

THE CHINESE UNIVERSITY OF HONG KONG

DEPARTMENT OF TRANSLATION

2016-17

COURSE OUTLINE

COURSE CODE'
TRAN4210
ENGLISH TITLE
Translation Criticism
CHINESE TITLE
翻譯評論
NUMBER OF UNITS
3
DESCRIPTION (as stated in the Student Handbook)
This course aims at expounding the salient features of various text types and the close relationship between text typology and translation so as to enable students to base their criticism of translated texts on various corresponding requirements.

COURSE OVERVIEW

The aim of this course is to provide its students with the tools to evaluate the quality of a translated text both as a self-standing aesthetic object and as a means for reaching forward to the cultural network of the source text. The course will focus on literary translation, and the practice of translation criticism will be approached by means of comparative analysis, whereas different translations of the same source text will be compared and evaluated as degrees of approximation toward the substance of the source text. This course will focus in particular on the translation of poetry, taking into account the Chinese language both as source and target language (although priority will be given to Chinese as the object of translation). The intrinsic difficulty of translating poetry highlights the importance of “thick translation” , in-depth textual analysis and literary criticism as preliminary activities for the interpretation of both source and translated text. The course will be divided in three units, depending on the type of texts analyzed. The first unit concerns the Chinese translations of Dante’ s epic poem – the *Divine Comedy*, and it will take into account the five existing Chinese translations of Dante’ s work, as well as some of the English translation from which some of these translations rely; the second unit will focus on the English translations of Li Shangyin’ s poetry, with special concern on the issue of translation as a form of interpretation and “making explicit” of the source text’ s elusiveness; the third unit will focus on the English translations Wen Yiduo’ s poetry, with particular attention to the changing context of Chinese poetry (from classic to modern verse) and its potential implications in the practice of translation.

LEARNING OUTCOMES

Introduction: At both the beginning and the end of interpretation is an act of translation. Every text poses a question encoded in language, and language calls for “the necessity of decipherment”. This is the job of the “translator within” (Steiner). Yet how does the reader/translator decipher a text? The aim of this course is to answer this question through the comparative analysis of selected translations.

Expected learning outcomes

Upon completion of the course students should:

- Be able to define a critical framework for the assessment of a translation’s quality, and apply this framework for the critical analysis of the translated text;
- Be able to recognize the limits of any given model or framework, and the necessity to approach the translated text through a descriptive and inclusive approach (see Theo Hermans’ notion of “thick translation”) rather than through a prescriptive set of critical assumptions;
- Be able to move with ease between multiple translated texts originating from the same source text, and identify the strengths and the weaknesses of each text in comparison with other renditions and with the source text;
- Become aware of the technical, stylistic and interpretative issues involved in the translation of poetry, and be able to recognize (or conceive) the most workable solutions for the transmission of the poetic message between widely different cultural contexts;
- Become familiar in particular with the Chinese translations of Dante’s *Divine Comedy* and the reception of Dante’s work in China; with the English translations of Li Shangyin and Wen Yiduo’s poetry, and the challenges of conveying the subtleties of such canonical figures in classic and modern poetry.

Implication for learning activities:

The course will consist of weekly lectures given by the instructor, as well as workshop-like activities of comparative analysis of source texts and translations. Emphasis will be given to open discussion and students’ intervention.

Depending on the composition of the class, a limited amount of time will be dedicated to student-led seminars and group presentations. The students will be asked to choose between one of the three units of the course and to elaborate upon a particular topic (poem, theme, stylistic feature, translation technique, etc.) following the methods and the suggestions given in class.

Implication for assessment:

Students will be assessed according to their attendance and participation in class, and via two assignments (of 2000-3000 words each) to completed during the course of the semester. The topics of the assignments will be discussed in class in accordance to the syllabus’ materials and the students’ preferences.

