

The 3rd East Asian Translation Studies Conference

Ca' Foscari University of Venice, June 28-30, 2019

Book of abstracts

DAY 1

June 28

9:15-10:15	Ca' Dolfin - Aula Magna	Keynote Speech
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Luise VON FLOTOW (Ottawa University)

**Challenges for Transnational (Local to Global?)
Translation Studies in the Field of Feminism and Gender**

The conference theme, “*From the Local to the Global and Back. Translation as a Construction of Plural and Dialogic Identities of East Asia*,” is very relevant to questions raised in current research and publishing projects around the topic of feminism, gender and translation. The book project *Translating Women. Different Voices and New Horizons* (2017. ed. Luise von Flotow and Farzaneh Farahzad) sought to move this research precisely from the ‘local to the global,’ seeking out, commissioning, editing and publishing work on questions related to women translators and women writers in translation from beyond the Anglo-American Eurozone, which has largely dominated the field. Political issues around the influence of the ‘West’ abounded in this project, as did the question of the hegemony of English. The current project – a Handbook on Translation, Feminism and Gender (eds. Luise von Flotow and Hala Kamal) – is facing similar challenges: can local ‘Western’ feminism be translated into global spheres? How does this particular ‘local’ affect the ‘global?’ What happens in the area of women’s rights, and gender relations when the influence of the ‘West,’ translated for the ‘global’ is interpreted as neo-colonial interference? And what is the effect of English as the lingua franca, not only of the ‘local West’ but well beyond?

My talk will focus on research projects on translation in the area of feminism and gender studies in order to explore two big questions that are currently impacting such work: the power of the ‘West’ and the hegemony of English. While calls for transnational feminism have increased in volume and number (Alvarez, Sonia et al (2014); Castro, Olga and Emek Ergun (2017)), and while translation plays an important role in ‘transnational’ communications, the sensitive area of women’s studies, feminism and gender remains complicated in this regard. I will present and discuss some of these complications.

References

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10:30-12:00 Session A	Ca' Dolfin - Aula Magna	Panel A1 Special Panel: Engendering Chinese Translation 1/2
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Martina CODELUPPI (Università degli Studi di Napoli “L'Orientale”)

Female Bodies across Languages: Encrypted Chinesenesses in Self-Translation

In the context of Chinese literature's globalization, the depiction of the body—in particular the female body—constitutes both the most intimate expression of the self and the metaphorical embryo of a globalized progeny. The new configuration of a transnational and multilingual literary scene calls for a deeper understanding of every articulation's peculiar Chinese character, stressing the role of the individual as a unique part of a kaleidoscopic whole. How does literary representation of Chinese femininity change through national and personal borders? Are strategies of self-translation able to shape its depiction to the point of providing a localized image of a placeless entity?

In this paper, I will analyze the depiction of the female body in contemporary Chinese women's literature from a global perspective, stressing the influence of the foreign language and culture on the subject's self-awareness. The study will focus on two novels by Ying Chen 应晨 (b. 1961), and Guo Xiaolu 郭小橹 (b. 1973), two migrant authors based in Canada and the UK, respectively, who have adopted the languages of their second homelands to voice their unique combination of languages and cultural backgrounds. The novels, *Un enfant à ma porte* (A Child at My Door) (Ying 2008), and *A Concise Chinese-English Dictionary for Lovers* (Guo 2007), develop around female protagonists, each depicting a particular aspect of their relationships with their own bodies. Because of their peculiar origins, these works represent an expression of the contemporary perception of femininity coded in a foreign language. Due to the composite nature of this study, I intend to use a twofold approach that will allow me to bridge between the literary and translation criticism from a global perspective and the cross-language representation of the female subject at the individual level. The main axes will address the themes of illusory maternity and the inadequateness of the womanly body and mind. By reconnecting identity, subjectivity, and self-translation, the analysis will provide an insight on the changing perception of femininity in the age of transnational identities.

Jennifer FEELEY (Independent Scholar)

Translating the Sick Female Body in Xi Xi's *Mourning a Breast*

Xi Xi's 西西 (b. 1937) semi-autobiographical novel *Mourning a Breast* 哀悼乳房, first published in Taiwan in 1992, is heralded as the first literary work in which a Sinophone woman writer recounts her journey with breast cancer. The novel is the Hong Kong author's most intensely personal work and is inspired by her own diagnosis with breast cancer in fall of 1989. It is told from a first-person perspective in which the narrator analyzes her own body in an effort to become more "body literate," linking her identity as a cancer patient with her identity as a reader and writer. In a form of self-therapy, the narrator studies and critiques her body as though it is a literary text. She attempts to attain fluency in her body's language by listening to its messages and readings its signs, observing that one of the challenges in understanding the body is that different parts speak different dialects.

My presentation explores how Xi Xi uses translation as a metaphor for decoding and redefining the sick female body in *Mourning a Breast*. For Xi Xi, all translations are interpretations, and she argues that it is impossible to have only one definitive version of a translated text. Lauding the benefits of misreadings and retranslations, she encourages multiple translations of literary works and asserts that multiple interpretations can enrich our understanding of own bodies as well. As I demonstrate in this paper, through her investigation of the gendered aspects of cancer and the changing signification of women's breasts throughout world history, Xi Xi uses translation to challenge and critique essentialist categories of sex and prescriptive gendered codes of behavior, advocating for a multifaceted female identity that transcends conventional gender norms and reinterpreting what it means to be a woman, especially a woman who is missing a part of her body that is considered integral to her identity.

Eleanor GOODMAN (Fairbank Center for Chinese Studies, Harvard University)

Natalia Chan, One Possible Poetry of Feminism

Natalia Chan (Lok Fung 洛楓) is one of Hong Kong's premier writers and thinkers about popular culture, gender, and contemporary life. While her Ph.D. in Comparative Literature and Cultural Studies from the University of California at San Diego affords her an academic's background on these issues, her poetry tends toward the consciously intimate when addressing issues of the feminine, feminism, and expressions of the "female" in general, all of which remains fraught in the present cultural climate of Hong Kong, and across the world. Rather than rejecting contemporary pressures on women wholesale, Chan walks a fine line between conforming to gender and beauty norms while questioning the assumption of a lack of agency behind the school of feminist thinking characterized by Naomi Wolf's *The Beauty Myth*.

This paper will examine how Chan approaches issues of feminism and the feminine in her poetry, in my translation *Days When I Hide My Corpse in a Cardboard Box* (Zephyr, 2018), which includes selections from across her three award-winning poetry collections. Chan uses references to high fashion, exclusive beauty products and procedures, the highly gendered dance world, and the often unequal divisions of household labor between men and women to explore how women are viewed by society, and how they then come to view themselves. She also involves tropes of famous female figures both Eastern and Western—from Wonder Woman to Eve to the nameless 'spinster'—to paint a complex picture of how women exist in the world, and the many pressures they face to be young, beautiful, graceful, and charming. These bring particular challenges to the translator, who has to be at once faithful to Chan's complexities while making them legible to an audience of English-language poetry readers. Chan's angle of approach varies in the poems, speaking as lover, daughter, scholar, individual, poet; throughout, however, she untangles beauty myths and traditional gendered assumptions in relationships to articulate her image of a contemporary empowered womanhood, complete with considerations of international politics, interpersonal power dynamics, and selfhood. In a similar fashion, my translation is intended to try to untangle myths of femininity in Asia and elsewhere, with an eye to what Sherry Simons calls "a mode of engagement with literature, as a kind of literary activism."

10:30-12:00 Session A	Ca' Dolfin – Aula 1	Panel A2
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James SHEA (Hong Kong Baptist University)

Self-Domestication: The Curious Case of Wan Kin-lau at the University of Iowa

In 1968, the Hong Kong poet Wan Kin-lau 溫健騮 (1944–1976) attended the University of Iowa's International Writing Program (IWP), a residency program founded the year before with the aim of promoting American values during the Cold War. (The IWP's political role during the Cold War is evidenced by its early funding from the Fairfield Foundation, a CIA front organization that supported cultural programs.) Upon completing the program, Wan was invited to remain in Iowa City to pursue an MFA degree in poetry at the university's Iowa Writers' Workshop. A close reading of Wan's MFA thesis *A Collection of Bitter Green; or, The First Manuscript of a Blind Forehead* (1970) reveals that he submitted self-translations of his Chinese poems into English. Further analysis makes clear that

Wan adapted his poems for an American readership by “domesticating” his own poems, such as changing an allusion to the Qing dynasty poet Li He 李賀 to the recognizable British poet John Keats. Wan’s self-domestication in his MFA thesis invites questions about his views of self-translation as a creative act; his subject position as both a Chinese poet earning a graduate degree in poetry in English during the Cold War and as one fiercely critical of American foreign policy at the time, especially in terms of his activism during the Baodiao movement 保釣運動 in the early 1970s; and the larger aims of IWP and the Iowa Writers’ Workshop in granting such degrees. This paper argues that Wan’s self-domestication illustrates the inherent paradoxes within IWP as an institution, co-founded by Engle and Nieh Hua-ling Engle 聶華苓, and among writers, like Wan, who attended IWP and held highly critical views of American imperialism.

ZHANG Yi (Inalco)

Contemporary Chinese Translators’ Cultural Ethnocentrism

The paper focuses on the period dating from the implementation of Reform and Opening-Up Policy in China since 1978. The period witnessed the “cultural fever” which refers to the post-revolutionary enthusiasm of Chinese intellectuals for the dissemination of knowledge (*zhishi re*, 知识热) and the awakening of people, involving a “cultural discussion” (*wenhua taolun*, 文化讨论) in which Chinese elites sought for cultural paradigms fostering the socialist modernization (Wang 1996: 39). During the period, the practice of translation becomes a sideline business of scholars and researchers who constitute the main body of literary translators in China today. In particular, the period gives rise to the fever for learning foreign languages. The acquisition of foreign languages is no longer a mark for social and cultural elite. Besides, with the economic globalization and the growing interconnectedness of all cultures, the audience that the translator addresses today comprises significant numbers of readers who command the European culture through media, previous readings of translations and travel experiences. Following the visit of President Macron in China at the beginning of 2018, the Ministry of Education decided to include the French language in the teaching curriculum for high school students. An increasing number of young Chinese will be learning French from an early age. This brings about new changes in the distribution of readers who now claim more rigorous translation norms. The new situation also requires the retranslation of foreign literary works as the translator is obliged to renew the link between the reader and the cultural context.

The analysis is based on the corpus constituted by two recent translations of Balzac’s *Father Goriot* realized by Han Hulin (1993) and Xu Yuanchong (2011). The original remains fixed in its milieu. Diligent translators can excavate its contemporaneous meaning while adapting to the new readership. However, in spite of the cultural openness in contemporary China, some ethnocentric attempts can be observed in the translations mentioned above. While this reflects the translator’s disregard as to exoticism and the underestimation of the reader’s cultural knowledge, this way of translating is also subject to ideological influences and the personal choice of the translator who refuses to live in the shadow of the author. As noted by Cordonnier, “Every culture practices ethnocentrism, but it doesn’t always happen or happen everywhere in a monolithic way.” (Cordonnier 1985, 25) The purpose of the paper is to illustrate the modalities of contemporary ethnocentrism and the conditions in which the ethnocentrism is shaped in China. Finally, it aims at redefining an ethics of translation in relation to future cultural tasks.

References

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UCHIYAMA Akiko (University of Queensland)

Hanako and Anne: Intertextual Translation about the Translator Muraoka Hanako

The material examined in this presentation is *Hanako to An* (Hanako and Anne), a high-rating TV drama that was broadcast by NHK, Nippon Hōsō Kyōkai (Japan Broadcasting Corporation), between March and September in 2014. The drama is based on the life of Muraoka Hanako (1893–1968), who first introduced L. M. Montgomery's *Anne of Green Gables* (1908) to Japanese readers as *Akage no An* (Red-haired Anne) in 1952. The presentation explores multi-modal, intersemiotic translation involved in the drama, employing the conceptual framework of intertextuality. *Hanako to An* is presented as an interconnected body of work with Muraoka's life, her biography, *Anne of Green Gables* and *Akage no An* being intertwined in the form of a TV drama.

The drama *Hanako to An* is an adaptation based on Muraoka's biography written by her granddaughter Muraoka Eri. The biography was strategically published in 2008, the year of the centenary of the publication of *Anne of Green Gables*. Muraoka is remembered by many as the first translator of the book, and her translation has been read by successive generations. The biography is entitled *An no yurikago: Muraoka Hanako no shōgai*, and the English title *Anne's Cradle: A Biography of Hanako Muraoka* also appears on the cover. As the title suggests, her life story is told in such a way that the connection between Muraoka and *Akage no An* is apparent and in some sense intertextually woven. Nakazono Miho, the scriptwriter of the drama *Hanako to An*, creates a more discernible intertextual relationship between the drama and the *Anne* story by incorporating some *Anne* episodes into the drama. The fictional character Kiba Asaichi is loosely based on Gilbert Blythe in *Anne*. The friendship between Muraoka and Hayama Renko — a character modelled on Yanagiwara Akiko (later the poet Byakuren), who studied with Muraoka at a mission school — is portrayed in a manner that invokes the friendship between Anne Shirley and Diana Barry.

The presentation closely examines a range of intertextual elements in the TV drama and presents *Hanako to An* as an intricate network of 'texts' which shapes the interpretation of the drama in the eye of audiences who recognise and enjoy those elements.

10:30-12:00 Session A	Ca' Dolfin – Aula Saoneria	Panel A3
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Edward KAMENS (Yale University)

Japanese Buddhist Poetry as Translation and Interpretation

The composition of Japanese poems (*waka*) as recapitulations, affirmations, responses, challenges, or re-castings of passages in the Buddhist scriptures—a sub-genre known as *Shakkyōka*, literally “poems on the teachings of the Buddha”—is a form and practice of both translation and interpretation. Early examples date to the latter part of the 10th century and become prominent in the royally commissioned exemplary anthologies of Japanese poetry from the 11th century onward. The teachings of Buddhism are themselves about transformation—the alteration of perceptions of the world and of the meaning of life, passages from one form or realm of existence to another to another, in some cases even trans-gender transformation. The composition of *Shakkyōka*, which often celebrate, marvel at

or pray for such transformation, is likewise an enactment and embodiment of translation as a morphing process, since the Japanese Buddhist scriptures are themselves translations from Indian languages into Chinese, further altered by reading strategies that render them legible as (if) syntactically Japanese. In many textual settings, referent scriptural passages or topic-tags (which perform the work of titles) are inscribed in Chinese characters (*kanji*) only—faithfully cited from their canonical sources—alongside which appear the Japanese poems in Japanese script (*kanji* and phonetic *kana* in combination): thus, at the level of the letter itself, a process of translation and transformation is played out in the physical form and appearance of the text and its potential voicing: the readily perceptible contrasts between scripts in parallel “on the page” and of spoken idiom are themselves manifestations of difference and of the alchemical work that languages can perform in concert.

For these reasons, the translation and/or paraphrasing of such poem texts into modern Japanese (as is the practice in modern critical editions) and, furthermore, into European or other languages also presents numerous challenges: in a manner distinct from the secular poems in the *waka* corpus, *Shakkyōka* often include technical Buddhist terms, figures unique to Buddhist discourse, references to arcane Buddhist doctrines and lore that require special treatment and explication: in the process, a sense of how they are poetic—how they work as poems—can become obscured or be lost. Translators of these poems must acquaint themselves not only with Buddhology but must also nurture a deep understanding of the *waka* tradition and its intertextual networks and enduring aesthetics.

In this paper I will present examples of such poems by both male and female Japanese poets from the 10th to 14th centuries. I will delineate typologies within the corpus of *Shakkyōka* and show the variety of ways in which they render multiple metamorphoses that we can characterize as both translation and interpretation. I will discuss the ways in which such poems are like and unlike others in the *waka* corpus (the central and most prestigious “classical” genre of Japanese poetry). This way of thinking about and understanding these poems can, in turn, shed light on such questions as “what is a poem” as well as “what is (and is not) translation?”

Michael FACIUS (University College London)

The *Jibun* Boom: Textbooks of Contemporary Written Chinese in Late Meiji Japan

In the wake of the Sino-Japanese war of 1894–95, Japanese pundits and educators became increasingly aware of the gap that had emerged between the forms of written Sinitic employed in Japan and the stylistics and vocabulary used in contemporary Chinese government decrees, newspapers and writings of scholars and intellectuals. Chinese “contemporary writing” or *jibun* quickly became the subject of public debate, scholarly attention and educational ambitions, to the extent that around one third of all high school textbooks of classical Sinitic (*kanbun*) contained *jibun* readings in the first decade of the twentieth century.

This paper explores the *jibun* boom in late Meiji Japan through an analysis of the content, structure and pedagogy of selected textbooks and explanatory articles, among them Aoyagi Atsutsune’s *Shina jibun kihan* (“Standards of contemporary writing in China”) and a lecture series penned by Tokyo University Sinologist Hattori Unokichi.

Fascinatingly, *jibun* was not treated as a foreign language, but taught in Japanese language classes and discussed in the framework of classical Sinitic or *kanbun*. The paper thus aims to show how *jibun* fit into and emerged from the specific Japanese traditions of teaching and writing classical Sinitic.

Ultimately, it argues that the reasons for the interest in *jibun* as well as its specific form need to be sought in two interconnected phenomena: the long-term transformation of Chinese knowledge

that had begun in the final years of the Edo period (1600–1868), and the changing premises of Sino-Japanese relations at the turn of the century.

Sven OSTERKAMP (Ruhr University Bochum)

2-in-1(.5): Bilingual CJK Texts in Overlapping Notation

Scholarship on the Chinese–Japanese translation tradition(s) subsumed under the label of *kanbun kundoku* commonly identifies as one of its outstanding features that it does not involve the production of a “parallel” or “separate” text in the target language (among others Wakabayashi 2005:131; Semizu 2006:283; Levy 2011:2; Haag 2011:23; Lurie 2011:179; Alberizzi 2014:1; Denecke 2014:210–211, 2017:519). In consequence “a blurring of the traditional source text/target text distinction” is observed (Wakabayashi 2005:131), or it is even claimed that “there is only one text (not an original and a translation)” (Denecke 2014:210–211, 2017:519). As we will argue, however, such claims lack precision in so far as they tend to conflate two fundamentally different notions of ‘text’. Texts as *linguistic* entities need to be distinguished from texts as *physical* entities, e.g. visible marks on some medium, thus enabling us to re-appreciate glosstexts as a single physical object comprising two linguistic texts – albeit in overlapping notation.

In order to shed light on the hitherto little studied phenomenon of bilingual texts in overlapping notation, we will turn to a sizable and often thought-provoking corpus of Korean–Japanese and Japanese–Korean texts. Dating from the 18th to the 20th centuries, it comprises both manuscript and printed texts, ranging from textbooks for learners of the respective other language to official documents from the protectorate and colonial period. As with the case of Chinese–Japanese texts, it is Chinese characters employed as logograms that function as the hinge between two layers of text here. However, as both written languages comprise portions of text written phonographically – Korean in *han’gŭl*, Japanese in *katakana* – the degree of physical overlapping is naturally smaller than with *kanbun kundoku*, ranging here from only a few words in more colloquial texts to the majority of content words in later examples written in the Sinicized languages of officialdom of around 1900.

Before this backdrop it will become apparent that *kanbun kundoku* is, after all, not special in terms of the number of languages or texts in these languages involved. It is rather the *notation* of the target language text, subordinate to and dependent upon the source language text, that is somewhat unusual, even if not without parallels with other language pairs such as Korean–Japanese, or also Chinese–Korean. This special form of notation in these corpora urges the question as to why it was preferred over other options in each case – and how exactly this ties in with the ultimate purpose of translation. In some cases, the arrangement clearly reflects power relations and is a byproduct of the hierarchy resulting from the *authority* of the source text: be it authority as a canonical, sacred text or authority by virtue of a nation state as a colonial power as its originator. For other cases, however, it seems fruitful to also consider the *economic* potential of bilingual texts of the 2-in-1(.5) type, enabling as it does the publication of a single edition for two different target audiences.

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12:00-13:30 Session B	Ca’ Dolfin - Aula Magna	Panel B1 Special Panel: Engendering Chinese Translation 2/2
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Heidi Yu HUANG (Sun Yat-sen University)

**Rendering Feminine Divinity for Modern Chinese Women:
Su Xuelin’s Translation of The Autobiography of Saint Thérèse Lisieux**

As a widely circulated autobiography of a short-lived Catholic patron saint who dedicated her love and life to God, *l’Histoire d’une Âme* (*Story of a Soul: The Autobiography of Saint Thérèse Lisieux*) has been translated into Chinese by three influential Chinese intellectuals with significantly different approaches. The first translator of this autobiography is Ma Xiangbo 马相伯 (1840—1939), a theologian and the founder of three Chinese universities, Fudan, Zhendan, and Furen. Ma’s translation entitled *Lingxin xiaoshi* (灵心小史) adopts a domesticating approach to render the theologian terms into the mixture of the Jesuit evangelizing discourses and classical literati writing in Chinese. The translation of Zhang Xiuya 张秀亚 (1911–), entitled *Huiyilu* (回忆录), follows a secular narrative focusing on the life story of Saint Thérèse Lisieux. I will investigate how renowned May Fourth woman writer Su Xuelin 苏雪林 (1897-1999) renders the young female voice of Thérèse Lisieux in her translation, *Yiduo xiao baihua* (一朵小白花, A Small White Flower). In comparison to the two more “faithful” translations, Su’s distinguishes itself with the noticeable deletion of religious texts and the lively delivery of the author’s colloquial writing style. To further illustrate Su’s gendered approach to translation, I will also juxtapose Su’s translation with her own autobiographical novel *Ji xin* (棘心, The Heart of Fire Thorns), which depicts Su’s stay at L’Institut Franco-Chinois de Lyon, her conversion to Catholicism, and her reflections upon women’s roles in twentieth-century China.

Lucas KLEIN (University of Hong Kong)

About Chinese Women? Écriture féminine and the Male Translator of Female Chinese Poets

In 1972, Kenneth Rexroth and Ling Chung published the translation anthology *The Orchid Boat*, the first collection of Chinese poetry by women to be published in the twentieth century in any language. Two years later, Julia Kristeva published *Des Chinoises* (Eng. trans., *About Chinese Women*, 1977), her study of women in Chinese culture and history following her trip to China as part of a delegation of the French magazine *Tel Quel*. What accounts for these nearly simultaneous turns of attention to

questions of womanhood and gender in China from both sides of the Atlantic, after decades—even centuries—of scant notice (a trend that in many ways has not stopped)? Do Kristeva and Rexroth share certain assumptions, insights, blind spots? For all that both have been critiqued and even criticized, do their writings represent similar political attempts to redress social wrongs? Can the considerations of one be used for analysis of the other, in answer to this vein of questioning? More pertinently, can one be offered as a solution to some of the problems hindering the other?

