge about genres and literary translation for entry into the course, but it is crucial that they participate in the reading, discussion and translation practice with enthusiasm and an open mind for new ideas. The course features theories and debate on genres from multiple fields of thought in the Chinese and Western traditions, looking at how the translation into English of various Chinese texts from different periods might enable creative performance and transformation of literary identities through Sino-Western dialogue. The course intends to help students develop understandings regarding the conceptions and historiographies of genres as well as combining their theoretical comprehension with translation practice. Overall, the course hopes to stimulate students to approach genres through cross-disciplinary perception and appreciate the significance of translation for debating and reshaping genres.

LEARNING OUTCOMES

Introduction: This course includes participation in the lectures and tutorials, reading and translation, discussion with the teacher, group presentations, and submission of one mid-term paper and one term paper. A student's submitted works will reflect his or her degree of engagement in the course, acquired skills, and overall learning outcomes.

Expected learning outcomes

Upon completion of the course, students should be able to
1. understand the historical formation of Chinese and English literary canons and identities in light of their cultural, philosophical, religious, aesthetic and scientific values
2. cultivate sensitivities to the significance of translation in re-constructing or de-constructing literary canons and identities
3. debate the meanings and histories of genres in the Chinese and English contexts from the perspectives of translation studies and other theoretical approaches
4. translate Chinese literary texts into English in different ways and styles
5. develop methods of appreciating genres and creating new genres in the process of translating
6. apply translation experiences and theoretical studies to reflect on the historiography of genres, and to envisage new modes of rewriting literature

Implication for learning activities

Lectures and interactive tutorials will be the dominant activities.

Lectures occupy 70% of total class time, including
1. discussion and debate regarding methods, theories, and practices
2. evaluation of selected examples
3. discussion with the teacher

Interactive tutorials occupy 30% of class time, including translation practices, further reflections on the themes discussed in the lectures, and discussion with the teacher. Students are expected to prepare the course through reading. Students are encouraged to demonstrate their viewpoints and strategies during the lectures and tutorials.

Implication for assessment

This course will adopt continuous assessment without a final examination.
(本科不設期末考試, 採用整學期持續評核的制度)

Mid-term paper   30%
Group presentations   20%
Term paper   40%
Class participation   10%

LIST OF TOPICS

1. Introduction
2. Approaches to genres in C-E literary translation I
3. Translating early (pre-221 BCE), Qin and Han texts: cultural concepts
4. Translating early (pre-221 BCE), Qin and Han texts: historical narratives
5. Translating early and dynastic Chinese poetry
6. Special topic on translating genres between the Chinese and Western thought traditions
7. Approaches to genres in C-E literary translation II
8. Translating Yuan *zaju* (synthetic play)
9. Translating Ming and Qing writings
10. Translating Chinese writings in the late nineteenth century
11. Translating contemporary Chinese fiction and drama
12. Special topic on the genre and translation of new Confucian writings

LEARNING ACTIVITIES

Lecture	Tutorial	Others:
Hours per week	**Hours per week**	**Hours per week**
1 hour 45 mins	45 mins	

ASSESSMENT SCHEME

Task nature	Weight
Mid-term paper	30%
Group presentations	20%
Term paper	40%
Class participation	10%

RECOMMENDED LEARNING RESOURCES

Recommended preliminary readings

Reference Tools

Oxford English Dictionary (http://www.oed.com)
《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。
《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)
Roget's International Thesaurus. 2010. 7th edn. New York: HarperCollins.
Oxford Dictionary of Synonyms and Antonyms. 2014. 3rd edn. Oxford: Oxford University Press.

Translation Studies

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.
Baker, Mona, ed. 2010. *Critical Readings in Translation Studies*. London: Routledge.
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.
Davis, Kathleen. 2001. *Deconstruction and Translation*. Manchester: St. Jerome.
Eoyang, Eugene Chen, and Lin Yao-fu, eds. 1995. *Translating Chinese Literature*. Bloomington: University of Indiana Press.
Nord, Christiane. (1997) 2014. *Translating as a Purposeful Activity: Functionalist Approaches Explained*. Abingdon: Routledge.

Schulte, Rainer, and John Biguenet, eds. 1992. *Theories of Translation*. Chicago: University of Chicago 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.

Makeham, John. 2003. *Transmitters and Creators: Chinese Commentators and Commentaries on the* Analects. Cambridge, MA: Harvard University Asia Center.

Reiss, Katharina, and Hans J. Vermeer. 2013. *Towards a General Theory of Translational Action: Skopos Theory Explained*. Translated from the German by Christiane Nord. Manchester: St. Jerome.

St. André, James. 2003. "Retranslation as Argument: Canon Formation, Professionalization, and International Rivalry in 19th Century Sinological Translation." *Cadernos de Tradução* 11 (1): 59–93.

St. André, James. 2011. "Translation as Cross-identity Performance." In *Thinking Through Translation with Metaphors*, edited by James St. André, 275–294. Manchester: St. Jerome.

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

王宏志。2011。《翻譯與文學之間》。南京：南京大學出版社。

劉宓慶。 2007。《文體與翻譯》。 第二版。 北京：中國對外翻譯出版公司。

Studies of Genre and Critical Theories

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

Bakhtin, M. M. 1986. "The Problem of Speech Genres." *Speech Genres and Other Late Essays*. 2nd edn. Translated by Vern W. McGee. Edited by Caryl Emerson and Michael Holquist. Austin: University of Texas Press.