LIST OF TOPICS

- Translation quality assessment; frameworks and parameters for evaluating the quality of a translated texts
- Translation as interpretation and “thick description”
- Evaluation of literary translation
- Translating from the core of a distant canon: on the translation of Dante’s *Divine Comedy* in Chinese
- Translating classicism: on the English translations of Li Shangyin’s poetry
- Translating modernism: on the English translations of Wen Yiduo’s poetry

LEARNING ACTIVITIES

Lecture	Tutorial	Others: Please specify
Hours per week 90 min. x 12 weeks	Hours per week 45 min. x 12 weeks	Hours per week

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ASSESSMENT SCHEME

Task nature	Weight
Assignment #1 (2000/3000-word essay on the translations of Dante)	30%
Assignment #2 (2000/3000-word essay on Li Shangyin or Wen Yiduo)	40%
Class participation	20%
Attendance	10%

RECOMMENDED LEARNING RESOURCES

Juliane House (1997). *Translation Quality Assessment: Past and Present*, London: Routledge.

Marilyn Gaddis Rose (1997). *Translation and Literary Criticism: Translation As Analysis*. Manchester: St. Jerome Publishing.

Francis R. Jones (2011). *Poetry Translation as Expert Action*. Amsterdam; Philadelphia: John Benjamins Publishing Company.

George Steiner (1998). *After Babel: Aspects of Language and Translation* (Third edition). Oxford: Oxford University Press. (Chapter 1)

James S. Holmes (1988). *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi. (pp. 23-52)

Theo Hermans. "Cross-Cultural Translation Studies as Thick Translation." In *Bulletin of the School of Oriental and African Studies*, University of London, Vol. 66, No. 3 (2003), pp. 380-389.

William Frawley, ed. (1984). *Translation – Literary, Linguistic, and Philosophical Perspectives*. Newark: University of Delaware Press. (pp. 49-89: Willis Barnstone. "Preferences in Translating Poetry;" Patricia Terry. "The Invisible Difference: Notes on the Translation of Poetry;" and Robert Bly. "The Eight Stages of Translation.")

Eliot Weinberger and Octavio Paz (1987). *Nineteen Ways of Looking at Wang Wei – How a Chinese Poem is Translated*. New York: Moyer Bell Limited.

Katharina Reiss (2000). *Translation Criticism – The Potentials and Limitations*. London: Routledge.

On Dante's Divine Comedy:

Harold Bloom, "The Strangeness of Dante: Ulysses and Beatrice." In *The Western Canon – The Books and School of the Ages*. New York: Harcourt Brace & Company (1994). (pp. 77-104)

Ernest H. Wilkins. "Voices of the Divine Comedy." In *Annual Report of the Dante Society, with Accompanying Papers*, No. 79 (1961), pp.1-9.

Laurence Wong. "Musicality and Intrafamily Translation: With Reference to European Languages and Chinese." In *Meta : journal des traducteurs / Meta: Translators' Journal*, Vol. 51, N. 1 (March 2006), pp. 89-97

—. "Translating the *Divina Commedia* for the Chinese Reading Public in the Twenty-First Century." In *TTR : traduction, terminologie, rédaction*, Vol. 21, N. 2 (2008), pp. 191-220.

Paolo Milano (ed.) and Laurence Binyon (trans.) (1977). *The Portable Dante*. Harmondsworth, Middlesex: Penguin.

John D. Sinclair (1961). *The Divine Comedy of Dante Alighieri*. London: Bodley Head.

但丁著/ 王維克譯《神曲》(煉獄篇), 上海: 商務印書館, 1954

但丁著/ 朱維基譯《神曲》(煉獄篇), 上海: 上海文藝出版社, 1962

但丁著/ 田德望譯《神曲》(煉獄篇), 北京: 人民文學出版社, 1997

但丁著/ 黃國彬譯《神曲》(煉獄篇), 台北: 九歌出版社, 2003

On Li Shangyin:

Herbert Giles (1898). *Chinese Poetry in English Verse*. London: B. Quaritch. (pp. 133-134) [Available online]

Charles Budd (1912). *Chinese Poems*. Oxford: Oxford University Press. (Intro + pp. 98-99) [Available online]

W. J. B. Fletcher (1966) [1919]. *Gems of Chinese Verse and More Gems of Chinese Poetry*. New York: Paragon Book Reprint Corp.

