

Representing “Chineseness”: an intersemiotic study of sexualized images in Robert van Gulik’s *Judge Dee* series

BAI Ge

Abstract: the paper presented as a part of this research project concentrates on the analysis of woman deification in Robert van Gulik’s creation of the *Judge Dee* series, which has textually and visually depicted some female characters who violate the boundary between the mortal and the immortal. It aims to answer the following questions: 1) how is the image of the deified female character intersemiotically translated by the illustrations? 2) how do these illustrations relate to the cultural elements in ancient China in order to invite the readers into the cultural context of the story? And 3) what viewing positions do these illustrations put the female characters onto?

It is found that these female characters cannot escape the outcome of being viewed as “otherness” even though the author’s portraying of them is not without sympathy or appreciation. They are “other” to male due to their distinctive feminine charm and their willing or unwilling display of the sexual seductiveness. They are “doubly other” as they are challenging the constraints of social norms and perform as mediums to an illusory realm that is out of the rule of the traditional family system.

However, these female characters are not the only boundary violators. Cultural grafting can be found in some illustrations, within which cultural elements from different origins are assembled together. These examples bring up another question: when a cultural product is walking on the boundary between two cultural systems, will it become a “double otherness” to both cultures?

Bio-note: BAI Ge obtained her MA and PhD degrees in Durham University (the United Kingdom) from 2013 to 2019. She is now working as a lecturer in Jiangnan University. Her research interests include translation sociology, paratexts of translations, intersemiotic translation and translation history. She has one academic paper being published on *Babel* in 2018 and one translation book (《美妙的丑陋》) being published in 2018 and 2020 (Taiwan republication). She will contribute a chapter in *The Routledge Handbook of Translation and Sociology*, which will be published in 2024.

A Comparative Study of Two Babbittian Translators in the Early 20th Century

Bai Liping

Abstract:

This article discusses the similarities and differences between two Babbittian translators, namely Liang Shiqiu (1903-1987) and Wu Mi (1894-1978), in the early 20th century. Both of them were graduates of Tsinghua College and Harvard University, followers of Irving Babbitt's New Humanism, and translators of some Western works, but there were significant differences in their translation poetics, particularly in terms of the use of vernacular Chinese and modern punctuation as advocated by Hu Shi during the New Culture Movement. We will further explore the two translators' different habitus and the reasons leading to the differences between them. The study demonstrates that even if two translators have the same source of influence, their translation poetics could be quite different, as there could be other sources of influences. Liang, greatly influenced by Hu Shi as well, did not think that there was a conflict between Babbitt's New Humanism and the use of vernacular Chinese and modern punctuation. In contrast, the influence from Babbitt's other staunch Chinese followers like Mei Guangdi further strengthened Wu's stance as a vigorous opponent of New Culture Movement and the use of vernacular Chinese as well as modern punctuation. The study indicates that, although the analysis of the translator's habitus can be well used to explain the differences between two translators, researchers should be careful not to fall into the trap of determinism when using the concept of habitus.

Bio-note:

Bai Liping is an Assistant Professor at the Department of Translation of Lingnan University. He is the author of the book entitled *Mapping the Translator: A Study of Liang Shiqiu* (Routledge, 2022); his academic articles appear in international journals including *Across Languages and Cultures*, *Archiv Orientalni*, *Babel*, *Neohelicon*, *Perspectives*, *Humanitas*, *Tsing Hua Journal of Chinese Studies*, *The Translator*, and *Translation Quarterly*. He is also interested in practical translation and has published a number of translations between Chinese and English.

Cantonese Pirates in World Literature: the Legend of 鄭一嫂 Ching I Sao (張保仔 Cheung Po Tsai's stepmother/wife) according to Jorge Luis Borges

Bai Yunfei

Abstract:

This talk traces how the 《靖海氛記》 (Record of the Pacification of Pirates) by Qing dynasty historian 袁永綸 Yuan Yonglun blossomed—through repeated translation and rewriting—into the Argentine writer Jorge Luis Borges's famous short story “La viuda Ching, pirata” (The Widow Ching, Lady Pirate) in the latter's 1935 collection, *Historia Universal de la Infamia*, known in English as *A Universal History of Infamy*. I argue that when retelling a "Greater Bay Area" story, Borges not only saw through the biases of the Chinese source text but also shrewdly circumvented the pitfalls of cultural appropriation through his multivoiced "baroque" Orientalism.