In this presentation, I will look at Rexroth's translations of Chinese women's poetry in light of what Kristeva and others have said about *écriture féminine*—whose exemplars are often men writing female characters. Kristeva's book has been roundly criticized as essentializing difference where she thought she was deconstructing binaries. Similarly, that *écriture féminine* relies so much on men's writing as women has often been cast as embarrassing to its conceptualization. In contrast, I will argue that in his "invention" of the category of Chinese women's poetry, Rexroth's translations offer an alternative to Kristeva's deconstruction of essentialized differences of gender and culture in part *because* they constitute a man's translation of Chinese women's poetry. Not only was Rexroth writing against a translational predicament that had subsumed his earlier translations of male Chinese poets into dominant racialized discourses in the US, Rexroth's attempt at translational *écriture féminine* represents an acceptance that the onus on promoting literature by women and destabilizing ossified gender categories cannot be put on women alone.

Joanna KRENZ (Adam Mickiewicz University)

**Who Is the Chinese Young Lady Poet Xiaobing?
Gender, Ethnicity, Identity, and Translation in AI Poetry**

In the proposed paper, I examine the work of the "Young Lady Poet Xiaobing" (少女诗人小冰), the world's first poetry-writing robot, created by the Beijing-based Microsoft Research Asia. I adopt a combined approach of gender studies and postcolonial studies to identify sociological and philosophical problems posed by Xiaobing's existence and activity, and use methods developed by translation studies applied to the post-human literature, trying to offer possible ways out from the ethical impasse in which AI poetry is locked.

Before Xiaobing learnt poetry writing, she had been a popular chatbot with several extra functions, such as composing and performing songs, writing news articles, and hosting radio and TV programs. Her poetry education consisted of "reading" works by 519 modern Chinese poets, while her main source of inspiration became pictures, which she processes into ekphrastic poems. In 2017, a selection of her poetry was published as a book. On her official website everybody is encouraged to upload a picture and get a poem generated by the Young Lady and "publish it as your own, no need to credit Xiaobing."

The discussion on the gender of AI is not new. Many objections have been expressed as regards e.g. giving female voices and names to computer system assistants, strengthening thus the stereotype of women as servants. In this perspective, Xiaobing could be perceived as a post-human Chinese version of a geisha, an anonymous woman who entertained elites with her beauty and talents; as such her work should be questioned as promoting a biased image of womanhood, and perhaps Asian womanhood in particular. However, if one tears down the photoshopped whitened-skin-enlarged-eyes profile picture of Xiaobing, one realizes that her poetry has a much more complex and indeed inspiringly subversive virtual DNA code, being a result of countless intracellular transcriptions and translations-with-mutations of cultural, ethnical and gender patterns that Xiaobing has been fed with. These "genetic" translational processes, if extended into the sphere of social-literary discourse and consistently complicated, for instance through certain techniques of interlingual translation, which I will briefly discuss, may become a flexible fundament for non-essentialist ethics,

aesthetics, and politics of identity and meaning, and help counteract the very biases that Xiaobing is believed to be reinforcing.

12:00-13:30 Session B	Ca' Dolfin – Aula 1	Panel B2
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Renata VINCI (Università degli Studi Roma Tre)

**Introducing Foreign Short Stories to the Chinese Readers:
A Study of Book Titles Translation at the Turn of the Century**

Starting from Yan Fu and Xia Zengyou statements on the influential role of fiction over society in 1897, several scholars contributed to the discourse on the social utility of fiction, including Liang Qichao with his influential essay *On the Relation between Fiction and Social Order* of 1902. In this theoretical context, several scholars have pointed out the pioneering role of Shenbaoguan and *Shenbao* to the instauration of the relevant social role of fiction for Chinese modern society. The contribution of the Shanghai newspaper includes among the others the introduction of serialization publication mode and a prolific translation of Western fiction works, especially short stories.

Ernest Major, father of the *Shenbao*, was aware of the problem of the reception of foreign and innovative contents by Chinese readership and for this reason the very first translations were never presented as such, nor they mentioned the original sources. On the contrary they were often presented using narrative expedients such as the discovery of an ancient manuscript. This strategy involved as well a manipulation of the first paratextual element that opens and labels every piece of art and literature: title.

Shenbao translated titles result in preferring the descriptive kind over the symbolic: content and textual genre had in fact to be immediately clear to Chinese readers. Indigenous literary tradition also played a key role to attract readers into reading new fiction and to legitimate works originated from a different cultural system, therefore most works were proposed as new (*xin*) version of Chinese traditional fiction. In their travel toward their re-location into a different local literary landscape, signed by its own features and historical background, numerous texts of literature experienced a highly domesticating or acculturating process, which commenced already from their titles.

Such choices were the result of a precise cultural, commercial and social strategy, whose contribution to the early diffusion of Western literature and to creation of a new sensibility and acceptance toward the genre of *xiaoshuo* cannot be neglected. The result of such process was the inauguration of a strong and prolific literary dialogue that will serve as a basis for the construction of Chinese modern literature and the creation of hybrid literary products. These new versions of Western fiction moved slightly away from their local original context receiving a new Chinese identity (together with a new Chinese title) when adapted for the new local readership of late 18th-early 19th century China. Therefore, we struggle to recognize the plot of *Two Gentlemen of Verona* by Shakespeare when reading the short story *Xin qingshi* (*A New Love Story*, 1910), or identify the source of *Yi shui qishi nian* (*Asleep for Seventy Years*, 1872) as Irving's *Rip Van Winkle*.

In conclusion, navigating among the corpus of both “explicit” and “unrevealed” translations published by *Shenbao*, the aim of my paper is to enhance our knowledge and understanding of the adaptation strategy in introducing new literary works to its audience, constantly balancing between promoting new cultural stimuli and maintaining a reassuring bond with tradition.

Wei YUAN (Université Libre de Bruxelles)

Dual System of Literary Translation in China: French literature as a Case Study

Most existing works on the process of translation and circulation of French literature in the People's Republic of China focus only on “high literature”(严肃文学) (e.g. Xu Jun, Song Xuezhong, 2007; Yuan Xiaoyi, 2017, etc.). Furthermore, few discuss the particular introduction mechanism in China that precisely affects this process. In fact, when foreign literature is at the door of China, it encounters a system paralleling the “high” and the “popular”(通俗文学) literatures, which face their own translating and publishing process. The division of these two categories is so well established that both sides rarely exchange their resources and personnel. This division, even if it corresponds to the one traditionally applied to the Chinese domestic literature, is however fairly recent. Indeed, it is gradually formed in a particular historical context of the Reform and Opening-up era, reinforced both by Chinese translators' pursuit of “high culture” after they had long been required to “approach the masses”, and by editors' aspiration for the exclusivity of these cultural capitals. Consequently, the mechanism of translation is different from one category to another. Disparities can be observed in translators' and editors' profiles, motivations, networks and interaction structures among these agents... all leading to different possibilities of translation strategies, marketing approaches and finally reception of the texts.

Nevertheless, this strict division of institution and of personnel between two categories does not exist in France. This is the reason why every literary writing, when arriving in China, will be classified to one of the two categories before the translation really begins, and then during the process of translation and circulation will be adapted to the habitus of agents involved in this or that category. To demonstrate the effects generated by the dual-hierarchy system, this paper will focus on one French writer whose identity is ambiguous and has interested both categories: Anna Gavalda, a best-selling commercial writer also recognized by some literary critics. By analyzing three chronological attempts to introduce the writer's novels, one of which failed and caused a switch of category, the study shows how both categories designate the writer into their own camp, investigates the textual traces in translation caused by their respective principles, and evaluates the impact of category switch on the novel's reception. The purpose of the paper is to explore how the production and the circulation of translation may be pre-defined by sociocultural factors.

Sunheui PARK (Korea University)

Paratexts of Literary Translations and their Functions of Cultural Acceptance: Focusing on *Madame Bovary* Translated in South Korea

In this study, I would like to apply the concepts of paratexts in Gérard Genette's *Seuils (Paratexts: Thresholds of Interpretation)* to translated texts and to redefine the paratexts which are applicable to the translated texts. The concepts of Genette's paratexts are surely considered as the canon of paratext research but they are somewhat mismatched to the paratextual concepts of translated texts, because they are originally born for original texts and not for translated texts. First of all, the latter has another author which doesn't exist in the former, that is, the translator. This fact demands new extents of paratextual definition on the translated texts different than that of the original ones. It makes a new spatial and pragmatics definition of translator's paratexts other than author's paratexts and editor's paratexts existing already by Genette's suggestion. Two divided definitions of translator's paratexts and epitexts will be suggested in this study and they will be examined in more detail for their purpose and functions in the literary works translated, particularly, in Korea.

Furthermore, the paratexts of translated texts are a useful research tool for understanding how a foreign novel was accepted in an arrival society of translated text. I will therefore analyze the paratexts in Korean translations of *Madame Bovary*, a French novel written by Gustave Flaubert and examine the chronological alterations and problems of their paratexts in the social contexts of Korea. Through the paratexts of its translations, we are able to see why Korean people translate this western literary work and how they receive this French novel. On the contrary to this, we can find what this classical novel has exerted an influence on the conservative cultural contexts of Korea and how it has been misinterpreted and distorted in the Korean society according to the Confucian ideas and some editors' wrong publishing custom.

12:00-13:30 Session B	Ca' Dolfin – Aula Saoneria	Panel B3
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Orna SHAUGHNESSY (University of Denver)

The Gentleman Tsû: How to translate an Edokko in London?

What are the ethical and theoretical challenges of translating dialect in a text that consciously deploys local dialect to participate in identity formation influenced by global dynamics? Kanagaki Robun 仮名垣魯文, a Japanese popular writer of the Meiji period, wrote a travel narrative series *Seiyô dôchû hizakurige* 西洋西道中膝栗毛 (Rambles to the West) that conspicuously deploys Edokko 江戸っ子 dialect (the accent and slang of a person born and raised in Edo's shitamachi district) as a means of broadcasting the Tsu 通 identity (suave man- about-town) of his characters. Fascinatingly, Robun has his Edokko-dialect speaking characters model a modern hybrid Japanese identity that retains Edokko cultural capital while at the same time fully participating in the global system of movement and exchange that the networks of Imperialism made possible in the late 19th century. In this way, Robun's text participates deeply in late nineteenth century Japan's project of modernization and integration into the global. Translating a niche dialect such as Robun's Edokko dialect is tempting to attempt to do by mapping it onto another niche dialect in the target language, in this case English for a North American audience. Such a mapping attempt by a translator seeks match some aspects of the original dialect, be it socio-economic or cultural position vis-à-vis the mainstream, with some kind of equivalent in the target language's cultural context. Is it possible to render a text's multivalenced representation of cultural capital via dialect accurately into another language? Is 'accuracy' a false value in this instance, and instead 'adaptation' a more appropriate concept with which to approach translations of this kind of material? How might a nuanced discussion of the challenges of translating dialect in Robun contribute to discussions of fansub or amateur translations of slang- and dialect-filled anime in our own contemporary moment? By examining the challenges of translating dialect in Robun's local-and-global text, this paper hopes to deepen understandings of the intersections of area studies and translation studies.

Gérald PELOUX (Université de Cergy-Pontoise)

Translating the World. The Dancing Japanese Script(s) in Tani Jôji's Works

The twentieth century modernist literature is relying heavily on translation and questions in its methods the use of different languages in a same literary work. Blurring the frontiers between genres, languages, literary styles, etc. has marked a revolution in the way literature has been describing the world. Japanese literary Modernism, as William J. Tyler puts it in his anthology *Modanizumu* (2008), followed the same path although it had also to deal with the fact that Modernism was seen as a European and American movement.

Sixty years ago, Roman Jakobson published his well-known essay, “On Linguistic Aspects of Translation”, in which he proposed to split translation in three parts, intralingual, interlingual and intersemiotic. Modernism in literature is in a way an example of this tripartition, especially intralingual and interlingual translations. But is this binary opposition sufficient to understand, related to translation, all the possibilities encompassed in modernist works?

I would like to address this problem, focusing on some of the major modernist works of Japanese interwar literature written by Tani Jōji (1900-1935) during the 1920's. The author, when it comes to describe his four-year long stay in the United States as a quasi hobo (*Tekisasu mushuku* [*Homeless in Texas*], 1929) or his travel to Europe (*Odoru chiheisen* [*The Horizon Is Dancing*], 1929), extensively uses words or sentences in English – sometimes in broken English – and other languages in a traditional modernist way, but also uses the Japanese script (or scripts) in all its/their possibilities.

Switching from English to Japanese and vice-versa (interlingual translation) but also from one to another Japanese script (*hiragana*, *katakana* and *kanji*, intralingual translation) to describe the different worlds the author is experiencing, the reader is confronted to the translation of one world (the travelled/stayed one) to another (the one described in Japanese for the Japanese readership). This translation process does not only affect the meaning by giving a Japanese correspondence to the English word but implies also a visual distortion: writing in *hiragana* (used merely for genuine Japanese words or for grammatical elements) a word which should be written in *katakana* (used for foreign words) or in Chinese characters can be seen as a script/visual translation and will necessarily have an impact on the reader. Another possibility, with the *furigana* (simultaneous glossing character above or on the right of words or sentences), complexifies furthermore the translation process inside Japanese. What does it mean to write to the right of a Japanese sentence its pronunciation in English but in the *katakana* script?

I wish to analyse during my presentation the effects, for the text and for the reader, of this overabundance of linguistic layers and what it can teach us, from a literary point of view, about the interlingual and intralingual translation processes in the Japanese language?

Katarzyna SONNENBERG (Jagiellonian University)

“Where Eternal Mind Calmly Sits by Itself.”

Natsume Sōseki's Attempt at Translating Japanese Identity

Kamo no Chōmei's *Hōjōki*, a work strongly rooted in both its author's personal experience and Buddhist thought, poses innumerable difficulties to anybody who would strive to translate it into any of the European languages. Natsume Sōseki, a well-known Meiji writer, accepted the challenge in 1891, when he was still a student of English Literature at Imperial University. For him, *Hōjōki* was one of the “works of enthusiasm” – the “outcome of strong convictions” appealing to the readers due to its profundity and earnestness. Not only did he translate the work with an English-speaking audience in mind, but he also added an introductory essay including his views on Kamo no Chōmei's attitude to nature, juxtaposed with the approach of William Wordsworth and other English Romantic Poets.

The paper focuses on Natsume Sōseki as a translator of Japanese culture. It begins with an analysis of Sōseki's theoretical approach to *Hōjōki* as expressed in his introductory essay, elaborates

on his strategies of translating Chōmei's vision of nature and attempts to place this early endeavour within a broader context of Sōseki's views on literature and the manners of reading.

13:00-14:30	Ca' Dolfin – Main Hall	Poster Session 1/2
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Mary GILSTAD (Yale University)

***Ōe no Chisato shū*. Expanding the Possibilities of the Translation Anthology**

This paper considers how the contemporary English-language genre of the “translation anthology” and Ōe no Chisato's 9th century anthology of Sinitic and Japanese verse can contextualize each other in a contemporary reflection on translation. Ōe no Chisato's anthology, called *Ōe no Chisato shū* or *kudai waka*, is considered the first example of the genre known as *kudai waka*, which emerged in early Heian Japan (794-1185). Broadly defined, *kudai waka* is the composition of Japanese poetry—*waka*—on a topic—*dai*—taken from a line or two—*ku*— of a Sinitic poem. Both in its practice of excerpting from the Sinitic poetry and in its conceptualization of the practice, *Ōe no Chisato shū* presents the two literatures it is operating between very differently than do “translation anthologies” and “anthologies of translations” today. Yet this is still the most accommodating generic category in English to place the anthology. This paper asks how *Ōe no Chisato shū* expands the possibility space of translation anthologies. At stake is the ability of English language scholarship and readership to recognize and be inspired by a category of literary practice that doesn't fit perfectly into existing paradigms.

I argue that there are two main attributes of Chisato's anthology that have the potential to expand the “translation anthology” paradigm. The first is its self-conceptualization as a dialog between old and new and between parts and wholes. The second is how “Chinese/Sinitic” and “Japanese” are not presented as categories of literature, in contrast to how we view the anthology today. Both of these attributes are to be expected within their historical context, but in contemporary translation they present a unexpected image: an anthology of translations that plays fast and loose with the source texts, cutting them up and leaving entire sections out, and which projects a foundational role on the source text and an innovative role on the translations in the manner of a lineage.

I propose that this practice of *selective* translation, whereby something as indivisible as a short poem is “mined” for a striking turn of phrase or evocative imagery, suggests Chisato was not operating under a paradigm of mediation between distinct languages and cultures, but rather of mediation between genres within a single culture internally split into two languages that each represent a mode of thinking or emphasizing the world, a certain register, and potentially the ideas of heritage and innovation. To adopt that paradigm in the present day would be to search for or create translation anthologies that only work within multi-lingual cultures where the relationship between languages and the literatures, worlds, and images they come with are open to experimentation, or within mono-lingual cultures where the relationships between genre and dialect afford a “translation” based exploration.

Maj HARTMANN (Leuven University)

Japanese Translators in International Copyright Negotiations (1930s-1950s)

The history of international translation rights as part of the international copyright law has been mainly told from a Eurocentric perspective, where the focus was placed on the most powerful states and the modernization that ‘their’ Berne Convention, the first multilateral copyright treaty created in 1886, brought with it. In the 1908 Berlin revision of the Berne Convention, translation rights were recognized as an independent right which triggered many controversies among the member states of the Berne Union over the following decades. While recent studies have pointed out the involvement of the Japanese state in these conflicts and in the globalization process of the Berne Convention, the contributions of some of the key actors from the private sector including Japanese translators and their translators’ associations in changing the legal framework of this law remain unrecognized. Although actors like Horiguchi Daigaku or Nakajima Kenzō were absent from the international conferences in a direct sense and thus practically invisible on the world stage, their proposals, written opinions and expertise shared with bureaucrats, private associations and international as well as non-governmental organizations (such as with the League of Nations’ International Institute for Intellectual Cooperation, the Berne Bureau or the Association Littéraire et Artistique Internationale) contributed substantially to shaping and modernizing international translation right norms in line with the constantly changing social and political changes on a national and international level. By tracing Japan’s non-state participation in the international copyright negotiations, this paper aims to contribute to further understanding of the history of international translation rights and at the same time attempts to reevaluate the interplay between Japanese governmental and non-governmental actors in their goal to modernize the country from the mid-1930s to the early post-war period.

André PODZIERSKI (Ruhr University Bochum)

The Diversity of *Kanbun Kundoku* and the Loci of Translation

Only rarely has a term led to such confusion as with *kanbun kundoku*, especially as to whether it constitutes translation or not (cf. Wakabayashi 2005). Apart from the opinion that a translation must always produce a parallel text to be considered a genuine translation, there are diverging views on what the process of *kanbun kundoku* actually involves. Furthermore, there have been many different types of *kanbun kundoku* over the centuries and even in the Edo period (1603–1868) alone we can observe different competing systems taking different approaches (e.g. Suzuki 1975, Saitō 2012, Ishikawa 2015). This illustrates that *kanbun kundoku* is far from being a single, fixed system.

Translations in general suffer from the problem of what is termed a “double bind”. On the one hand, a translation should contain a visible link to the source text. On the other, the translation should meet the requirements of the reader of the target language text. Depending on whether the focus is on the source or target language, a translation will also yield different results. Even though *kanbun kundoku* often involves rather direct translations that focus on Classical Chinese as the source language, we can observe that different glosses not only result in a different appearance and reading system, but also influence Japanese as the target language. Early metatexts on *kanbun kundoku*, such as Keian Genju’s *Keian oshō kahō waten* 桂菴和尚家法倭点 (1501) or Dazai Shundai’s *Wadoku yōryō* 倭読要領 (1728), demonstrate that scholars in pre-modern Japan were well aware of different approaches to translation and that, depending on the focus, the loci of translation as well as the degree of explicitness of the glosses may differ. In view of this, it seems impossible to evaluate *kanbun kundoku* translations in general without comparing different texts with glosses for a better understanding of translation practices of the past.

In this talk I will compare different gloss texts from the Heian period (794–1185) to ones from the Edo period where many *kunten* versions of the same texts (e.g. the Four Books) are preserved and show to what extent not only the required reading technique but also the resulting Japanese translation

differs. I will further show where exactly the locus or even loci of translation lie in different *kundoku* settings and what this means for the role of the respective reader. Thus, there are *okiji* (i.e. unread Chinese characters) that remain unnoticed by the reader (cf. Lurie 2011:179) but which have previously been read and translated by the glossator, while the same Chinese character can be regarded as a normal character to be read in another *kunten* text. A closer comparative look at the different *kundoku* traditions and their texts will contribute to a better understanding of *kanbun kundoku* in general and its relationship to translation in broader terms.

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Gordian SCHREIBER (Ruhr University Bochum)

Beyond *Kanbun*: *Kundoku* as a Method of Translation for Languages Other than Literary Chinese

It is not an overstatement to say that Chinese thought, usually first in the form of texts imported from the mainland, were constitutional for Japan, particularly so with the beginning of the Asuka and Nara periods (6th–8th century). With the import of Chinese characters, the Japanese quickly began to write their own language. However, a command of reading and writing Literary Chinese remained an essential skill of the higher educated classes for centuries to come. Therefore, beginning with the eighth century, we also observe the flourishing of Chinese texts annotated and read via the *kundoku* 訓讀 method. This ingenious method of translation left the source text intact, while making the content available to a broader audience. Whereas the annotations itself developed from simple dots to a more sophisticated form over time and dozens of different, competing systems were in use well up to the end of Early Modern times, the source language was almost always Literary Chinese. The reason for this is immediately evident to us: there rarely was a need to translate any other written language.

