Chinese Translation Workshop
SOAS, University of London
28 – 29 March 2019

Organised by
Cosima Bruno and Nana Sato-Rossberg
Centre for Translation Studies
With the generous support of the British Council
PROGRAMME

28 March

1:30 pm

Welcome Speech
Nana Sato-Rossberg
(Chair of SOAS Centre for Translation Studies)

2-3 pm

Translation Policies in the Foreign Language Bureau of the PRC
(1950-1980)
Ma Huijuan
(Beijing Foreign Studies University)

Institutional translation is an ignored topic in Translation Studies, though it plays a central role throughout history. In recent years, scholars from different countries examine the practices of institutional translation in various contexts and their studies provide fresh insights to this once ignored topic. In order to have a better understanding of institutional translations, more local explanations and detailed case studies of different institutional contexts are required.

This paper will examine translation policies that were carried out by the Chinese institution of the Foreign Languages Bureau, which were set up by the Chinese Communist Party in the 1950s following the Soviet model and employed mainly Chinese translators to translate into foreign languages a range of books and magazines that were written in Chinese.

Based on the historical documents and interviews, the paper looks at the translation policies in place in the three decades from 1950s to 1980s.

Biographical Note
Huijuan Ma is a professor in translation studies at Beijing Foreign Studies University. Her areas of research are translation history and literary translation. She has published three monographs on translation and more than seventy papers in key journals of translation studies both at home and abroad. She is currently the director for the Center for Translation Studies and the editor-in-chief of Translation Horizons.

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3-4 pm

**Metatexts and Palimpsests.**

**Some Useful Ideas about Intersemiotic Translation**

Yau Wai-Ping  
(Hong Kong Baptist University)

This presentation explores how the concepts of metatext (Popović) and palimpsest (Genette) can shed light on intersemiotic translation as a site of cultural negotiation, by applying these concepts to different genres and cultural contexts.

**Biographical Note**
Short bio - Wai-Ping Yau is Associate Professor in the Department of English at Hong Kong Baptist University. Yau has published on translation and Chinese film and fiction, including works on Wong Kar-wai and Pema Tseden. He has recently published his translation of Hong Kong’ Trilogy, by the first of the novelist Dung Kai-cheung.

4 pm
Comfort break

4:30-5:30 pm

**Setting Music to Poetry**

Cosima Bruno  
(SOAS, University of London)

Translating from one medium into another, for example from music into poetry, constitutes an extended idea of translation, in which the radical reshaping of the original into the poem is conscious and embraced. In this paper I discuss a contemporary Chinese poem that translates music into its composition. The aim is twofold: to understand what intermedial translation means in practice, and at the same time draw from this analytical exploration theoretical propositions that can help us conceptualise intermedial translation, hopefully with broader methodological and theoretical implications for other cases of intermedial poetics.

**Biographical Note**
Cosima Bruno is Senior Lecturer in Chinese Studies at SOAS. Her main research interests include contemporary Chinese poetry, and the theoretical and practical issues related to its translation; Chinese language art; bilingual migrant poetry. She has translated contemporary Chinese poetry, essays and fiction into Italian and is the author of *Between the Lines: Yang Lian’s Poetry through Translation* (2012), and co-

https://www.soas.ac.uk/staff/staff30705.php

29 March
10-11 am

**Translating Chinese Museum Texts: Conceptual and Practical Issues**

Robert Neather

(Hong Kong Baptist University)

This workshop will begin with an overview of conceptual issues in the translation of museum texts, examining how interlingual translation operates within the broader multi-semiotic space of the museum exhibition, in which verbal, visual and spatial elements interact to shape how texts are translated. We shall then turn to consider a number of Chinese-English examples that illustrate some of these aspects: coping with spatial restrictions, decisions over the choice of material for excision or elaboration in the target text, visual-verbal interactions, and the possibility of addressing in the same space the needs of two diverse linguistic-cultural user groups with potentially differing perspectives on the representation of the exhibition content.

**Biographical Note**

Robert Neather is Associate Professor and Head of the Translation Programme at Hong Kong Baptist University, where is also Director of the Centre for Translation. His research has focused mainly on translation in the Chinese museum context, and has explored several areas of interest including verbal/visual interactions in translation, intertextuality in the construction of museum narratives in translation, and issues of expertise and identity in the production of translations involving a number of different participants from different professional communities. More recently, he has also been exploring issues of collaborative translation in the contemporary Buddhist context. He has published in various journals, including *Meta*, *Semiotica*, and *The Translator*, and served for a number of years as Executive and then Co-Chief Editor for the Hong Kong-based journal *Translation Quarterly*. 
11-12 am

