



On the Historical and Academic Development of the Cultural Translation in the Mainland, Hong Kong, Macao, and Taiwan of China

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This paper mainly deals with the Historical and Academic Development of the Cultural Translation in the Mainland, Hong Kong, Macao, and Taiwan of China. Based on the analysis of historical literatures, this paper, focusing on the representative studies of the cultural translation, tries to overview the historical and academic development of the research on the cultural translation, and aims at unfolding the panorama of the research development on the cultural translation in the Mainland, Hong Kong, Macao, and Taiwan of China in the past thirty years.

Historically, the thirty years' research on the cultural translation has achieved relatively fruitful results. Now, it is very easy to get access to thousands of the academic papers concerning culture and translation in *China Journal Full Text Database*. Therefore, it is evident that Chinese scholars have focused on the studies of the cultural translation in the past thirty years. With the survey of the cultural translation in the Mainland, Hong Kong, Macao, and Taiwan of China, we find that the research in this respect forms the mainstream in the field of translation studies.

Academically, the cultural translation started in the West in 1980s. Influenced by the emergence of "Cultural Turn" in the translation studies, Chinese scholars changed their traditional perspectives on translation, and shifted to studying translation culturally. As a matter of fact, they have been devoting much to the research development of the cultural translation, actively studying the cultural translation from various point of views in the purpose of establishing the independence of cultural translation with Chinese characteristics. They have showed great interest in the research issues of the cultural translation, such as globalization and cultural translation, cross-cultural communication and translation, post colonialism in cultural translation, feminism problems in cultural translation, and cultural hegemony in cultural translation, etc. Generally speaking, the studies of the cultural translation in China develop in diverse directions and prosperously.



English Translation of Official Chinese Documents: Criteria , Decorum , and Pedagogical Implications

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The evaluation of Chinese>English translation is primarily based on two criteria: first, the accuracy of translation has to be judged with reference to the original Chinese text; second, English translation must comply with the established conventions of English writing. These two criteria are both indispensable and interdependent. While the absence of the first criterion would render anything but translation, deviating from the second criterion would negatively impact the effectiveness of translation, for a failure to observe linguistic decorum is likely to result in a failure to secure the English readers' understanding of and respect for the text, and consequently a failure to effectively convey to them the messages, ideas, and ramifications of the Chinese original, thus forfeiting the very purpose of translation.

The first criterion is not exclusively about the linguistic elements of the source text. (As the paper will illustrate in detail, many errors or inaccuracies, particularly in the areas of humanities and social sciences, derive from our tendency to search for linguistic elements in English that correspond to their counterparts in the original Chinese text). In fact, the first criterion refers generally to the comprehensive body of information (including denotations and connotations) that the translator has garnered from the Chinese text. However, because of the huge differences between the cultures intrinsic to the two languages, it is highly unlikely to make the translation in the areas of humanities and social sciences deliver a comprehensive body of information to the English reader that is identical to the comprehensive body of information that a Chinese reader receives from the source text. Consequently, the translators must first of all attain a good understanding of the information contained in the Chinese text (the first criterion) and then, by strictly complying with the decorum and conventions of English writing and also by taking into consideration various relevant linguistic and cultural factors of the English language, try their best to accurately communicate the comprehensive body of information of the source text to the English reader (the second criterion). From this perspective, the second criterion is quintessential to the evaluation of English translation, for the very nature of Chinese>English translation poses stringent demands on the translator's ability to employ the English language effectively.

Evidently, the quality of English translation has everything to do with the translator's English writing skills. Referring to the requirements for standard written English in high school and college curricula in the United States as caliber, this paper provides a detailed analysis of some examples of the English translation of official Chinese documents (focusing in particular on the syntactic structure and collocation), and offers some general but practical suggestions on pedagogical approaches to English translation and writing programs for English majors at college and graduate levels.