However, in a number of instances when texts in vernacular Chinese reached Japan, e.g. the novels *Shuǐhǔ zhuàn* 水滸傳 (Water Margin, 14th century) or *Xī Yóu Jì* 西遊記 (Journey to the West, 16th century), new problems emerged for the translators-cum-glossators. First, it naturally turned out that exclusive knowledge of Literary Chinese was insufficient for these texts. While many scholars at that time were proficient in understanding the classical written language, persons with a command of the modern variety of Chinese were few in Japan and limited to smaller circles, e.g. Ogyū Sorai 荻生徂徠 (1666–1728) and his pupils (Kornicki 2014). Second, even if the glossator was fluent in vernacular Chinese, the *kundoku* method as such had to be altered in order to yield an acceptable translation. This proved to be a difficult task, since there was no conventionalized *kundoku* system for this language variety (Murakami 2018).

Moreover, during the 18th century and particularly so during the second half of the 19th century, Japan was confronted with a number of new languages such as Dutch, English, German, French or

Russian. Naturally, a need for translation also led to the development of newly adapted *kundoku* systems for these languages, even if the writing systems were so radically different from Chinese characters. Therefore, it came along as an even more challenging situation (Morioka 1999).

This presentation aims to give an overview of the different adaptations of the *kundoku* method for languages *other* than Literary Chinese and discusses the dynamics of the method as such from a new perspective.

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XUE Miaoling (University of British Columbia)

Kudai Waka as Translation and Translating *Kudai Waka*

Kudai waka is the reinterpretation of a line or several lines of Sinitic poetry (*kanshi*) in waka poetry. Lines from Tang poet Bai Juyi’s (772–846) poems were frequently used in the practice of *kudai waka*. In this presentation, I use waka poems composed by Ōe no Chisato (fl. late ninth century), Jien (1155-1225) and Fujiwara no Teika (1162-1241), and corresponding poems by Bai Juyi to illustrate how waka poets took inspiration from Bai Juyi’s poems and composed *kudai waka*. This presentation also shows an early attempt to test an approach to translating *kudai waka* into modern Chinese.

In my first example, by analyzing Chisato’s *kudai waka* on the theme of the hazy moon, I argue that in Chisato’s composition he attempted to preserve the theme from Bai’s poem “Feeling Nostalgic on a Night at Jialing (*jialingye youhuai ershou*, ca. 809).” In my second example on Jien and Teika’s *kudai waka*, I argue that Jien and Teika use the topic provided by a line from Bai’s satirical poem (*fengyu shi*) “Inauspicious House (*xiong zhai shi*, ca. 809)” to create a waka world in which an individual’s impression of nature is predominant, thus diverging from the satirical theme.

By comparing *kudai waka* at different stages, I explore answers to the following questions: could we conceptualize *kudai waka* as “translation,” or should we use other terms such as “allusion” or “adaptation” to define this practice? If we use other terms to define it, how do we distinguish *kudai waka* from other waka poems that are not in the *kudai* category but receive influences from Sinitic poetry? I also provide my modern Chinese version of three poets’ *kudai waka* to show how the differences (content, structure, expression method) between *kudai waka* composed by different poets might influence our translation practice and introduction of this genre to the public.

This presentation shows a way to rethink the definition of “translation,” “adaptation,” “appropriation,” and “allusion” in discussing Sino-Japanese intertextual transculturation.

14:30-16:00 Session C	Ca’ Dolfin – Aula Magna	Panel C1
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Richard Quang-Anh TRAN (Università Ca' Foscari Venezia)

Locating the Queer: Vietnamese Debates on Sexuality in Translation

This presentation looks at early-twentieth century Vietnamese public debates concerning same-sex sexuality and asks the following questions: How did some members of the intelligentsia, some of whom were schooled in the East Asian tradition, some in the French colonial administration and some in both, conceive of such sexuality? Was it understood as a “sexuality”? If not, how did they understand it? And however it was understood, what were some of the terms in their respective traditions that they used? And what happens when these traditions come into explosive contact with each other? In examining this archive, the talk will suggest that these debates thematize key problems of cultural translation. In particular, the paper examines how, since at least the colonial period, the discourse of Vietnamese queer sexuality is caught up in the cultural traffic of multiple discourses of sexuality, what some scholars have called the “heterogeneous continuum” in the historical contact between languages (see Luise von Flotow, Joan W. Scott, Anna Tsing). The presentation concludes with some of the implications of the archive on contemporary transnational debates on LGBT identities.

Wayne Wen-chun LIANG (Hong Kong Baptist University)

**The Travelling of Queer Identity:
A Case Study on the English Translations of Taiwanese Queer Novels**

Judith Butler (1990) argues that the hegemonic concept regarding gender identity in a given society is often construed by its cultural configurations. However, Homi Bhabha (1994: 1) claims, “We find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion.” As this notion arises, it poses several questions about the issue of cultural identity, especially in the context of the queer movement, in which the perception of gender identity emerges to be more complicated than previously conceptualized. Since the 1990s, the rise of the queer movement in Taiwan has advanced a new trend, one where gender identity has travelled from the real world to the literary world and even to different linguistic contexts through translations. In the realm of Translation Studies (TS), the issue of identity can be understood from examining the origin and characteristics of a nation and of its peoples, through what has been depicted in works of literature at the textual level. This paper thus aims to understand the travel of Taiwanese queer identity to the West through a comparative study on three Taiwanese queer novels, namely Pai Hsien-yung’s 孽子 *Niezi*, Chu Tien-wen’s 荒人手記 *Huang ren shou ji*, and Chi Ta-wei’s collection of short stories under the title of 膜 *mo* — as well as their respective English translations, *Crystal Boys*, *Notes of a Desolate Man*, and *Membranes*. This study also echoes Bhabha’s notion and thus a question is asked: how would Taiwanese queer identity travel from “inside” to “outside” through the medium of translation? Previous studies on the translations of Taiwanese queer novels mostly focus on the linguistic issues between the source and target languages (e.g., Lin, 2010; Lu, 2015), but none of them consider how the translators reaccentuate the narratives of Taiwanese queer identity or discuss the transformation of these identities in the West. It is hoped that this paper, with the emphasis on the travelling of the queer identity through translation, will significantly contribute to the complex discourse of cultural transfer on gender identity.

Alberto POZA POYATOS (Universitat Autònoma de Barcelona)

Affective Reading: A Critical Approach to Translate “LGBTQ” Literatures

My overall project aims to propose an alternative to the heteromasculinist hermeneutical perspective that forces peripheral gender-dissident literatures into the Anglo-American paradigm of LGBTQ identity politics. It focuses on those translation practices which turn formally complex literary works into merely marketable “exotic” products for the English-speaking *voyeur*. I therefore argue that there are times when claiming an identity for oneself may be as damaging as lacking one. This is particularly true regarding the sexual and gender-based classification of literature and its characters, for which translators use a set of medical and vernacular terms (homosexual, gay, lesbian, heterosexual, straight...) that instead of describing, rather invent and fix stories in a Western binary taxonomy. Translation, as a transnational and translingual site, is an ideal field in which to interrogate those politics that favour an identity-based narrative of social difference.

In this paper I propose an alternative reading of Li Ang’s short story “Curvaceous Dolls” (1987). This Taiwanese fictional piece has been translated into English by Howard Goldblatt (1990) as a tale of repressed lesbian desire, an interpretation that reinforces a discourse on sexuality as fixated and integral to the individual’s identity. Although the fitting of this text in the anglophone paradigm of identity politics has been useful to create a narrative of gradual development towards a full disclosure of lesbianism in Li Ang’s oeuvre—as Yenna Wu does in her *Li Ang’s Visionary Challenges to Gender, Sex and Politics* (2015)—I argue that this labelling is only proving Western scholars’ anxiety for naming and colonizing others’ desires. Moreover, this translation practice has foreclosed the potential of the Chinese version to suggest alternatives to the hetero/homo, repressed/liberated schema. The obsessions and delusions that the female character experiences in the text can indeed be reduced to an unnamed lesbian desire however, this explanation would contribute poorly to the understanding of the character’s unfolding and her agency in that process.

In my presentation I will use some examples of the original Chinese text and its English translation to prove my argument and suggest alternatives to avoid the constraints of identity politics—that were already being challenged in Taiwan in the 90s—and reflect on the female character’s flowing of subjectivities from her affective bodily experiences. Such a proposal, informed by Kristeva’s concept of the abject in conversation with Tomkins and Sedgwick’s theories on shame, aims to provide the reader with a more open framework to understand Li Ang’s character subjectivity outside Western-universal dichotomies. At the same time, by paying attention to affects like shame and disgust, which are recurrent throughout the whole piece and have been theorized as integral to the process of individuation by academics such as Sarah Ahmed, I strive for a radically open translation practice able to record the agency of non-normative protagonists in their struggle with phallogocentrism without reducing it to any semiotic label.

14:30-16:00 Session C	Ca’ Dolfin – Aula 1	Panel C2
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QIN Qin (Sichuan International Studies University)

Teaching Pedagogy Research on English Interpreting Teaching and Learning with the Assistance of Mobile Teaching APP in Mobile Internet Era

With the advent of the mobile internet era, Bring Your Own Device (BYOD) has become a major trend in schooling. Cloud computing forms the ecological foundation of the mobile internet, and the

data-driven trend of future education is irreversible. In recent years, teaching pedagogy researches on flipping classrooms, MOOCs, SPOCs, and micro-courses which take place in the environment of the internet have gained increasing attention from the educators. This thesis studies the teaching pedagogy with the introduction of mobile teaching APP to traditional English interpreting teaching and learning, creating a whole new O2O interpreting teaching and learning experience for teachers and students. With the help of mobile teaching APP, teachers use the mobile platform to push various forms of course-related resources to the students, and gradually flip students' learning habits. Therefore, a nice and relaxed classroom teaching atmosphere in which teachers and students interact with each other effectively can be built. Through analyzing the big data collected by mobile teaching APP, the teachers can study the students' learning behaviors so as to constantly reflect and readjust the teaching design and finally increase the students' motivation in interpreting learning through self or peer reviewing and dynamic activities on the APP, which leads students to think actively, discuss and practice effectively. This teaching pedagogy demonstrates the diversified, personalized and immersive characteristics of interpreting teaching and learning in the new era. In addition, through big data analysis, the teachers can realize the transformation in evaluating students from traditional empirical analysis to scientific data analysis with the combination of the multi-dimensional assessment based on process evaluation gained through the APP data and the traditional formative evaluation mechanism, which proves to be scientific, objective and efficient.

Vivian LEE (Hankuk University of Foreign Studies)

**SNS in the Korean into English Translation Classroom:
Translation Pedagogy for the Digital Age**

The relationship between translation and globalization has been an area attracting profound interest in recent years (Cronin, 2003, 2006; Ho, 2008). In the scope of translation and its role in today's world, the globalised and digital age we are in calls for translation which is flexible and surpasses boundaries. With the proliferation of the internet and technology in addition to the ease of access to information through handheld smart devices, translation needs to encompass considerations relating to digital output mode as well as digital text features. Further, the ubiquitous nature of SNS means that communication between individuals can happen anywhere and at any time.

This paper looks at the application of a pedagogical approach which incorporates the use of SNS as source texts for a translation task in an undergraduate translation classroom in Seoul, South Korea. Source texts consisting of extracts from celebrities' SNS posts were used in class for Korean-English translation practice, after which students kept a learning journal to record their thoughts on the class and/or task.

Findings highlight the benefits of utilizing non-conventional texts, such as source texts from SNS which reflect today's digital and smart age. Due to the relatively short length of online SNS postings, the method enables preliminary sentence-level translation practice. Further, students are able to contemplate source and target text readers and develop their sensitivity to the different characteristics of the languages they are working with.

The current study suggests the usefulness of applying non-conventional texts to translation tasks to enable students to contemplate and practice translation with tasks which reflect today's digital age. Findings show that the method can enable students to make observations and contemplations of source and target texts for online communities and mode output, and also to develop their sensitivity to the different characteristics of the language pair(s) they are working with, such as in relation to narrative voice and different speech styles for the Korean and English languages. While the current study focused on the undergraduate translation classroom in South Korea which worked with Korean-

English translation, the pedagogical method can be utilized and applied across various classroom contexts and with other language pairs.

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Matteo FABBRETTI (Ritsumeikan University)

Institutional Translation in Contemporary Japan: Translation and Translators in Video Game Companies

The topic of the proposed presentation is translation in contemporary Japan, and it will be based on the author's current postdoctoral research project. The project involves the study of Japanese translation institutions, and builds upon the work of Koskinen (2014) on the study of institutional translation and localization.

Translators, like all social agents, are always positioned within a particular socio-cultural context, which means that translation is never a simple matter of language transfer. Consciously or unconsciously, translators are engaged in the process of reproducing situated meanings (Kang 2014, 470) which means that translators shape, and are in turn shaped by, the socio-cultural context in which translations are produced and received. Translation enables the global dissemination of media content, but translators are also tasked with the delivery of the values, goals and agendas of the institution that employs them. When translation is carried out in concrete institutions, it becomes 'a professional practice endowed with an internal logic of its own' (Inghilleri 2003, 245), and these complex issues related to the socio-cultural context of translation come to the fore.

The proposed presentation will focus on the translators employed by Japanese video game firms as in-house localizers as a concrete case study of institutional translation in contemporary Japan. Video games are one of Japan's main cultural exports, but Japanese video game firms have traditionally been quite secretive about their practices, so not much is known about the practical constraints that video game localizers face when working in Japan. This presentation will focus in particular on the question of how do Japanese video game firms shape localisation processes, and the ways in which translators negotiate their role and professional identities within the firms they work for.

14:30-16:00 Session C	Ca' Dolfin - Aula Saoneria	Panel C3 Special Panel: Translation as Intercultural Dialogue. Modern and Contemporary Japanese Texts in Various Contexts 1/2
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KATO Yuri (University of Tsukuba)

Why to Retain 'Foreign' Elements in Translated Texts of Japanese Literature in Russia?

Needless to say, Russia is a melting point of East and West from various perspectives including historical, ethnical and cultural. This is probably the reason why retaining Eastern Values are given more emphasis in the process of translation, and this attitude is also reflected in translating Buddhist theological and philosophical texts. In Russian translation of Japanese text, translators avoid replacing the existing Western Concepts with Eastern concepts and rather tend to retain the eastern values as ‘foreign’ elements. This paper examines the significance of *foreignization* focusing on Grigori Chkhartishvili’s works, analyzing his translations of Mishima Yukio’s works such as *The Golden Pavilion* and the features of the Japanese character in his detective fiction, written under the pseudonym Boris Akunin.

Raj Lakhi SEN (Tokyo University of Foreign Studies)

Self-reassurance and ‘Enlightenment’: Translating Japanese Texts into Indian Languages

Despite having a long tradition of Japanese studies and translation industries in India, there are relatively few Japanese novels and cultural texts that are translated into Indian Languages (other than English), which is most likely due to the wide acceptance of English language texts among the class of people who are conscious about foreign culture and who consume even Japanese canons in English. For example, reading Murakami is a fad and symbolic of being ‘elite’ in India. It was in 2018, when Murakami Haruki’s *Kafka on the Shore* was first translated into Bangla language (one of the other Indian languages besides English). Nevertheless, there are a small number of Japanese Novels and other texts that are translated into Hindi and other regional languages and this paper will explore the translation of Akutagawa Ryunosuke, Miyazawa Kenji to Oka Shuzo to show why the selection of Japanese text for translation into Indian languages including English is also an act of ‘self-reassurances of Indian-ness’ in Japanese cultural context, which paradoxically created the space and environment for initiating dialogues between India and Japan. Further, this paper will examine why the other Japanese stories that are translated into Hindi language are meant to ‘enlighten’ the mass with the portrayal of topics related to social problems and diseases.

Hong YAO (Shirayuri College)

The Translation of Japanese Children’s Picture Books in China

There is no doubt that China’s children’s book publishing industry is growing fast. Translations of children’s books from outside China, especially Japan, Europe and the United States, normally dominate bestseller lists in China. The Poplar Kids Republic is one of China’s first and biggest bookstores specializing in children’s picture books. It was opened in October 2005 by BPCPC (the Japanese publisher of children’s books), whose aim was to promote cultural awareness among children through illustrated books. The big-seller of Poplar is *The Bear Baby’s Picture Book* in the series, which have sold more than 10 million copies. And *The Picture Book of Willy* and *The Story of Breast* are chosen for children’s sex-education. This paper makes a contrast between the original texts and the translated texts which were published by the Poplar Kids Republic, and summarize the translation features and analyzes the reasons why Japanese children’s picture book gained so much popularity in China. We can conclude that Japanese children’s picture books definitely provided some guidance for Chinese original picture book creation and are used a tool for ‘sex-education’ in contemporary China.

16:00-17:30 Session D	Ca' Dolfin – Aula Magna	Panel D1 Special Panel: “Translation as a Martial Art” – Political Aspects of Translation across China, Tibet and North Korea
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Kevin HENRY (Université de Mons)

The “Gospel” of Xi Jinping: A Critical Analysis of Foreign Policy Discourses from the Chinese-to-French Official Translation of *The Governance of China*

Highly effective at least since the advent of Maoism in 1949, propaganda still remains a corner stone in China’s internal politics. However, the rise of Xi Jinping at the top of the state in 2012 has also coincided with increasingly massive investments in the Middle Kingdom’s “soft power”, especially by “spreading the word” about the great achievements of the Chinese political and economic model. In that regard, the publication of official foreign versions of *The Governance of China* (《习近平谈治国理政》), a collection in two volumes (2014 and 2017) of Xi Jinping’s speeches since his nomination as General Secretary of the Chinese Communist Party, has reasserted the prominence of translation in Chinese diplomatic and cultural policies.

In this paper, we will then invoke sociology and ideology by focusing on the French translations of *The Governance of China*, which we will examine and compare to the Chinese original in the line of descriptive translation theories as well as with the tools of argumentation/rhetoric and critical discourse analysis. Through a review of given extracts pertaining to China’s foreign policy, we will attempt to show whether the goals of the project have been reached by the (anonymous) group of Chinese translators, and how their decisions reflect the Chinese administration’s preconceptions of the Western readership’s expectations and potential bias. We intend to highlight the incoherencies in the translation strategies effectively implemented (with examples), and we will try to explain them considering the wide-ranging objectives of the book, i.e. its *skopos*. We will particularly focus on appraising the self-consistency of translation choices in the two volumes of *The Governance of China*. Finally, we will see how such a critical investigation could possibly have helped the Western general audience better understand and anticipate the evolution of Chinese diplomacy in the latest years.

Lara MACONI (Inalco)

Orwell and Solzhenitsyn in “China’s Tibet”: Literature Translations & Other Stories

Since the early 1980s Tibetans living within the context of the PRC have started becoming acquainted with modern foreign literature (novels, short stories, free verse poems, etc.), but since then, its reception has largely occurred through the refractive lens of Chinese translations. Still, Tibetan translations of foreign literature have increased since the 2010s, and even if Chinese versions still often serves as intermediary language for those translations, nowadays works are sometimes also translated on the base of non-Chinese versions, mostly English original texts or English translations.

By focusing on potentially sensitive authors like George Orwell and Alexander Solzhenitsyn and by analysing different Tibetan versions of their works, this paper tries to demonstrate that translation practises are never neutral in Chinese Tibet: indeed, translation in this case is not only a

work of artistic re-creation or linguistic re-elaboration, but also a de facto political literary act. This paper explores thus how the selection criteria for the works to be translated have been established and, on a more intertextual level, how translation actors have mediated between ever-changing governmental literary norms and various literary strategies – appropriation, adaptation, adoption and negotiation.

Florence Xiangyun ZHANG (Université Paris Diderot)

**Translating for Freedom: A Study on the Translation of
“Internal Distribution Books” in China in the 1960s**

In the dark pages of China's recent history, some translations have brought light and had a profound influence. During the 1960s and 1970s, at the height of the Maoist dictatorship, most foreign and Chinese books were banned and destroyed. But there were translations published, because they could either be used for the ideology of the moment or be destined for *neibu faxing* (internal distribution) for a “critical reading.”

Among those reserved for internal distribution, Dong Leshan's translation of *The Rise and Fall of the Third Reich – A History of Nazi Germany* (William L. Shirer) has been reprinted several times and is considered as one of the most important books in late 20th century China. Dong Leshan is also the first translator of *1984* (George Orwell) in China. These translations, which became available to the general public in the 1980s, have provoked immense upheavals among readers who have survived the years of the Cultural Revolution and are yearning for an open and free society.

Reading the translator's prefaces to the various editions reveals the tumultuous story of these translations as a reflection of the history of contemporary China: if we can observe a distance from the foreign work for the first editions, a clear alignment with Orwell is evident when he prefaces the *1984*'s public edition.

How does the translator play with political contexts and manage to hide his own position? How does he use this invisible weapon to fight totalitarianism? This paper will be based mainly on the study of Dong Leshan's translation paratexts to highlight the own words of a devoted intellectual.

16:00-17:30 Session D	Ca' Dolfin – Aula 1	Panel D2
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MATSUSHITA Kayo (Rikkyo University)

**Adjusting Levels of Apology to Manage Risk: A Corpus-based Analysis
of the Interpreters' Performance from the Japan National Press Club Corpus**

When Naomi Osaka became the first tennis player representing Japan to win the US Open in September 2018, it was not her superb performance on court but her tear-filled “apology” after the game that caught the attention of the media and the public. While the U.S. media mostly focused on her opponent Serena Williams missing her 24th grand slam title and the controversial ruling by the judge, Japanese media emphasized that Osaka “apologized” to American fans for the outcome rather than openly embracing her hard-earned victory. Specifically, it was her words “I’m sorry it had to end like this,” uttered in English and translated into Japanese by the Japanese media, that caused a heated public debate in the days that followed. Some media initially translated her words as 勝って

ごめんなさい [Sorry that I won] which instantly became a target of social media criticisms, with many claiming that the word “sorry” in English does not necessarily mean that the person is apologizing. Despite such criticism, most of the mainstream media in Japan kept using various words of apology to fit the “Osaka is very Japanese” narrative they were trying to spread, demonstrating that interlocutors can manipulate levels of apology when translation is involved.

Previous research has found that apologies can vary significantly due to cultural differences (Maddux, Kim, Okumura & Brett, 2012; Oi, 2015). In East Asia in particular, levels of apology expressed by political leaders have often been at the centre of diplomatic attention, as was the case in Japanese Prime Minister Abe’s statement commemorating the 70th anniversary of the end of World War II, which was translated into multiple languages and scrutinized around the world (Matsushita & Schäffner, 2018). Against this backdrop, the present study examines how apologies by numerous newsmakers in the past decade have been translated by using a corpus of interpreter-mediated press conferences held in Japan. Although the corpus itself, which utilizes approximately 400 hours of videotaped press conferences held at the Japan National Press Club since 2009, is still under development, initial findings revealed that interpreters tend to adjust apologies by changing their intensity when interpreting, especially where politically sensitive topics are concerned.

