The Centre for Translation Technology at
The Chinese University of Hong Kong
Presents an International Conference :

# Theory in Practice

◎ | LT2 and LT3, Esther Lee Building, CUHK

📅 | 6-7 December 2024 (Friday and Saturday)

**Sponsors:**
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**Professor Brian James BAER**
**Department of Modern &**
**Classical Language Studies**
**Kent State University**

**Professor Franz PÖCHHACKER**
**Center for Translation Studies**
**University of Vienna**

# CONFERENCE BOOKLET

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**Rundown for Conference of Theory in Practice,**
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**The Chinese University of Hong Kong**

**Venues:  LT2, Esther Lee Building- All Events/Presentations except Parallel Sessions B,D,F,H,J,L**

**LT3, Esther Lee Building- Parallel Sessions B,D,F,H,J,L**

# 6 Dec 2024 (Friday)

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# Keynote Speech by
# Professor Franz PÖCHHACKER

**Center for Translation Studies**
**University of Vienna**



## Time, Date, and Venue
0920-1035, 6 December 2024 (Friday)
LT2, Esther Lee Building, The Chinese University of Hong Kong

## Topic
Interpreting – between Theory and Practice

## Abstract

Relating to some longstanding controversies in the field of interpreting, this talk addresses the conference theme of "Theory in Practice" in three different dimensions. First, and quite indispensably for this kind of discussion, I will explore the conceptual content and relations between the two keywords, 'theory' and 'practice', especially with reference to such related notions as research and knowledge. The concept of 'practice' will point toward the second major dimension, in which training, or education, occupies a crucial intermediate position between theory – as in academic scholarship – and practice – as in the professional exercise of interpreting. This curricular dimension will be explored with regard to the role of research in interpreter education and the ways in which research as part of the curriculum can yield theory from and for practice. Thirdly, and still in the educational realm, I will present examples of constructive efforts designed to overcome the idea of a gap between theory and practice and reconceptualize this relationship in the field of interpreting as one of interdependence and synergy.

## Biography

Professor Franz PÖCHHACKER is Professor of Interpreting Studies in the Center for Translation Studies at the University of Vienna. Trained as a conference interpreter in Vienna and Monterey, he worked as a freelance conference and media interpreter for some 30 years. He has done research on simultaneous conference interpreting as well as media interpreting and community-based interpreting in healthcare and asylum settings, and published on general issues of interpreting studies as a discipline. He has lectured and published widely and is the author of the textbook *Introducing Interpreting Studies* (2004/2016/2022) and the editor of the *Routledge Encyclopedia of Interpreting Studies* (2015). He is Associate Editor of the Benjamins Translation Library book series, serves on a number of editorial boards and for twenty years has been co-editor of the journal *Interpreting*.

# Keynote Speech by
# Professor Brian James BAER

**Department of Modern & Classical Language Studies**
**Kent State University**

## Topic

Demystifying Translation Theory, or Confronting the Elephant in the Translation Classroom

## Abstract
Following on the footsteps of Lynn Bowker's *De-Mystifying Translation*, this paper proposes to de-mystify translation theory. Anyone tasked with teaching a course or module on translation theory is quickly made aware of the elephant in the translation classroom: the animosity of practitioners for "theory." This paper describes the nature of that animosity before outlining various types of theory, not all of which are meant to inform translation practice. The paper then elaborates what a theory-for-practitioners might look like. Based on analysis of novice translator logs, this paper documents the kinds of conceptual support beginning translators are looking for and connects those needs to specific theoretical writings. The paper's findings have implications not only for what theoretical texts to include in a practice curriculum but also how to scaffold such writings to address the evolving needs of emergent professionals.

## Biography

Professor Brian James BAER is Professor of Translation Studies at Kent State University where he teaches courses on the theory and practice of translation at the undergraduate, Master's and doctoral level. He is founding editor of the journal *Translation and Interpreting Studies* and co-editor of the book series Literatures, Cultures, Translation (Bloomsbury), with Michelle Woods, and Translation Studies in Translation (Routledge), with Yifan Zhu. His recent publications include the monographs *Translation and the Making of Modern Russian Literature* and *Queer Theory and Translation Studies: Language, Politics, Desire,* and the collected volumes *Translation in Russian Contexts*, with Susanna Witt, *Queering Translation, Translating the Queer*, with Klaus Kaindl, and *Teaching Literature in Translation: Pedagogical Contexts and Reading Practices,* with Michelle Woods. His recent translations include *Culture, Memory and History: Essays in Cultural Semiotics,* by Juri Lotman, *Introduction to Translation Theory,* by Andrei Fedorov, and *Red Crosses* by Sasha Filipenko. He is a member of the advisory board of the Mona Baker Centre for Translation Studies and of the Nida Center for Advanced Research on Translation and is the current president of the American Translation and Interpreting Studies Association (ATISA).

# Parallel Session A

1110-1240, 6 December 2024 (Friday)
LT2, Esther Lee Building, The Chinese University of Hong Kong
Chairperson: Professor Duncan James POUPARD, The Chinese University of Hong Kong

## Double-sided Suzhou: A multimodal discourse analysis of image construction in Suzhou's bilingual promotional video

Ms. Yuanxin YANG, Xi'an Jiaotong-Liverpool University

## Abstract

Contemporary China is no longer a sleeping giant. Shaping a positive image on the global stage has become an important issue for the Chinese government. This paper examines the bilingual promotion video released on Suzhou's government website to explore how Suzhou's multifaceted images are constructed for audiences from different cultural backgrounds in a globalised context from the perspective of multimodal translation. Based on Krifka's (2008) Information Focus, Kress and van Leeuwen's (2021) Visual Grammar, and van Leeuwen's (1999) Audio Grammar theories, this study employs multimodal discourse analysis approach to analyse Suzhou's official bilingual promotional video from three aspects: linguistic expression, visual representation, and auditory modality. It aims to uncover effective strategies and mechanisms for image construction and promotion and explore how translation influences image building in the process, thereby providing valuable insights for national image construction in international communication. The results reveal that the Chinese and English subtitles adopt different highlighting strategies due to cultural symbolism and audience familiarity, thus shaping Suzhou's image distinctly. However, using visual and acoustical strategies ensures that both audiences understand the video comprehensively and receive a multifaceted portrayal of the city. This study emphasises the importance of adopting multimodal highlighting strategies and adapting promotional content to different cultural contexts to enhance international communication and foster a nuanced global image of Chinese cities.

Keywords: multimodal translation, audiovisual translation, information focus, image building, promotional strategy

## Biography

Ms. Yuanxin YANG is currently a PhD student in the Department of Literary and Translation Studies at Xi'an Jiaotong-Liverpool University, focusing on multimodal translation. Her research interests lie particularly in the construction of national images in translated works and the impact and contribution of multimodal discourse analysis to translation. Academically, she has participated in research projects such as the XJTLU Think Tank's "Study on strategies of image creation and promotion of corporates from strategic emerging industries in Suzhou" and the Shanghai Foreign Language Audio & Video Press's "Translating digital textbooks: Digital language engineering". She has also presented her research findings at platforms like the Jiangsu Translators Association Annual Conference and the "Translation and International Communication" Symposium.

# A corpus-based study on translation strategies of culture-loaded words from government white papers

Dr. Xing ZHANG, The Hong Kong Polytechnic University's College of Professional and Continuing Education

Ms. Ruqian LI, Hong Kong Baptist University

## Abstract

Using the Functional Theory paradigm, this proposal explores the translation procedures used to convey culturally charged phrases in external publicity materials. The analysis will be based on a self-built corpus of Belt and Road Initiative-related government white papers. Tone-implied expressions, Chinese proverbs, traditional four-character idioms, and other culturally relevant expressions will be the focus. The study attempts to identify the most prevalent translation methodologies used in the Belt and Road Initiative, as well as the factors that influence their adoption.

This study compiled a corpus of roughly 55,000 words from two bilingual government papers produced over the last five years in relation to the Belt and Road Initiative. These multilingual texts were then uploaded to the TMX Mall platform to aid text alignment and exported in TMX format for submission to the Sketch Engine, resulting in two bilingual corpora.

Following the successful development of the corpus, both manual and automated approaches were used to collect culturally significant utterances. The need for human intervention stemmed from Sketch Engine's algorithm's incapacity to recognize several aberrant cultural expressions, necessitating the discriminating talents unique to human vision for distinguishing small language differences. After analyzing a sample of 64 culture-loaded expressions that appeared more than twice, it was discovered that liberal translation is the predominant strategy used in the Government White Paper on the Belt and Road Initiative because it significantly improves comprehension, which is critical given the variety of expression forms inherent in the Chinese culture. It is also recognized the necessity of manual involvement because the intricacy of culture-loaded phrases makes automated identification difficult. As a result, translation memory systems might be an effective tool for identifying more complicated cultural expressions, thus lowering manual effort.

## Biographies

Dr. Xing ZHANG is a lecturer at The Hong Kong Polytechnic University's College of Professional and Continuing Education. Her research interests are in linguistics and applied linguistics, including computational linguistics, corpus linguistics, term extraction, text mining, conversational analysis, pragmatics, and machine translation.

Ms. Ruqian LI is a skilled translator and interpreter with a strong academic background and extensive professional experience. She holds a M.A. in Translation and Bilingual Communication (Interpreting Stream) from Hong Kong Baptist University.

# The role of paratexts in the English translation of Jin Yong's wuxia novels in the digital era

Mr. Daniel ZHAO, University of Bristol

## Abstract

The term "paratext" was coined by Gérard Genette. Genette (1997: 1) states: "The paratext is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public." Kathryn Batchelor (2018: 8) also suggests that "reading of a text never occurs in isolation from the paratext around it, since a reader never comes to a text, but always to a book; and the book, furthermore, circulates in a context which also affects its reception." The importance of paratexts in shaping readers' reception is therefore evident. However, it is worth noticing that existing discussions of paratexts in paper, digital, and multimodal texts—such as film, television, and video games—often fail to adequately address the complexities of the current digital era, wherein a text may exist simultaneously in multiple formats, including paper and digital versions, as well as game and film adaptations.

This paper explores the characteristics of these innovative digital paratexts and examines how various paratextual elements across different formats of the English translation of Jin Yong's wuxia novels influence readers' reception. In alignment with the premise that the translation has its own paratexts, linking paratexts across different formats derived from the same source text may offer a promising perspective that enhances this theoretical framework. The research methods employed include archival research for paratextual evidence and empirical studies on readers' reception based on reviews collected from two key online platforms: Amazon and Goodreads. As Chen (2023: 6) notes, "These naturally occurring archived data can lend empirical insight that is readily accessible and that can be used as a starting point for further investigation." By conducting this case study, it is hoped that this research will contribute to theoretical and methodological advancements in the study of paratexts.