Witter Bynner. [1920]. *The Jade Mountain – A Chinese Anthology*. New York: Alfred A. Knopf

A. C. Graham (1965). *Poems of the Late Tang*. New York: New York Review Books.

Robert Kotewall and Norman L. Smith (1962). *The Penguin Book of Chinese Verse*. Baltimore: Penguin Books

Li Boyue (1968). *Selected Poems of the Tang Dynasty*. Hong Kong: The English Language Publishing Co.

James J. Y. Liu (1969). *The Poetry of Li Shang-Yin; Ninth-Century Baroque Chinese Poet*. Chicago: University of Chicago Press.

Innes Herdan (1973). *Three Hundred Tang Poems*. Taipei: Far East Book Company.

Wai-Lin Yip (1976). *Chinese Poetry: Major Modes and Genres*. Berkeley: University of California Press.

John A. Turner (tr.) and John J. Deeney (ed.) (1976). *A Golden Treasury of Chinese Poetry*. Hong Kong: The Chinese University of Hong Kong.

Sun Dayu (1982). *An Anthology of Ancient Chinese Poetry and Prose / 古詩文英譯集*. Shanghai: Shanghai Foreign Language Press.

Jerome P. Seaton and François Cheng (1982). *Chinese Poetic Writing with an Anthology of Tang Poetry*. Bloomington: Indiana University Press.

Burton Watson (1984). *The Columbia Book of Chinese Poetry*. New York: The Columbia University Press.

Xu Yuan-zhong, Loh Bei-yei and Wu Juntao (1987). *300 Tang Poems – A New Translation*. Hong Kong: The Commercial Press.

Bruce M. Wilson and Zhang Ting-chen (1988). *100 Tang Poems*. Hong Kong: The Commercial Press.

David Young (1990). *Five T'ang Poets*. Oberlin: Oberlin College Press

Xun Zhongjie (1990). *200 Chinese Tang Poems in English Verse*. Beijing: Beijing Yuyuan Xueyuan Chubanshe.

Stephen Owen (1996). *An Anthology of Chinese Literature – Beginning to 1911*. New York: W. W. Norton.

Wu Juntao (1997). *300 Tang Poems*. Changsha: Hunan Chunbanshe.

Sam Hamill (2000). *Crossing the Yellow River*. New York: Tiger Bank Press.

Xu Yuan-zhong (2000). *Gems of Classical Chinese Poetry / 新編千家詩*. Beijing: Zhong Hua Book Co.

Yang Xianyi 楊憲益 (2000). *Tang shi Han-Ying duizhao 唐詩漢英對照*. Beijing: Waiwen Chubanshe.

Bill Porter (2003). *Poems of the Masters: China's Classic Anthology of T'ang and Sung Dynasty Verse (Mandarin Chinese and English Edition)*. Washington: Copper Canyon Press.

Stephen Owen (2006). *The Late Tang: Chinese Poetry of the Mid-Ninth Century (827-860)*. Harvard East Asian Monographs. Cambridge, Mass.: Harvard University Press.

David Hinton (2008). *Classical Chinese Poetry – An Anthology*. New York: Farrar, Straus and Giroux.

Peter Harris (2009). *Three Hundred Tang Poems*. New York: Alfred A. Knopf.

朱夢雯《李商隱詩英譯—以劉若愚譯稿為核心》In *Translation Quarterly*, No. 73 (September 2014)

Lucas Klein, Pseudo Pseudotranslations: On the Potential for Annotation in Translating Li Shangyin In *Journal of Oriental Studies*, Vol. 49, No. 1 , Pages 49-72 (September 2016)

劉學鍇, 余恕誠《李商隱詩歌集解》, 北京: 中華書局: 新華書店北京發行所發行, 1988

李商隱著; 劉學鍇, 余恕誠《李商隱詩選》, 北京: 人民文學出版社, 1986

On Wen Yiduo:

Choi Yung NG (2015). *Why get lost in translation? On the English translations of Wen Yiduo's poems*. Hong Kong: Lingnan University (PhD dissertation).

Rewi Alley (1958). *The People Sing: More Translations of Poems and Songs of the People of China*. Peking: R. Alley.

Cyril Birch (1972). *Anthology of Chinese Literature. Volume 2: From the 14th Century to the Present Day*. New York: Grove Press.