The Translation of Similes from English to Chinese: A Case Study on Khaled Hosseini's *The Kite Runner*

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Translation is regarded as an important means for cross-cultural communication. In most cases, translators have their own phrasing styles to translate original languages to target languages with or without considering whether target readers are able to understand authors' intended and designed meanings, especially similes they use in their novels. For the past decades, publishers in Taiwan have been publishing a mammoth of translated novels from English to Chinese; however, we do not know how much translators' work can help readers really understand foreign cultures and specific thoughts and philosophy elucidated through similes. The present study is going to examine how linguists and psychologists, such as Gibbs, Deignan, Goddard, Schaffner, and Semino, seek connections between embodied experiences and similes and linguistic patterns and similes, and then apply their concepts to the translation of similes from English to Chinese. For my analysis, I will continue and extend what Montero had done in her conference paper, "The Translation of Similes," published in International Colloquium of Translation in 2009, Turkey. That is, the similes found in *The Kite Runner* will be divided into two groups: conventional and original ones, and then the translated similes in Chinese will be labeled in terms of equivalence, calque, new similes and paraphrases. With the discussion of the concept of embodied experience and simile translation, the study hopefully may shed some light on how translators can effectively translate similes from original texts to target texts in order to help readers understand more cross-cultural experiences through reading translated texts.



Website Translation Strategies: From a Comparative Approach

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Advances in information technology have changed the nature and practice of communication and thus, translation, because they allow information to be analyzed, stored and transmitted in digital codes and shown on multimedia displays. Website translation is perhaps the one that receives the most direct impact, because it is generated and supported by information technology.

Website translation is different from other types of translation practice mainly due to its multimodal resources, virtual environment and glocal concerns. This paper will consider what is new about website translation, and what the strategies are to deal with new issues of website translation. In other words, this paper will look into how the translator interprets and make meanings via multimodal resources in a virtual environment to accommodate glocal purposes.

Translation versions cross Taiwan Strait of the website of the same global company provides useful examples for analyzing translation strategies, because these versions uses the same linguistic resource but with different glocal concerns. This means, we can exclude the factors that caused by linguistic gaps in website translation as in other types of translation and concentrate on the new resources that are available in website translation and the strategies to deal with them. By comparing the Taiwan, Hong Kong and China websites of the same international company, this paper thus attempts to show the differences of these websites and the different translation strategies. This paper aims at identifying features in the strategies and exploring both the potential and limitations of website translation.



Translation as Discovery: Cultural Incommensurabilities in Cross-Cultural Research

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This paper explores translation as a means of research, comparing, for example: the different definitions (indeed, the different calendrical valuations) of "spring" in China and the West, the difference connotations of a drum in China and the West, the disjunctions between both "heart" and "mind" and 心, implicitness and ellipticalness as a value in Chinese, explicitness and articulateness as a virtue in English; the default color of jade as green in English, and as white in Chinese; the associations of white with purity in English and with death in Chinese.

The paper will explore the heuristic value of translation even, or especially, when it fails – when it is "impossible."



Translative Understanding: An Example of Jakobsonian Approach to Translation

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This paper will tackle the issue of how to understand translation process through a student translation project, which engages a Singapore secondary school bilingual students whose English competence is relatively higher than Chinese. The paper will use the data from a class of students translating Sylvia Plath's two literary pieces, one being a poem "Words" and the other being lyric prose "Ocean 1212-W". Literary creation forms a discourse of its own kind, and literary language may be taken as a meaning constructing instrument with its own encoding. The nature of the encoding may be open to discussion, but the present paper argues that it is easily understandable in the light of Jakobsonian binary of metaphor and metonymy. An author constructs a text through his distinct diction and collocation. If diction is understood as the choice of one word over many alternatives, which in Jacobson's concept is metaphoric, collocation, sometimes also unconventional if textual features such as grammar and lineation in poetry can be understood as a way of collocation, may be understood as Jacobson's concept of metonymic. The translation of a text into another involves a process of at least two phases. One phase is the decoding of the source language along the two Jakobsonian axes of language use and the other phase is the encoding in the target language, but it is also open to discussion whether there is a middle or common ground between the phases in which a text is shares a coding of literariness or in which the understanding of a literary text exists. In the light of the theoretical investigation, the paper will also try to revise the traditional grammar-translation language learning method, tackle the issues of cultural communication through translation, and further proposes a new mode of literary understanding through translation.



Interpreter's Training System of the European Union

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This paper examines the interpreter's training system of the European Union, with a special focus on the training methods applied to the Chinese-Portuguese interpreters.

Based on personal experiences of study and internship at the Directorate General for Interpretation of European Union (DGIEU), this paper presents the working mechanism of the DGIEU and its standards and expectations for professional interpreters, exploring how interpretation works under this institutional intervention (working philosophy, facilities, human resources reserve, linguistic combination, speech database, etc.).