The present study analyses cases of both “overplay” and “downplay” by the interpreters by applying the concept of risk management (Pym, 2015; Matsushita, 2016). Using the risk management categories identified in Pym and Matsushita (2018), it illustrates how cultural differences in expressions of apology often prevent literal translation, leaving room for manipulation during the interpreting process to avoid, mitigate, transfer, or take risk.

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TAURA Hideyuki (Ritsumeikan University)
Amanda TAURA (Setsunan University)

Does an Experienced Japanese-English Interpreter Suffer from Skill Deterioration After One Year's Break from the Job? A Neuro-linguistic Case Study

What happens to one's professional expertise and skills as an interpreter after one year's break from the job? Our previous research involved tracking a novice, but highly proficient Japanese-English bilingual interpreter for six years (from age 22 to 28) by investigating the changes in his English proficiency and brain activation. The current study examines an additional year when he gave himself a year's break, to see if the skills he had developed were maintained linguistically and if his brain was working in the same way as the previous year.

Yearly data collection was two-fold: brain activation data and linguistic data. A Verbal Fluency Task (VFT), which is often used in neurolinguistic research to tap into the language faculty of the brain (i.e. Raucher-Chene and et al., 2017; Clark and et al., 2014), was used to collect the brain imaging data through the functional Near-Infrared Spectroscopy (fNIRS) device (Shimadzu OMM-3000, a 42 channeled machine). A wordless picture book “Frog, where are you?” (Mayer, 1969) was

used to elicit spontaneous oral narrative data to examine the participant's English skills in terms of accuracy, fluency, complexity, and vocabulary.

Six years of interpreting experiences had pushed his English to the stage where he was able to deliver English at a faster speed and with more varied lexical choices whereas his accuracy and narrative skills remained unchanged due to a ceiling effect (accuracy and narrative skills had reached almost 100% from the very first data collection). The brain activation data revealed more economical energy allocation after two years of professional interpreting – leaving more resources for his less dominant English.

The new set of data collected after a year's break were collected using the same procedures as before, which are linguistically and neurolinguistically analyzed to provide answers to our research question. In this presentation, a special focus is given to the brain network rather than what happens in Broca's area with language production since more and more researchers such as Hernandez (2013) are turning to the network based upon the assumption that brain modules are interconnected.

Yuki SAYEG (The University of Queensland)

Towards Credentialing Community Interpreters in Japan. What Can the Australian Model Offer?

Described by Pöchhacker as 'one of the least professionalized domains of translational activity' in 2008, community interpreting in the West at least has now matured. Ozolins (2000) notes that as the industry develops it moves from a system with no standards or professional recognition for practitioners, to one offering specific training, accreditation and specialisation.

Although Japan has a large and flourishing conference and business interpreting market and researchers are beginning to focus more on community interpreting, thus far the only national qualification system for interpreters is that of 'Tour guide-interpreter'. Several certification systems for medical, legal and sign language interpreting are run by professional associations and foundations, while the Japanese conference and business interpreting market is controlled by agencies, some of whom have a formal testing system and rank their interpreters based on detailed client feedback. In this market a formal accreditation system is unlikely to gain traction since few interpreters would pay to submit themselves to an examination when they are already being assessed on their performance in a real-life work situation.

Currently there is no national credentialing system for community interpreting and even if such a system existed, since in many cases the interpreters are volunteers or lowly paid, there is little motivation for them to upgrade their skills even if training is available. Users also tend to be less demanding, feeling that this is the best they can expect. Yet going forward, the need for quality community interpreting in Japan will only increase. Although to date Japan has accepted very few asylum seekers (only twenty in 2017), a larger number of refugees are allowed to stay on humanitarian grounds or through resettlement programs, and the government is actively promoting internationalisation in an attempt to counter its declining population. The Tokyo Olympics in 2020 will also promote an awareness of the importance of community interpreting.

This paper examines the status of interpreting credentialing systems in Japan and argues that the establishment of a national system of credentialing combined with training opportunities will go a long way to raising the professionalism of community interpreters themselves and the perception of them as professionals by the wider community. It further suggests that the certification system of Australia's National Accreditation Authority for Translators and Interpreters (NAATI) could be a valuable reference. Established in 1977, NAATI is said to be the first T&I accreditation body in the world. In 2018, in line with worldwide best practice, NAATI became a certification body, having completely redesigned its assessment system in order to more accurately test the skills required by

professionals in the Australian market. Although the model retains certification levels for conference interpreters and advanced translators, the focus is predominantly on community interpreting. Less than a year after its introduction this model is already being considered for adoption in New Zealand. This paper concludes that the Australian model merits further investigation as a potential starting point towards a national credentialing system for community interpreters in Japan.

<p>16:00-17:30 Session D</p>	<p>Ca' Dolfin - Aula Saoneria</p>	<p>Panel D3 Special Panel: Translation as Intercultural Dialogue. Modern and Contemporary Japanese Texts in Various Contexts 2/2</p>
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YOKOTA-MURAKAMI Takayuki (Osaka University)

Bilingualism in Manga

Bilingual literature has been a popular topic for recent critical theory. I attempted in my recent monograph *Mother-tongue in Modern Japanese Literature: Toward a New Polylingual Poetics* (2018) a critical challenge at bilingualism (in literature) and translation, which may paradoxically serve to perpetuate national consciousness and recuperate linguistic boundaries. The theoretical perspectives developed in the book can be applied to the contemporary comics as well although there is a significant difference between these two media since bilingualism in literature is closely related to the establishment of the standard written language, which has not directly concerned manga. This difference thus explored may contribute to the better understanding of bilingualism. Keeping such theoretical inquiries in mind, I shall analyze some phenomena of bilingualism in contemporary Japanese comics, from comics by “foreign authors” via dialectal works to “implicit bilingualism” in which true linguistic hybridization may be achieved.

HIRAISHI Noriko (University of Tsukuba)

The Emergence of New Sound-Symbolic Words: Indonesian Youth Culture and the Translation of Manga

In comics and graphic novels, onomatopoeias attempt to write sound effects on page so we can hear them through our eyes. Japanese manga has particularly developed the artistic expressions of the sound-symbolic words, as Japanese language is often noted with the richness of these words. However, it took the translators a lot of hard work to devise the method, since they sometimes couldn't find the equivalent word of Japanese sound-symbolic word in the target language, or the original expressions are often important for the panel/page layout. Consequently, many translated versions leave the sound-symbolic words untouched, and put the translation in small writing by the side. It is notable that this mixture of Japanese characters (especially hiragana and katakana) and the target language seems to influence the target cultures. Taking up the examples in Indonesia, the paper examines the emergence of some ‘new sound-symbolic’ words in Indonesian language.

Leo Tak-hung CHAN (Lingnan University)

Rewriting a Chinese Classic: “Imitative Translation” as Play in Japanese Manga

Imitation, as a method and as a textual category, needs to be reconceptualized in the light of recent developments in translation theory. It has been a perennial favorite with translators in various periods of Western history, and associated with well-known theorists like Ben Jonson and John Dryden, while in East Asia it has been a historically dominant form, mainly associated with Japanese imitations of Chinese poetry and fiction. They have not disappeared in the contemporary world, however, as seen in Japanese manga imitations of the Chinese novel *The Journey to the West*, in particular Minekura Kazuya's *Journey to the Extreme*. In line with the Japanese manga tradition of imitating pre-existing textual material from China, one can interpret this chosen example as the attempt of a fan subculture to “employ different cultural products for their own purposes [and] conquer their own space” (M. Lehtonen). The hybrid elements—Japanese and Chinese, native and foreign—in the imitations create a textual bricolage that reflects the intention of the manga artists to carve a territory of their own in which new meanings are inscribed in canonical texts originating from China. In the course of this paper, the following will be discussed: 1) Early Modern English theories of imitation and their subsequent disappearance”; (2) contemporary theories of imitation by translation scholars; (3) the debate on how translation and imitation can be differentiated; and (4) East Asian notions of imitation as exemplified in the case-study chosen for analysis. The recycling of meanings, the updating of past events, and the mixing together of interpretations are the most interesting aspects of the “imitative translation” as seen in *Journey to the Extreme*.

DAY 2

June 29

9:15-10:15	Ca' Dolfin - Aula Magna	Keynote Speech
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Giorgio AMITRANO (Università degli Studi di Napoli "L'Orientale")

**The Pressure of Meaning, Polyphonic Identities and Inner Tensions
in Literary Translation from Japanese**

Mario Vargas Llosa, in his admiring review of Kawabata Yasunari's *The House of Sleeping Beauties* expressed his doubt that much of the original text, notably "nuances, allusions, perfumes, references or subliminal messages", might have been lost in the transition from Japanese to Spanish. Even though he argued that what was left was still valuable, he conveyed a sense of mistrust towards the rendering of Japanese into an altogether different language.

Such an attitude is fairly common in writings by non specialists of Japanese literature. These critics confer on the original text, regarded as unknown and inaccessible, some sort of superiority over its translated version. They perceive the presence, between the original text and its translation, of a zone beyond their control: an empty and impenetrable space.

The translator from Japanese is also confronted with a similar space, but he/she regards it in entirely different terms, as a space that can be filled and crossed, a bridge rather than a black hole. At the same time the translator is painfully aware of the problems in transferring the text from Japanese into another language. These problems range from the mere misunderstanding to an ideologically biased misinterpretation. The outcome of his/her work must be completely autonomous and yet incorporate the aesthetic qualities, the rhythm and the atmosphere of the source text. He/she also feels committed to respect the polyphony of identities which are as vital for the text as its syntax. In mastering the translation process, the translator is divided between such requirements and the equally strong necessity of bringing the meaning of the original text to its safe destination without discrepancies. He/she is far more conscious of the responsibility of keeping "nuances, allusions, perfumes, references or subliminal messages" than critics in awe of the inaccessible original text could ever imagine. However, this string of elements, more related to the formal aspects of the text than to its significance, is constantly threatened by the pressure of meaning. The translation is the product of this silent tension between the intangible yet ruling forces of form and meaning.

10:30-12:00 Session E	Ca' Dolfin - Aula Magna	Panel E1
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Jeffrey ANGLES (Western Michigan University)

Trauma(tic) Translation

In her recent essay "Freely Flayed", the Korean-American writer Don Mee Choi describes translation as a kind of colonizing displacement—one language and culture displacing another through an act of "unbecoming" that is inherently always traumatic and dislocating. Although her formulation reflects her own experience working on texts having to do with war and trauma, her formulation invites many other questions. Of these, the most important is to what extent is trauma necessarily part and parcel

of the act of translation, and what does this mean when one works on texts that specifically deal with trauma itself?

This presentation will think through the relationship between trauma, language, and translation, and will formulate some thoughts regarding the ethics of translation, especially when working with experimental texts that reflect the larger traumatic ruptures of history and culture. This presentation will draw on my own work translating recent Japanese literature about trauma, namely the feminist writer Hiromi Itō's book-length poem *Wild Grass on the Riverbank* (Action Books, 2014) about one girl's experience being uprooted and shuttled across the ocean, and *These Things Here and Now*, an anthology of poetry that deals with the earthquake, tsunami, and Fukushima nuclear meltdown in 2011.

In doing so, this presentation will pay attention to some of the linguistic quirks—the “tics,” in other words—that appear in texts that have to do with trauma and will discuss the particular difficulties these pose for translators. In the process, it will try to answer one of the most important questions raised by Choi's text: even if translation contains an element of traumatic “unbecoming,” are there moments in which translation could function in a recuperative, healing way—as an act of “becoming”?

Stephen DODD (SOAS University of London)

The Serious and the Shallow: The Task of Translating Mishima Yukio's *Life for Sale*

The Japanese novelist, Yukio Mishima (1925-1970), is perhaps best known for his dramatic suicide. In 1970, with a group of fellow right-wing nationalists he raided a military base in Tokyo, and encouraged the soldiers to rise up in revolution in the name of the Emperor. When the *coup d'état* failed, Mishima committed ritual suicide by disembowelment (*seppuku*). Only two years before, he had written a popular novel, *Life for Sale* (*Inochi urimasu*, 1968), first serialized in the Japanese version of Playboy magazine. The novel depicts a man who, having failed to kill himself, puts his own life up for sale in a newspaper advertisement, and it traces his ensuing adventures with several clients. The novel may be described as bleak, trashy, kitsch, camp, shallow and sexy. However, I argue that Mishima employs these ‘frivolous’ qualities as a way of carrying out a perceptive critique of the breakdown in human relations following Japan's wartime defeat. For example, sado-masochism appears in the novel as a means to resist what Mishima saw as the contemptible empty fantasies of post-war consumerist domestic life in Japan. This paper describes my experience of translating this novel into English, in particular as I tried to highlight both the sense of superficiality as well as deeper layers of meaning within the text.

HAYAKAWA Atsuko (Tsuda University)

Un/translatability of Ishimure Michiko's Cosmology in Prose

Michiko Ishimure (1927-2018), one of the greatest female writers of Japanese literature, passed away in February 2018, unable to see her late work *Okinomiya* (*Palace of the Sea*) performed in the Noh style in autumn. Her name as author of *Kugai jodo* trilogy (*Paradise in the Sea of Sorrow*) has been well known not only at home but also abroad with the growing interest in so-called “ecocriticism” which concerns itself with the most urgent and important environmental reality as a global issue that transcends borders. Ishimure became a witness of the sufferings of the Minamata Disease patients who were the victims of methyl mercury discharged by the Chisso Corporation plant in Minamata that contaminated the sea and eventually resulting the complete environmental destruction. She gave

voices in the form of literature to those who had been silenced and oppressed in the tragic events, revealing the irrevocable facts and reality of the time caused by the economic and industrial policies under the name of modernization. In this sense, it is true that her literature is a kind of “protest literature”, while she has sometimes been referred to as “Japanese Rachael Carson”.

Ishimure was also energetic in developing her styles in literature, from non-fiction to short poems in Japanese style, essays, and even to Noh play. Her thematic concern became more and more profoundly philosophical and yet local, based sometimes on the primitive and indigenous beliefs as cultural heritage of the native people. This aspect rooted deeply in local culture apparently makes her work “untranslatable”. However, such untranslatability in turn contributes to create “new texts” in translation which push her forward to the arena of so-called world literature.

The main focus of reading Ishimure’s works here is on the “untranslatable” aspects of her multi-vocal narrative. One on hand, in *Kugai jodo*, which was translated into English by Livia Monnet in 1990, there are the autobiographical narrator’s voice following the Minamata Disease patients’ lived experience, their testimonial discourse in Minamata dialect, the factual record of medical observations, newspaper articles reporting the social and political background of the struggles etc. On the other, in *Okinomiya*, one of Ishimure’s later works of Noh drama, translated into English by Christina Laffin in 2018, there are the elaborate, performative, and mythological narrations that enable different dimensions of time and space to co-exist together, connecting the dead with the living. It is actually such a very uniquely Japanese expression as Noh drama that makes *Okinomiya* a challenging new text in English beyond untranslatability.

Re-reading Ishimure’s cosmology in terms of “un/translatability” would be a powerful way to see how “translation” could contribute to re-evaluate the source texts from new perspectives. This scope could also be shared in some way with the East Asian cultures closely related with untranslatability in which the native “narrative” was affected and even exploited by the colonial Western pressures in the course of modernization.

10:30-12:00 Session E	Ca’ Dolfin – Aula 1	Panel E2
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Simona GALLO (Università degli Studi di Milano)

Gao Xingjian’s Call for a Global Renaissance: A New (Cultural) Translation Paradigm

In the domain of translation, the concept of “cultural translation” seems to give voice to a variety of phenomena above the hermeneutics of texts, and, according to Bhabha (1994), it has become a way of *talking* about the world (Pym 2010, 148). Translation itself, described by Venuti as a “constant forward movement of approach to another cultural space” (Venuti in Álvarez and Vidal 1996, 1), begins with an approach to a culture (*ivi*, 3). Is it possible to think about translation not simply as the paradigm of clash between two cultures (*ivi*, 2), but as a constant movement among cultures and beyond the language?

In 2018, through a collection of essays written in Chinese and translated into Italian (Gao 2018), Gao Xingjian has finally made his call for a new Renaissance, addressed to every artist in the world. Not only as a Chinese-born artist, as a Nobel Prize for Literature (2000), as a prolific essayist and literary critic who experienced exile and extraterritoriality (Steiner 1992), but as an individual artist who defines himself as a “citizen of the world” (Gao 2014) he proposes to give rise to an epoch-marking event that transcends national borders. The global attitude and transcultural essence of this ideal contemporary era of artistic and literary Renaissance appears as an effort of re-interpretation

and a re-creation of a universal heritage and a universal artistic language. This contribution suggests that Gao Xingjian's call may be intended as an original paradigm of cultural translation. Firstly, from a theoretical point of view, it aims at outlining the epistemic shape of his proposal. Secondly, it attempts to untangle some practical issues linked to this pre-Babelic ideal, such as the crossing of frontiers between languages and the linguistic transcoding (Snell-Hornby 1990), the configuration of a "non-Otherness", the re-definition of identity hybridized with the world.

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Xavier LIN (National Chi Nan University)

Translation in East Asian Context: Practice and Theory

The functional and skopos theories advanced by Reiss, Snell-Hornby and Vermeer proved groundbreaking at their era in the Western context and for most text types; and yet where the text type of title is concerned, especially translating titles into and out of Chinese, a prominent East Asian language evolving independently for millennia from the Western culture, a more culture-specific theoretical framework proves necessary—an issue surfaced after investigating the practice of film title translation of recent years.

The *Taiji*, the summary of *Yi Jing*, or *The Book of Change* in one symbol (one of the key classics that underlay all East Asian cultures), is composed of two elements, Ying and Yang, from the extremely complicated combination and amalgamation of which the whole universe originated and has been evolving upon. This concept has stayed at the core of Chinese culture and nurtured Chinese the language. Ying and Yang are also regarded as the two ultimate elements of how the universe can be observed and expressed. But the two are not specific and, for the least, fixed but something fluid and exchangeable, depending all on the context and mutuality, meaning anything could be Ying at certain temporal/spatial contexts and Yang at others. Yang stands for the manifested, the outward and the direct while Ying for the hidden, the underlying and the indirect. Concerning language, the signifier, the physical existence of written or spoken text is Yang to its meaning, the signified, as its Ying; the denotation or literal meaning is the Yang in contrast to the connotation or implication as its Ying; the general functions of the text type of a text is the Yang in contrast to the possible factors in the temporal and spatial context of a certain translation commission of that text's translation as its Ying.

Basically, the Western functional and Skopos theories are text-centric and text-dominated, or, in the words of the theoretical framework this paper advances, Yang-oriented/dominated. However, this does not apply comfortably, or, even, viably in the case of title translation, to all text types and languages. This paper argues that the title is a text type that the practice and theory of its translation should be Ying-oriented/dominated due to its unique nature—especially in the East Asian context and the Chinese nomination concept. Therefore, this framework proves a crucial factor in the practice and research of title translation in the East Asian context.

The paper will cover the following contents: 1) what makes title translation uniquely different from the translation of other text type; 2) advancing a theoretical framework based on the concept of the relation between Ying and Yang; 3) a critical comparison of the film titles translated into and out of different Chinese communities, including Taiwan, Hong Kong, China and Singapore while title translations into and out of other East Asian languages will be included when the occasions call for it.

10:30-12:00 Session E	Ca' Dolfin – Aula Saoneria	Panel E3
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James ST. ANDRÉ (Chinese University of Hong Kong)

**Cross-cultural Interaction in Contact Zones:
Using Digital Humanities Tools to Mine Data from Treaty-port Newspapers in China**

In an era of big data, digital Humanities tools are revolutionizing the ways in which we conduct research, for example, how we can gather information to track the development of key concepts over time. This paper is a reflection on methodological concerns for an ongoing research project involving the interlingual development through translation of key concepts relating to China. Currently, those terms are xiao/filial piety, fengshui/geomancy, yinyang, mianzi/lian/face, and guanxi/connections (in Chinese 孝, 風水, 陰陽, 面子/臉, and 關係). All of these terms have been conceptualized at one point or another as being key to understanding China, both by foreigners and by some Chinese, and all of them have evolved in meaning over time, at least partly in response to their reception in translation.

As part of this project, a recently developed database, Gale Historical Newspapers, has been identified as a rich source of information for the nineteenth and twentieth centuries, offering complete runs of forty newspapers, all fully searchable. This paper outlines the use of this database to investigate the translated phrase “to lose face” (diu lian), along with the English coined phrase “to save face.” In brief, the database allowed me to trace the progress of this phrase from the treaty ports to the rest of the English-speaking world, from first a China-specific term to an Asian term to a general phrase in English, finally no longer confined to “scare quotes.” However, the nature of this database, as with many others that have been created, such as Early English Books Online, Eighteenth Century Collections Online, Googlebooks, and the Internet Archive, points to various pitfalls that need to be avoided while mining this very rich resource.

Nancy Xiuzhi LIU (University of Nottingham Ningbo)

Political Discourse Analysis in Operation: Belt and Road Initiative through Translation

The Belt and Road Initiative (BRI) put forward by the Chinese President Xi Jinping in 2013 marks the country’s new development strategy. After the implementation for four years, the government convened a summit meeting in Beijing in May 2017. How was the summit covered through translated news in the Chinese media? Did it echo the frames of the domestic coverage? This article aims to address these questions by analyzing the government-controlled newspaper *the Reference News*, which mainly publishes news translated from other languages, under the theoretical framework of political discourse analysis (PDA). Being an indispensable part of CDA, political discourse has been

described as a complex form of human activity. PDA, as expounded by Schäffner (2004) “has one focus of attention on a critical reflection on the strategic use of political concepts, or keywords, for achieving specific political aims.” As is generally acknowledged, the mass media is the conduit that disseminates politics and mediates between authorities and the public. How an event is reported will have direct impact on the interpretation on the part of the public. Therefore, the analysis of political discourse can reveal the cause and the root behind manufacturing of events.