Hsu Kai-yu (1964). *Twentieth Century Chinese Poetry: An Anthology*. New York: Anchor Books.

Robert Payne (1947). *Contemporary Chinese Poetry*. London: Routledge.

Gladys Yang (1960). "The Laundryman's Song", "Red Candle", "This Name" and "The Stagnant Ditch". In *ChL*, 2 (1960): 3-7.

Julia C. Lin (1972). *Modern Chinese Poetry: An Introduction*. London: Allen and Unwin.

Kai-yu Hsu (1980). *Wen I-to*. Boston: Twayne.

Michelle Yeh (1992). *Anthology of Modern Chinese Poetry*. New Haven and London: Yale University Press.

Tao Tao Sanders (1972). *Red Candle: Selected Poems by Wen I-to*. London: Jonathan Cape Ltd.

Wen Yiduo (1999). *Selected Poems by Wen Yiduo* [Bilingual version]. Beijing: Zhongguo wenxue chubanshe / Foreign Language Teaching and Research Press.

聞一多《聞一多論新詩》, 武漢: 武漢大學出版社, 1985

聞一多《聞一多全集》, 武漢: 湖北人民出版社 (《死水》〈死水〉〈末日〉〈口供〉〈也許〉)

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	<ul style="list-style-type: none"> Overview (structure and aim of the course, criteria for the selection of the learning resources, source texts and translations used) Translation Criticism as Thick Translation 	
2	<ul style="list-style-type: none"> Julian House's model for translation quality assessment, its limits with literary translation Introducing Dante and the <i>Divina Commedia</i> 	<ul style="list-style-type: none"> Reading assignment to be discussed during tutorial
3	<ul style="list-style-type: none"> The Chinese translations of Dante: the quest for the <i>terza rima</i> and the rhythm of translation Translation Criticism (<i>Comedy</i> - 5th Canto) 	<ul style="list-style-type: none"> Reading assignment to be discussed during tutorial
4	<ul style="list-style-type: none"> Translation Criticism (<i>Comedy</i> - 26th Canto) 	<ul style="list-style-type: none"> Reading assignment to be discussed during tutorial
5	<ul style="list-style-type: none"> Translation Criticism (<i>Comedy</i> - 33rd Canto) 	<ul style="list-style-type: none"> Reading assignment to be discussed during tutorial
6	<ul style="list-style-type: none"> The challenge of translating Li Shangyin's hermeticism 	<ul style="list-style-type: none"> Reading assignment to be discussed during tutorial
7	<ul style="list-style-type: none"> Comparative analysis of the translation of Li Shangyin's poetry – Hermetic Poems 	<ul style="list-style-type: none"> Reading assignment to be discussed during tutorial
8	<ul style="list-style-type: none"> Comparative analysis of the translation of Li Shangyin's poetry – Poem on things 	<ul style="list-style-type: none"> Reading assignment to be discussed during tutorial
9	<ul style="list-style-type: none"> Comparative analysis of the translation of Li Shangyin's poetry – Poem on occasions 	<ul style="list-style-type: none"> Reading assignment to be discussed during tutorial
10	<ul style="list-style-type: none"> Wen Yiduo: the transition to modernity and the implications for the translator 	<ul style="list-style-type: none"> Reading assignment to be discussed during tutorial
11	<ul style="list-style-type: none"> Comparative analysis of the translations of Wen Yiduo's poetry 	<ul style="list-style-type: none"> Reading assignment to be discussed during tutorial
12	<ul style="list-style-type: none"> Comparative analysis of the translations of Wen Yiduo's poetry 	<ul style="list-style-type: none"> Reading assignment to be discussed during tutorial
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CONTACT DETAILS

Professor/Lecturer/Instructor	
Name:	Lorenzo ANDOLFATTO
Office Location:	Department of Translation – Room 115
Telephone:	3943 1675
Email:	lo.andolfatto@cuhk.edu.hk
Teaching Venue:	

Website (optional):	
Office Hours:	Wed: 3:00 pm-5:00 pm

Teaching Assistant/Tutor	
Name:	
Office Location:	
Telephone:	
Email:	
Teaching Venue:	
Website:	
Other information:	

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)