This paper also explores their brand-new training techniques as to consecutive and simultaneous interpretations. The trainers deconstruct the interpretation processes and label each (with terms like multilingualism, automatism, multiculturalism, active listening, memorization, notes-taking, logical reproduction, moral and conclusion), which not merely establishes the logical sequences in the consecutive and simultaneous interpretation, but also and more importantly, facilitates the trainees to specify and locate their personal strengths and weaknesses and be able to make progress accordingly. Along with the techniques applied, intensive thematic exercise is another characteristic that marks the daily training, during which the register, tone and vocabulary that each trainee uses are strictly examined.

Specific training methods (triangle training in consecutive interpretation, relay in simultaneous interpretation, simulation, mutual-study, self-evaluation, etc.) are examined and recommended to be adopted by the higher educational institutions in the interpretation classes as pedagogical instruments. Among these methods, the triangle training (SL1-TL-SL2) reveals its great vitality in cultivating the Chinese-Portuguese interpreters, which permits a trainer who knows nothing of the TL to evaluate the reproductive process through conducting comparisons between SL1 e SL2.

This paper addresses in its last part the professional ethics of interpreters (mutual respect and support).



Dutch Discourses on Translating China

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With Chinese Studies not established until 1875 and few literary texts translated into Dutch, the early image of China in the Netherlands was represented mainly through texts written by merchants, diplomats and missionaries. From the first mention of 'China' in sixteenth-century Dutch literature until the early twentieth century the general perception in the Netherlands was that those who had travelled or lived in China for any period of time counted as China experts. The situation began to change in the early twentieth century when this notion was contested by an early Dutch sinologist, who pointed out the limitations of many Europeans who had visited China.

In this paper, I will explore works, some of which might be called cultural translation, written or translated into Dutch, which impart the author's knowledge of China including Chinese customs, history and geography etc, in a language familiar to the Dutch reader. Travel accounts by Dutch merchants to China, travel reports by embassies to the Chinese court, relay translations of literary texts, and Dutch translations of missionary writing in other European languages will reveal that there were several ways to introduce typical Chinese cultural phenomena to enable the reader to improve their understanding of China. Finally, I will investigate the reception of these texts in the Netherlands by analyzing the reviews of these literary relay translations and (translated) travel accounts.

My findings will indicate the requirements of writing on China and the criteria of a good text or translation, e.g. the importance of the author's personal visit to China. This will be revealing of Dutch discourses on translating China from the sixteenth till the early twentieth century, and also the construction of images of China in the Netherlands.



Problems Solution and Interpreting Strategies in Computer-aided Interpreting from English into Chinese

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This study is conducted to investigate what problems the undergraduate students in Taiwan encounter while they are carrying out a consecutive interpreting from English into Chinese and what strategies employed to solve the problems while interpreting with computer-aided. 15 Chinese students, majoring in the Applied Foreign Languages, serve as the subjects of this study when they take the course entitled “Interpreting from English into Chinese”. In order to explore the problems that individual and groups student interpreters encounter and to find out how Chinese student interpreters deal with or eliminate the problem while interpreting, qualitative research methods are adopted and used to collect and analyse the data, including the audio data of the practices that are carried out and recorded in the classes and the exercises taken after classes, as well as the commentaries and notes provided by individual students.

This present study is expected to shed light on interpreter training, so individual student’s reflection notes concerning their interpretation are also studied in this study, to find out their problems and the interpreting strategies employed in consecutive interpreting when they encounter. The finding of this investigation not only identifies certain problems and difficulties arisen by Chinese students interpreting from English into Chinese, but also suggests certain useful approaches and strategies for individual student interpreters to (self-) develop, improve, and enhance their abilities in interpreting. Furthermore, this study will also compare and discuss whether or not currently suggested methods or approaches proposed by western scholars are also suitable to employ in the Chinese world as the language systems in Chinese, an ideological language, and in English, a phonetic language, are categorical distinction. Moreover, this study is significant because the findings not only are useful for teachers to train student interpreters but also offer some valuable approaches for the interpreter-to-be to continue enhancing their abilities in interpreting, even they did not continue to receive certain or proper interpreting training.



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Translator's Position in Light of Walter Benjamin

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Over the last half-century there has been dramatic interest in Walter Benjamin's work and its influence, making him one of the most important twentieth century thinkers of literature and modern aesthetic experience. As a cultural critic, Benjamin combined ideas drawn from historical materialism, German idealism, and Jewish mysticism in a body of work which was a novel contribution to aesthetic theory. Benjamin's most famous essay "The Task of the Translator" has sparked heated discussion and given insight to translation researchers. One embarrassment over the history is that translators have occupied a marginal place and have been expected to produce a faithful translation.