**Sinophone Routes: Between Translation, Self-translation and Deterritorialisation.**

Ma Jian, Yiyun Li e Zhang Ailing

Nicoletta Pesaro
(Ca’ Foscari, University of Venice)

The speech will focus on some significant literary cases of “trans-lation” in its original latin sense of *transfero* “bear across” (from the participle *translatum*) or *traduco* (“lead across”), two expressions that in a slightly different way mean a spatial shift, a movement involving something or someone who is transported elsewhere. I will present three case-studies of writers who have been “lead across” space, language and cultures in search of a new life, of new meanings. They left China for the US (Zhang Ailing and Yiyun Li) or Europe (Ma Jian). I will analyse the multifarious way these writers, as “translated beings” (Cronin 2006), are both consciously and unconsciously creating their own “third space” (Bhabha 1994; Ang, 2001), each of them reacting, though, in a different way to their language and identity dislocation, by means of various literary practices (translation; self-translation; hybridisation; use of the acquired language etc.)

**Biographical Note**

Nicoletta Pesaro is Associate professor of Chinese language and literature at Ca’ Foscari University of Venice, where she coordinates the MA in Interpreting and Translation for Publishing and Special Purposes. Her research interests include modern and contemporary Chinese literature, theory of narrative and translation studies. She wrote several articles on Chinese literature and translated various novels. She is the editor of *The Ways of Translation. Constraints and Liberties of Translating Chinese* (2013). She also founded the series *Translating Wor(l)ds* (Edizioni Ca’ Foscari – Digital Publishing) for which she edited the first two volumes: *Littérature chinoise et globalisation : enjeux linguistiques, traductologiques et génériques* (2017), and *Between Texts, Beyond Words: Translation and Intertextuality* (2018).

She is presently working on a book on modern Chinese fiction (Carocci) and a new Italian translation of Lu Xun’s short stories (Sellerio). At the University of Venice she founded a group of research on the translation of Asian and North African languages (https://thewaysoftranslation.com)

12-2 pm

**Break**
Translating the Eccentric Lo Ch’ing
Marie Laureillard
(Lumière-Lyon 2 University)

Lo Ch’ing 羅青, born in China in 1948 but who grew up in Taiwan, is famous for his playful attitude and his humour in his poetry as well as in his painting. He might draw his inspiration from practices of chan Buddhism, or from the eccentric Chinese painters of the Qing dynasty like Zhu Da (1625-1705). In a bizarre and unconventional style, he brings together unconnected elements, inserts puns, refers to various genres, and disciplines, while always using an apparently simple and transparent language. I will analyse the freedom of inspiration, the concrete imagery, the intentional childish simplicity, and the funny side of Lo Ch’ing’s poetry, from the perspective of its translation into French and English.

Biographical Note
Marie Laureillard is Associate Professor at the Lumière-Lyon 2 University and member of the Lyons Institute of East Asian Studies. She specialises in China’s and Taiwan’s modern art and literature, semiotics, and cultural studies. She is the author of a number of publications, including Feng Zikai, a Lyrical Cartoonist: Dialogue between Words and Strokes (2017). One of her most recent research interests is in the decadent movement in the art and literature of Republican China, with a focus on the poet Shao Xunmei. She is the translator of the poetry by Taiwanese poets Yu Guangzhong and Lo Ch’ing into French. marie.laureillard@univ-lyon2.fr; mlaureillard@free.fr

Poetry as a Clue to Subjective Existence
Claudia Pozzana
(University of Bologna, Italy)

One remarkable event in the Chinese literary scene of the past few years is the wave of excellent poems written by migrant workers. If the poet Meng Lang wrote “the poet stays in the blind places of history”, one could say that these new poets stay also in the blind places of society. Deprived of any “social identity”, no more peasants, neither stable urban workers, they are nomadic youth going from one factory to another, in the boundless eradication of any belonging. Nevertheless, the subjective attitude of these poets is fully affirmative. One basic prerequisite to translate their verses is to focus on the distance they establish from their social nonexistence and their intention to affirm the infinity of poetry against the oppression of any finitude.
Biographical Note
Claudia Pozzana is Associate Professor in the Department of History and Cultures, at the University of Bologna. She has been teaching Chinese Language and Literature, Poetry, and Modern and Contemporary Chinese History. She has been visiting China regularly since 1974, first as a student at the current Beijing Yuyan Daxue, and at Beida, then as a scholar and researcher. She has been visiting professor in many universities around the world, including: Washington University in Seattle; Wellesley; Columbia University; State University in Brazil, Tsinghua University; as well as in many a European University. Claudia Pozzana has been translating Chinese poetry since the early 1980s and she has edited a number of anthologies of contemporary Chinese poetry in Italian. She is also a published poet herself, who has authored five books of poetry.
https://www.unibo.it/sitoweb/claudia.pozzana

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