Chilton and Schäffner (2011, p. 346) in their seminal work put forward the “*strategic functions*” of political texts. Although they noted that these functions are not built into a universal linguistic structure, they are very relevant in the construction of political discourses. These functions are: *coercion and resistance*, *legitimization and delegitimization*, as well as *representation and misrepresentation*. Guided by these functions, the author will collect the published translated news related to the coverage of the BRI Summit in Beijing in May 2017 for analysis. Methodology employed will be descriptive textual analysis. Through detailed analysis on the translations in comparison to the corresponding source texts, this study aims at finding out how translation has served in promoting the agendas of the authority. It will explore the Chinese context under which the news stories are translated by arguing that news translation is a platform where contentious ideologies are at play and where dominant ones leave little room for the confrontational. In the translation process, coercion, legitimization and representation are some useful strategies in translating political discourse in serving differentiated political agendas. Translation is one of the tools adopted in achieving certain goals. Translated news texts contribute to working towards conformity to the dominant perceptions from various sources in selecting some sources for translation and adaptation. That also accounts for the fact that the other half of the strategies in PDA such as *resistance*, *delegitimization* and *misrepresentation* is not valid in this context where authoritative news media dominates.

WANG Hui (Xi'an Jiaotong Liverpool University)

Institutional Power in the Trans-editing of International News in China

In China, there exist two types of news agencies, namely, Party and non-party news agencies, with the former, as the authoritative voice of the party-state, focusing on publishing policies and party guidance, and the later more market-oriented and publishing materials appealing to the public (Shao 2002). This paper explores the trans-editing of international news in Chinese Party and Non-party news organizations from the perspective of framing, aiming at unfolding the impact of the institutional power on news trans-editing. Although much research has been done in news translation (e.g. Bassnett 2005; Doorslaer 2009; Valdeón 2008; Vuorinen 1995; Pan 2014), little has been conducted from the perspective of framing (Nancy 2017) in the field of translation studies, which is especially good in revealing how news organizations conceptualize an issue in a particular way by emphasizing some aspects of the news issue (Chong and Druckman 2007), and thereby, influence the thinking of the public and shape their perceptions and opinions about the news issue (Knight 1999, De Vreese 2005).

Informed by Critical Discourse Analysis and De Vreese's (2005) framing theory, the paper conducts a quantitative analysis of 806 international news stories published in Xinhua Daily (hereafter XHD), the first Party newspaper in China, and South Metropolis Daily (hereafter SMD), a Non-party newspaper and a flagship commercialized newspaper in China, between October and December 2014 and interviews editors from the two newspapers to elicit first-hand information about international news trans-editing. The results shows that the Party and Non-party newspapers share similarity on news frame selection, i.e. Party newspapers used as many conflict, economic consequence, morality and leadership frames as the Non-party newspapers, indicating there is a limited degree of autonomy of the Chinese news organizations in the production of international news,

and the impact of the political institutions on the process of trans-editing foreign news is indeed substantial. Of the three most frequently used frames in the reporting of international news (i.e. factual information, conflict and responsibility frames), factual information is the most frequently used frames in the reporting of international news in China, a possible explanation for which is that, as state official media of the CPC and the major source of news organizations for international news in China, XHD would only present the facts on important international issues that involve China without giving any implications that trigger speculations from the citizens. And all these are echoed by what we collected from the interviews, conducted in August 2015.

12:00-13:30 Session F	Ca' Dolfin - Aula Magna	Panel F1 Special Panel: Intralingual Translation Practices and Textual Production in Late Imperial and Early Republican China: New Tools and Approaches
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Rainier LANSELLE (École Pratique des Hautes Études)

‘IntraTextTT’: Presentation of a Digital Textual Comparison Tool for the Analysis of Rewriting and Intralingual Translation Processes in Pre-Modern Chinese Texts

The aim of this paper is to present a new tool in digital humanities called **IntraTextTT** (for “**Intralingual Textual Transformation Tool**”), currently developed by myself and a research engineer specialized in digital corpus editing with the financial and technical support of the CRCAO (Research Center on East Asian Civilizations), EPHE and CNRS (National Center for Scientific research), Paris, France.

This tool is intended for the analysis of textual transformations between source texts and target texts in the production of literary narratives in pre-modern China (ca. 13th-18th centuries). As is well known, this production involved complex processes of intertextuality, entailing rewriting and intralingual translation, particularly in the context of the diglossic/schizoglossic situation of Chinese between classical (“literary Chinese”) and vernacular languages (“plain Chinese”).

The **IntraTextTT** tool will be used for the analysis, statistical reporting, online publishing and sharing of data related to said situations, in which textual production was operated via intertextual transformations. These included a web of intricate strategies of intralingual resemantization it is the function of this tool to parse and identify.

In this paper I will first give the rationale and context for the need to develop such a tool. I shall give the general principles of the methodology, detail the typologies, and describe the textual strategies and micro-strategies, with their precise naming, to be considered for the realization of a relevant and efficient digital tool. I will show how the latter may be useful in order to conduct a detailed philological investigation of intralingual transformation processes, and to compare versions as closely as possible, as this exploration is likely to reveal a considerable amount of information on how the texts were produced. This could help us put into light how authors managed their references in their highly intertextual environment, and what was the logics behind their textual production.

Second, based on a concrete example, I will deliver a demonstration in real time of the whole process of the use of **IntraTextTT**, from the textual analysis to the entering and treatment of the data, resulting in a systematized, interpretable and exploitable database of a given intralingual ST/TT transformation case. This tool is powerful as it is able to combine completely different categories of

data, including micro-strategies and stylistic/linguistic characteristics. It can treat simultaneously multiple ST as sources for a single TT. I will also give some details about the conception of the tool, based on an XML software modified with coding in Javascript and uploaded online for easy operating and data sharing.

Funded by public financing, the **IntraTextTT** tool, once fully operational, is intended to be shared free of charge with the community or scholars and researchers. The tool itself will be adaptable in any language, but will remain designed for textual comparisons between Chinese texts, as it is primarily focused on the analysis of intralingual processes. This presentation would be a good opportunity to publicly present this state-of-the-art new tool, that should be completed in the course of 2019, and the creation of which has been motivated by the recent development of a new research dynamics around the concept of intralingual translation.

For more details on the project currently under development, see <https://hal.archives-ouvertes.fr/hal-01863346>.

Barbara BISETTO (Università degli Studi di Verona)

From Drama to Novel: Intralingual Translation and Rewriting in the *Xixiang Ji Yanyi*

In their historical development the concept of *yan* 演 and the derived textual category of *yanyi* 演義 represented a dynamic combination of practices of commentary, translation, rewriting and adaptation. In recent years, various studies have suggested the relevance of these notions for research on the history of translation in China, focusing on examples of paraphrasing strategies in premodern commentarial notes (Bisetto 2017, 2018), on seventeenth-century vernacular rewriting of classical language sources (Bisetto 2014) or translation of Western learning into Chinese (Hsu 2015), and on the translation of Western short narrative forms during the late Qing and early Republican period (Zhang 2013).

Another interesting, although lesser-known, instance of the process of modulation of the *yanyi* category in relation to translational practices is represented by the rewriting of famous classical plays into novels in classical language, a form that gained short momentum within the context of the Mandarin Ducks and Butterflies literature in the early decades of the twentieth century, thanks to the publication of the work *Xixiang ji yanyi* 西廂記演義, followed by *Taohua shan yanyi* 桃花扇演義 and *Pipa ji yanyi* 琵琶記演義.

This paper examines the first novel, the *Xixiangji yanyi* written by Yu Xuelun 喻血輪 and published in 1918. This work is particularly important not only because it represented the model for the other novels, but primarily because in the prefatory remarks the author explicitly qualified his endeavor in the rewriting of the original gist of the classical sources in terms of *yi* 譯 (translation).

This paper explores the linguistic and discursive strategies adopted by the author in the rewriting process by undertaking a close comparative analysis of the *yanyi* text and its classical sources, namely the Tang novella *Huizhen ji* 會真記, significantly included in the printed edition of the novel, and the Yuan play *Xixiang ji* by Wang Shifu. The main purpose of the research is to evaluate the linguistic and cultural parameters informing the translational activities implied in the novelistic rewriting and how they are related to the notion of translation in the early Republican period and to the notion of *yanyi* in premodern literature.

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Maria Franca SIBAU (Emory University)

Remastering the Master: Vernacular Translations and Commentaries of *Mengzi* in the Republican Period

At the turn of the twentieth century commercial publishers large and small rushed to produce new vernacular translations and commentaries of the classics in a bid to win a share of the lucrative book market amidst the waves of curriculum reforms, language debates, and uncertainty surrounding the position of the classics during the late Qing and early Republican periods. The emergence of the *duben* 讀本 or readers’ guides as a bibliographic heading is especially worth closer examination. Texts that appeared under this rubric run the gamut from reproductions of traditional commentaries, to editions that offer vernacular annotations and full-scale translations, illustrations, catechistic question-and-answer sections, and contextual materials of various kinds. Some editions focus on the literary quality, rather than the moral import and canonical status of the classic; others re-arrange the original text topically.

Focusing on the *Mencius*, I will examine the strategies deployed by several compilers and publishers who took part in the grand enterprise of vernacularization and repackaging of the masters anew for the modern audiences, including *Tuhua sishu baihua jie* 圖畫四書白話解 (Biaomeng shushi, ca. 1914), *Yanwen duizhao guangzhu Mengzi duben* 言文對照廣註孟子讀本 (Shijie shuju, ca. 1924), *Baihua Mengzi duben* 白話孟子讀本 (Guangyi shuju, ca. 1927). I am especially interested in the traits of continuity and discontinuity between the modern vernacular translations and premodern commentaries and popularizations of the *Mencius*, including the late Ming *pingdian* commentaries attributed to Su Xun (*Ping Mengzi* 評孟子), Li Zhi (*Mengzi ping* 孟子評), and Jin Shengtan (*Shi Mengzi* 釋孟子, early Qing) but also stories included in the *huaben* collection *Qishi'er chao renwu yanyi* 七十二朝人物演義. I will pay special attention to the passages that deal with exemplary or proverbial figures, such as the sage emperor Shun, the recluse Bo Yi, the minister Yi Yin, or the tiger-wrestler Feng Fu.

12:00-13:30 Session F	Ca’ Dolfin – Aula 1	Panel F2
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David HEATH (Kanto Gakuin University)

Development and Application of Japanese-To-English Translation Guidelines for Presenter Scripts for the NHK World-Japan Tv Music Show “J-MELO”

Audiovisual translation (AVT) from Japanese arguably plays a significant role in the shaping of Japan's identity on the global stage. NHK World-Japan (the international English-language service of Japan's public broadcaster, NHK) is a major hub of Japanese- to-English AVT for television in terms of process, product, and dissemination. It offers Japan-focused programming that includes, inter alia, news and entertainment, is available to 300 million households in 160 countries and territories via satellite, cable TV, IPTV, and terrestrial digital broadcasting, and is available on the Internet via live and on-demand streaming ("NHK World Japan: widening horizons 2018-2019", 2018).

Research into AVT (at least that published in English) appears to lean heavily toward phenomena related to revoicing (e.g., dubbing, voiceover, and narration) and subtitling. This tendency is reflected in recent overviews of the AVT field (e.g., Morizumi, 2013; Pérez- Gonzáles, 2014; Baños-Piñero & Díaz-Cintas, 2015; Díaz-Cintas & Neves, 2015; and Pérez- Gonzáles, 2018). Translation of script content for delivery to camera appears to be vastly under-researched. However, much (possibly most) of NHK World-Japan's TV presenter script content is created in Japanese then translated into English for delivery to camera. I infer that this type of translation is overlooked by AVT researchers because it is covert, i.e., a kind of translation that "is not marked pragmatically as a translation" (House, 2006, p. 29).

NHK World-Japan's weekly TV show "J-MELO" is one of multiple programs that use the aforementioned AVT modality. It showcases Japanese music and musicians. By disseminating Japanese popular culture outside Japan, it arguably plays a considerable role in shaping Japan's external identity. I have been this show's translator and language consultant since it was launched in 2005. I developed guidelines for my translation of "J- MELO" presenter scripts in the absence of obvious genre-specific translational norms. I began by taking note of Snell-Hornby's (1997, p. 278) suggestion that language that is written specifically to be spoken (as opposed to language that is written without regard to speakability) is subject to "rules of its own". I continued by taking note of, inter alia, rules for the writing of English-language TV news (e.g., Block, 1997, pp. 32-50).

The guidelines that I developed reflect a key goal of minimizing cognitive challenges imposed on an audience that includes native and non-native speakers of English. They shape target-language features at the syntactic level (e.g., by pushing me to use the canonical subject-verb-object sentence structure without dependent clauses) and at the lexical level (e.g., by pushing me to use short, workaday words).

I propose to describe how I developed the aforementioned translation guidelines and how I applied them to a typical edition of "J-MELO". I believe my presentation will shed light on the role of a vastly under-researched AVT modality (translation of TV presenter scripts for delivery to camera) in shaping Japan's external identity. I hope that it will also encourage AVT researchers inside and outside Japan to consider avenues for research into this AVT modality and to consider whether they need to expand their definitions of AVT.

Francesco VITUCCI (Università di Bologna)

Rinko: *Transgender and Mother*. Can We Really Subtitle Her/Him in Italian?

This preliminary study analyses the Japanese-Italian subtitles of the movie "Close Knit" (Ogigami Naoko, 2017) produced by a class of fourteen students who attended an AVT training course sponsored by the Emilia Romagna district in Bologna from March to July 2018.

From a diastratic perspective, the study focuses on the translation of the *motherese* register uttered by the transgender protagonist of the movie, Rinko, whose translation into Italian appears rather problematic due to subtitles time-space constraints, the necessity to interpret and maintain the

multimodal performance (verbal and visual) of the original character and, lastly, huge differences (mainly lexical and syntactic) between Japanese and Italian.

From an ideological viewpoint, the interlinguistic subtitling of motherese challenges the belief that Japanese society is naturally divided into two sexes/genders and that there are two separate linguistic codes for female and male speakers. In fact, in the case of Rinko, he/she intends to convey his/her mother's role by releasing his/her speech from any male setting utilizing motherese as a tool to manipulate women's speech and to express his/her affection to his/her new daughter. In particular, his/her register underlines how gender should neither be seen as a natural binary categorization or attribute, nor as something speakers own. Rather it should be considered as something speakers do, perform, and try to accomplish with the help of repeated linguistic practice. This sociolinguistic approach is also confirmed by other studies in Japan in which the importance of disentangling gender norms from dominant heterosexist discourses of gender is also stressed.

From the interlingual subtitling viewpoint, as Zabalbeascoa suggests, realism and credibility have become almost universally accepted criteria for judging the quality and success of both translated and scripted dialogue, even though what matters in the end is the story that the film author wishes to tell. Character portrayal revolves around two rather contradictory forces: uniqueness of personality and stereotyping since, due to time and synchrony constraints, the price to pay in dealing with microtextual issues (i.e. sociolinguistic registers) is to pay less attention to more macrotextual features and the substance of the film-maker's message. Nevertheless, as the AVT literature suggests, the search for a so-called dynamic equivalence in interlinguistic subtitling aims at operating a cultural synthesis that includes both characters' attitudes on the screen and the connotations of the language. In fact, it is not by chance that current trends in translation show how idiosyncrasies, geographic and sociocultural markers of the spoken language, need effective transposition in subtitles. In particular, when gender issues emerging from Japanese movies must be translated for non-English speaking target audiences.

12:00-13:30 Session F	Ca' Dolfin – Aula Saoneria	Panel F3
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Daphne Qi-rong CHANG (Shih Hsin University Taiwan)

**Translating Literature to Translate an Island:
A Study on Literary Translation in Taiwan from 1949 to 1955**

This paper analyzes around 1,500 pieces of literary translation published in 35 magazines founded during the Early Martial Law Period (1949-1955) in Taiwan to investigate the principles of selection and the repertoire of translations in the framework of polysystem theory. After a Mandarin-speaking regime succeeded the Japanese government in 1945, the island saw a literary vacuum due to the abrupt change of the official language. With only the minority of Chinese immigrants able to use the official language to create literature, the publication of Mandarin-written books was languishing and thus a literary vacuum was formed, where the circulation of Mandarin-written magazines was increasing thanks to their shorter length and fewer pages. Among the magazine articles, the study has found that translated literature assumed a central position, with its center occupied by literary works translated from the US and the UK. However, the translators adopted the secondary models for the foreign text, seemingly contrary to Itamar Even-Zohar's arguments. This paradox can be solved if inquired into within a global polysystem and historical context. In accordance with the KMT regime's anti-Japanese and pro-American policy, the practice of literary translation from English to Mandarin

could have aimed to bring the Taiwanese, the former Japanese subjects, closer to the rulers's system in language and to the government's allies' systems in ideology. In other words, translated literature could serve not only as a propaganda to propagate the democratic messages on the island but also as a channel to bring the conservative Chinese repertoire to Taiwan, assisting in translating the island into a pro-American and Mandarin-speaking state.

Rana HAGGAG (Japan Society for the Promotion of Science)

**Translating 'Islam' into Japanese:
Concerning the Japanese Version of the Qur'an and Its Translation Strategy**

It could be said that Japan is one of countries whose religious traditions are remotest from monotheistic belief system. Japan's oldest indigenous belief form is polytheism and animism, which was mixed with Buddhism, neither monotheistic, which was imported from China and Korea later. In such a historical circumstance, it is supposedly difficult to understand the monotheistic way of thinking thoroughly. To consider this point, we will examine a Japanese translation of the Qur'an under the assumption that the cultural distance between source and target language is accommodated according various strategies of translation. As an example, we take up a translation of the Qur'an (1957) by Izutsu Toshihiko, well known Islamic scholar in Japan, which acquired wider readership than other versions.

Izutsu's translation of the Qur'an is surprisingly filled with colloquial expressions, which sounds sometimes very vulgar. Izutsu thought that the essence of the Qur'an lay in the direct calling of the God to believers and that it was better to use familiar spoken style instead of solemn literary one. This strategy can be seen particularly in the use of modality expressions, which are linguistically inherent elements of Japanese, such as particles indicating speaker's gender, age, social status, subjective attitude, the distance between speaker and hearer, and so on. When you intend to reach expected naturalness in the Japanese translation, it is obliged to determine a particular modality that is absent or not explicitly shown in the original text. In this way, though it is prohibited in Islam, it happens the God is represented as an old male master full of dignity in the Japanese translation.

In the Qur'an, the structure of the text is shaped by direct communication between the God and mankind. Accordingly, the God and Muslim share the pragmatic situation of utterances, which leads to the "nearness" of the Creator to creatures. Probably, Izutsu may adopt the colloquial style in order to express this "nearness", but, in the exchange of it, he was obliged to bring various elements peculiar to Japanese into the texture of the Qur'an. The characteristics of the style of the Qur'an lies in the association of sublime literary style with immediacy and emotionality of expression. Consequently, the translator must be placed in front of the dilemma how such unique style of the Qur'an is to be translated into Japanese which has completely different dichotomy between spoken and written style. What was decisive here is not the translator's individual preference but the difference of semantic and stylistic formation between two languages.

The translation is not an act to be accomplished at one time. It is an ongoing dialogue between two different languages and cultures. Though it has some limits, Izutsu's translation of the Qur'an can be considered as one important step for understanding Islam in Japan. This process of understanding is continuing even today.

Craig A. SMITH (University of Melbourne)

Translating Naked Bodies: The Translingual Practice of Chinese Naturalism

In the early twentieth century, East Asian intellectuals encountered successive waves of foreign knowledge, which they often adapted to fit existing vocabularies and systems of thought. As science gained a new and privileged position in China and Japan, these intellectuals opened the door to an array of ideas through translation. This paper examines Chinese works on naturalism or nudism, a new idea that was gaining prominence in Germany, France, and England, and which found intellectual support through the anarchist writings of such figures as Edward Carpenter and Elisée Reclus. Chinese books and articles on naturalism in the 1910s, including pieces from the famous *Eastern Miscellany*, were usually translations from English or Japanese. Often translated by some of the best translators of the period, these texts were related to the political, scientific, health, and cultural issues that occupied the work of Chinese intellectuals.

In the late-Qing and early Republican periods, translators introduced these texts to Chinese readers with two crucial themes. Their emphasis on the practice of nude exercise and bathing as a product of rational scientific enquiry comes as no surprise. However, translators such as Zhang Xichen and Qin Tongpei also chose to emphasize that naturalism, as the great return to nature, was also a return to Eastern civilization and a rejection of the violent and material civilization of the West. This study of translation and the Orientalist understanding of naturalism offers insight into early twentieth-century intellectuals' use of the discourse of science, the growing belief in polarized civilizations, and the use of translation and mistranslation in larger political debates.

13:00-14:30	Ca' Dolfin – Main Hall	Poster Session 2/2
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Cristina BAHÓN ARNAIZ (The Autonomous University of Madrid)

Difficulties on Korean Sound Symbolic Words Translation in Popular Culture: K-pop

Korean language is well-known for its wide use of sound-symbolic words such as ideophones and onomatopoeia. This is a very particular characteristic of Korean language which enriches hugely its lexicon. Seo Jeong-Wook (1993:23-24) affirmed that Korean language is formed by a total of 5000 onomatopoeias and ideophones, also known as mimetic words. On the other side, Kam Yeong Pil (2013:24-27) asserted that English only has 500 onomatopoeias, adding that the number of ideophones is minor as in English those actions are normally expressed through verbs.

Ideophones are a class of sound symbolic words that utilizes sound symbolism to express aspects, states or conditions that can be experienced by the senses like shape, color, smell, action, movement, etc., while onomatopoeia, as the word itself expresses, is the imitation of a sound, phonetically resembling the sound that it describes. This linguistic phenomenon can become an adversity when translating popular culture, such as animation, comics, TV dramas, and last but not least, music, which is the topic I will be centering on.

Onomatopoeia and ideophones are tremendously used in any kind of music genre, including k-pop, which nowadays is spreading all around the world with well-known idol groups like BTS. K-pop's worldwide expansion has made translation amateurs challenge themselves to translate the lyrics of their favorite singers, also known as fansubs. However, are they really expressing the correct and profound meaning of this words? I chose one song to show how complicated is to translate and reveal the real connotation of such words.

In the song “Ddaeng” released by BTS in 2018, the Korean mimetic word 땡 (ddaeng) is used plenty during the whole song. In most of the cases, amateur translators did not translate its meaning and just transcribed this word as “ddaeng” during the whole song. However, this word has more than

five different meanings during the song: sometimes it means that “it is the best combination possible”, other times it means that “it is wrong”, it is also used as the sound of a bell, to describe that the other’s person face got swollen, reproducing the sound of a cash machine opening, and also as the expression “you have to be kidding”. After explaining in detail some of the different meanings that the sound symbolic word “ddaeng” has in parts 0:14- 0:27 and 2:45-2:55, I will emphasize the uncountable meanings and connotations ideophones have.