Based on the translations and reflections of "The Task of the Translator" by Paul de Man and Jacques Derrida, this paper first presents the freedom translators acquire from their pursuit of Benjamin's "pure language," and then illustrates the different accounts of Benjamin by de Man and Derrida. De Man expounded Benjamin by regarding the translation as a rebirth of a text given by the translator, expanding upon the original's meaning and helping the translator to console himself with the thought that the failure of translation is a failure of the function of language. Derrida revealed the way in which the translator can assume the role of a curator of the original.

Thus, a conclusion can be reached that since the failure of translations doesn't result from translators themselves and since translation involves translators' transfer of meaning in space and time, translators can not be completely faithful to the original, and shouldn't be regarded as simply a tool to passively transmit what the original writer has said. Benjamin goes where few will follow him. Although we might not identify with his perspective, it is the questions he raises that are worthy of our deliberation.



Translating Stream of Consciousness in the Light of Adaptation: The Case of Faulkner's Quentin Compson in *The Sound and the Fury*

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As one of the tragic characters in Faulkner's *The Sound and the Fury*, Quentin Compson frequently associates memories of the past with the objects and people of the present. His conscious and subjective voice frequently tends toward flashbacks on the events that actually occurred or abstract thoughts on fantasy or wishful thinking. In order to represent Quentin's disturbed and confused mind, Faulkner employs incoherent fragmentation and unorthodox sentence structure to show Quentin's feeling of perplexity and disappointment. This stream-of-consciousness narrative style is made quite inaccessible to reader. When translated accordingly without gloss or annotation, it is difficult for the target reader to make sense of Quentin's fragmented memories and abstract thoughts. Due to our concern on the necessity of improving textual accessibility, we in this paper propose adaptation as translation approach to reconstruct Quentin's stream-of-consciousness narrative by ways of explicitation and expansion. Tentative finding shows that the main problem involved in adaptation of Quentin's verbal signals is the multiple interpretive possibilities, which require translator to constantly rework and reinterpret within a boundless context. The adequacy or appropriateness of our translation through adaptation will be justified by a critical analysis of loss and gain in faithful transference of the content and structure that displays Quentin's idiosyncratic thought representation and which mediated through adaptation.



The Translator in the Translation

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When scholars study the practice of the translators from their works, data are usually collected by comparing the translations with the source texts. Such a method allows researchers to find out significant changes made to the originals by the translators, but it does not provide useful information on how such changes may affect the reception of the translated texts. This is especially the case when the translators appear to have adopted a relatively conservative approach and made little alteration to the texts. In this paper, I propose a model to analyse the positioning of the translator as reflected in the translated text by applying concepts from narratology, including Seymour Chatman's idea of the narrative communication situation and Roger Fowler's notion of point of view. By looking at translation as a form of narration, the proposed analytical model addresses the following questions: what is the world-view projected in the translation? Who is/are speaking? What position does the translator assume in the narration? Under what circumstances and how does the translator manifest his or her presence in the translated narrative discourse? For illustration, examples will be drawn from Liang Yuchun's translation of Joseph Conrad's short story 'Youth' published by Beixin Shuju in 1932. I want to suggest that data collected through a textual analysis like this can form the basis for an investigation of the translation practice within specific social contexts.



Voices in *Deng Dai*: The Linguistic Devices in Translating *Waiting*

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This paper focuses on the problem of translating “Chineseness” peculiar to Ha Jin’s *Waiting*. In *Waiting*, the occurrence of translations from Chinese – as found in the names of characters and places, Chinese culture-specific terms, idioms and sayings –constitutes an aesthetic exoticism for western readers, which I term “Chineseness”. Indeed this presence of “Chineseness” in *Waiting* accounts for much of its popularity and a great deal of critical acclaim. When rendering Ha Jin back into Chinese, if the defamiliarized elements are naturalized, the “Chineseness” in the original richly experienced by western readers will be easily lost or weakened. In Jin Liang’s translation, several linguistic devices are used to make up for the loss of this effect, including Dongbei dialect, rhetorical questions, metaphors, idioms and culture-specific items. In this study, I will examine these examples under four headings: lexical, grammatical, phonological and rhetorical. In particular, engaging J.C. Catford’s theoretical framework of language varieties, this paper addresses how translation equivalence is set up between different language varieties in the English original and Jin Liang’s translation. It examines the special language varieties in the Chinese translation of *Waiting*, and shows what literary effect it creates, how the original and the translation differ in their presentation of the *dramatis personae*.