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Genette, Gérard. (1997) Paratexts: Thresholds of Interpretation. Translated by Jane E. Lewin. Cambridge: Cambridge University Press.

## Biography

Mr. Daniel ZHAO is a PhD candidate in Translation at the University of Bristol, UK. His primary research interest is literary translation and his current research focuses on the English translations of Jin Yong's wuxia (martial arts) novels and their reception.

# Parallel Session B

1110-1240, 6 December 2024 (Friday)
LT3, Esther Lee Building, The Chinese University of Hong Kong
Chairperson: Dr. Constance Yan WANG, The Chinese University of Hong Kong

## A unitary theory-methods-practice package: Ethnographic action research in communities of translation practice

Dr. Clara Chuan YU, Hong Kong Baptist University

## Abstract

This presentation reports on the process and initial outcomes of applying an ethnographic action research (AR) methodology in combination with the theoretical framework of communities of practice (CoPs) (Yu 2022; Wenger 1998) to the author's ongoing project. In tandem with a sociological turn of translation studies (Wolf and Fukari 2007) and a growing interest in bringing impact on the studied phenomenon, methodologies such as ethnography (Yu 2020; Koskinen 2008) and action research (Yu and Marin-Larcata In press; Angelucci et al. 2023) have gained popularity. Both approaches require the researcher to observe and participate in the actual process of translation and interact with the actors involved. Despite the burgeoning literature, little has been said about the role that theory plays in such research design, the ways in which a family of methods are implemented, and an iterative research process that leads to a theoretical realization.

Situated in Hong Kong, the reported project aims to facilitate crisis communication with the city's Nepali and Urdu speakers by bringing together the communities and NGOs and developing a theoretically informed CoP. The project has two broad stages – understanding the stakeholders and identifying their needs, and taking action to change the status quo. Given the participant- and process-oriented nature of the project, the author adopts the canonical action research (CAR) methodology (Davison et al. 2004) – a type of AR that emphasizes an embedded and "clearly articulated theoretical framework". The project follows CAR's iterative process of diagnosing problems, planning actions, intervention, evaluation and reflection. The analysis of the data collected from the ethnographic field, questionnaire and interview undertaken with both the communities and NGOs has informed the design of a preliminary training program engaged in by the Nepali and Urdu speakers. Follow-up evaluation has also enabled the researcher to reflect on the understanding of "community translation" and "citizen translator" in existing translation studies literature, which subsequently, facilitates the re-theorization of the concepts.

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## Biography
Dr. Clara Chuan YU is an Assistant Professor in the Department of Translation, Interpreting and Intercultural Studies at Hong Kong Baptist University and an Affiliate Lecturer in the Department of Human Centred Computing at Monash University. She is the author of Online Collaborative Translation in China and Beyond: Community, Practice, and Identity (2022, Routledge) and the Principal Investigator of the project Investigating the Role of Communities and NGOs in Supporting Sustainable Crisis Translation in Hong Kong (supported by Research Grants Council, Hong Kong SAR). Clara has been conducting community- and participant-oriented translation studies research from an anthropological and sociological perspective. Her research interests include collaborative translation, non-professional translation, digital and technological translation research, internet research, crisis communication, studies of minority and marginalised populations, and ethnography. Her other publications include articles appearing in journals such as The Translator, Translation Studies, and The Journal of Specialised Translation, as well as book chapters appearing in edited volumes.

# Learning from bi/multilingual creators and influencers: Results from a 2024 online questionnaire to inform contemporary translation theory, practice and training

Professor Renée DESJARDINS, Université de Saint-Boniface

## Abstract

From nano to mega influencers, multilingual content creation has become a key strategy to increase online reach and engagement on social media platforms. Although the subject of translation in the influencer and creator economy has been discussed observationally, few studies have queried creators and influencers directly to better ascertain how and why they elect to translate their content. In 2024, our team launched an online questionnaire to better understand what bilingual and multilingual creators and influencers are/were doing in practice: do they self-translate? Do they use machine translation and, if so, why and how? What types of content are being translated or created multilingually? In this presentation, we share findings from our questionnaire, as well as share how we will build on this work in a second project phase (participant interviews). The data from this questionnaire has relevance not only in terms of how it shifts how we theorize/practice translation in online spaces broadly, as well as within the influencer/creator economies more specifically, but it also has direct implications for how we teach translation to current and upcoming student cohorts. For instance, with AI gaining ground, translation expertise may revolve around teaching clients (e.g. influencers, social media teams) how and when to use different translation tools (i.e. consultancy vs. producing translation output). Finally, while our questionnaire was intended for participants with a link to Canada, the design is applicable to other jurisdictions and serves as a template (theory) to help other research teams answer similar research questions (practice).

## Biography

Professor Renée DESJARDINS is an associate professor at the Université de Saint-Boniface in Winnipeg (Treaty 1), Canada. She is the author of *Translation and Social Media: In Theory, in Training, and in Professional Practice* (Palgrave Macmillan, 2017) and the co-editor of *When Translation Goes Digital: Case Studies and Critical Reflections* (Palgrave Macmillan, 2021). She has been researching and writing about translation and social media for over a decade and has published on the subject in a number of other outlets, including *The Routledge Encyclopedia of Translation Studies, The Routledge Handbook of Translation and Pragmatics*, and in a special issue of *Translation Studies* on "Social Translation". Her most recent work, which has been funded institutionally and nationally, examines translation in the creator, influencer, and gig economies.

# There's nothing more practical than a good theory: A holistic approach to turning translation theory into practice

Professor Viviana GABALLO, University of Padova

## Abstract

Since the digital turn of the 21st century has affected many aspects of teaching and learning in general, programme design, course delivery and assessment shall have to be re-thought to host the digital world. Furthermore, as network technology rapidly expands, and internet-based teaching and learning increasingly replaces traditional classrooms, also Language Studies (LS) and Translation Studies (TS) programmes need to apply updated pedagogical approaches that can meet the emerging needs of the Net g learners of today (Siemens 2005).

Based on previous research on translator education (Kiraly 2000; Pym 2009; Göpferich & Jääskeläinen 2009; Stewart, Orbán & Kornelius 2010) and on the systemic-functional model of translation competence developed by Gaballo (2009), this study aims at providing a coherent theoretical framework and methodological approach for competence-based, technology-enhanced, collaborative translation programmes. The proposed pedagogical framework is grounded in social constructivist theory (Vygotsky, 1978; Kiraly, 2000; Gaballo, 2009b) and leverages a networked learning environment (Dirckinck-Holmfeld, Hodgson & McConnell, 2012; Gaballo, 2014) to foster a collaborative translation approach (Gaballo, 2009a).

The suggested model integrates foundational translation theories with modern technological advancements, aiming to enhance translator competences through interactive and immersive learning experiences. Central to this approach is the use of digital tools that support collaborative learning and real-world translation projects, promoting linguistic proficiency, cultural understanding, and technological adeptness.

Consolidated results from long-term (since 2005) course implementations suggest that this approach not only enhances student engagement and learning but also better equips students with the practical skills and theoretical knowledge needed for professional success.


Key words: translation education, translation competence, collaborative translation, digital learning, holistic approach

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**Conference theme**
Theoretical innovations in translation and interpretation pedagogy


# <u>Biography</u>

Professor Viviana GABALLO is an Associate Professor in English Linguistics and Translation Studies at the University of Padova, Italy. She teaches Specialized Translation at the MA degree level, bringing extensive experience from her academic and professional career. Since 1992, Viviana Gaballo has been teaching English for Specific Purposes (ESP) and specialized translation at both university and secondary education levels. Additionally, she serves as a teacher trainer for the Ministry of Education, contributing to the professional development of educators.

She has a robust publication and presentation record in international conferences, with her research interests spanning across various domains. In Linguistics, she has focused on Critical Discourse Analysis, Corpus Linguistics, linguistic variation, and lexicography. Her work in Applied Linguistics includes significant contributions to Content and Language Integrated Learning (CLIL) and Technology-Enhanced Language Teaching and Learning (TEL). Within Translation Studies, she has explored translation competence, collaborative translation, and specialized translation, establishing herself as a leading voice in these fields.

She is the author of the Systemic-Functional Translation Competence model (2009), a framework that has influenced contemporary translation pedagogy and practice. Viviana Gaballo's interdisciplinary expertise and innovative approaches have made her a respected figure in both the academic community and educational circles, where her contributions continue to shape the future of language education and translation studies.

# Parallel Session C

1400-1600, 6 December 2024 (Friday)
LT2, Esther Lee Building, The Chinese University of Hong Kong
Chairperson: Professor Long LI, The Chinese University of Hong Kong

## Rendering transgender identity in audio description

Ms. Amanda Hiu Tung CHOW, City University of Hong Kong
Professor Jackie Xiu YAN, City University of Hong Kong

## Abstract

People who are visually impaired may listen to audio description (AD), an oral narration of non-verbal cues, a source of much-needed information in visual media. AD should faithfully translate images to text and avoid introducing inappropriate concepts. However, misleading media representation of transgender people still exists. For example, transgenderism may be confused with homosexuality in movies. Furthermore, "deadnaming", i.e., calling a person by their "birth name" instead of their current name to deny their gender identity, is still common on the internet. Therefore, this research is conducted to study transgenderism portrayal in the AD of the Hong Kong film, Tracey (翠絲), and it compares this AD with that of the New Zealand film Rūrangi, which exhibits a gender-diverse cast, crew, and consultants.

It is found that the Tracey may fail to differentiate between gender and sexuality. Specifically, the AD narrates how the colour of the movie title changes from blue to purple to symbolise how the characters affirm their identities as trans women. However, purple is often used as a sign of homosexuality rather than transgenderism. In contrast, the AD of Rūrangi mentions the colours pink, white and blue, which are the colours of the transgender flag, to depict transgenderism. During the credits, Rūrangi's AD only states the current names of the transgender characters, but Tracey's (perhaps unintentionally) deadnames the transgender character by referring to both her birth name and current name.

## Biographies

Ms. Amanda Hiu Tung CHOW is a doctoral student at the Department of Linguistics and Translation, City University of Hong Kong (CityU), and a freelance interpreter. She received her master's degree in Comparative Literature from the University of Edinburgh and her bachelor's degree in Translation and Interpretation from CityU. Her research interests include audio description, queer studies, and audio-visual translation.