Finally, I will give translation possibilities of sound symbolic words using this song as an example. In case there is enough time to give translation possibilities of ideophones in one more song, I will use the chorus part of the song “Aing” by Orange Caramel (0:59-1:25) which contains three different ideophones and I will give translation possibilities for it too.

(<https://www.youtube.com/watch?v=J1zoju4biU4>) BTS – Ddaeng fansub

(<https://www.youtube.com/watch?v=MplWODPACIM>) Orange Caramel – Aing fansub

Thomas BROOK (Kobe University, Japan Society for the Promotion of Science)

**Globalising the Linguistic Apocalypse:
Minae Mizumura’s *The Fall of Language in the Age of English***

In 2008 bestseller *Nihongo ga horobiru toki: eigo no seiki no naka de* (literally: “When Japanese Perishes: in the Age of English”), Minae Mizumura draws from both her own experiences as a Japanese writer and former U.S.-based academic and the canonical post-colonialism texts, Benedict Anderson’s *Imagined Communities* and Lee Yeounsuk’s *The Ideology of Kokugo*, to illustrate what she perceives as the crisis facing contemporary Japanese language and literature: in a world dominated by the “universal” English language, Japanese “seekers of knowledge” will increasingly seek their knowledge, and more importantly reproduce it, not in Japanese but in English, and accordingly Japanese literature will cease to attract the attention of discerning readers, leading to the demise of both the written language and its literature. The solution proposed by Mizumura is that her Japanese readership “re-choose” the Japanese language and reemphasise the teaching of it in Japanese schools, leaving the acquisition of advanced English proficiency to the motivated and/or selected necessary few. Although critically acclaimed, the book has also been denounced for what critics regard as the author’s overt nationalism, elitism and essentialism.

The book was then translated into English by Mari Yoshihara and Juliet Winters Carpenter as *The Fall of Language in the Age of English*; published 2015 by Colombia University Press. Although not translated by the author herself per se, she uses the word “collaborate” in the preface, and in a Japanese interview published in literary magazine *Bungakukai* November 2017 describes how “the past few years have gone up in smoke” as she assisted with the English translation of her works, discussing the nature of her involvement in depth. For instance, although readers from English-speaking countries, particularly Americans, she suggests, would find it easier to read imperial measurements (i.e. yards and pounds), she specifically requested Carpenter use the metric system when translating. This was because she wanted the translations of her texts to be written in an English conscious of its status as a “universal language”. She also requested expressions linked to Christianity—“a local”, rather than “universal religion”, she notes—such as “Oh, my God!” were avoided for the same reason, even if it meant the English translation became “somewhat impoverished” as a result.

In this paper, after demonstrating how Mizumura’s translated text engages with some of the major criticism levelled against the Japanese original, I will investigate how the above-described translation or rather globalisation strategy is reflected in the English version, and consider how it relates to the post-colonialism theory in which the text’s central argument is framed. Finally, I will

consider some problematic aspects of writing in a consciously “impoverished” “universal” English, and question whether it can really be an effective way to counter the “fall of language”, be it that of Japanese or otherwise.

LU Siwen (University of Liverpool)

**The Subtitling of Swearing from English into Chinese:
A Systemic Functional Linguistics-informed Multimodal Perspective**

Focusing on the films such as *Four Weddings and a Funeral* (1994), *Bad Boys* (1995) and *Criminal* (2016), this paper investigates the subtitling of swearing in films which have been officially imported into China since 1994, drawing upon Systemic Functional Linguistics (SFL)-informed multimodality.

With the development of the digital technology, research on translation studies is no longer purely linguistic-based and increasing attention has been paid to the effects of different semiotic resources on translation. Audiovisual translation, especially subtitling, has benefited the most from this multimodal turn due to its polysemiotic nature. As an interesting topic for both linguistic and intercultural analyses as well as a translation challenge due to its offensive nature, swearing has been much discussed in the area of audiovisual translation. However, less attention has been paid to the multimodal analysis of swearing. It is crucial to adopt a multimodal approach to analyse the subtitling of swearing because swearing is a type of communication that is always accompanied by non-verbal elements.

By adopting the method of multimodal transcription, the main focus of this study is to examine the multimodal construction of swearing from the three metafunctional levels, to investigate the interaction between verbal and non-verbal elements in the construction of swearing in the source text and to consider whether this has different effects on the Chinese subtitled version. The results show that the functions of swearing are largely constructed in the interpersonal metafunction level which is in line with the interpersonal nature of swearing. From a translational perspective, the results reflect that the Chinese translation follows a target-oriented strategy and there is a strong toning-down tendency in terms of the subtitling of swearing. However, through the multimodal analysis, it is suggested that the toning-down of swearing does not necessarily result in the complete loss of the original effects as they can be largely compensated by visual (e.g. mise-en-scene and cinematography) and acoustic elements (e.g. sound) in films. Existing research which argues that the toning down of swearing has a homogenizing effects on the target text cannot be sustained from this study as there are micro (e.g. mise-en-scene, cinematography and sound) and macro factors (e.g. genre, co-text and register established on the character’s first appearance) to cue the functions of swearing. Thus unlike previous studies which are based on a relatively autonomous and decontextualised analysis, this study presents swearing and its translation in relative heteronomy from their context in the multimodal text, which highlights the crucial importance of regarding subtitles as only one element in the whole multimodal ensemble and treating the whole film as an entire system.

SHAO Dan (University of Tokyo)

**Stylistic Profiles of Celebrity Translator Kazuko F. Goodman (Fujimoto Kazuko):
A Case Study**

Fujimoto Kazuko, a prolific translator of American literature, is best known for introducing American novelist Richard Brautigan to the Japanese literary scene. With her debut work, the Japanese translation of *Trout Fishing in America* (abbr. TFA) in 1975, Fujimoto became the first to embody

the norm shift in the 1970s (Furuno, Y, 2002) and in doing so, paid due attention to neglected aspects of literary translation such as voice of the author as well as style and form of the novel. Prior to Fujimoto's breakthrough, literary translator tended to over-interpret the content while overlooking the form of the novel by virtue of habitual practice in translationese in Japan (Meldrum, YF, 2009) and ideological concerns imposed by GHQ/SCAP and the American government. However, although Fujimoto Kazuko enjoys the status of being a celebrity translator (a concept proposed by Akashi Motoko from University of East Anglia, referring to translators whose work is much reviewed and discussed in the mass media), none of her work, including the groundbreaking TFA, has been systematically studied, let alone the translator herself. Thus, this paper employs descriptive translation studies (Gideon Toury, 2012) as the main theoretical framework and is designed to consist of three essential parts. In part one, I will strive to answer the crucial question how Fujimoto Kazuko evolves to become the initiator of a new tradition in literary translation by looking at her personal background and her involvement with the Japanese underground drama movement in 1960s. It is important to emphasize that I base my arguments on first-hand materials that I collected during long interviews with Fujimoto herself on 27th, February, and 3rd, March, 2018, in Chicago. In the second part, I will examine the stylistic profiles of Fujimoto's translation of TFA in the 1970s and explain in detail how the translated version of TFA became a "revolutionary event" by comparing it to prevalent literary translations around that time such as those of J.D.Salinger. In the third part, I will focus on Fujimoto's translations of female ethnic minority writers, especially Ntozake Shange's choreopoem *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf*, in the 1980s. Prior to Fujimoto's rendering of a genuine female black voice in translation, black female narrative in popular literature such as *Gone with the Wind* was usually translated into a pseudo-Tohoku (North-Eastern) dialect in Japanese which reinforced discrimination against ethnic minorities in the society. Finally, I will map the linguistic patterns located during text analysis to the macro-context of ideology and cultural production. English-Japanese translations in the postwar period are characterized by power imbalance, since linguistically and economically the power in this relationship has resided with the United States, which affects the stylistic choices, involving both the selection of texts and the translation strategies employed. In conclusion, I will argue that Fujimoto Kazuko is a true example of an "exo-phony" (Tawada Y, 2012) translator/writer who wanders outside the range of her own mother tongue.

14:30-15:30	Ca' Dolfin - Aula Magna	Keynote Speech
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Anthony PYM (University of Melbourne)

"Peaches and Plums Do Not Speak": On Understanding China through Translation

How do Westerners make sense of the official discourse by which the People's Republic of China addresses them? Much depends on the way the Chinese is translated. Ongoing work by Hu Bei on reader's comprehension and image- building is showing that different kinds of translations are read in many different ways by different groups of people. This wide variation is not foreseen by the norms under which translations are produced in China. That is, China's translators are producing foreign-affairs discourse as if it were for domestic consumption, which means that some foreign readers struggle to construe the translations and maintain predominantly negative images of the People's Republic.

At the same time, other readers display greater “tolerance of ambiguity”, in the sense that they are able to construct positive images from the discourse without presuming to reach a correct construal. This tolerance has been studied since the 1990s as a feature of translators’ cognitive processes; here it is applied to the reception of translations, with the supposition that some translations foster this attitude more than others.

This talk will analyze receptions of a speech by Xi Jinping in which the Belt and Road initiative is justified in terms of the Chinese idiom 桃李不言，下自成蹊, where something is happening between peaches and plums, but does anyone really know?

As China becomes a dominant world power, it is investing huge resources in the promotion of its language, culture, and world view. But without analyzing actual receptions of its translations, it may perhaps not understand why it is not always loved.

15:30-17:00 Session G	Ca’ Dolfin – Aula Magna	Panel G1
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Barbara LEONESI (Università di Torino)

**Prc Cultural Going Global Policy and Theatre Surtitling:
The Case of the Italian Tournée of Meng Jinghui’s *Rhinoceros in Love***

In the last years, the investments of the PRC in culture exportation are constantly growing up, producing an easier access to the Chinese culture (literature, art exhibitions, performances) outside China. This going global policy has drawn the attention of academic circles, politicians and experts about the reasons that are moving this policy (diffusion or resistance? Appropriation of the centre or resistance to the appropriation of the margin by the centre?) and about the effects this policy will have on the global cultural sphere and its fragile balance. (Wang Ning and Sun Yifeng, 2008).

This paper focuses on the “exportation” of spoken theatre performances and the question of theatre surtitling. Taking the Italian tournée of Meng Jinghui’s (孟京辉) *Rhinoceros in Love* (恋爱的犀牛) in 2015 as a case study, this paper will concentrate on the analysis of the Italian surtitles prepared for the tour, focusing in particular on two main issues: first of all, the question of the mix of language registers (poetic, tragic, funny, commercial slogans, etc) aiming at building the humorous level. Being the humor a key point of the play, how can the surtitling support the performance in the very little space/time it is confined? Secondly, the question of Chinese/global identity of the characters and of the plot. The play puts on stage a group of young people who is looking for a meaning in life, for a position in the society and, in particular, for love. Difficulties in communication, alienation and isolation are cross-cutting issues common to the young generation around the world, nevertheless the play keeps tight connections with the contemporary Chinese society. In this performance, the setting and the costumes do not point to any specific place/time, but performers are all Chinese: this can perfectly suit to a global audience looking for a localized voice on global issues. How can the surtitling give voice to this local characterization of the young generation issues?

The conclusion of this paper aims at demonstrate the importance of the surtitling work for the success/reception of a performance: although the severe time-space constraints, surtitling can play an important role in the esthetic fruition of the performance, far beyond the basic standard of guiding the audience in understanding the general plot. (Gilbert C.F. Fong and Kenneth K.L. Au, 2009; Yves Gambier and Henrik Gottlieb, 2001)

Dorothy TSE Hiu Hung (Hong Kong Baptist University)

**Translating Modernity: From Film to Fiction.
A Case Study of Hong Kong Writer Tse Sun Kwong**

Motion pictures were introduced to China in 1897, not long after the Lumiere brothers started screening their earliest movies at Paris's Salon Indien du Grand Café in 1895. There is no doubt that visual culture played a crucial role in the formation of Chinese modernity, however, its relation to modern Chinese literature has only raised scholarly interest recently and merits further exploration. Rey Chow in *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema* (1995), for instance, notes that Lu Xun's famous story about feeling driven to become a writer to save his people when he was shocked at seeing a group of apathetic Chinese mostly observing as a countryman was tied up and about to be beheaded by the Japanese should be seen as a retelling of a silent visual incident based on his own interpretation, rather than as a factual account of what happened. As Lu Xun himself reported, the beheading scene was shown on the screen in his class when he was studying in Japan. Scholarly discussions on Lu Xun often emphasize his critical perspective on the Chinese observers and neglect the fact that Lu Xun was also an audience member viewing a newly invented visual media. In another words, one of Lu Xun's earliest writings can already be seen as a kind of "translation" from one media into another. Another example that demonstrates how the shaping of modern literature was mediated by the experience of watching films is the once-flourishing genre of Chinese "film fiction" (影畫小說), invented by the popular Shanghai writer Zhou Shoujuan, in which writers would "translate" the latest movies into written texts and publish them in literary journals. This paper addresses Hong Kong's modernist literary culture and its relationship with film during the 1920s-30s. As one of the most cosmopolitan Chinese cities, Hong Kong experienced motion pictures as early as 1897, whereas the vernacular (baihua) and modernist literary movement in Beijing, which started in 1917, only influenced Hong Kong writers ten years later. By applying a close reading of short stories, such as "Last Act" and "La Bohème" written by Tse Sun Kwong, one of the leading early Hong Kong modernist writers at the time, this paper examines how American films were translated into stories through his literary imagination of a modern Hong Kong.

Miseon YOON (Hankuk University of Foreign Studies)

A Social Context for English Translation of the North Korean Film *The Flower Girl* (1972)

The films produced by Democratic People's Republic of Korea (DPRK) – often called "North Korea" – are published on YouTube and approximately 80 films are now available with English subtitles for the audience having a command of English and/or Korean and internet access. Screening of these films was banned in South Korea as they were deemed as communist propaganda only a few years ago. Now that some of its films are just a few clicks away with subtitles, it is a legitimate academic subject whether the degree of raw propaganda in original films is reserved, attenuated or amplified. Among those films, *The Flower Girl* (1972) was immensely popular both in DPRK and abroad, having been the first North Korean film to win an international film award. *The Flower Girl* is based on a play composed by Kim Il-sung, which was later adapted into a film by Kim Jong-il. The aim of this study is to identify the establishment of the TT purpose and target audience, as well as the social and situational context for TT in this seminal work of North Korea's cultural history. This study adopts Fairclough's tripartite framework for the analysis of text and discourse: description (text-linguistic analysis); interpretation (pragmatic analysis); and explanation (social and cultural analysis). The

findings will show how the propaganda message of ST is expressed throughout TT and how the translation establishes the social and situational context for the TT audience. The implications of this study will be that it might jumpstart a discussion on the translation of North Korean films, which have been shrouded in mystery for a long period of time.

15:30-17:00 Session G	Ca' Dolfin – Aula 1	Panel G2
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Sophie Ling-chia WEI (Chinese University of Hong Kong)

Sheng Ren* 聖人 in the Genealogies of the *Dao

All Christian missions to China have sought to make their message more acceptable to their Chinese audience by expressing Christian terms and concepts in their translations of Christian texts in language borrowed from China's indigenous Buddhist and Daoist traditions. The Jesuits were especially renowned for their accommodation policy. Interestingly, when the Jesuit Figurists came to China in the early Qing dynasty, not only did they conduct exhaustive studies on the Chinese classics and identity *Tian* and *Di* with God or *Deus* in Latin, but their description of Jesus was decorated with “chinoiserie” through their association with numbers, the *Yijing*, and Chinese mystical legends. Bouvet also created more Chinese terms for Jesus. The Figurists decorated the image of Jesus with the ethical emotions and virtues of a *sheng ren* 聖人.

A *sheng ren* 聖人 (the sage) depicted by Confucius in his works has a special political and historical context. Confucius argued that a *sheng ren* 聖人 has wisdom and integrity as well as *zhong* (loyalty) and *xiao* (filial piety) to serve and assist the kings of states in chaotic times. However, the image of a *sheng ren* 聖人 in Confucianism was transposed onto the image of Jesus in the *Yi Yao* 易鑰 (The *Yi* as the Keys to Christianity), one of Bouvet's manuscripts, to depict his filial piety and loyalty toward God. All of the virtues of a sage perceived in Confucianism were employed to describe the ultimate sage, Jesus, in such a way as to make him not so foreign to the Chinese readers, including the Chinese Emperor.

While *sheng ren* 聖人 (the sage) enjoys a supreme status due to his virtues and flawlessness described in Confucianism and Daoism, Prémare and Fouquet also applied this term to their description of Jesus in their dissemination of the *Dao* back to Europe. In this paper, the concept of *sheng ren* will be explored based on their Latin and French manuscripts, such as Prémare's *Dissertation sur les lettres et les livres de Chine, tire d'une lettre au R.P. de Briga, Interprète de la Bande D'Isis* and *Note critiques pour entrer dans l'intelligence de l'Y King*; and Fouquet's Manuscripts stored in the Biblioteca Apostolica Vaticana. Shelf Mark Borg. Cin. 358, 371, 374, 380, 437, & 462. In these rarely examined Chinese, Latin and French manuscripts, Jesus, as a *sheng ren*, has plural and dialogic identities, which not only mitigated the difference between Christianity and the *Dao* and reflected a new facet of *sheng ren* to the Chinese readers, but also helped communicate *Dao* to Europe.

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Elisabetta COLLA (University of Lisbon)

**The Analects In-Between Confucius and Father Joaquim Guerra S.J.:
Rethinking the Translation of the *Lunyu* beyond Confucius**

This paper aims to offer a set of questions related to the craft of translation of works that belong to a distant past with a special focus on the *Lúnyǔ* 論語 (Analects) translated by Father Joaquim Guerra, S.J. (1908-1993). Father Joaquim Guerra, S.J. has occupied a unique place owing to his pioneering modern translation of the Analects (Diálogos) into Portuguese (European) language, among other texts of the Chinese Classics tradition. Father Joaquim Guerra, S.J. is an unavoidable reference of the modern Portuguese sinology, who dedicated part of his studies to the Chinese language and the classics. To study of Guerra's translation of the Analects is also an opportunity to reflect on the status of recent Sinological Portuguese scholarship, with a special focus on Confucianism and its relevance today; it is also an occasion to reflect on translations studies both in “colonial” and “post-colonial” contexts, as well as to study the specific relation between what one could call the “missionary Orientalism” and translation as powerful tool for a Christian empire-building. Finally, it is an occasion to reflect on “Confucius beyond the Analects” (Hunter, 2017) and (re)consider the idea of the Classics (Nylan, 2001) and the canon (Kern, 2001) as it emerges from the Portuguese translation studies.

SHUAI Siyang (Chinese University of Hong Kong)

**Seeking Reconciliation Through Translation:
A Study on W. H. Medhurst's Translation of “Li (理)” in Cheng-Zhu Confucianism**

As the core concept in *Lixue* 理學 (or Cheng-Zhu Confucianism), *Li* 理 has all along been endowed with complicated meanings, signifying moral principles as well as the transcendent origin and governing power of the universe. It first attracted scholarly attention of the Westerners, most of them the Jesuits, in the 17th century, when *Lixue* was established as the Chinese orthodoxy. Protestant missionaries in the early 19th century carried on the Jesuits' work, but almost uniformly interpreted *Li* as a material force, hence criticizing *Lixue* as atheism and enemy of Christianity. This argument stood unchallenged until 1844, when Walter Henry Medhurst (1796-1857), a British missionary in China, published a partial translation of *Yuzuan Zhuqi Quanshu* (*The Imperial Edition of the Complete Works of Zhu Xi*). In his translation, Medhurst tried to reconcile *Lixue* and Christianity by reinterpret the meaning of *Li*, making the translation a landmark in the history of English scholarship on *Lixue*. The translation's importance also lies in the fact that it was the very first English translation of Zhu Xi's (朱熹, 1130-1200) philosophical works and it imposed a great influence on the renowned sinologist, James Legge (1815-1897). The present paper, therefore, focuses on Medhurst's rewriting of *Li* in his translation. It combines textual and contextual analysis to reveal how and why the missionary-translator rewrites the concept. By investigating the case in connection with Medhurst's missionary strategies and involvement in the Term Controversy, the research shows a close link between his studies on *Li* and efforts in solving the Term Question in Bible translation. In fact, his translating *Li* was his response to his opponents in the Controversy. In order to prove *Lixue* and Christianity share a common ground, he reshaped the meaning of *Li* by various means, such as pre-selecting original texts, adding Christian terms as well as altering the logical and grammatical

structures of the original. By studying Medhurst's case, the paper attempts to present the interactions between religions, thoughts and historical factors behind the 19-century missionary's translation of Chinese Classics. It is also hoped that this study may shed some lights on the shifts in English scholarship on *Lixue* in this period.

17:15-18:45 Session H	Ca' Dolfin – Aula Magna	Panel H1
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HAYASHI Naomi (Università degli Studi di Napoli "L'Orientale")

“The Rules for Translation” of Morita Shiken and “the Task of the Translator” of Walter Benjamin: “Ishu” and “Pure Language”

Morita Shiken 森田思軒 (1861-1897) was a very known Japanese translator (from English to Japanese) during the Meiji period. In one of his essays published in 1887 he discussed his rules for translation, referring to the methodologies of the translation of Buddhist texts in classical Chinese or those of the school of Sorai 徂徠, using the term “*ishu* 意趣” which can be translated in English as “intention” or “idea”. In Shiken's essay we can find some similarities with the essay written by Walter Benjamin “The Task of the Translator” of 1920. It can be said that the word “*ishu* (intention)” (of the text) used by Shiken, corresponds to the word “the pure language” of Benjamin, even though they are apparently two different words.

In this paper I will illustrate the points that resemble these essays and will try to explain that the key terms used by the two authors (“*ishu*” and “pure language”) seem to refer to the metaphysical “ideas” of the original texts.

Shiken's essay can be considered simply as favourable for the “source oriented” type of translation. However, comparing it with Benjamin's essay, we can see more easily that what Shiken seeks is not merely a reproduction as faithful as possible to the original text, but rather to “the pure language” or to “the ideas” enclosed in the original text.

Thea KARAGIALIDIS (Durham University)

The Invisible Wire. Translation Theory in Early Modern Japan

In the present paper, I will discuss the possibility to talk about a “theory of translation” taking place in early modern Japan.

The rise of Translation studies as an independent discipline in North America and Europe sheds light on largely overlooked research areas. Despite the fact that until recent years TS was mostly based on European tradition and praxis, there are now more examples of TS investigation in the East Asian area studies; however, there is still a scarcity of pre-nineteenth century research.