Bio:

Yunfei Bai is an Assistant Professor in Translation Studies at Lingnan University. Before joining Lingnan in 2022, he was a postdoctoral fellow in the Society of Fellows in the Humanities at the University of Hong Kong. He received his Ph.D. in French from Rutgers University.

The Earliest Practical Approaches to Translating and Interpreting the Chinese Language in the age of first encounters between China and Europe

Florin-Stefan Morar

Abstract:

More than a century before the discipline of Sinology took root missionaries and traders with direct contact with China or Chinese speakers devised a more accurate understanding of Chinese, as well as a more pragmatic and effective way of making sense of it, developing concrete tools for its translation. This article examines the earliest extant translations from Chinese in the period of the first systematic encounters between Chinese and Europeans in the 16th and 17th centuries. It argues that agents of the Spanish and Portuguese empires in the context of early modern colonialism devised practical and effective social and linguistic approaches for translating Chinese. The article investigates three such approaches: the use of Chinese interpreters who learned European languages; the use of oral translation in the collaboration between Chinese and European translators; and the use of Europeans fluent in Chinese translating themselves.

Bio:

Florin-Stefan Morar is Assistant Professor in the Department of Linguistics and Translation at the City University of Hong Kong. Dr. Morar has broad linguistic training with working knowledge and philological competence in a number of European and East Asian Languages: English, French, German, Spanish, Portuguese, Italian, Latin, Manchu, and Chinese. He uses these linguistics abilities to research the relations and cross-cultural exchanges between China and the West in the past and the present.

Language service and learning through the lens of Advertisement in *The Chinese Mail* (1900-1910)

Bo Li (Lingnan University)

Abstract:

This study investigates the advertisement for language education, particularly English, in the Chinese newspapers in Hong Kong in the first decade of the 20th century. By collecting and analyzing these advertisement from *The Chinese Mail* 香港華字日報, one of the earliest and long lasting Chinese newspapers in Hong Kong, this paper aims to sketch the variety of job opportunities for language talents and the provision of language learning opportunities offered by *shu-yüan* 書院 (academies) and *i-hsüeh* 義學 (charity schools) . There are many reasons behind the increase of these language learning centers, like demographic trend, business development, early elite education, etc. Business and job opportunities offered by a newly established colony attracted foreign and Chinese adventurers, which also changed the demographic structure. The influx of younger generation and the urgent need for language talents in the society ushered in the boom of English language education.

Bio-note:

Bo Li: currently a Research Assistant Professor at the Department of Translation, Lingnan University. He is the principal investigator of three research projects funded by the Research Grant Council of Hong Kong. His research output has appeared in *Translation and Interpreting Studies*, *Perspectives*, *Comparative Literature Studies*, *Babel* (forthcoming), *Media History*, etc.

The Translation of Detective Fiction as a Form of Activism in the Late Qing and Early Republic Periods

Abstract:

Activism in contemporary translation studies is usually explored through the lens of political texts translation, rarely from the perspective of popular fiction translation. In China's late Qing and early Republic periods, Chinese translations of detective fiction, being one of the most popular genres of popular literature at that time, had their own social and political agendas on top of their entertaining function. By conducting a detailed textual and paratextual analysis of some representative translations of Sherlock Holmes stories during this period, this article reveals the disparate activism and cultural politics as reflected in these translations, highlighting the close affinity between translation activism and its intended social changes. The article concludes by pointing out the significant role played by translators as social agents in effecting changes in a target culture.

Key words: detective stories; translation; activism; social changes

Bio:

Dr. Dechao Li is associate professor of Department of Chinese and Bilingual Studies, The Hong Kong Polytechnic University. He also serves as the chief editor of *Translation Quarterly*, a journal published by the Hong Kong Translation society. His main research areas include corpus-based translation studies, empirical approaches to translation process research, history of translation in the late Qing and early Republican periods and PBL and translator/interpreter training.