Is Kungfu Playable Ever After Beyond Chinese? – A Case Study of *Ludingji* in Its English and Japanese Translation

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An author such as Louis Cha deserves to be taken seriously, not simply in terms of readership and popularity, but also as an example of contemporary literature in Chinese. However, the particularities of his martial arts fictions and the corresponding difficulties in translation have made many translators flinch, for a bold translator would have to tackle at least three problems: 1) the myriad martial arts terms; 2) the fighting scenes; and 3) the cultural differences. In this paper, the writer will make a case study of *Ludingji* in its English and Japanese translation. He will investigate how the translator manipulates this novel into English through negotiation with different parts in the dialogue, making it the best seller after the preceding attempts to translate marital arts novels have proved unwelcome. He points out that serving as not only the mediator but also the participant of the dialogue, the translator resorts to either domestication or foreignization to accomplish a balance translation. The description will be focused on where the translator goes against the original in terms of the martial arts terms and fighting scene descriptions, which are essential to this genre of literature. During the course of that, comparisons will be made regarding translation strategies between the original, the English translation and the Japanese translation.



Other Voices: Perceptions of Learners on their Semi-Natural Interpretation

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Currently, interpreter training programs have mushroomed all over China. Consequently, relevant pedagogical issues and evaluation measures have attract substantial attention in the literature.

Ever since the 1980s, language classrooms have seen a growing degree of student-centeredness replacing the traditional teacher-dominated scenario (Nunan, 1988). Similarly, in the field of interpreter training, a learner-centered “constructivist model” (Kiraly, 2000) is called for and an approach of “Whole-Person Translator Education” (Tan, 2008) is recommended specifically for university degree programs. Under this backdrop, exploration into learners’ perspectives becomes necessary for any design or investigation of programs of interpreter training. Nevertheless, investigation into learners’ perceptions on their interpretation output have long been discarded in the literature, although such studies can be very constructive as they can serve for a norm-setting purpose of not only syllabus design but also performance assessment. Thus the current study aimed at filling such a gap.

Based on Loescher (1992), this study put forward the notion of “Semi-natural Interpretation” and investigated the nature of it from learners’ perspective. Learners’ problem perceptions were analyzed in relation to relevant learner variables based on empirical data gathered from an interpreter training program in China. Results of the study indicated that learners’ understanding of their Semi-Natural Interpretation should serve as the basis for curriculum design. Implications of the results to current MTI programs in China will also be discussed. It is thus hoped that further studies can be conducted so as to build a competence model of interpreting acquisition based on learner variables, which can not only serve as an orientation for interpreter training but may also be applied to classroom assessment.



Analysis of Feminist Translation: A Comparative Study of Two Chinese Versions of *A Room of One's Own*.

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The interest of cultural studies in translation has taken translation studies away from purely linguistic analysis and brought it into contact with other disciplines, such as gender studies. It has entangled with issues of translation and language as a result of the era of feminism in the late 1990s. The core of feminist translation theory seeks to identify the concepts which relegate both translators (as women in second status) and translation in the translation activity. Feminist sees a parallel between the status of the translator and target text, which is often considered to be inferior to original writing. Translators as women are often repressed in society and literature.

This paper revalues the two versions of Virginia Woolf's *A Room of One's Own*, translated by a female and a male translator respectively. There will be an author's revision following the discussion of two Chinese versions. In contrast to the fidelity and self-effacing nature of the translators focused earlier, the authors attempt to apply Flotow's feminist translation strategy-supplementing, footnoting and hijacking, as well as Lefevere's concept of rewriting and Simon's translation project to achieve a new version under the combination between translation and gender. The main focus of the paper is on how gender itself is translated and produced. It seeks to emphasize translators' identity and ideological stance in the translation project and aims to reveal a perceived patriarchal thought underlying language; moreover, it gestures toward a new feminine language that would allow translators (as women / second status) to express themselves.