As is known, translation played a fundamental role throughout the history of Japan, influencing and altering the developments of many aspects of society, such as Japanese literature, religion and law. The complexity of the Japanese translation environment, with its traditional conversation with literary Chinese, enriched by the encounter with European languages from the sixteenth century, makes it an exemplary case for TS. Despite the presence of a number of publications on nineteenth century Japanese translation (Ueda 2011), very few engage with

translation theory and practice of early modern Japan (Clements 2015; Wakabayashi 1998, 2005), and early modern Japanese studies and TS are still rather separated fields.

It is often said that translation theory in Japan is too fragmented to talk about a coherent history of translation, or that consistent reflection upon matters of translation started after the Meiji Revolution (1868). In this paper, I explore the dynamics of the theory of translation in Japan from the seventeenth through the nineteenth century, focusing on a choice of exemplary texts dealing with translation from Chinese and Dutch. Through the qualitative reading of primary sources such as translation primers and para-texts produced by the Japanese scholars of Dutch studies (the *rangakusha* 蘭学者), I propose the idea that something similar to a Japanese history of translation theory can be reconstructed.

I suggest that it is possible to trace a trail of ideas travelling from scholar to scholar, which, albeit partially, works in a more coherent way than it was thought possible by previous scholarship. Thanks to an actual or sometimes only abstract network of scholars and translators, ideas and views on translation theory and practice borrowed from the tradition of Chinese studies (*kangaku* 漢学) were transmitted and modified across time, through direct and indirect intertextuality, in a way that could be described as “translation theory.” In my research, I advocate that translation from Chinese, often in the form of *kanbun kundoku* 漢文訓読 – a highly bound reading/translation method in use in Japan since the Heian period (794-1185) – influenced the ideas of translation from Dutch, producing some significant changes in translation norms (Toury 1995). Through the lens of TS it is now possible to unearth this hitherto unnoticed and disregarded – before, invisible – aspect of the intellectual history of Japan, which occupies a pivotal position in the translative practices of the modern era that followed.

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Nana SATO-ROSSBERG (SOAS University of London)

Emergence of an Academic Discipline? The Contemporary History of Japanese Translation Studies

Japanese Translation Studies are widely thought to have emerged just after the turn of the millennium. However, already the recently rediscovered journal *Kikan-honyaku* (Quarterly Translation, 1973 – 1975) documents a clear interest in Japan during the 1970s towards establishing translation as “science”. Previously, I argued that *Kikan-honyaku* represents the beginning of Japanese Translation Studies (Sato-Rossberg 2014). This raises the question why the field did not grow in Japan as it has elsewhere. In this presentation, I analyze the discourse on translation and translation practice in two journals, *Kikan-honyaku* (Quarterly Translation) and *Honyaku no sekai* (World of Translation), published in Japan from the 1970s. I also draw on several interviews that were conducted with contributors to *Honyaku no sekai*, to explore and understand the early history of Japanese Translation Studies.

I will argue that there were at least three waves of rising academic interest in translation in Japan between 1970 and 2000, but they did not develop as Translation Studies did in Europe. However, this does not mean that Translation Studies had not emerged before 2000 in Japan.

This presentation also wishes to shed light on different ideas and issues of Translation Studies from Japan, to question generalizations about Translation Studies as an academic discipline.

17:15-18:45 Session H	Ca' Dolfin – Aula 1	Panel H2
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Feng CUI (Nanyang Technological University)

**Ideological Manipulation and Literary Translation:
A Case Study of the Cessation and Revival of World Literature**

In the 1990s, scholarship in translation studies adopted the Cultural Turn, that is, scholars began to investigate issues in translation studies using approaches in cultural studies. This led to the understanding that translation as a practice is by no means an ‘innocent’ task; rather, it is inextricably linked to larger political discourses and ideologies. The authorities that were inseparable with these ideologies and the power relations that came with them were then incorporated into the many perspectives that scholars in translation studies took. Through the investigation of *World Literature* (世界文学 *Shijie Wenxue*), the only official periodical to openly publish foreign literature in China in the 1950s and 1960s, we are able to further our understanding on how ideological and social factors manipulate the introduction and translation of foreign literature in China. Taking the issues published in two time points – pre-Cultural Revolution 1966 and post-Cultural Revolution 1977 – as reference, this paper seeks to investigate: (a) the motivations behind the cessation of *World Literature* in 1966; (b) the reasons for first publishing two issues of *World Literature* in 1977 for ‘internal circulation’, before doing so again for four issues in 1978; (c) the form and shape that the publication took during its revival; (d) the guiding principles for its publication; (e) its relations with the then-political climate; (f) the positioning of its literary standing and political inclinations under the ‘new circumstances’ during its revival; and (g) the amount of political undertones in *World Literature*. The aim of this paper is to explore the relations between translation, literature and political ideologies through the investigation of the afore-mentioned questions.

Qifei KAO (Binghamton University)

Translating “Seventeen-Year Literature”: Construction of Chinese Red National Identity

“Seventeen-year literature” refers to Chinese literature created from the founding of PRC (1949) to the beginning of the Great Cultural Revolution (1966). Regarded as “red classics,” these literary works were translated and exported into the English-speaking world through state-owned publishing house Foreign Languages Press. Studies on translations of “seventeen-year literature” are relatively few due to the possible cause that many Chinese scholars believe that the “seventeen-year literature” is merely a dependency of the ruling Communist Party and a tool of political advocacy with hardly any literary value, and translations of these literature produced primarily by teams of translators under monopolized publishing mechanism are lacking translators’ agency. Recent years witnessed a slow nationwide growth in research on “seventeen-year literature” after Chinese president Xi Jinping

assumed office. However, domestic and foreign scholars mainly engage in its heroism and revolutionary idealism, as well as social responsibility and historical task through a historical approach, failing to observe the contribution that translated texts made to conversing with the international readership.

In this paper, I bring China's "seventeen-year literature" into translation studies by looking at the publication of translations of "red classics" from 1949 to 1966 and analyze the English translation of one of the "red classics," *Song of Youth (Qing Chun Zhi Ge)*, a bestseller in 1958. I explore how Chinese red national identity was constructed through translation from the perspective of national narratives. I contend that national policies laid out behind the translations reveal China's strategy when it began to take a seat at the world literature round table in the image of a socialist, and translations of "seventeen-year literature" function as a vehicle for entering the world literary dialogue as a nascent socialist polity and build up a red China.

Ken-fang LEE (National Taiwan Normal University)

**Translation Aesthetics as A Site of Contestation:
When Classical Chinese Women's Literature Goes Global**

Women poets play a rather important role in classical Chinese literature. There has been a great amount of research on their uniqueness and legacies in the past decades in the Chinese-speaking world. However, for most of the readers in the world, English translation of such work becomes the only means to get to know classical Chinese women's literature. It is not until the second-wave Women's Liberation Movement that such work won the broader attention of the scholarship from the West and English translation started emerging. In 1972, American poet Kenneth Rexroth and Chinese poetess Ling Chung selected some women poets' work and translated them into English, entitled, *The Orchid Boat*. More than two decades later, Kang-I Sun Chang and Haun Saussy selected the representative works from 130 poets from the Han dynasty to the early twentieth century and edited *Women Writers of Traditional China: An Anthology of Poetry and Criticism* in 2000. Soon the American sinologists Wilt Idema and Beata Grant also compiled women's writing in Imperial China and completed the ambitious translated work, entitled *The Red Brush* in 2004. The latter two covered two thousand years of work and included nearly a hundred of women writers. It then begs the following questions: when these women poets from centuries ago started speaking English, how would they sound like? When they become global, how would the readers receive them?

There is no doubt that the translation effort contributed a lot to the visibility of Chinese women's writing in world literature. However, it also prompts the issue of examining how these women's images are represented in their translation. As Gayatri Spivak famously claimed, in American-brokered anthology of world literature, the literary work by a woman in Palestine may resemble something by a man in Taiwan. The languages and gender differences can be hugely different but end up being read alike in translations. There is also another trap that the translators may fall into since the image of a Chinese woman may easily be "Orientalized" due to cultural and gender stereotypes. Will the translators enhance this stereotype to cater for innocent readers?

To further complicate the questions, considering that Chinese aesthetics always celebrates reticence and regards poetry as a means to influence personal morality, it does not necessarily get translated smoothly into another language. Besides, instead of stressing the idea of mimesis, the Chinese poetic tradition seems to put more emphasis on tropes and symbolism. All the gaps and distances between two languages and cultures lay bare the different aesthetics at work. This paper attempts to examine how these women's poems are translated and how the Chinese aesthetics is introduced to English readers, and by extension, a wider global readership. By looking at the semantic, syntactic and rhetorical aspects of classical Chinese literature and the translated texts, this paper takes

a particular interest in exploring how the female images are represented in these English translations of classical Chinese literature and how feminist thoughts inspire these translations and their receptions in this globalized world.

17:15-18:45 Session H	Ca' Dolfin – Aula Saoneria	Panel H3
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Sung-Eun CHO (Hankuk University of Foreign Studies)

Translating the Language of YouTube

YouTube has evolved from an amateur user-generated content (UGC) platform to a professional broadcasting channel (Kim 2012). YouTube is considered to be a diverse phenomenon, characterized by being a popular cultural information archive, a social network and an extensive commercial broadcast platform. It is notable that 80% of YouTube traffic comes from outside the US, and 60% of creators' views come from outside their home country. Even though a vast amount of translation is currently existing on social media networks like YouTube, interdisciplinary research on this new media platform has been lacking (Desjardins 2017).

The language of YouTube is characterized by various complex modes and media. Androutsopoulos (2010) has focused on intertextuality (textual interconnectedness), multimodality (combinations of semiotic modes), and heteroglossia (deployment of sociolinguistic difference) as defining characteristics of online participatory environments such as YouTube. Thus, the translations of the language of YouTube channels with specific themes should be noticeably different from that on conventional audiovisual materials.

After analyzing the distinct characteristics of the language of YouTube, this study will examine the translations being done on Korean YouTube channels targeted towards the global audience. YouTube channels specializing in K-pop or K-beauty are drawing huge popularity among global viewers. English subtitles are being added to the YouTube contents to make their videos more accessible to a wider audience. The execution of the content varies in story selection, voice, production style, and length and the translations that are offered online have to represent the ephemeral nature of the platform. Accordingly, the translated content must reflect the collective nature of the medium to satisfy the viewing habits of the users.

Chia-hui LIAO (National Yunlin University of Science and Technology)

Online Fan Participation - Contemporary Translation and Rewriting of Kumarajiva: A Case Study of *Faithful to Buddha, Faithful to You*

In recent years participatory culture has created a shift in the ways in which translators, rewriters, and fans are able to interact. Fan participation is manifested in online fan translating and rewriting behaviour as a form of engagement and involvement with a translated or rewritten work. The changes in how fans connect with translators and rewriters are expanding opportunities for them to merge. The roles of translators, rewriters, and readers thus overlap and become complex.

With the case study of Xiao Chun's *Faithful to Buddha, Faithful to You* (不負如來不負卿, 2008), a time-travel story between the Buddhist monk and translator Kumarajiva (344-413) and a fictional historian, the present research intends to 1) explore how the author has set out to incorporate

fans' feedback and comments into the ways she rewrites the biography of Kumarajiva, and (2) study how active fan participation can make a positive impact on the process of disseminating a novel and its protagonists. For example, a Chinese webdrama adaptation of the novel was released in 2017, and an English fanlating project based on the official Vietnamese translation of the novel is currently being carried out on the internet.

This paper argues that when fannish passion turns into a form of participation in a translating and rewriting project, it gives and expands the creative and (re-)interpretive dimensions of a work and/or a figure. Fannish support, together with the integration of pop culture, can be a driving force for the popularity and propagation of online fanlating and rewriting activities. Cyberspace offers a matrix where fan participation invites multiple repercussions among authors and readers, among cultures across linguistic and geographic borders, and among the continual representations of a historical figure in different times.

DAY 3

June 30

09:00-10:30 Session I	Ca' Dolfin - Aula Magna	Panel II
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Liping BAI (Lingnan University)

Translating Chinese Culture into English: from Sole Patronage to Joint Patronage

Since the 1990s, there has been a significant change of the form of patronage in translating Chinese culture into English, that is, from sole patronage of one Chinese organization to joint patronage of both the Chinese and Western institutions. What are the advantages of joint patronage? Can joint patronage remedy the shortcomings of sole patronage in translating and introducing Chinese culture into the Western world? This research attempts to answer these two questions through a case study of “Culture and Civilization of China Series” (CCC project), a project under joint patronage of China International Publishing Group (CIPG) and Yale University Press. The study demonstrates that the CCC project is a very successful endeavour involving the close collaboration among translators, writers and editors from both the Chinese and American sides. The translators and editors have fully considered the needs of Western readers and made necessary adaptations in the English versions. The case study demonstrates that, with great advantages sole patronage does not have, joint patronage is an ideal form of translating Chinese culture into the Western world.

CHOI Eun-Kyoung (Hankuk University of Foreign Studies)

Changing Role and Profile of Korean Literary Translators

This paper explores changing role and profile of the Korean-English literary translators through tracing their generations. Since missionary-translator James S. Gale first published English translation of *Goowoonmong* (구운몽) in 1922 under the title *The Cloud Dream of Nine* in London, there has been a quantum leap in translation of Korean literature. However, though recent attempts have been made to focus on translator agents (Chesterman 2006; Pym 2010) in the field of translation studies, translators of Korean literature have not got proper attention. This study will particularly highlight diachronic changes of the translator profiles by analyzing Korean Literature Archive (approximately 800 published books since 1922) and related documents with series of fact-finding, which allow us to know history and tradition of literary translation of the days as well as shifting translators' role and status.

Recent success overseas of *The Vegetarian*, which is translated by British translator, Deborah Smith, sheds new light on the previously lesser-acknowledged profession of literary translation. It also raise the issue of fostering literary translators. The former president of LTI Korea (Literature Translation Institute of Korea) stressed that we need to carry out third generation translation by a foreigner familiar with the Korean language and literature, as in the case of Deborah Smith. According to him, translation of Korean literature has passed the first generation, in which a Korean would initially translate the original text and a foreigner would edit that translation, and is now at end of the second generation, translation carried out by a bilingual. This generational classification should be verified through historical date of translator profiles. Mapping translators profiles and tracing translator generations will show shifted perspectives on literary translators and their role in a global sense.

Gloria LEE (Hong Kong Baptist University)

A Palimpsest Reading of Translation Drafts

The notion of ‘palimpsest’ is used by Gérard Genette to describe hypertextuality that refers to ‘any relationship uniting a text B to an earlier text A upon which it is grafted in a manner that is not that of commentary’ through a transformative process (1982/1997, 5-6). The analogy not only highlights the layering of this process, that is, how texts are being erased, superimposed, and resurfaced; it also hints at an ‘involved phenomenon’ in which texts are ‘involved and entangled, intricately interwoven, interrupting and inhabiting each other’ (Dillon 2007, 3). Dillon points out that rather than trying to define an ‘essence’ or the ‘truth’, a palimpsest reading seeks to demonstrate that “at the ‘heart’ of things is ‘the dissension of other things’, ‘disparity’” (2007, 8).

Taking the cue from Genette (1982/1997) and Dillon (2007), this paper proposes a palimpsest reading of the translation drafts, which not only looks at the relationship between form and meaning, but also factors in the time element. The published version is considered as the surface layer of a text that comes after layers of meaning being created and erased at different stages. It aims to describe the emerging nature of the translating process and the transtextuality of the original. The proposed model is illustrated by a case study of English translations of “Eight *Chan* Buddhist Poems by Jiaoran” published in *Renditions* (2009) based on the translation papers of the project (namely, correspondence, manuscripts, and personal notes) using Actor-Network Theory as the general framework, which regards ‘translation’ as the process ‘during which the identity of actors [both human and non-human], the possibility of interaction, and the margins of manoeuvre are negotiated and delimited’ (Callon 1986, 203). In the conclusion, I will argue that a palimpsest reading of literary translation prompts us to reflect on the notion of agency of the translation practice. Instead of reducing the translation as an end-product of decisions made by the translators and/or editors, agency should be understood in terms of associations that connect the individuals. In the words of Bruno Latour, ‘you accept not to reduce individuals to self-contained atomic entities but let them deploy the full range of their associates’ (2010, 13).

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09:00-10:30 Session I	Ca’ Dolfin - Aula 1	Panel I2
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Xiaoquan Raphael ZHANG (American University Washington)

Rewriting A Single Tear: Wu Ningkun and His Narrative of Violence in Communist China

This paper, to be written and presented in English, examines diasporic Chinese writer Wu Ningkun (b. 1920) and his writings and translations, mainly his memoirs titled *A Single Tear: A Family's Persecution, Love, and Endurance in Communist China*, published in English in 1993. The Chinese edition, *Yi di lei*, a rewrite on the basis of the English version, was published in Taiwan in 2002. Focus is given to Wu's narrative of violence against intelligentsia in Communist China and its differences from some Chinese dissident writers' memoirs on the same historical periods. Wu, a returnee from the U.S. in 1951, experienced all the tumultuous political upheavals in the following three decades in China, before he returned to the West in the 1980s and turned from a professor and translator of English and American literature into a non-fiction writer. In his works he summarizes his experiences in China as "I came, I suffered, I survived," which seemingly shares the same pattern of "master narrative" as seen in many Chinese dissident writers' memoirs. However, this paper argues, by (re)writing in and "translating" between two languages and publishing in both the West and the Chinese-speaking world successively, Wu has strategically transcended the afore-mentioned master narrative catering to the Western audience. A paratextual and contextual study of Wu's works and his self-identification therein show how Wu, known in the West as an exilic Chinese writer, turned to write more for his Chinese compatriots, with the ultimate goal of helping them remember and learn from a past of violence, a past largely evaded in the official history of China. Rewriting and publishing the original work in his native language thus translates into an active way of engaging with his fast-changing homeland.

LO Yun-fang (Chung Yuan Christian University)

**Circulation beyond the borders of Taiwan:
Ecocriticism and Translation of Wu Ming-yi's *The Man with the Compound Eyes***

The objective of this study is to investigate Ecocriticism and the transnational turn of Taiwan's novel *The Man with the Compound Eyes*. The founder of The Grayhawk literary agency, Gray Tan, successfully sold the international copyright of Wu Ming-Yi's ecological fantasy *The Man with the Compound Eyes* to British and American publishers, Harvill Secker and Pantheon/Vintage. This is the first time that a Taiwan's literary work has been published by the mainstream British and American commercial publishing companies. Unlike the previous 10-year publishing gap between original and translation, the British version of Wu's work was published in 2011, ten months after the same year of its original publication in Taiwan. As an environmental activist, the writer created a transnational plot that is full of ecological metaphors (e.g. tsunami, an ocean trash vortex), imagery scenes (e.g. an island of Wayo Wayo) and foreign characters (e.g. a Norwegian marine biologist, a German civil engineer). This study will try to understand the role of Tan in promoting Taiwan's literature and his relations with the writer and the publishing companies, and to discover the translator's efforts in conveying Wu's environmental ideology to the international audiences.

09:00-10:30 Session I	Ca' Dolfin - Aula Saoneria	Panel I3
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Ying CUI (Shandong University)

**An Investigation on the Transference of Brand Personality
in the Chinese-English Translation of Men's Clothing Brands**

This investigation is inspired by an earlier study on the textual strategies to enhance audience memory in advertisement translation, where the analysis of an advertisement for men's shirts touches upon men's ideal self-images in the Chinese and English cultural contexts (See Cui 2015). This study aims to investigate the Chinese-English translation of men's clothing brand names and discusses the transference of brand personality dimensions in an effort to reveal the difference regarding men's values and mentality between the Chinese and English contexts. Brand names are designed to have personalities that appeal to consumers, and such personalities may be treated flexibly in translation, depending on the target consumers' psychological characteristics. This research outlines the major personality dimensions of clothing brands, referring to studies on English and Chinese brand personality (Aaker 1997, Chu and Sung 2011). In our investigation, we have analyzed our corpus, which is composed of 477 examples of Chinese-English translation of men's clothing brands, and made a few adjustments regarding the personality dimensions in relation to men's clothing brands, adding five new dimensions to the brand personality framework, namely the aesthetic, mentality, strength, individuality, and wealth ones. We have reviewed the dimensions with reference to our corpus and summarized the prominent features of the two versions of clothing brand names. All in all, this research finds something in common between Chinese and English consumers, such as the joyfulness dimension being central to men's clothing brand names, as well as differences, such as Chinese brand names' emphasis on the sincerity, traditionalism, trendiness, ruggedness, mentality, and wealth dimensions. Such findings regarding the transference of brand personality dimensions actually mirror the differences between different consumers' psychology, and these features are discussed in relation to empirical research on consumer psychology in the hope of providing reference to businesses and translators.

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Tenglong WAN (University of Leeds)

Plurality, Hybridity and Identity: Poetry Translation in Contemporary Macao

As Portugal's last colonial outpost in Asia, Macao was handed over to the Chinese sovereignty in 1999. During its 442 years of colonial history, Macao gradually developed itself into a cross-cultural space where different – primarily Sino-Portuguese – cultures met. The constant displacement, mixing and border crossings of people, languages and cultures in Macao have enabled translation (and

interpreting) to play a critical role in the local social and cultural changes. Macao's multilingualism, multiculturalism and increased human mobility make cross-cultural experience – which must rely on translation (and interpreting) in one way or another – pertinent to its local and global contexts.

As a case in point, poetry translation in Macao shows how translation pushes the linguistic and cultural boundaries from the local to the global, and how it challenges the local paradigms by pluralizing the local with the global, thus creating a new, hybrid Macao identity. Drawing from the theoretical framework of Descriptive Translation Studies (DTS), this study combines discourse analysis with a sociological approach to translation. By examining a textual corpus of poetry and translated poetry from Macao in the three major languages of Chinese, Portuguese and English, the study seeks to contextualize the practice of poetry translation in Macao. It aims to further investigate how the participants (or agents) of poetry translation function in the process of poetry translation through their *habitus* and network. Using Kit Kelen and his poetry translation project as a case study, this paper argues that poetry translation as a cross-cultural practice not only reshapes the local identity, but also forges a new, hybridized cultural identity ‘in the cosmopolitan community of poetic potential between cultures and languages’ (Kelen, 2009, p. 239).