Professor Jackie Xiu YAN is Subject Leader of the MA Translation Program in the Department of Linguistics and Translation at City University of Hong Kong. Her research and teaching interests include interpreter and translator training, audio description, Applied Linguistics and Chinese culture and translation. Her books include Research on Translator and Interpreter Training: A collective Volume of Bibliometric Reviews and Empirical Studies on Learners, Cultural Identity and Language Anxiety (edited), The Commentary of the Analects (translation), and Chinese Poems Translated by Arthur Waley (edited). She has also edited a series of history works in Chinese translation.

# Translating Chinese women's sexual experiences in the early Twentieth Century

Ms. Yixuan DENG, Newcastle University

## Abstract

The early twentieth century witnessed an unprecedented flourishing in Chinese women's writing, challenging the monolithic images of Chinese women established by male writers and editors and advocating for women's empowerment. However, in their writings, narratives of Chinese women's sexual experiences remained largely unexplored as they were considered taboo within the confines of Confucian ethics.

This study selects a novella Sheng Si Chang by Xiao Hong (2005 [1935]), a prominent Chinese woman writer in the 1930s, as a case to analyse how Chinese women's sexual experiences were depicted in the early twentieth century and were translated into an English context. This novella was collaboratively translated into English in 1979 by translators Howard Goldblatt and Ellen Yeung and was re-translated by Goldblatt alone in 2002. Following Halliday's study on transitivity use in language (2004, 2014), the present study centres on how the author and the translator respectively construe through transitivity use in language the sexual experiences of female characters, including their bodily experiences, their understanding of the process and that of their participant roles. It explores further how two English translations in different time periods rewrite Chinese women's pain and sufferings on bodies resulting from sexual violence and cultural suppression on female sexuality at the time.

This study also delves into the influence of paratextual elements on the translation process and offers insights into how the translation of women's sexual experiences acts as a form of rewriting within different cultural and political landscapes.

## Biography

Ms. Yixuan DENG is a third-year PhD candidate from Newcastle University, UK. Her research interests revolve around Chinese women's writing and translation. Her research focuses on the question of gender, sexuality, language and power dynamics within the translation process.

# Gender representation in translation: Examining the reshaping of a female child's image in the English translation of the children's novel *Bronze and Sunflower*

Dr. Xuemei CHEN, Lingnan University

## Abstract

This article explores the translation of gender representation in the English version of the Chinese children's novel *Bronze and Sunflower* (Cao in 青铜葵花 [*Bronze and Sunflower*], Jiangsu Fenghuang Children's Publisher, Nanjing, 2005) by Wenxuan Cao. By analyzing the translator's choices in terms of omission and rewriting, the study examines how the image of the female child protagonist, Sunflower, is reshaped. A comparative text analysis reveals that the translator mitigates Sunflower's fragility and submissiveness, strengthens her capabilities, and weakens the original novel's conceptual metaphor GIRL IS SCENERY (Jiang in *Contemp Writers Rev* 6:165–172, 2020) and "the classical beauty ideal" (Shen in Lion Unicorn 42:281–301, 2018). This approach aims to challenge and deconstruct traditional gender stereotypes and patriarchal discourse. The article highlights the importance of careful consideration when translating gender-related content in children's literature, as it can shape children's perceptions of gender roles. The article contributes to the study of the intersection of gender studies, children's literature, and translation studies.

## Biography

Dr. Xuemei CHEN is an Assistant Professor at Department of Translation of Lingnan University. Her main research interests include translation in the digital age, translation of children's literature, and reception studies. Her articles appear in several SSCI/A&HCI-indexed journals in the field of translation such as *Target, Translation Studies, Babel, Children's Literature in Education*, and *Perspectives: Studies in Translation Theory and Practice*.

# Reframing gender in Gladys Yang's translation of *Leaden Wings*: A narrative approach

Ms. Yidan HU, University of Glasgow

## Abstract

Among myriads of works in post-Mao literature (or China's 'Reform Literature'), Leaden Wings emerges as a prominent beacon during China's Reform and Opening-Up period in the 1980s, symbolising the nation's transformative journey and the persistent struggle between reformers advocating for industrial progress and hardline ideologues clinging to entrenched power.

Though the author Zhang Jie, due to her female identity, intentionally or unintentionally presented the women's predicament in the novel, the mainstream of 'Reform Literature' pressed her to primarily focus on narratives of industrial reform in which men were shown to make a difference. As a result, the depictions of the women in the novel have become a by-product of patriarchal discourses, inevitably becoming a less overt presence. However, Gladys Yang's English translation actively engaged with socially sanctioned gender behaviours, reframing the source text to reinforce the feminist concept and overtly challenging the prevailing patriarchal narrative.

The present study, drawing on narrative theory, investigates how Gladys Yang reframed the original story of Leaden Wings to strengthen the position of women in language through her translation, and to what extent the translator's voice held substantial sway over the final presentation of the novel as it travels across different cultural landscapes. It also explores the underlying reasons for the substantial narrative differences between the voices of the author and the translator, both of them are females. By examining the translation's roles in gender construction from a narrative analysis, it aims to project gender issues onto the larger canvas of narrative terrain.

## Biography

Ms. Yidan HU is currently a PhD student in theatre studies at the University of Glasgow. Her research interests include theatre translation and modern Chinese literature with a theoretical focus on the intersection between postcolonialism and translation studies. She holds a MA in translation studies and graduated with distinction from the Joint Graduate School of Nankai University and the University of Glasgow. Alongside her broader translation portfolio, she also has provided translation services for IOHA (The Institute of Human Anatomy), IFAW (International Fund for Animal Welfare) and HoGem, a high-tech enterprise in Beijing.

# Parallel Session D

1400-1600, 6 December 2024 (Friday)
LT3, Esther Lee Building, The Chinese University of Hong Kong
Chairperson: Dr. Chester Chung CHENG, The Chinese University of Hong Kong

## Deictic Shift Theory in drama translation: A Case Study of Yao Ke's English Translation of *The Right to Kill*

Dr. Barbara Jiawei LI, The Chinese University of Hong Kong

## Abstract

Narratology has traditionally been seen as unrelated to drama translation because many scholars restrict the definition of narrative to stories that are told or narrated rather than enacted. This article examines the application of narratological theory, particularly "Deictic Shift Theory," to the translation of traditional Chinese opera into English, using the famous dramatist Yao Ke's translation of the Peking opera *The Right to Kill* (Dayu shajia 打漁殺家) as a case in point. Deictic Shift Theory suggests that when reading a text, readers would shift among various narrative perspectives of narrators, characters, and their own, as guided by the text, which alternates their focus between the fictional world and the real world.

Yao Ke's approach to translating stage directions is an illustration of this deictic shift. He transformed the conventional, minimalistic stage directions typical of traditional Chinese opera into thick descriptions, adding extensive content that was absent in the original. These additions include elaborate "set descriptions" that immerse readers into the story and "autonomous stage directions"— information outside of the story and known only to readers—that extricate readers and bring them back to reality. Yao Ke's use of "autonomous stage directions" hence creates an "information gap" that enhances reader curiosity. This case study shows that the effective translation of dramatic texts relies heavily on the handling of stage directions, and Deictic Shift Theory has the potential to offer significant insights into the translation process.

## Biography

Dr. Barbara Jiawei LI is a Lecturer at the Department of Translation, The Chinese University of Hong Kong. Her research interests include translation history, translation theory and performance studies. Her articles appear in internationally peer-reviewed journals such as *Asian Theatre Journal, Perspectives, Asia Pacific Translation and Intercultural Studies, Journal of Translation Studies, Compilation and Translation Review, and Translogopoeia.*

# Navigating dual identities: A corpus-based exploration of Eileen Chang's style of translating *the Self and the Other*

Ms. Jiawei SHI, The Hong Kong Polytechnic University
Dr. Kanglong LIU, The Hong Kong Polytechnic University

## Abstract

The resurgence of interest in self-translation in recent years underscores its importance in cultural and literary studies, reflecting a growing acknowledgment of its complexity and significance in linking literature, language, and identity. This study focuses on Eileen Chang (1920–1995), a prominent bilingual writer whose role as a self-translator has been relatively underexplored despite her extensive literary contributions. Employing corpus-based analysis, this research investigates Chang's translation styles across her self-translations, translations of others' works, and original English fiction. The aim is to uncover the extent to which these three language varieties differ or are similar to each other and assess the motivations behind her multiple self-translations.

The findings indicate significant stylistic differences between Chang's self-translations and her translations of others' works. Her self-translations demonstrate greater lexical diversity, a higher proportion of content words, and convey richer information, suggesting a focus on reader engagement and readability. In contrast, her translations of others' works feature longer average sentence lengths and greater syntactic complexity, reflecting a tendency to preserve the language and cultural nuances of the original texts. By examining Chang's work, this study seeks to enrich the understanding of her stylistic choices and the cultural implications of her translations, highlighting her unique contribution to cultural mediation and intercultural transmission.

## Biographies

Ms. Jiawei SHI is a PhD candidate at The Hong Kong Polytechnic University, specializing in corpus-based translation studies. Her research focuses on the relationship between language use and cultural identity, translation style, and quantitative approaches to translation studies. Significant projects include analyzing "Kaiwanxiao" (joking) in Chinese social contexts and examining how Web 2.0 technologies enhance second language learning.

Dr. Kanglong LIU is Associate Professor at the Department of Chinese and Bilingual Studies of The Hong Kong Polytechnic University. He specialises in corpus-based translation studies and his main interests include empirical approaches to translation studies, translation pedagogy and corpus-based translation research. He is currently Associate Editor of Translation Quarterly, the official publication of the Hong Kong Translation Society.

# Operal pluralities in the inter-faith dialogues: Viktor von Strauß's Daodejing translation and his use of commentaries

Professor Sophie Ling Chia WEI, The Chinese University of Hong Kong

## Abstract

A hypertext, on the other hand, is a separate literary text that is derived from another text by some kind of process of transformation (Genette 1997:5). The French theorist Gérard Genette thus categorized translations as the hypertexts and can serve as a commentary on the hypotext. To Genette, a translation is one of the many operal pluralities to which the original text gives rise and gives a new meaning to the original text.