Directionality Practices and the Issue of Directionality in China

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Directionality or direction of translation is one of the most interesting recent developments in translation studies in the West. The scene, however, is rather unique in China with a long history of the practice of inverse translation unparalleled by any other country across the globe. Focusing on the Chinese context, this article aims to outline directionality practices in China and Chinese thinking on directionality, reviews the current state of research on directionality, and provides a few pointers for further research. Section one surveys major translation projects (i.e. directionality practices) that were carried out or are being carried out and how Chinese translation scholars thought/think about directionality. The historical survey covers nineteen centuries from the 2nd century A.D. through the present time, albeit most of the data are devoted to the periods from the turn of the 20th century. It is found that although inverse translation is an age-old practice in China, it was not until the early 1980s when non-literary inverse translation boomed that the issue of directionality began to be considered and debated, and there has been increased attention to the subject in recent years. Section two reviews the current state of research on directionality and concludes that with only a small number of journal articles devoted to the topic the subject of directionality is hitherto largely under-researched in Chinese translation studies. The article ends with some suggestions for further research into directionality in the Chinese context, drawing on the latest research conducted in the West.



The Protagonist or the Antagonist in the World of Translation? – The Influence of Semantic Transliteration on the Sinitic Languages

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A complete equivalence when translating one language to another is always hard to achieve. Especially when it comes to the encounter between Western cultures and Chinese culture, with different types of morphology and syntactic structures between Chinese and Western languages, word-for-word translation is barely possible. According to Masini (1993), the alleged logical sequence between phonemic and semantic loans was attributed to a lack of linguistic competence on the part of the speaker, who was not familiar with the exact meaning of the original word and therefore reproduced the model on the basis of its phonemic shape rather than semantic content. The transliteration of words in Buddhism sutras accomplished by Buddhist monks and the transliteration of words in Western science done by the Christian missionaries were the testaments to this kind of gradual progress. In the early stage of the translation of Buddhist sutras, because the existing Chinese characters used in the philosophical terms could not match the meanings for the sutras, Buddhist monks started from the transliteration with rarely used Chinese characters to transcribe the Sanskrit. Later, the transliteration was advanced to the semantic transliteration with the combination of Sanskrit and Chinese in the lexicons. For example, the lexicon 禪定 combined one phoneme from Dhyāna 禪那 in Sanskrit and the Chinese character 定, which was translated from the meaning of Samatha. The use of Mandarin topolects was also taken into consideration for which character could be transcribed. Christian missionaries also employed semantic transliteration when accomplishing translations in Jiangnan Arsenal in the late Qing Dynasty. In spite of different results, the semantic transliteration done by Buddhist monks and missionaries indeed had a lasting and profound influence on the word use of Sinitic languages and some of the transliterated words are gradually internalized into Chinese. In the modern times of Taiwan, due to the complicated political and historical background, with the mixing interchange and inter-influence of Japanese and Taiwanese, the use of Taiwan Mandarin is also influenced by the semantic transliteration. For example, the terms, such as 涮涮鍋 (しゃぶしゃぶ), 安打 (あんだ) and 養樂多 (ヨーグルト) in Japanese and 抓狂 (liáh- kông, getting crazy and unstable) and 英英美代子 (īng īng bô tsi-tsi, one has nothing to do) in Taiwanese are a few among the good examples of semantic transliteration and these transcribed words from Japanese and Taiwanese has changed the use of Taiwan Mandarin and formed a new sub-culture. This paper aims to study the tradition of semantic transliteration from a historical perspective and to analyze the impact of the semantic transliteration of Japanese and Taiwanese on the word use of Taiwan Mandarin. Words of semantic transliteration will be collected from different media, such as press, novels, or online bulletin boards for further analysis. Moreover, this paper attempts to explore the trend and the shift in the word use of Taiwan Mandarin influenced by the semantic transliteration of Japanese and Taiwanese and how the political factor influenced the semantic transliteration. The new face of Taiwan Mandarin will thus be disclosed.



***Rabbit Becomes Rich* vs. *Rabbit Is Rich*: Dual Contextualization in Translation Studies**

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Rabbit Is Rich was published in 1981 and immediately won John Updike the National Book Critics Circle Award and another two major literary awards the next year, the Pulitzer for Fiction and the American National Book Award. Having drawn the world's attention, its Chinese translation was released in Taiwan with a title *Rabbit Becomes Rich* (兔子發財了) in 1982. In 2010 its Chinese retranslation became available in Taiwan, while the simplified Chinese version appeared one year earlier. The three distinct translations could be treated as the TL social text, with which we can investigate cultural meanings behind each translation and think of translation studies as an approach to human and social sciences.