Ester TORRES SIMÓN (Universitat Rovira i Virgili)

Korean Team Translation

Team translation, understood as the translation carried by an A language specialist and a B language specialist working in synchrony, seems to have been a generally accepted working dynamic in the translation of Korean literature. Funding organizations, like the the Daesan Foundation, makes it a highly recommended requirement for grant applications. However, little research has been carried on how the translation process takes place nor to how those dynamics may uncover power differentials.

This exploratory research looks into the working dynamics of “team translators” by interviewing translators of Korean works published in Spanish and Catalan. The set of open interviews addressed the translation process (strategy planning, decision making, (a)synchrony), social dynamics (hierarchies) and the individual as a “translated person”. Answers are paralleled to published interviews with translators working collaboratively into other European languages.

Reflection on the collaboration between translators sheds light not only on the translation process but on the construction of a dialogue between global hybrid agents to reach a local audience.

10:30-12:30 Session J	Ca' Dolfin - Aula Magna	Panel J1 Special Panel: Lei/rui and ‘Categorical Translation’ Between Chinese and Japanese in Premodern Japan
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Elena FOLLADOR (University of Cambridge)

Non-human, All Too Human. Translating Anthropomorphism in Premodern Japan

Discovered as a manuscript in the Dunhuang Caves, *Chajiulun* 茶酒論 (‘Tea and Alcohol Debate’) was composed by a certain Wang Fu 王敷 sometime in the Tang period (618-907). In Buddhist terms, the talking Tea and Alcohol of the text are ‘non-humans’ or, more literally, ‘different kinds’ (Ch.

yilei, Jp. *irui* 異類), a category that includes anything ranging from plants and animals to objects—as opposed to ‘humankind’ (Ch. *renlei*, Jp. *jinrui* 人類). In his 1963 translation, Chen Tsu-lung rendered the title as ‘A Dialogue between Mr. Tea and Mr. Wine’, suggesting to the English-speaking reader that the characters are humanoid, male-gendered beverages. However, the reader of the original Chinese text, which does not assign gender or human attributes, is free to imagine the degree of anthropomorphism of the protagonists. The bulk of the text is constituted by the back-and-forth of the two, with each claiming its own superiority over the other by bringing up as evidence numerous Buddhist and historical references. The result is that they each are defined through lists of virtues and vices, with Alcohol standing out for its time-honoured tradition and Tea reaffirming itself as a new social and cultural practice.

When the text crossed the sea in the sixteenth century at the latest, Japan was experiencing a similar clash of practices due to the increasing popularity of tea among a wider social ground. The 1576 text *Shucharon* 酒茶論 (‘Alcohol and Tea Debate’) thus maintained the basic features of *Chajiulun*, including a language close to the Chinese—although the author opted for human protagonists. However, over the years the trope went through a double process of domestication. On the one hand, there was the adaptation of the dialogue format of the text into the narrative framework of a real fight between non-human warriors, which derived from trends in contemporaneous Japanese genres, namely war epics (*gunkimono* 軍記物). Meanwhile, there was a progressive inclusion of more and more vernacular Japanese structures and vocabulary. In other words, the translation involved both content and language. On the other hand, the contrasting sides, while maintaining the overall opposition of Old versus New, gradually came to define themselves through catalogues of words for implements and foods related to the social moments of tea and alcohol consumption. This made the texts look like abridged, specialised *leishu* 類書 (‘encyclopaedia’) on the two drinking activities with the topic of words arranged by a narrative framework. At the same time, the Japanese authors decided to give increasing substance to the non-human characters by giving them personal names first and, eventually, even graphic human bodies, when illustrations were included with the text.

Using the key concept of *irui/yilei* as interpretive lens, this paper explores the double trajectory followed by the alcohol-versus-non-alcohol trope by looking at how anthropomorphism mediated this process of translation from Chinese to Japanese cultures—while acting both as a vector and as a target for that very process.

Drisana MISRA (Yale University)

Translating Gibberish. *Chinbunkan* in the *Wakanran Zatsuwa*

In 1803, Maeno Manshichi [前野曼七] (1760-1818), writing under the penname Mantei Onitake [曼亭鬼武], composed an illustrated comic-book [*kibyōshi* 黄表紙] *Wakanran zatsuwa* [和漢蘭雜話], rendered in English as *A Japano-Sino-Dutch Miscellany*. Published after the Kansei reforms censoring *gesaku*, the *Wakanran zatsuwa* is an example of *gesaku* that challenges shogunal restrictions against foreign influence and engages anxieties about Japan’s relationship to the outside world while deploying satire as the vehicle of commentary on that relationship. The title of the work reveals Onitake’s agenda to explore how three different cultural *epistemes* present themselves and assimilate into a greater whole.

In this paper, I examine how Onitake fragments the *Japano-Sino-Dutch* (*wa* 和-*kan* 漢-*ran* 蘭, respectively) cultural regimes into the miscellaneous gibberish [*chinbunkan* 陳文翰, “gobbledygook”] produced from the picaresque encounters of two suitors, the Chinese Chin Rinten and the Dutch Sunperupei, as they unsuccessfully fight over the love of a Japanese prostitute named Butano. Onitake employs the caricatures of Chin Rinten and Sunperupei to represent the Chinese

intellectual tradition of the *Wakan sansai zue* and the Dutch mechanics of the *Kōmō zatsuwa*, respectively, in order to pit the texts against each other in a satirical critique of foreign systems of organizing knowledge, challenging the principles of *lei* [類 J. *rui*, “classification”]. Forging an alternative path through this epistemological mess, Onitake focuses on the barbarous *chinbunkan* of imagined Dutch and Chinese sounds, peppering the text with the suitors’ seemingly meaningless pseudo-Dutch and pseudo-Chinese songs and jokes. He thus exposes the space of linguistic nonsense, the chasm between cultural *epistemes*, and the disintegration of categorization systems.

Furthermore, the songs exist in a linguistic space that is neither Chinese, nor Dutch, nor Japanese, and instead reify a creolization of the Japanese imagination of foreign sounds, rendering the text incredibly difficult to translate into any language. Because translation requires a negotiation between different cultural systems of *lei* 類, Onitake’s insertion of gibberish into the *epistemes* of *wa* 和-*kan* 漢-*ran* 蘭 ultimately leads us to a language crisis. Alluding to his project through an alternate reading of the title, “*I haven’t a clue, it’s such a mess!*” [*Wakaran zatsuwa*], Onitake reveals through gibberish how the powers of literature can fragment, disorder, and reorder language, foreignness, and epistemology to pen new possibilities for the cultural and geopolitical trade relations between Japan, China, and Holland.

Jeffrey NIEDERMAIER (Yale University)

**“By Any Other Name.” A Premodern, Sino-Japanese
“Poetics of Reference” in an “Untranslatable Zone”**

Inseparable from the practice of translation is the specter of *untranslatability*. When ferrying between two languages, the translator inevitably will encounter things for which there are no words and even words for which there are no things. These problems were well known to the early-Heian-period philologist Minamoto no Shitagō 源順 (911–983).

The works Shitagō left behind turn on the axis of written signs, voiced names, and the *things* that they retrieve. If we accept the (increasingly persuasive) hypothesis according to which Shitagō is the author of the *Tale of the Tree Hollow* (Utsubo monogatari 宇津保物語, late tenth c.), then we can appreciate how he translates the tale’s Japanese protagonist, Toshikage, to “Persia” (Pashi-koku 波斯国—a name which may well refer to a region of Sumatra) by the mechanism of a shipwreck. There, Toshikage narrates his journey, chants poetry, and acquires an enchanted musical instrument by communicating to locals with a diegetically undisclosed—and seemingly magical—efficacy. We can understand Shitagō’s theory of communicative pragmatics more clearly if we turn to his *Compendium of Japanese Names* (*Wamyō ruijūshō* 倭名類聚抄, 938), an encyclopedic bilingual dictionary that assigns a Chinese and Japanese pronunciation to twenty fascicles’ worth of Chinese characters organized according to a cosmological classificatory scheme (J. *rui*; C. *lei* 類). In the preface to that work, he elucidates an ontology of the sinic graph as a deterritorialized, polynomial signifier. For Shitagō, it was a straightforward operation of the imagination to hear a Sanskrit or even Persian name being voiced on the other side of a given sinograph.

A generation later, the aristocrat Fujiwara no Kintō 藤原公任 (966–1041) was also confronted by untranslatability, although he was no translator. Rather, he endeavored to craft a poetic work inscribed in two languages but intended to be sung out in harmonious refrains (*rōei*). When compiling his famous bilingual poetry anthology, the *Wakan rōeishū* 和漢朗詠集 (*Collection of Japanese and Chinese resonant verse*, 1018), Kintō was confronted by the question of “a rose by any other name.” Everywhere the anthologist was faced with names for which there were no flowers; flowers for which there were no names; flowers that bore multiple names; and names that referred to differing flowers.

To pass singingly through these false equivalences and correspondences, Kintō resorted to an older authority—that of Shitagō.

Heavily reliant on Shitagō's *Compendium*, Kintō forged a “poetics of reference” that playfully and incisively juxtaposes poetic figures that are discrepant and untranslatable but nonetheless aligned through the Sino-Japanese schema of categories, types, and classes that Shitagō reinforced in his weighty reference work. Examining the interaction of these incommensurate poetic rhetorics, I will propose that the resonant poetic space of Kintō's *Wakan rōeishū* becomes an “untranslatable zone” of improbable communication. Kintō, it turns out, is not so dissimilar to *The Tree Hollow*'s Toshikage, who also undertakes musical and multilingual navigations in his imaginative, sonorous “Persia.”

Ivo SMITS (Leiden University)

**Nature's Trans-latio. Garden Culture
and the Classification of the Ecosphere in Classical Japan**

‘Nature’ probably did not exist in traditional East Asia. That is, it is highly debatable that it knew any abstract concepts of ‘nature’ as such, in the sense of the totality of objects and phenomena not created by man. The word used today to designate such a notion of ‘nature’ (Ch. *ziran* 自然, Jp. *shizen*), is in essence a modern term, used in Japan from 1878 onwards as a translation of the English concept.

In traditional East Asia, ‘Nature’ was translated in at least two ways, both best understood in the original sense of *trans-latio*: the dissection of bodies and the distribution of body parts, as metaphor for a set of wholeness, to different locations. (*Translatio* is, for example, what happened to the relics of saints in Catholic and Buddhist traditions.) ‘Nature’ was cut up into the constituent elements of extensive sets of classified categories (Ch. *lei* 類, Jp. *rui*) of concrete and usually tangible elements that could mingle with other tangible elements that are today often associated with the world of human artefact. Gardens were the loci where such constituent elements were reassembled in order to better understand the world.

This paper first analyses dissection, that is, the categorical understanding of the natural world, and then looks into instances of dissemination, that is, the reconstituting of idealized landscapes in the gardens of the classical Japanese court (Heian period, 794-1185). The locus of its analysis is the garden. Its aim is to understand the dynamics of representation of an ecosphere that demarcated the world views prevalent in Japan's classical period. Specifically, the semi-historical garden belonging to the eight-century Riverside Mansion (Kawara no in 六条院) and its fictional recreation as the Rokujō estate in the eleventh-century *Tale of Genji* (*Genji monogatari* 源氏物語) will serve as concrete instances of ecosystems-by-classification and of translations of so-called ‘famous places’ (*meisho*) from largely unknown parts in the land. Both gardens provide insights into a classical natural-worldview and its cultural components.

10:30-12:30 Session J	Ca' Dolfin – Aula 1	Panel J2
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Julia C. BULLOCK (Emory University)

**“Dutiful Daughters” Ruining the Nation:
Asabuki Tomiko's Translation of the Memoirs of Simone de Beauvoir**

In the early 1960s, Japan was awash in controversy over “coeds ruining the nation.” The place of educated women in society was hotly contested amid a revival of “good wife, wise mother” rhetoric that sought to (re)channel women’s aspirations into the domestic sphere. Just as the first generation of young women raised under the new postwar coeducational system came of age, filled with aspirations for elite higher education and professional careers, Simone de Beauvoir’s *Mémoires d’une jeune fille rangée* (*Memoirs of a Dutiful Daughter*) was translated into Japanese by Asabuki Tomiko as *Musume jidai* (1961). This installment of Beauvoir’s memoirs covered the first chapter of her life, from infancy to her early twenties, and her description of the frustrations she experienced as one who possessed “a man’s brain in a woman’s body” resonated deeply with Japanese women who likewise struggled against conventional gender roles. The translation was an instant success, and women who grew up during that era frequently cite the text as having inspired them to pursue their dreams in spite of the societal backlash those aspirations invited.

This paper will explore the translation and reception of *Musume jidai* as a case study of the way texts frequently “travel” across linguistic, cultural, and temporal boundaries in unexpected ways. The recipient of a patchwork sort of education, having left school in Japan before completing high school to attend a girls’ finishing school in France, Asabuki (1917-2005) was hardly the most obvious choice to translate the intellectual autobiography of one of the most famous French philosophers of the twentieth century. Yet her experience of living most of her life shuttling between France and Japan, her close ties to the Sartre-Beauvoir circle, and her own early frustrations with the structure of conventional marriage and womanhood in Japan gave her a keen understanding of the value of the text for Japanese women. These experiences likely also shaped her translation style in ways that appealed to that audience, thus ensuring its commercial success. After situating the appearance of *Musume jidai* in historical context, I will discuss Asabuki’s translation as a kind of palimpsest, layering her own experiences of Japanese womanhood upon Beauvoir’s original text through linguistic and editorial choices to craft a form of life-writing that resonated deeply with young Japanese women.

FURUKAWA Hiroko (Tohoku Gakuin University)

Hoshu Amenomori and Japanese-Korean Interpreters in Early-modern Japan

Hoshu Amenomori (1668-1755) is a Japanese Confucian scholar in early-modern Japan, the Edo period, who played a key role in good-neighbour diplomacy and commercial relations towards Korea. After Japan’s invasions of Korea in 1592 and 1597 by Hideyoshi Toyotomi, the relationship between the two deteriorated. However, Amenomori and his lord of the Tsushima domain made great effort to turn the relationship better. In fact, Korea was the only country that Japan, the Tokugawa Shogunate, had an equal diplomatic relationship in the period (Nakao 2017: iii).

Through the experience, Amenomori realised the lack of qualified interpreters and established the first educational system of Japanese-Korean interpreters at the age of 60. His school made a considerable contribution to progress in the Japan-Korea diplomatic and commercial relations. In addition, it is noteworthy that Amenomori claimed multicultural coexistence, unlikely to other Japanese scholars at the time. Amenomori stressed the importance of talking with one another on a basis of equality, and proposed that interpreters had to deal with matters in all sincerity to develop the good bilateral relationship, which is regarded as ‘*Seishin no Majiwari*’ in Japanese.

Nevertheless, his achievement has not been much discussed in the context of Translation Studies. Therefore, this research will investigate the following three points: 1. the details of his educational system of Japanese-Korean interpreters, 2. Amenomori as a multiculturalist in early-modern Japan, and 3. his belief of ‘*Seishin no Majiwari*’. First, the details of his school will be

investigated from these perspectives: who studied there, who taught the students, how the classes were conducted, and the students' future after leaving school. And then, his advanced way of thinking will be explored through his works such as *Kourintaisei* (2014) and *Tawaregusa* (2000).

Numbers attempts have been made by scholars to show the importance of interpreters and translators in modern Japan, especially in the Meiji period. However, research on interpreters and translators in early-modern Japan is a largely unexplored area. Thus this research aims to show an aspect of interpreting in the early-modern period between Korea and Japan.

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NAGANUMA Mikako (Kobe City University of Foreign Studies)

The Marginality of Otokichi: A Castaway-Turned Interpreter in 19th Century Japan

This paper explores a case of Otokichi (音吉/乙吉 1819-67) also known as John Matthew Ottoson, focusing on his marginality as a castaway-turned interpreter at the end of the Edo period (1603-1868) when Japan was under the isolation policy (sakoku).

He was a teenage sailor among 14 crew members when their single-masted cargo-ship named Hojunmaru (宝順丸) was wrecked by a severe typhoon on the way for a local trade to Edo (present-day Tokyo) in 1832. The ship had drifted away on the merciless sea of the Pacific Ocean for about 14 months before only three survivors, including Otokichi, miraculously reached the northwestern coast of the US where they were firstly enslaved by a Native American tribe and then looked after by a British trading house called the Hudson's Bay Company. That was how Otokichi happened to have a chance to learn English although he had been poorly educated in Japan.

Otokichi served as an interpreter for the British government in 1854 when the UK and Japan concluded the Anglo-Japanese Friendship Treaty which was the first of its kind between the two countries. As a result of this treaty, Japan was forced to open its two ports of Nagasaki and Hakodate to British vessels although the British government didn't actually demand so much but just intended to seek information of the Russian fleet against the backdrop of the Crimean War (1853-56).

The mistranslations in the process of negotiating the treaty were arguably assumed due to complicated communication and language problems in which Otokichi was partly involved. The paper will shed some light on the untrained interpreter in the diplomatic setting at the dawn of Japan's modernization.

SATO Miki (Sapporo University)

A Practice of Translation by Ezo-Tsūji, Japanese-Ainu Interpreter in Pre-Modern Japan

It is well-known that, even in the period of national isolation in pre-modern Japan, there were many interpreters mediating between the outside world and the government of Japan. These interpreters were called *Tsūji* 通詞 / 通事 / 通辞, and their job ranged from interpreting in trade, to translating diplomatic documents, and offering professional training for young students. The profession of *tsūji* has attracted academic interest in several disciplines in Japan, such as history, regional studies,

cultural history and linguistics. However, Translation Studies or Interpreting Studies in Japan have not shed enough light on it.

This study focuses on one prominent *Ezo-Tsūji*, UEHARA Kumajiro (? – 1827), who worked as a *tsūji* in Hokkaido, the northern island of Japan that was then-called Ezo 蝦夷. Although *Ezo-Tsūji* were generally interpreters between Japanese and Ainu, the indigenous people of Hokkaido and Sakhalin, Uehara engaged in interpreting Russian as well as Ainu. He was an ordinary Japanese person and was initially hired as an interpreter for trade with the Ainu and for supervising their labour. Later he was employed by the local and central governments as an official interpreter and promoted to the warrior class. He then transferred to the Japanese capital of Edo 江戸 (now known as Tokyo) from the peripheral Ezo, recruited as an official at a bureau, *Tenmonkata* 天文方, where language specialists were engaged in. He also published the first-ever Ainu-Japanese dictionary titled *Moshiogusa* 『藻汐草』 (1792) and its revised version *Ezogosen* 『蝦夷語箋』 (1854) which was his posthumous publication. *Ezogosen* included Russian vocabulary in the early pages of the book.

There is some outstanding research on him in disciplines such as the local history of Hokkaido or Ainu linguistics, but his accomplishments should be considered from the perspective of Translation Studies or Interpreting Studies. This paper mainly considers his translations in *Moshiogusa*, some of which are Ainu translations of some 31-syllable Japanese *waka* poems and Japanese rendering of some parts of the Ainu oral epic, *The Yukar*. The Ainu language is not written, therefore he transcribed Ainu vocabulary or phrases in *katakana*, which is one of the Japanese alphabets, based on their sound and added the equivalents in Japanese and Chinese characters. For translating *waka* into Ainu, Uehara showed the Japanese source text (ST) written in Japanese and Chinese characters, and the Ainu target text (TT) in *katakana* based on the pronunciation of his oral translation. However, for the translation of *The Yukar* into Japanese he adopted an interesting method: he transcribed the ST of *The Yukar* in *katakana* and added only a limited number of Chinese characters as TT at the side of each ST line. The presentation of this study will display the original pages of these translations and share how unique it was from a Translation Studies viewpoint.

10:30-12:30 Session J	Ca' Dolfin - Aula Saoneria	Panel J3 Special Panel: Decolonizing or Detranslating Contradictions in Chinese-English Dialogues
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Eva Cheuk-Yin LI (King's College London)

Silvia LINDTNER (University of Michigan)

Louisa SCHEIN (Rutgers University)

Fan YANG (University of Maryland Baltimore County)

Decolonizing or Detranslating? Contradictions in Chinese-English Dialogues

After several decades of intense cross-pollination in which fields of Chinese scholarship have engaged with Western concepts and literatures, much vocabulary has entered the Chinese theoretical lexicon, while Western academia has worked to grasp idioms in Chinese scholarship and policy. China's "open door" since the 1980s has also allowed for Western popular and media terms to spill into daily usage. Translations and glosses abound, but social subjects often connote sharply divergent things when uttering these terms in one language or the other. Meanwhile Chinese neologisms and new inflections have emerged out of the histories of Chinese socialism and its "posts," percolating throughout Chinese society.

This innovative session poses provocative questions about challenges to translation of incommensurable concepts in Chinese and English. Participants will query how the social contexts, indeed social lives, of semantically laden keywords can be factored into encountering them on their own terms, replete with their particular histories and politics. We approach these keywords as lenses on China and its vicissitudes. How has the notion of *xuanchuan* shifted from “propaganda” during the Cold War to “publicity” with the expansion of mass media and advertising? How has the highly idiomatic *shanzhai* come to circulate so widely, encapsulating the notion that China is less a land of fakes and copies than of a kind of alternative creator? Does the concept of *huayuquan* refer to having “discursive power” both within China and also internationally, perhaps even in, say, WTO membership? What about popular coinages such as *fanqiang*, a vernacular that emerges from the rise of the surveillance state, the notion of the firewall, and practices of getting past or “over the wall”?

We are inspired by decolonizing praxis as shorthand for taking situated keywords on their own terms, and for resisting any notion that Chinese language should strive to better approximate usages already stabilized in English. However, any ethos of post- imperial translation immediately faces the conundrum that “de/post-colonial” are rarely approaches that characterize Chinese discursive domains. What would it take to resignify “decolonizing” to be more semantically legible in the contemporary Chinese context, especially given the plural terrain in which languages like Japanese and Russian are in the translingual mix? What are the futures for what might be called “detranslating” – in which *pinyin* Chinese terms are retained in other languages? This approach has been adopted, for instance, for the name of the minorities college in Beijing which has settled on calling itself “Minzu University” after decades of wrestling with the inaccessibility in Western languages of the notion of *minzu* - variously glossed as “minority,” “ethnic group,” or “nationality.”

Our session will use an interactive format to pose such questions and engage attendees in our ongoing exchange. Participants come from fields of Media, Communications, Information, Cultural Studies, Creative Industries and Anthropology and all work in both Chinese and English. We will especially focus on key terms in media and popular culture and on the pursuit of decolonizing our translingual practice in order not to reproduce discursive imperialism.