Snapshots of Canton College (1864-1905) from the Perspective of Two Alumni

Rachel Lung

Abstract

The Canton College (Tongwen guan), founded in 1864, was the third of its kind, following the Qing Chinese government's trailblazing establishment of the Peking College and the Shanghai College. These three formed the core official attempt to nurture a new generation of young men in western languages and learning. Not many studies are available about the Canton College, given the absence of substantial extant archives. Yet it provides an important foundational, albeit indirect, understanding of the Peking College, since its top students were selected to further their studies in Peking. In this sense, the study of the three colleges can hardly be separated, although research on individual colleges would certainly broaden our insight into the initial dynastic effort to model western education in the mid-19th century.

Using archival records and personal memoirs, this study attempts to profile the transformation of the Canton College over its 40-year history. Information about two alumni, Yang Shu (1844-1917) and Chi Weng (a pseudonym), is analysed in a way that reflects the changes of the College, its training, and its students in its initial and final years.

Bionote:

Rachel Lung is Head and Professor in the Department of Translation of Lingnan University in Hong Kong. Her research interests are in the history of interpreting and translation. Recently, she has presented papers on the Peking College.

Translation and Self-branding: A New Investigation into the Tradition of “Outward” Literary Translation in China

Ma Shikui

Abstract:

China is among the very few countries with a tradition of “outward” literary translation. Since the Late Qing Dynasty, China has been “sending” its literary works into the outside world through the efforts of its own translators, with the intention (or illusion in the eyes of some scholars) of (re-)creating its image and changing the stereotype in the target cultures. With the aid of nation branding theory, this presentation aims at investigating the controversial tradition of “outward” literary translation in China, focusing on its role in promoting a positive national reputation in the international communities as well as the seemingly insolvable problems of this kind of translation.

Bio-note:

Ma Shikui is a professor of translation studies at School of Foreign Studies, Minzu University of China. He got his doctoral degree at the English Department of Peking University. His research interests involve translation history, literary translation and academic translation. He is the author of *Literary Translation in China: 1966-1976* (Minzu University of China Press, 2006) and *A Study on the Tradition of “Outward” Literary Translation in China: From Late Qing Dynasty to the First Thirty Years of PRC* (China Renmin University of China, 2017).

The Translation of “Malaria” and the Emergence of Western Medical Concepts in Modern China

MIAO Peng

Abstract:

The translingual transference of a disease concept is not only a process of term translation, but also a process of cross-cultural transmission of systematic knowledge. Such a process begins with the translation of specific terms at the textual level, and moves on to the knowledge construction of the disease concept at the cognitive level, producing a “translated” concept as a result of discourse formation. The concept of “malaria” travelled to China before the mid-19th century, acquiring various Chinese terms in translation due to different explanations for its etiology and symptoms. In this article, I present an in-depth study of the entries of “ague” and “malaria” in the English-Chinese dictionaries, and the accounts of the etiology and symptoms of nueji (瘧疾) and zhangqi (瘴氣) in different types of newspapers and periodicals in the Late Qing and Republican China, with the objective of outlining how the concept of malaria emerged and became rooted in the Chinese disease domain, and how western medical concepts, such as “plasmodium”, “parasite” and “immunity”, were transmitted to China. Meanwhile, I intend to show the complexity in translating and naming disease concepts from the West, and the emergence, development as well as interaction of different types of concepts in cross-cultural transmission of systematic medical knowledge.

Bio-note:

MIAO Peng received his Ph.D. in linguistics from Fudan University before joining University of Shanghai for Science and Technology in 2018. He works in discourse studies and history of translation, and his research focuses on the transcultural transference of scientific concepts. He has published papers in journals such as *Medicine & Philosophy*, *Chinese Science & Technology Translators Journal*, and *Shandong Foreign Language Teaching Journal*, and participated in writing two textbooks on China Accreditation Test for Translators and Interpreters.