This interesting parallel between translations and commentaries could be used to bridge gaps in the history of Daodejing translations: While the translators in the 19th century used Chinese commentaries as a proof of their authority, the Daodejing translators also created and applied new interpretations to the text in the inter-faith dialogues. In the battlefield of the Daodejing translations of the 19th century, a new meaning of mystic veneer was also added to the Daodejing by the translation accomplished by Viktor von Strauß. The followers of the Figurist mindset never quite came to a halt; in fact, the Holy-Trinity-centered trajectory continued to factor in the German translator's Daodejing interpretations. Strauß indicated the association of the Holy Trinity with the Daodejing, which hints at the lasting impact of the Figurists. Having a PhD in Theology, Strauß imbued his Daodejing translation with theological interpretation. He also agreed with Bouvet's theory that the Chinese people were Noah's descendants after the Flood and supported the Figurists' association of Yi, Xi, Wei with the Hebrew Tetragrammaton. The very theory of the Figurists that indicated "One Single Origin" was also pervasive in Strauß's Daodejing translation. This paper will not only focus on Strauß's use of Heshang Gong's 河上公 commentaries and the lineage from the Figurists to Strauß, but also how his translation serves as a commentary on the Daodejing and as one of the operal pluralities in the inter-faith dialogues will also be re-examined.

## Biography

Professor Sophie Ling Chia WEI is an Associate Professor in the Department of Translation at the Chinese University of Hong Kong, Hong Kong. She received her PhD from Department of East Asian Languages and Civilizations, University of Pennsylvania in 2015. Her research interests include Jesuits' and Protestant missionaries' translations of Chinese classics. She recently authored *Chinese Theology and Translation: The Christianity of the Jesuit Figurists and their Christianized Yijing* published by Routledge in 2020. She also co-edited *The Newly Edited Song Long Yuan's Commentaries on Daodejing* 《道德經舊注精編》 published by Shanghai Joint Publishing in 2020. Her article, "In the Light and Shadow of the *Dao*–Two Figurists, Two Intellectual Webs" in *Journal of Translation Studies* was awarded Joint Runner-up of the Martha Cheung Award for Best English Article in Translation Studies by an Early Career Scholar in March 2020. She was also awarded Young Researcher Award for the year 2021-22 by CUHK. She is also currently a visiting scholar at the Harvard Yenching Institute for the academic year of 2023-2024.

# Authenticating otherness: The English translation of Chinese thinking on painting

Dr. Ge SONG, Beijing Normal University-Hong Kong Baptist University United International College

## Abstract

Chinese painting, with its unique cultural universe, is a foreign other to the Anglo-American world. This article explores how Chinese thinking on painting is translated into English and what implications it carries for the English translation of Chinese traditional culture in general. *Early Chinese Texts on Painting*, an academic book targeting academics and China enthusiasts, offers us a good material to study the strategies and implications for retaining cultural authenticity in translation. This book is taken as a case study. I use the notion of cultural translation as a theoretical foundation, and find that three strategies are used to translate Chinese painting into English: pluralizing meanings of key notions, contextualizing otherness through the recurrence of Taoist, Confucian and Chinese literary ideas, and restructuring temporal and thematic ideas. It implies that cultural authenticity of foreign otherness can be approximated despite temporal, cultural and linguistic distances. I hope that this study will provide new answers to generic questions about the role of language in cross-cultural studies.

Keywords: Chinese painting; cultural translation; cross-cultural invention; cultural hybridity; third space

## Biography

Dr. Ge SONG is an Associate Professor in the Applied Translation Studies Programme, Department of Languages and Cultures, UIC. In recent years, he has primarily used the perspective of translation studies to explore Chinese culture in global contexts, urban landscapes, linguistic landscapes, cultural heritage, and museums. He specializes in studying the global positioning of Chinese calligraphy, painting and martial arts, linguistic and semiotic landscapes of multicultural cities, and the cultural hybridity of the Hong Kong and Macao SARs and overseas Chinese communities. He has published almost 20 papers in major journals in translation studies, applied linguistics, and cross-cultural studies, such as *Translation Studie*s, *Translation and Interpreting Studies*, *Babel*, *Perspectives*, *Translator*, *Journal of Multilingual and Multicultural Development*, *Language and Intercultural Communication*, and *Critical Arts*.

# Parallel Session E

1625-1755, 6 December 2024 (Friday)
LT2, Esther Lee Building, The Chinese University of Hong Kong
Chairperson: Dr. Lidia Mengyuan ZHOU, The Chinese University of Hong Kong

## On reading computer-generated texts: Machine translation, generative AI, and the future of algorithmic authorship

Dr. Kate COSTELLO

## Abstract

This paper interrogates the future of computer-generated literature and literary translation in the era of neural networks. From the cult success of Taiwanese author Hsia Yu's 2007 bilingual poetry volume cowritten with a machine-translation system to the bestseller status of a poetry collection released by Microsoft's empathetic chatbot XiaoIce in 2017, computer-generated literature has moved from experimental to mainstream at a startling pace. While Leah Hendrickson's groundbreaking work on the computer-generated text begins to unpick the intricacies and implications of natural language generation in English, the popularity and prevalence of computer-generated texts take on new meaning in the Chinese context. Readers are faced with an increasing quantity of computer-generated text, both natural language generation (NLG) and translation, often without disclaimers about their authorship. Often it is translation that spurs this movement forward, whether from language to language or from image to text. This paper explores the creation, dissemination, and reception of this new breed of literary texts. How do computer-generated texts engender new readerships and forms of participation? How do the texts' human agents negotiate questions of literariness and creative labor when the very concept of authorship has gone up in flames? What does the future of computer-generated text have to tell us about the agency of the human translator?

## Biography

Dr. Kate COSTELLO is a literary translator of Chinese poetry and prose from Hong Kong, Taiwan, mainland China, France and the US, and an active member of American Translators Association (ATA), American Literary Translators Association (ALTA) and the American Machine Translation Association (AMTA). She holds a DPhil in modern Chinese literature and culture from Oxford University. Her first book project examines the relationship between bilingual experimentation and translation within the context of contemporary Chinese literature, bringing together authors from Mainland China, Taiwan, Hong Kong, and the diaspora who are united by an innovative use of language. This study centers on well-known bilingual authors who are also translators (working across Chinese, French, and English), exploring how modes of textual production seep from their translations into their broader creative output, often undetected by reading publics. In focusing on authors working across languages, generic conventions and national categories, her research highlights a common interest in the materiality of language, effervescent creativity, and the power of word play and language games to subvert reader expectations and collapse literary canons.

# Translators' newly shaped roles in the digital age– A sociological perspective

Dr. Minhui XU, University of Macau

## Abstract

Digital translation has fundamentally changed the practice of translation, and consequently the role of translators, with such questions coming to the fore as what impacts digitalization exerts on translators, how translators respond to this altogether automated translation, and what social, cultural, and ethical constraints translators face in this digital age. Drawing on Latour's conceptualization of the inseparable connection between people and facts or artifacts when he delineated science in action, that is, "by looking at the changing shape of the engine – tied to different people – or by looking at the changing type of people – linked to the engine" (Latour 1987: 138), we apply his model to the analysis of digitalized translation. Latour elaborated that we could draw its sociogram on the one hand and its technogram on the other, which are "the human actors that are held together" and "the non-human actors that hold together" (Doganova 2013: 445) respectively. In light of this conceptualization, we attempt to argue that digital technology initiated dramatic changes in the technogram which subsequently changes the sociogram, leading to some prominent features of digital translation: the immediacy of the multiplicity – both multiple translatorship and multiple roles of a translator, the instantaneity of interactivity and interdependency of agents – both people and things, the ever more reciprocal relationship between sociogram and technogram – the inescapable interconnection, and the transformed landscape – of both the future translators and the future for translators.

## Biography

Dr. Minhui XU is Associate Professor at the University of Macau. Before joining UM, she was Professor at The Ocean University of China. She holds a PhD in Translation Studies obtained from The Hong Kong Polytechnic University, where she also did her postdoctoral research. She was a visiting scholar at Simon Fraser University, Canada (2003-2004) and at California State University Fresno, the U.S. (2016-2017). She is author of English Translations of Shen Congwen's Stories – A Narrative Perspective (2013) and A Sociological Study of the English Translations of Shen Congwen's Works (2022). She has published in refereed journals both in English and in Chinese, including Target: International Journal of Translation Studies, Perspectives: Studies in Translation Theory and Practice, Translation and Interpreting Studies, Babel: International Journal of Translation, Translation Review, Ariel and Chinese Translators Journal. Her main research area is translation studies, with special interests in literary translation, sociology of translation, and translation and intercultural studies.

# Does AI translationese exist? A corpus-based multidimensional analysis of Chinese-English translations

Ms. Bonnie Ho Ling KWOK, The Hong Kong Polytechnic University
Dr. Kanglong LIU, The Hong Kong Polytechnic University

## Abstract

Research has shown that translations have distinct patterns that differ from native languages. This phenomenon is known as "translationese," which refers to the traces left behind by the translation process. In the field of machine translation (MT), the algorithms used by computers can also leave their traces on the translated output, resulting in "machine translationese." Recently, there has been growing interest in using generative artificial intelligence (GenAI) for translation, particularly after the groundbreaking release of ChatGPT in late 2022. Recent AI models such as GPT-4 have showcased enhanced abilities to understand and produce natural language. It is therefore worth investigating the extent to which GenAI technologies can mitigate translationese and offer new insights for the translation industry and education.

Although various studies have explored the quality of AI-generated translations and users' perceptions of them, there is still a lack of research on the linguistic features and potential presence of translationese in such translations. This study aims to fill this gap by examining the linguistic features of AI-generated translations and comparing them to translations created by human learners, using non-translated native texts as a benchmark. By conducting a corpus-based multidimensional analysis, this research seeks to identify the key features and patterns of AI-generated translations and determine the extent to which they resemble or differ from learner translations and native writing. The results of this study may shed light on the potential for collaboration between GenAI tools and human translators, as well as the limitations of these tools in the field of translation.

## Biographies

Ms. Bonnie Ho Ling KWOK is currently a PhD Student at The Department of Chinese and Bilingual Studies, The Hong Kong Polytechnic University. Her research interests include psychological approaches to translation, corpus-based translation studies, and the application of technology in translation pedagogy.

Dr. Kanglong LIU is Associate Professor at the Department of Chinese and Bilingual Studies of The Hong Kong Polytechnic University. He specialises in corpus-based translation studies and his main interests include empirical approaches to translation studies, translation pedagogy and corpus-based translation research. He is currently Associate Editor of Translation Quarterly, the official publication of the Hong Kong Translation Society.