Taking discussion on literary and cultural translation, Te-hsing Shan initiates the concept of “dual contextualization” suggesting translation, as a cultural product, should be treated within cultural and historical contexts. Shan points out: Why is the text chosen at a particular place and time? What meaning does the author of the source text intend to convey? In addition to the original meaning, what new things are created in the target language and culture? Studying the original and the translation is thus a must to have a full grasp of how two cultures encounter and how the source text is absorbed. The three TL texts of *Rabbit Is Rich*, produced in different areas and periods have their separate cultural contexts and disseminate their separate meanings.

The paper will first theorize “dual contextualization” tracing how Shan engenders this conception inspired by Edward Said's traveling theory and J. Hillis Miller's translating theory and how the conception resonates with descriptive translation theories, for example, Even-Zohar, Toury, Hermans, and Lefevere. Since “textual-sexual” representations are full of cultural signification especially in Chinese society, the paper will then examine selected episodes of sexuality in the novel and give a parallel study of each translated passage. In a nutshell, this paper is to compare not only the SL culture with the TL but also to compare three TL versions of the same SL code.



Migrant Identities and Translated Identities in the Translation of Taiwanese ‘*Tongzhi*’ and ‘*Ku-er*’ Fiction

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In recent times Translation Studies has begun to address the effects of globalisation, in which sociological phenomena such as cosmopolitanism, migration and global hybridity are discussed alongside the process of translation. In addition, contemporary formations of global identities can also be considered to be facilitated by the translation process. Michael Cronin, in his study on identity and translation, for example, compares the identity of the migrant person with the “condition of the translated being” (2006: 45). To paraphrase Cronin, the mobility of the migrant identity is akin to a translated identity, where both are expected to ‘translate’ themselves from their home culture to their designated culture. Here, the word *translation* functions symbolically and practically, contributing to the changes in contemporary culture.

Using Cronin’s idea of translation as a starting point, the current study aims to look at the translation of Taiwanese *tongzhi* and *ku-er* fiction in the English language. The two Chinese terms 同志 [*tongzhi*] and 酷兒 [*ku-er*] are used to describe contemporary Asian homosexual identities that have come into formation in the last two decades. *Tongzhi* and *ku-er* culture in Taiwan take inspirations from local subcultures and global identity politic movements, most notably Western gay, lesbian and queer movements. In the translations of *tongzhi* and *ku-er* fiction therefore, the translators are not only dealing with a ‘niche’ form of Chinese literature, but also engaging with ‘glocal’ sexual culture. Looking at textual and paratextual examples from the two *tongzhi* and *ku-er* translations: *Notes of a Desolate Man* and *Angelwings: Contemporary Queer Fiction from Taiwan* (2003), the study argues that Taiwanese *tongzhi* and *ku-er* fiction are already in a culturally ‘migrant’ position, constantly moving between domestic and foreign influences. Their translations therefore, are not only transferences of information from one culture to another, but an engagement with multiple cultural frames: *translating from an already translated culture*.



Description and Transcription of the Kinesic Constructs in Literary Conversation: The Case of Edith Wharton's *The Age of Innocence*

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The kinesics portrayed in the communicative acts are complex behavioral constructs, which, as Fernando Poyatos observes, contains “conscious and unconscious psychomuscularly-based body movements and intervening or resulting positions, either learned or somatogenic, of visual, visual-acoustic, and tactile and kinesthetic perception” (*Nonverbal Communication* 43). The kinesic acts in the conversation between characters, when transcribed visually, may reveal the particular ways characters move and their body language is used. When blended with verbal and paralinguistic elements in discourse, the audible kinesics or quasiparalinguistic sounding movements, as Poyatos terms it, “discloses a great number of sounds... ineffable verbally because of the expressive limitations of our official dictionary” (28-29). The task faced by the translator is how to preserve kinesic repertoires conceived by the author and translate them correspondingly to match precisely the characters’ style of visual behavior.