Carper, Thomas and Derek Attridge. 2003. *Meter and Meaning: An Introduction to Rhythm in Poetry*. Abingdon: Routledge.

Derrida, Jacques. "The Law of Genre." Translated by Avital Ronell. *Critical Inquiry* 7(1): 55– 81.

Dowd, Garin, Lesley Stevenson and Jeremy Strong, eds. 2006. *Genre Matters: Essays in Theory and Criticism*. Bristol: Intellect Books.

Dubrow, Heather. 1982. *Genre*. London: Methuen.

Frow, John. 2015. *Genre*. 2nd edn. Abingdon: Routledge.

Kristeva, Julia. 1986. *The Kristeva Reader*. Edited by Toril Moi. Oxford: Basil Blackwell.

McArdle, Megan M. 2014. *The Readers' Advisory Guide to Genre Blends*. Chicago: American Library Association.

Ostergaard, Lori, Jeff Ludwig, and Jim Nugent, eds. 2009. *Transforming English Studies: New Voices in an Emerging Genre*. West Lafayette: Parlor Press.

陳文新。2003。《中國文學流派意識的發生和發展：中國古代文學流派研究導論》。武昌：武漢大學出版社。

陳文新。2012。《中國小說的譜系與文體形態》。北京：中國社會科學出版社。

張隆溪。 2012。《文學・歷史・思想：中西比較研究》。香港：三聯書店。

劉勰撰、羅立乾注譯。2008。《新譯文心雕龍》。第二版。台北：三民。

歐陽詢撰、汪紹楹校。1982。《藝文類聚》。上海：上海古籍出版社。

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
1	**Introduction** What is a genre in literary translation? Exploring methods of studying genres; Rethinking literary canons in the Chinese and Western contexts through translation; Recognizing the values and challenges in building dialogue	Reading, discussion and idea exchange
2	**Approaches to genres in C-E literary translation I** Translating as a method of experiencing literary identities; Debating the role of translation in re-shaping and transforming genres	Theories and debate Reading, comparative discussion and practice
3	**Translating early (pre-221 BCE), Qin and Han texts: cultural concepts** Redefining genre through translating the ideal of *tian*, *dao*, *ren*, and *li*	Texts: *Shangshu*, *Yijing*, *Lunyu*, *Daodejing* Commentaries by Zhu Xi and others Translations by James Legge and others Reading, comparative discussion and practice
4	**Translating early (pre-221 BCE), Qin and Han texts: historical narratives** Comparing historical narratives in the Chinese and Western conventions	Texts: *Chunqiu*, translation by James Legge; *Shiji* by Sima Qian, translation by Burton Watson Reading, comparative discussion and practice
5	**Translating early and dynastic Chinese poetry** Comparing Chinese and English poetic structures and metrics; Genre and freedom in poetry translation	Texts: *Shijing*, translation by James Legge; selected poems and verses through the dynasties, various translations Reading, comparative discussion and practice
6	**Special topic on translating genres between the Chinese and Western thought traditions** Rethinking the historiographies of the Chinese and Western generic categories by debating their differences	Discussing the viewpoints by Confucius, Liu Xie (*Wenxin diaolong*), Ouyang Xun (*Yiwen leiju*), Plato and Aristotle Reading, comparative discussion and practice

	and possible shared components	*Mid-term paper due
7	**Approaches to genres in C-E literary translation II** Genres, rewriting, and the afterlife; Genres, translation, construction, and deconstruction; Genres and intertextuality	Theories and debate Reading, comparative discussion and practice
8	**Translating Yuan *zaju* (synthetic play)** Genre as a cross-cultural performance of virtue and satire	Texts: *Zhaoshi gu'er* and its various translations Reading, comparative discussion and practice
9	**Translating Ming and Qing writings** Translation as a way of illuminating previously ignored values in a particular literary expression; Translation as a way of blending teachings and scientific knowledge of different traditions	Texts: *Jin Ping Mei*, translation by David Tod Roy; selections from Jesuit Chinese works; selections from Qing non-fictional prose Reading, comparative discussion and practice
10	**Translating Chinese writings in the late nineteenth century** The fusion of classical Chinese learning, Western knowledge, travelogue and jottings; Issues regarding the coordination between tradition and modernization	Texts: *Manyou suilu* by Wang Tao, translation by Ian Chapman Reading, comparative discussion and practice
11	**Translating contemporary Chinese fiction and drama** Stability and change of the forms of contemporary Chinese novels and plays in their English translations	Texts: *Wei cheng* by Qian Zhongshu, translation by Jeanne Kelly and Nathan K. Mao; *Lei yu* by Cao Yu, translation by Wang Tso-liang and A. C. Barnes Reading, comparative discussion and practice
12	**Special topic on the genre and translation of new Confucian writings** Rethinking the link between thought, philosophy, religion, science and literary art in the construction and transformation of genres	Discussion: *Xin weishi lun* by Xiong Shili, translation by John Makeham; *Xin yuandao* by Feng Youlan, translation by Ernest Richard Hughes Reading, comparative discussion and practice
13	Group Presentations	Group Presentations
		*Term paper due

CONTACT DETAILS

Professor/Lecturer/Instructor	
Name:	CHEN I-Hsin 陳以新

Office Location:	To be announced.
Telephone:	To be announced.
Email:	To be announced.
Teaching Venue:	To be announced.
Website (optional):	To be announced.
Office Hours:	To be announced.

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

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.