# Parallel Session F

1625-1755, 6 December 2024 (Friday)
LT3, Esther Lee Building, The Chinese University of Hong Kong
Chairperson: Dr. Barbara Jiawei LI, The Chinese University of Hong Kong

**Cultural locality from and back into Chinese: Fei Hsiao-tung's English Novella *Cocoons* and its homeward translation**

Ms. Zhinan JI, Soochow University

## Abstract

Fei Hsiao-tung, a renowned Chinese sociologist, wrote the unpublished English sociological novella *Cocoons* (1936), which was later discovered in the Firth Archive at the London School of Economics and translated into Chinese in 2021. The sociocultural elements in *Cocoons* reflect the distinct local identity of its setting, Soochow, which can be challenging to convey in a different cultural and linguistic context. Fei adopts a nuanced approach of glocalism, blending global and local perspectives in his writing. He adapts the inherent Soochow elements to English expressions while preserving a consistent local identity. This article discusses the cultural transmission challenges and the choices made by Fei and his translators in translating Chinese locality to and from English in the context of *Cocoons*. It is found that, rather than preserving the local cultural identity, the Chinese translation generalises specific cultural terms, and occasional mismatches in locality occur. This is partly because the translators are neither from Soochow nor the Anglophone world and tend to merge Fei's Soochow cultural identity with the English language and their own perspectives. It is hoped that this research will draw attention to a unique and lesser-known genre of literary work—social anthropological literature—and explore broader globalisation and localisation methods and practices in literary translation. Additionally, it aims to provide references and inspiration for future homeward translations of Chinese literature originally written in non-native languages.

## Biography

Ms. Zhinan JI is a PhD candidate in the Department of Translation and Interpreting at Soochow University. She holds an MSc in Translation Studies from the University of Edinburgh. Her articles, published as the first author, have appeared in peer-reviewed journals, including *Journal of Language, Literature and Culture* and *Humanities and Social Sciences Communications.*

# Hybridity in cross-cultural writing and its implications for literary translation: A case study of *Good Hunting* by Ken Liu

Mr. Hui HU, Sun Yat-sen University

## Abstract

This research focuses on the English science fiction story *Good Hunting* by Chinese-American writer Ken Liu, which blends Chinese mythical creatures and Western steampunk elements in a fictionalized 19th-century Hong Kong. The study examines how the author presents the hybridity of language and genre within the text and the unique challenges this hybridity poses for translation. The linguistic and genre hybridity of the original text creates a defamiliarised reading experience that reflects the deconstructed identities and cultural symbols in the story. Through a comparative analysis of the English original and three Chinese translations, the research finds that the translators predominantly adopt a domesticating strategy, resulting in the loss of hybridity and further diminishing the defamiliarisation in the original text. By investigating the influence and implications of hybridity on literary translation methods, the research argues that, when dealing with cross-cultural works, translators should analyze hybridity in the original text and endeavour to preserve the defamiliarised reading experience. It is hoped that this research will contribute to a deeper understanding of cross-cultural writing and also provide a new perspective for literary translation studies.

## Biography

Mr. Hui HU is a master's student majoring in Translation and Interpreting at the School of International Studies, Sun Yat-sen University. His research interests include literary translation and cross-cultural writing.

# Embracing cultural contexts: Exploring localization in interlingual theatre translation

Dr. Xiaofang WU, City University of Hong Kong

## Abstract

This paper explores the multifaceted aspects of localization in interlingual theatre translation, drawing on a diverse range of existing theatrical practices spanning various cultures, such as Chinese (including Mandarin, Cantonese and Taiwanese), English, French, Russian and Japanese. It also incorporates translation works produced by students enrolled in the "Performance and Translation" course, taught by the author of this paper.

The primary objective of localization is to adapt a play to a specific cultural context. This process involves altering various elements, such as the setting, character names, place names, and cultural-specific references, to effectively engage and resonate with the target audience. Moreover, the localization process encounters challenges posed by political, historical, social and ethical issues. Consequently, certain content may undergo rewriting, exclusion, or other forms of censorship, reflecting the values and norms of the new cultural setting. Additionally, in certain localized settings, like early 20th-century Taiwan under Japanese rule or contemporary Hong Kong society, a hybrid use of languages or code-mixing in the staged translation can be observed. This linguistic fusion incorporates elements from both Taiwanese and Japanese or from both Cantonese and English, thereby adding authenticity and depth to the localized performance.

By examining these intricate dynamics, this paper sheds light on the complexities of localization in interlingual theatre translation, providing insights into the decision-making processes, challenges, and creative strategies involved. The exploration of linguistic fusion and cultural adaptation contributes to the overall richness and authenticity of the localized theatrical experience.

## Biography

Dr. Xiaofang WU is a visiting fellow at the Department of Linguistics and Translation, City University of Hong Kong. She received her B.A. and M.A. in English from Renmin University of China, and her Ph.D. in Translation from the Chinese University of Hong Kong. Her research interests include history of translation, translation theory, literary translation and theatre translation. Her articles have appeared in journals such as *Comparative Literature in China*, J*ournal of Translation Studies*, *Newsletter of the Institute of Chinese Literature and Philosophy*, and *Compilation and Translation Review*.

# Parallel Session G

1055-1155, 7 December 2024 (Saturday)
LT2, Esther Lee Building, The Chinese University of Hong Kong
Chairperson: Professor Sophie Ling Chia WEI, The Chinese University of Hong Kong

## Concretizing thick translation: Finnegans Wake in Chinese translation

Mr. Wangtaolue GUO, University of Alberta

## Abstract

This paper describes, validates, and reflects on a number of concrete examples of thick translation in a Chinese translation of Finnegans Wake. Thick translation, an epistemologically polyvalent yet praxis-wide cryptic concept proposed by the Ghanaian-American cultural theorist Kwame Anthony Appiah, has not only opened new avenues for research in cultural translation but also drawn translators' attention to the contextualization of linguistic and literary practices under a postcolonial framework. While theoretical discussions about thick translation abound, wherein academics aim to contribute to the analytical richness of the term and complexify its metaphysical significance (see Hermans 2003, 2007; Cheung 2007; Calafat 2013; Xu 2014), it appears that thick translation has not gained much traction in translation praxis. Theo Hermans (2020), one of the most eminent scholars who furthered the theory of thick translation, laments that the evasive explanation offered by Appiah in terms of putting thick translation into practice "makes it hard to point to concrete examples to illustrate thick translation" (590). The ambiguity of the concept also resulted in publications that either mistake common translation strategies such as addition, neologism, borrowing, and paraphrasing as instances of thick translation (see Li and Lu 2018; Wang 2022) or use the notion to glamorize paratextual analysis of translated works (see Hoon et al. 2019). To de-mystify thick translation and illustrate its palpable application in translation practice, I will build on a foundational yet defective study on various types of thick translation (Wen, Wang, and Zhang 2016) and examine a select few examples from Dai Congrong's Chinese translation of Finnegans Wake, James Joyce's highly experimental novel known for its complex (para)linguistic tactics, multivalent cultural references, and hallucinatory narrative. Those examples include para-semantic rendition (alternative translations deriving from different interpretive sources), lingua-cultural annotation (lexical and cultural notes that contextualize the text), and two-line presentation (a co-lingual layout similar to Kate Sturge's (2007) proposal of a three-fold translation method). I argue that each strategy, like a piece in a puzzle, creates an opportunity for the reader to explore the fictional and cultural world in Joyce's tour de force. Together, they form a siphonophorous apparatus to thicken the reader's understanding of how multiple textual traces converge into meaningful utterance.

Keywords: thick translation; Finnegans Wake; para-semantic rendition; lingua-cultural annotation; two-line presentation

Thematic area(s): Literary translation: bridging the gap between theory and practice; Practicing theory

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## **Biography**

Mr. Wangtaolue GUO is a translator and PhD candidate in transnational and comparative literatures at the University of Alberta.

# The patriotic pioneer: A study on the translation history of *Modern Children* bi-weekly magazine in Hong Kong and Mainland China through the lens of translation policy (1941-1951)

Ms. Ruby Ka Yee HUI, The Hong Kong Polytechnic University
Professor Dechao LI, The Hong Kong Polytechnic University

## Abstract
In recent years, there has been a growing interest in children's literature within the field of translation studies. However, despite this increased attention, research on the translation of children's literature has primarily focused on Western contexts, while often neglecting other regions, such as Hong Kong. As a former British colony in 1842-1997, Hong Kong presents a unique fusion of Chinese and Western cultural influences. This study addresses the gap by examining the translation history of children's literature in Hong Kong, focusing on the bi-weekly magazine *Modern Children* over its first decade (1941-1951). By analyzing the magazine's translation policy, which encompasses the selection of the country of origin, genre, author, and themes for the published translations, this study investigates the underlying agendas driving the translation activity. The analysis reveals a range of ideologies, including educational and political, which are reflected in the translations. The translation policy not only demonstrates the contemporary nature of the magazine but also reflects its sensitivity to the broader socio-political context. Furthermore, we contend that the overarching message conveyed by the magazine is patriotism, promoting devotion to one's country, and that the magazine is a hybrid of tradition and modernity. This research contributes a new perspective to the history of translation, shedding light on the educational and cultural impacts that these translations had on young readers in Hong Kong and mainland China, as well as highlighting the important role of children's literature in modern Chinese literature and culture.

## Biographies
Ms. Ruby Ka Yee HUI is a PhD student from the Department of Chinese and Bilingual Studies at The Hong Kong Polytechnic University. She obtained Master of Arts in Translation from The Chinese University of Hong Kong in 2023. Her research interests are corpus-based translation studies and translation of children's literature, particularly the translation history of children's literature in Hong Kong.

Professor Dechao LI is a full Professor from the Department of Chinese and Bilingual Studies at The Hong Kong Polytechnic University. His research interests include corpus-based translation studies, empirical approaches to translation process research, history of translation in the late Qing and early Republican periods, literary translation studies, translation and critical discourse analysis, etc.