傳教士的「公義」：衛三畏與「白齊文案」交涉中的照會翻譯

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摘要：發生於 1863 至 1865 年間的「白齊文案」是 19 世紀中美關係中影響較大的涉外糾紛之一。美國傳教士衛三畏（S. Wells Williams, 1812-1884）以譯者和決策者的身份全程參與該案的相關交涉。期間，他的態度變化、翻譯行為和外交決策不但影響事件的走向，更在旅華外僑群體中激起強烈反彈。本文以衛三畏在「白齊文案」中的翻譯與交涉活動為中心，利用一手檔案史料，揭示他如何藉由翻譯介入中美之間的相關交涉，並分析其背後的宗教因素，進而探討早期中美外交中宗教價值與政治利益的互動。

作者簡介：帥司陽，香港中文大學翻譯系博士後研究員，其主要研究興趣為中國翻譯史與典籍翻譯。

麥華陀對太平天国楊秀清信函的誤譯與操縱

王悅晨

Abstract:

本研究將探討翻譯在太平天国外交史上一個重要事件中所扮演的作用。1854年6月，英國官員訪問太平天国，雙方以信函形式溝通通商和宗教問題，其中以楊秀清之名發出的太平天国信函由英方代表麥華陀譯成英文。英方在閱讀太平天国信函之後，對太平天国的傲慢態度極為不滿，並進一步發現太平天国宗教和基督教的巨大差異。本研究將聚焦麥華陀對太平天国信函的英譯，分析其中的誤譯和操縱。

Bio-note:

王悅晨，中山大學珠海校區國際翻譯學院助理教授，博士畢業於香港理工大學中文及雙語學系。主要研究方向為翻譯史、海外華人文學及社會學視角的翻譯研究。

From a Play to an Age:
The adaptation of *The Winter's Tale* into Chaozhou Opera in the 1980s
Rosie Guixia XIE

Abstract:

潮劇《再世皇后》是上世紀八十年代改編自莎劇《冬天的故事》的地方戲曲。本研究擬討論潮汕地區搬演該劇的時代因素，選擇該莎劇的具體原因，考察近代潮汕地區對莎劇的接受背景和方式；同時，通過對比兩部戲劇在情節安排、人物設定和語言風格的異同，討論《冬天的故事》在地方化的過程中整體發生的變化。莎士比亞戲劇是世界的經典文學作品，從 18 世紀末期被介紹到中國之後，被不斷地翻譯為中文，改編為地方戲劇。《冬天的故事》從被選擇到改編為《再世皇后》，整個過程都記錄著潮汕地區的文化、風俗，以及潮劇戲曲特點和這部世界名劇互動的細節，是廣東地方戲曲與世界名劇交流的一個典型案例。

Bio-note:

Dr. Rosie Guixia XIE is Associate Professor and the Programme Director of the Master of Translation and Interpreting Programme (MTI) in the School of International Studies, Sun Yat-sen University, China. Her research interests range from Shakespeare translation in China and abroad to translator training and translation pedagogy. She is also a practicing translator and has published translations such as *The Change of Narrative Modes in Chinese Fiction* (Springer, 2020), etc.

Translation as Mediation: C.C. Jane Lai's English Translation of the Cantonese Opera

Farewell My Concubine

翻译即协调：黎翠珍英译粤剧《霸王别姬》

摘要：中国传统戏曲是否能够翻译出去？翻译的戏剧是否能够得到西方读者接受和欣赏？本文试以香港双语作家兼翻译家黎翠珍英译粤剧《霸王别姬》为个案，讨论她是符合发挥自己的双语特长，利用自己的戏剧表现经验，协调中英诗学规范，通过翻译来展现中国文化形象，营构戏曲语言的音乐性，进而达到可表演、可言说和可接受之目的。

Abstract: Is Cantonese opera translatable? Can verbal music be reproduced in translation? And what makes an effective translation in translating playable texts? The present study, by drawing upon theories from modern translation studies, takes the Hong Kong bilingual translator C.C. Jane Lai and her translating of the Yuejue opera *Farewell My Concubine* as a case study. It investigates how the translator made her own endeavors to reproduce the verbal music in light of the norms of performativity, readability, and acceptability. The major focus of the study is on the strategies and norms adopted and the aesthetical effect achieved in the receptor culture.

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