This paper aims to evaluate three Chinese translations of kinesic descriptions in the first five chapters of *The Age of Innocence* with a purpose to address specific translation problems in connection with verbal transcription. In order to analyze how the description of kinesic movements are oralized in another language, kinesic markers and features are first identified and foregrounded in an attempt to raise awareness about different types of realization of kinesic behaviors and the verbal -kinesic-paralinguistic complex as iconic signs. Next, examples are selected to show the translators’ renderings and decoding problems. Retranslation is also provided to demonstrate how verbal expression accompanied by a particular kinesic behavior can be more appropriately transcribed so that original image can be visualized in reader’s mind. Useful tactics for optimizing the transfer of kinesic constructs are suggested from the perspective of Relevance Theory.



Towards a Better Assessment Tool for Undergraduate Interpreting Courses: Status Quo in Mainland China and Beyond

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This paper discusses the reliability and validity issues of assessment methods in undergraduate interpreting courses offered in mainland China. Insofar as the end-of-term tests for different interpreting courses (e.g. consecutive interpreting, E-C/C-E interpreting, topic-based interpreting), the existing assessment tool is somewhat identical to one another, without placing the different purposes of courses into perspectives. They invariably adopt the C-E and E-C consecutive interpreting as the test tool. This one-size-fits-all assessment tool is problematic in evaluating the progress and achievement of students in the courses and do very little to provide feedbacks to students about where they are and where they should be, which should have been the central functions of achievement test and formative test of the courses. In light of this, this paper traces the reasons of this unanimous use of assessment method in the interpreting courses and explains how interpreting teachers have negotiated with the Grading Scheme stipulated in the colleges and universities in mainland China. Under this context, the paper reports a case study, which explores the possibilities of adopting portfolio assessment in undergraduate interpreting courses in mainland China. The case study focuses on the feasibilities of self-assessment and collaborative projects in the undergraduate courses and incorporating these assessment methods into the Grading Scheme in mainland China. Finally, the paper examines the reliability and validity of the existing end-of-term tests and points to the different constructs in different interpreting courses. Building on this, a set of revised end-of-term test components is proposed, for measuring students' achievement and offering on-going feedbacks to them, as a crucial part of the portfolio assessment.



Explicitation, Omission, or Direct Translation? – A Case Study of Conjunction Translation in Two Chinese Translations of UNCITRAL Arbitration Rules

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In translation teaching and research in China, there is a perpetual debate regarding universalism-versus-particularism. This is reflected in the controversy over methods of conjunction translation, that is, direct translation, omission and explicitation. In recent years, translation studies are moving from prescriptive to descriptive, because of the multiple factors involved in the process of translation. Through a descriptive case study of method types adopted in translating conjunctions from UNCITRAL Arbitration Rules to two Chinese translations, the present study demonstrates that all of the three methods are used in Chinese translations. What's more, direct translation is the first choice and makes up the majority, whereas omission occupies a small part, despite the claim that Chinese is predominantly paratactic and English mainly hypotactic. The existence of both obligatory and optional explicitation proves that explicitation is a universal strategy inherent in the translation process. Although legal translators need to be faithful to the original law and try their best to avoid distorting the relations between legal clauses and sentences, our findings reveal that legal translators are not passive receptors of the original law. Instead, they are actively decoding the original law, as is evidenced by the use of three methods in both translations. It is hoped that the findings of this research will shed new lights on legal translation and be of some service and reference for translation teaching and research.



Loyalty Means Loyalty under Circumstances? – An Analysis of Shifts in Interpreter-mediated Political Dialogues

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This paper presents the findings of a corpus-based research project on dialogue interpreting of the consecutive mode in political settings in China. Based on a detailed analysis of discourse documented in authentic interpreter-facilitated encounters between senior officials of Guangdong Province and their foreign visitors, the paper attempts to explore the different levels of “shifts” in this type of interpreting with government staff interpreter playing the role as a mediator.

It is generally believed that the higher the level of an interpreting task and the more formal its setting, the less room the interpreter is allowed for the performance of the mediation role. Building on a parallel corpus of the target language output and source language input in interpreter-facilitated political dialogues, and adopting the critical discourse analytical methods, the paper classifies the shifts found in the interpretation done in political meetings.

Setting out from a new perspective of understanding the social face of interpreting, the paper suggests that the interpreter’s role as a mediator is conspicuous even in high-level political interpreting, and that the ideology, both externally imposed from the institution in which the interpreter works and internally from the interpreter him/herself, influences the way interpreter understands the source language utterances as well as reproduce in the target language. Seen in this angle, loyalty of the interpreter is often loyalty under circumstances, and should therefore not be taken for granted.