# Parallel Session H

1055-1155, 7 December 2024 (Saturday)
LT3, Esther Lee Building, The Chinese University of Hong Kong
Chairperson: Professor James ST. ANDRÉ, The Chinese University of Hong Kong

## The history of the translation of local Chinese literary works into the national language of Malaysia: Historical and sociological perspectives through an interdisciplinary approach

Dr. Phaik Ean BOH, Universiti Sains Malaysia

## Abstract

Scholars in the field of translation history such as Pym (1998), Woodsworth (1998), and D'hulst (2010) have expressed similar views that the subject of translation history encompasses the 5W1H questions: who, what, when, where, why, and how. However, the methods for investigating these dimensions remain underdeveloped. This research explores the history of the translation of local Chinese literary works into the national language of Malaysia. It reveals that concepts, methods, and techniques from various disciplines are indispensable for answering these foundational questions. The study was conducted using the historical method proposed by Chu and Ke (2017), incorporating the systematic approach outlined by Connaway and Radford (2021), involving five steps: first, identifying historically significant problems, second, gathering background information, third, collecting evidence or data, fourth, organizing and analyzing the evidence or data, and fifth, interpreting the findings and drawing conclusions. The techniques used for data collection include a three-fold research strategy recommended by Gerber (2008), paratextual references, questionnaires, and interviews. The research data were analyzed using descriptive statistical analysis, bibliometric analysis, and thematic analysis techniques. Additionally, this study also utilizes concepts of field, capital, and *illusio* proposed by Bourdieu (1986, 1987, 1990 & 1993) to explore the emergence of this translation field from sociological perspectives through factors that motivate translators to enter this field. The emergence of Malay translations of local Chinese literature was found to be implicitly related to the social and political circumstances in Malaysia, including the status of the Malay language as the national and official language, the emergence of Chinese-Malay translators and the function of the Malay translations as a tool to unite multiracial Malaysians. The research shows that the groundwork of translation history covers a very broad scope and requires the use of an interdisciplinary approach to answer the fundamental questions.

## Biography

Dr. Phaik Ean BOH holds a Ph.D. in Translation Studies from the Universiti Sains Malaysia. She currently serves as a senior lecturer at the School of Languages, Literacies and Translation, Universiti Sains Malaysia (USM). She started her career as a freelance translator and collaborated with multiple translation companies and agencies at both local and international levels since early 2014. Later on, she joined a British company, RWS Holdings PLC (known commercially as RWS or RWS Group) as a senior linguist. Upon completion of her doctorate in Translation Studies at USM, she decided to pursue her career in academia with more than a decade of work experience in the global translation industry. Her research interests primarily revolve around translation history, sociology of translation, and Chinese-Malay translation. Dr. Boh Phaik Ean is an active researcher who has published her research findings in several journals, proceedings, and book chapters. Additionally, she actively participates in seminars, conferences, and events related to her field of specialization. She is appointed by China International Communications Group (CICG) as a committee member of The China Accreditation Test for Translators and Interpreters (CATTI) for Chinese-Malay translation, from 2022 until 2025.

# Similarities at stake: Comparing key mapping principles in Jane Eyre and Huang Yuansheng's translation

Ms. Ruiqi ZHOU, Hong Kong Baptist University

## Abstract

Introduced in the Conceptual Mapping Model, Mapping Principles (MPs) refer to the underlying reasons behind metaphoric pairings. By scrutinizing the lexemes that map to a specific conceptual metaphor, one can hypothesize the reasons why a particular target domain was chosen for a given source domain. Examining MPs in literary works helps elucidate the authors' mindset in using specific metaphors, thereby delving into the dialectical relationship between similarities and differences, a primary concern in metaphor, literature, and translation studies.

This study extracts the key metaphoric pairings in the corresponding sections of Jane Eye and one of its major Chinese translations using frequency calculation in Sketch Engine and postulates the respective MPs. By comparing the MPs in the source text (ST) and target text (TT), the study reveals the distinct aspects of the underlying reasons in the ST and TT for why certain source and target domains are comparable. The ST key mappings and MPs demonstrate domains constantly projected into an indecisive realm, reflecting an uncertain linguistic status that aligns well with the overall uncanny narrative of the story. The differences observed in the TT, whereas illustrate how translation introduces another layer of uncertainty to established similarities, suggesting an uncanny quality in the translation process.

This study highlights the potential of applying MPs to large-scale literary translation analyses and demonstrates how the integration of metaphor, corpus, and discourse analysis can address theoretical considerations in literature and literary translation studies. The findings pave the way for re-examining critical topics in translation studies, such as the translatability of metaphor, the performative nature of translation, and the challenges inherent in literary translation tasks.

Keywords: Similarities, Mapping Principle, Uncanny Metaphor, Literature Translation

Proposed Thematic Area: Developing translation theory through practice

## Biography

Ms. Ruiqi ZHOU is a Ph.D. candidate at Hong Kong Baptist University. Her field is corpus-assist translation studies. Her current project focuses on the problems raised by metaphors to the translations of literature.

# Parallel Session I

1315-1515, 7 December 2024 (Saturday)
LT2, Esther Lee Building, The Chinese University of Hong Kong
Chairperson: Professor Lingjie JI, The Chinese University of Hong Kong

## Matter of perspective: Understanding English versions of Cantopop song lyrics as translation

Mr. Jayson Hiu Chi CHAN, The Chinese University of Hong Kong

## Abstract
This paper examines the English versions of Cantopop song lyrics within the framework of translation studies. Over the past decade, Cantopop artists with international educational backgrounds have begun introducing English versions of their songs. These versions are often labeled simply as "English versions," without explicit acknowledgment of their origin as translations.

Utilizing Gideon Toury's notion of "assumed translation," this study investigates whether English versions of Cantopop songs can be considered translations. Toury's three main postulates—the Source-Text Postulate, the Transfer Postulate, and the Relationship Postulate—are applied to the context of Cantopop to explore this question.

Through an analysis of the production processes and the perspectives of key stakeholders in the Cantopop industry—including music producers, lyricists, and audiences—this paper argues that these English versions can indeed be viewed as translations. The intricate production process of Cantopop songs, which often involves initial demos in English due to the complexity of Cantonese tones, complicates this classification. However, audience perception emerges as a critical factor. From the audience's point of view, who are unaware of the production process, the way they perceive the English version is influenced by the commercial labelling practice and the release order by the music labels.

This study provides a comprehensive framework for including Cantonese-to-English lyrics in translation studies and highlights the importance of audience perception and industry practices in defining what constitutes a translation. Since the English versions are released later than their Cantonese counterparts, the audience perceives the former as translations. The findings suggest that despite the complex production processes and varied release modes, the audience's perception, supported by Toury's postulates, should lead us to view the English versions of Cantopop songs as translations. This extends the discussion of the role of translation in promoting popular music genres.

## Biography
Mr. Jayson Hiu Chi CHAN is an MPhil candidate in the Department of Translation at The Chinese University of Hong Kong (CUHK). He earned his BA in Translation degree from CUHK in 2023, with minors in Communication and Journalism, Music, and Linguistics. His research focuses on Music and Lyrics Translation, particularly within the Cantopop genre. As a singer-songwriter, arranger, and multi-instrumentalist, he has collaborated with professional music producers and renowned singers, achieving success on major digital streaming platforms. His dual expertise in translation studies and active participation in the music industry positions him as an insider capable of conducting research from a broad perspective.

# Toward a 'transcriplation' of oral songs from Edo to English: Reinventing the wheel?

Mrs. Osakpolo IGBINOVIA, University of Benin

## Abstract

'Transcriplation' in this study, is a fusion of two key words: 'transcription' and 'translation'. Translating Edo (Bini) songs into written English texts presents unique challenges that stem from the unique cultural, linguistic and performative elements inherent in Bini oral traditions. The Benin Kingdom, belongs to a musical race where music is woven around every element of cultural life (Aluede & Braimah 2005). John Gray's 1999 study on Black African songs, highlights transcription as one of four methods of archiving songs, against the backdrop of how African cultures have remained largely oral (Kofi Agawu: 2003), with a thin line too often difficult to discern, between oral and written forms, thus leaving the issue of potential loss of meaning and cultural depth in translating dynamic oral performances into static written forms, widely unaddressed.

As I will argue here, through a combination of Skopos theory and a social survey conducted in Benin City, Nigeria, Bini songs without existing lyrics, may be quite challenging to translate without the necessity of a complex mechanism of 'transcriplation', due to their rich oral nuances reflecting through enormous, technical genres such as recitatives, proverbs, aphorisms and scoops. The 'transcriplative' process of these songs can preserve and promote not just the songs themselves, but also, the cultural and linguistic integrity of their translations. I will conclude, based on my findings, that although a perfect 'transcriplation' in culture-bound songs may seem nearly implausible, or, in some quarters, (mis)taken as 'reinventing the wheel', semantic and equivalent translations can render it possible.

Keywords: Translation, Transcription, Transcriplation, Skopos, Bini oral songs

## Biography

Mrs. Osakpolo IGBINOVIA is a PhD candidate in French Translation at the Department of Foreign Languages, University of Benin, Benin City, Nigeria. Her academic interests cut across several areas of French studies: Translation (Skopos theory, feminist theory, and machine-aided translation); Comparative Literature, Francophone Literature (English, French, African & Caribbean); Language and Linguistics. She is also interested in the translation of African local languages, particularly my local dialect - Edo Language (also known as 'Bini' language) - into French or English. Her current PhD research, entitled 'Analyse skopos de la traduction des romans de quelques auteures francophones' which focuses on issues in the feminist translation of works by Mariama Ba, Calixthe Beyala and Yvonne Mete-Nguemeu.

Alongside her studies, she works as an Assistant Lecturer in French Studies at Ambrose Alli University, Ekpoma, Edo State, Nigeria. She is a member of the following academic associations: (i) European Society for Translation Studies (EST) (ii) Modern Languages Association (MLA) (iii) University French Teachers' Association of Nigeria (UFTAN).

# Translation and the multilingual reader: A close-reading of Xi Xi's poem "Reading Translations of the Closing Couplet of Yeats' 'Among School Children'" as theory

Ms. Nicole Yung Yung LIU, University of Chicago

## Abstract

Translations are often necessitated due to perceived linguistic deficiency: a reader with no mastery over the language of the source text depends on the translator's expertise to gain access. If a reader has a reasonable grasp of the source text's language, however, can translations remain a relevant or even crucial genre of literature for her consumption? In my paper, I explore how close reading 西西 Xi Xi's poem "讀葉慈《在學童中間》中譯末二行" and its translation by Jennifer Feeley ("Reading Translations of the Closing Couplet of Yeats' 'Among School Children'") can provide important insights into the relatively under-discussed relationship between literary translation and the multilingual reader who can understand both source and target languages. In my paper, I first discuss Xi Xi's poem in relation to the long-standing discourse within translation theory that advocates for the multiplicity and creativity of versions (especially to the theories emerging from the maximalist articles of the Outranspo collective and Johannes Göransson's concept of translation as "transgressive circulation"). I will also place this poem in dialogue with the increasing oeuvre of multilingual poems that make translation itself their object of contemplation (such as the recent works of poet-theorist-translators Don Mee Choi and Sawako Nakayasu). Ultimately, my paper takes close-reading Xi Xi's poem as a point of departure and investigates the practical implications of centering the reading habits of a multilingual reader. I argue that Xi Xi's poem can inspire new ways of reading literary translations that transform this act from an anxious search for the definitive (monolingual) version into a celebration of profuse (interlingual) creativity.

Thematic Area: Literary Translation: bridging the gap between theory and practice

Keywords: Multilingual reader; interlingual creativity; poetry in translation; multilingual poetry

## Biography

Ms. Nicole Yung Yung LIU a second year PhD student in the East Asian Languages and Civilizations Department at the University of Chicago. She is broadly interested in modern and contemporary Chinese poetry, amateur creative practices, and the intellectual history of translation in the 20th century China. Outside of her work, she also writes and translates poetry for her own enjoyment.

# Practising and theorizing translation in the anthological space: Gems, leaves, and specimens of classical Chinese poetry

Dr. Lynn Qingyang LIN, Lingnan University

## Abstract

Examining a group of late nineteenth and early twentieth century English translation anthologies of classical Chinese poetry, this paper explores the translation anthology as a crucial cultural form that enables the translation scholar to anchor theorization in historically constituted translation practices. The anthologies chosen for discussion were made by the translators themselves, whose work encompassed the selection, translation, and curation of anthology pieces. These translator-anthologists entered the field with divergent skills, discursive positions, and transcultural visions – some were sinologist-translators, who worked with the Chinese sources through philologically grounded reading and criticism; some others were poet-translators, who created aesthetically oriented indirect (re)translations via the mediation of sinological works. In particular, I examine various anthological features and techniques: the use of metaphorical languages in describing the work of the translator-anthologist, the selection and arrangement of anthology pieces (chronological, developmental, thematic), deliberations over verse form and cross-cultural comparison, paratextual framing and structuring, the principles of anthology making (documentary, evaluative, revisionary).

I read these features and techniques as acts of discursive engagement, whereby the translator-anthologists construct multiple forms of knowledge, engage with diverse discursive currents like national/world literary history, literary modernism, (anti-)imperialism, enter into intertextual dialogues with other translations, and articulate their theories of translation through the (para)textual particulars of the translation anthology. I try to develop a method of analysis that explicates this interplay between discursive strands and intersection of cultural fields in the anthological space, presenting the translation anthologies as complex microcosms that encapsulate the diversity and dynamism of the translation field.

## Biography

Dr. Lynn Qingyang LIN is a research assistant professor in the Department of Translation at Lingnan University, Hong Kong. Her work explores the translation and reception of classical Chinese literature and more generally the writing of China in the West.

# Parallel Session J

1315-1515, 7 December 2024 (Saturday)
LT3, Esther Lee Building, The Chinese University of Hong Kong
Chairperson: Mr. Jasper Chon LEONG, The Chinese University of Hong Kong

## A study on the feeling of difficulty in simultaneous interpreting: A metacognitive perspective

Dr. Chongjun LIAO, Newcastle University

## Abstract

This study explores trainee interpreters' feeling of difficulty (FOD) in Chinese-English simultaneous interpreting (SI). As a metacognitive phenomenon, FOD has been conceptualised as the outcome of higher-order metacognitive monitoring towards ongoing cognitive processing. While previous studies of similar topics investigated from more objectively defined difficulty induced by "problem triggers" in source speeches, the present study has taken a different approach to investigate the more subjective thought processes behind FOD.

This study aims to understand the underlying mechanism of FOD by exploring the "sources", the "reasons", and the "influences" of FOD. The study adopted a mixed-method design to collect data from 20 subjects, using both process-based (retrospection) and product-based (error analysis) methods.

The results suggest that FOD is linked to both objective (from source speech) and subjective (from monitoring) factors. The study has found that FOD reflects the participants' monitoring outcome of the SI task, including aspects of source and target languages but also on characteristics of the ongoing cognitive processing on the whole.

Furthermore, results shows FOD is frequently associated with the lack of processing fluency, including conflicts (when decision-making is needed for simultaneously activated responses) and disruption (when existing schema fails to assimilate with the new one). Additionally, FOD is also subject to individual beliefs against established norms such as quality standards.

This study contributes to interpreting studies by increasing knowledge about FOD in SI under the framework of metacognition. Pedagogically, the findings may enable a better understanding of the causes of FOD, and develop recommendations for training. From an interdisciplinary perspective, with its inherent experiential nature, FOD could link cognitive studies with affective science: being a complex cognitive task that frequently solicits epistemic emotions, SI may serve as a good subject for future studies.

## Biography

Dr. Chongjun LIAO received his PhD and MLitt (master by research) from Newcastle University, UK. His research interests include pedagogical and professional issues in interpreting. He has taught interpreting at several universities in China/UK and is also an active conference interpreter.

# A triage model for implementing video remote interpreting in healthcare

Dr. Bei HU, National University of Singapore

## Abstract

Effective language service provision is crucial for ensuring equitable access to healthcare for patients with limited English proficiency, particularly those from diverse cultural and linguistic backgrounds (Rosenberg et al., 2007). During the global COVID-19 pandemic, video remote interpreting (VRI) has emerged as a prominent alternative mode of communication (Napier et al., 2018), gaining significant traction in interpreting studies. However, with a few exceptions (De Boe 2020; Klammer & Pöchhacker 2021), the majority of existing literature, primarily focusing on descriptive quality assessment, has disproportionately centered on conference interpreting (e.g., Chmiel & Spinolo 2022). There is a notable lack of empirical data addressing the systematic implementation of VRI in healthcare settings, often without a holistic theoretical framework.

This paper presents a triage model for integrating interpreting technologies into the healthcare system, based on survey and interview data, as well as auto-ethnographic data from healthcare stakeholders, including interpreters, interpreter service managers, and healthcare professionals in Australia. The diverse opinions of various stakeholders are examined concerning interpreting technologies, especially in high-stakes, language-diverse clinical settings. This mixed-methods approach triangulates descriptive findings with multifaceted narrative evidence on the potential and challenges of VRI, emphasizing its social construction within the health context.

The study found that VRI technology has not yet gained institutional trust within the Australian healthcare system. To build trust and reduce obstacles, the study proposes a trade-off implementation, balancing the use of VRI and telephone interpreting. It aims to develop a triage system to determine the appropriate mode of interpreting based on the situation. The study suggests increasing support, investment, and advocacy at the institutional level to promote the uptake of VRI technology in hospitals, particularly among health professionals.

This study is intended to serve as a stepping stone for future research addressing the theoretical, ethical and practical challenges of VRI technology at the departmental and institutional levels through collective management.

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## Biography

Dr. Bei HU is an assistant professor of translation and interpreting studies in the Department of Chinese Studies at the National University of Singapore. Her research area revolves around high-stakes translational communication. Her scholarly works have been published in translation journals, including *Target*, *Translation Studies*, *The Translator*, *Interpreting*, and *Across Languages and Cultures*, as well as in book series by John Benjamins, Routledge, and Palgrave Macmillan. She is the Book Reviewer Editor for the journal *Translation Studies*.

# Interpreting goes electric: The earphone in 1940s Shanghai cinema

Dr. Qilin CAO, Tongji University

## Abstract
The emergence of sonic devices since the latter half of the nineteenth century has largely changed the soundscape of modern world, which necessarily prompts translation scholars to investigate an unexplored area of how acoustic apparatuses have mediated interpreting practices. Extending this line of logic, this presentation charts the history of the application of earphones in interpreting Western films for Shanghai filmgoers in the 1940s. The earphone, as an object, not only assisted the interpreting industry at the technical level but also cast huge influence on the demographic constitution of translation practitioners, the consumption of Western films, as well as the broader entertainment industry in 1940s Shanghai. Through an examination of the earphone, this presentation further ruminates on the technological shaping forces—reified as devices, tools, and machineries—imposed on translation practice. An object-oriented theoretical approach is therefore, as argued, of great explanatory relevance in terms of reconceptualizing the history of translation as much as of anticipating and shaping the future directions of translation practice.

## Biography
Dr. Qilin CAO is an Assistant Professor in the School of Foreign Studies at Tongji University, Shanghai, China. His research interests include translation studies, comparative literature, and object studies. One of his recent projects is to reconsider modern China through the perspective of objects. His articles can be found in journals such as *positions: asia critique* (forthcoming), *Neohelicon*, and *Orbis Litterarum.*

# Professional or gig workers? Is VI really an ideal substitute for in-person interpreting? The real-life working conditions of professional interpreters who work in remote interpreting modalities of public service interpreting in healthcare

Dr. Wei ZHANG, University of Surrey
Dr. Elena DAVITTI, University of Surrey
Professor Sabine BRAUN, University of Surrey

## Abstract

With the fast expansion of remote interpreting in healthcare settings in the past decade in particular boosted by the recent global pandemic of COVID-19, the surging use of remote medical interpreting (RMI) including telephone interpreting/TI and video interpreting/VI has accelerated complication and worsening of the working conditions for interpreters who work in healthcare. This paper reports on the findings of an international survey (N=47) using the online questionnaire and semi-structured interview methods to investigate multiple dimensions of RMI concerning both TI and VI, in the provision of an empirical-evidence-based panoramic description of the multidimensional complexity of the current practice of RMI, which was rarely clarified by prior studies. By unfolding a comprehensive range of real-life challenges in RMI practices, our study fine-tuned some prior theoretical assumptions of RMI, e.g., about the superiority of VI, that the addition of visual input does not necessarily make VI overwhelmingly superior to TI because the challenges of conducting TI in healthcare is predominantly also shared with VI, nor as an equivalent substitute to in-person medical interpreting(/IPMI) due to the lack of visual, emotional and nonverbal cues as compared to IPMI. More importantly, our study suggests several interrelationships between the technical, configuration and human factors in RMI, indicating associated gaps between theory and practice. The presentation would focus on introducing selected findings of the TI/VI challenges and the interpreter's adapted strategies adopted to address the challenges which made their interpreting practices different from what theory prescribes, e.g., rather than a 'professional', how interpreters working as a 'gig worker', or as an 'ad hoc technician' presiding over the technical issues commonly exist at the clients' sites. An associated novel configuration of 'concurrent use of multiple devices' is revealed as a typical example of their adapted strategies and as evidence which supports a technical-configuration-human factors' interrelationship.

## Biographies

Dr. Wei ZHANG is a PhD researcher at the Centre for Translation Studies (CTS), University of Surrey, UK. She is a CATTI certified freelance interpreter/translator who has worked in China and UK, in particular in public service interpreting including healthcare and immigration settings in the UK.

Dr. Elena DAVITTI (https://orcid.org/0000-0002-7156-9275) is an Associate Professor of Translation Studies at the CTS, University of Surrey.

Professor Sabine BRAUN (https://orcid.org/0000-0002-6187-3812) is a Professor of Translation Studies, Director of the CTS and a Co-Director of the Institute for People-Centred AI, at the University of Surrey.

# Parallel Session K

1540-1640, 7 December 2024 (Saturday)
LT2, Esther Lee Building, The Chinese University of Hong Kong
Chairperson: Dr. Lily Li LI, The Chinese University of Hong Kong

## Re-storying animal perspectives: An eco-translational approach to wild animal tales

Professor Chengcheng YOU, University of Macau

## Abstract

The wild animal tale, often criticized for sacrificing realistic depictions of animals in favor of reader engagement since the late nineteenth century, gains new ecological significance in the Anthropocene and emerges as a relevant genre in rethinking contemporary human-animal relationships. This study examines Ernest Thompson Seton's Wild Animals I Have Known (1898) alongside Shixi Shen's Langwang meng (2009) and Hongcai (2019) to explore how authors and translators navigate the complexities of portraying this relationship. Comparing the translations of Seton into Chinese and Shen into English reveals a potential shift from intraspecies to interspecies perspectives. While Shen's Chinese translations challenge anthropocentric and gendered stereotypes present in the source texts, Seton's English translations prioritize fidelity to the animal realism in the original. Furthermore, the translations exhibit varying degrees of anthropomorphism in narrating the animal world, ranging from crude entertainment to nuanced critiques favoring animal representation.

Building on Michael Cronin's vision of eco-translation (2012) and Guillermo Badenes and Josefina Coisson's typology of eco-translation approaches (2015), this study further proposes a tentative eco-translational framework for analyzing the genre and its translation in the Anthropocene. This framework includes considerations of anthropomorphism, cultural and power dynamics, and ecocritical translation strategies. This approach aims to examine how the translation of animal tales could facilitate cross-cultural and interspecies dialogues and, ultimately, a more nuanced comprehension of the complex relationships between humans, nonhuman animals, and the environment in the Anthropocene.

## Biography

Professor Chengcheng YOU is an Assistant Professor at the Department of English, Faculty of Arts and Humanities, University of Macau, where she teaches courses on Translating Children's Literature and Audiovisual Translation. Her research interests focus on children's literature, the interdisciplinary approach to literature, and translation studies. Her articles can be found in journals such as Children's Literature in Education, CLCWeb: Comparative Literature and Culture, Neohelicon, and Animation: an interdisciplinary journal, among others. She has recently contributed a book chapter to Translation Studies and Ecology (Routledge, 2024).

# Core-periphery dynamics in translation theory: A case study of directionality in China

Mr. Michael James SHARKEY, The Chinese University of Hong Kong

## Abstract

This research will discuss how translation theory, as a body of knowledge predominantly constituted in the global North, fails to account for the diversity of global translational practices and perspectives. Using the example of the Chinese debate on directionality, I will show how countries on the periphery find their experiences and perspectives underserved by prevailing theories. I will focus on two questions. First, how and why theories from the core might fail to adequately reflect the experiences and concerns of translators and researchers in the periphery. And second, how the authority of the core is maintained, and, in some cases, challenged.

Much of my inspiration for this talk comes from a long-standing debate on theoretical reflexivity within International Relations (IR). The concept of reflexivity is applied differently across disciplines. In Translation Studies (TS), it often refers to critical reflection on the part of translators and researchers (see: Kadiu 2019). In IR, reflexivity has been employed as a 'meta-theoretical stance' (Neufield 1993, 60) that seeks to address the contradiction of a persistently high degree of Western-centricity in a discipline that is supposedly global in focus. The IR theorist Tickner has developed a core-periphery model of 'describing and understanding global knowledge production and diffusion' (Tickner 2013, 631), defined by an 'intellectual division of labour' (Mignolo 1998, 47; Cited ibid.), and 'centers of calculation' in the global North (Latour 1987, 241–242; Cited ibid.), which I will draw on for this study.

I will argue for the normative power of theory: dominant paradigms legitimise certain forms of practice while delegitimising others, and can only be effectively countered by drawing on other authoritative sources. I will conclude by suggesting that the concept of theoretical reflexivity, and greater attention to core-periphery dynamics in knowledge production, can be of value to TS.

## Biography

Mr. Michael James SHARKEY is a PhD candidate in the Department of Translation at the Chinese University of Hong Kong. His research interests include power and ideology in translation, institutional translation, and the translation of political texts. His PhD thesis is entitled *Power and Ideology in Institutional Translation: Three Translations of Volume V of the Selected Works of Mao Zedong* and looks at how portrayals of Mao Zedong in translation are influenced by the ideologies of different translating institutions. Michael received his MPhil in Modern Chinese Studies from the University of Oxford in 2020, where he was awarded the St. Edmund Hall Schools Prize and the Ko Cheuk-Hung Prize for best thesis.

# Parallel Session L

1540-1610, 7 December 2024 (Saturday)
LT3, Esther Lee Building, The Chinese University of Hong Kong
Chairperson: Dr. Chester Chung CHENG, The Chinese University of Hong Kong

## Narrative nonfiction translation as a rich ground for translation theory and practice: An Ethno-narrative analysis of the English translation of Li Juan's *Dongmuchang*

Professor Qian ZHANG, Xi'an International Studies University

## Abstract

Narrative nonfiction, for the sake of its non-ficticiousness, occupies a space where principles of both anthropology and literature are at play, and is therefore endowed with certain richness and in-betweenness of both ethnographic writings and literary works, making its translation a rich ground for both translation theory and practice. On the theoretical plane, studies on narrative nonfiction translation can shed light on translation theories through showcasing the interwoven relationship between ethnography and translation. On the practical plane, case studies of narrative nonfiction translation will provide empirical implications for conventional literary translation (such as translation of novels, dramas, poems) as well as translation of ethnographic writings with arresting literary qualities (such as oral histories and travel writings). Studies on narrative nonfiction translation as a distinctive research area has thus far attracted very limited academic attention, and nuanced analysis is still wanting. Taking the English translation of the Chinese nonfictional writer Li Juan's *Dongmuchang* as a case in point, this study aims to explore the inspirations narrative nonfiction translation could potentially provide for translation theory and practice. It is argued that in the case of translating *Dongmuchang* into English, lopsided emphasis is placed upon the ethnographic side of this piece of nonfictional writing, causing certain losses to the transferring of the image of the implied author in the narrative sense, and that narrative nonfiction translation researchers and practitioners should bear in mind both the ethnographic and narrative characteristics without forgetting that it is ultimately a text of narrative nature that they are dealing with.

## Biography

Professor Qian ZHANG is now a professor of translation studies at Xi'an International Studies University, where she offers courses for both undergraduate English majors and postgraduate students of Translation Studies and is also academic supervisor to MA students. She is a Fulbright scholar, hosted by Duke University for 11 months (2017-2018). She was a visiting scholar at the Center for Translation and Intercultural Studies of the University of Manchester (2010-2011) and worked as a post-doctoral research fellow at the University of Macau (2020-2021). Dr. Zhang is the leader of several research projects. The ongoing research project is about narratological studies on Chinese-English bilingual writers' self-translation in the 20th century. Her journal publications can be found in *Translation and Literature*, *Translation Quarterly*, *Asia Pacific Translation and Intercultural Studies*, *Chinese Translators Journal*, and so on. Recently she has translated Kirsten Malmkjær's monograph *Translation and Creativity* (2020) into Chinese. Her research interests include translation theory and practice, translated narrative studies and self-translation.

# Explicating Poe: A comparative study of Chinese Translations of *Murders in the Rue Morgue*

Mr. Wei JIANG, The Chinese University of Hong Kong

## Abstract

This paper uses Basil Hatim's concept of "texture," a property "which ensures that a text "hangs together" both linguistically and conceptually," (1990, 192) to assess the legibility of four Chinese translations of Edgar Allan Poe's "Murders in the Rue Morgue." I compare their translation strategies in explicating Poe, whose writing is characterized by philosophical sophistication and multilayers of embedded clauses. The source text is generally recognized as the first detective story in the generic history of detective fiction, and therefore the Chinese (re-)translations deserve our attention. Four translations selected herewith are published in different period of times during the twentieth century. They are collected from four anthologies, including: (1) Dubin zhentan'an 杜賓偵探案, trans. Li Changjue et al. (Shanghai: Chung Hwa Book Co. Ltd, 1918), (2) Ailun Po gushiji 愛倫坡故事集, trans. Jiao Juyin (Shanghai: Chenguang tushu gongsi, 1949), (3) Ailun Po duanpian xiaoshuoji 愛倫坡短篇小說集, trans. Chen Liangting (Beijing: Renmin wenxue chubanshe, [1982] 1998), and (4) Ailun Po xiaoshuo xuan 愛倫坡小說選, trans. Cao Minglun (Shenyang: Chunfeng wenyi chubanshe, [1999] 2018). The four translations signal the creative efforts the Chinese translators have spared in making sense of Poe and establishing his literary reputation in the Chinese context. Looking at the methods of translating Poe's "ratiocination" in particular, I formulate each translator's strategy, assess their pros and cons, and conclude with practical suggestions of translating Poesque texts.

Hatim, Basil (1990). Discourse and the Translator. Language in Social Life Series. London and New York: Longman.

Thematic Area: Literary translation: bridging the gap between theory and practice

## Biography

Mr. Wei JIANG currently studies in the Department of Translation at the Chinese University of Hong Kong as a full-time Ph.D. candidate. He is interested in the multitude of crime fictions translated from English into Chinese during the late Qing and the Republican period. Having explored the Chinese translations of Arsène Lupin in his M.Phil. thesis (2021), his current research project centers on the narratological reading of Cheng Xiaoqing's (1893–1976) writing and translation of crime fiction, who, a self-didactic Chinese writer-cum-translator of crime fiction, enjoyed his literary florescence in Republican Shanghai.

# Alphabetical Index of Conference Speakers
## (in alphabetical order according to surnames and other names)

## Alphabetical Index of Conference Speakers
## (in alphabetical order according to surnames and other names) (continued)