Keynote Speaker

Morning Session

Keynote Speaker 1

He, Tony 何天珏 (MA in Translation and Localization, 2020)
Introduction to Career Paths in Translation and Localization

Working at the intersection of language and technology, Tony has always been passionate about best practices in translation and localization, the latter being the process of adapting translation to specific countries or regions. He received his BA (Hons) in Philosophy from the University of Toronto and his MA in Translation and Localization Management from the Middlebury Institute of International Studies. He is a Certified Translator (Chinese to English) with the Society of Translators and Interpreters of British Columbia (STIBC), the Association of Translators and Interpreters of Ontario (ATIO), and the American Translators Association (ATA). From translation to program management, Tony has held various roles in the language services industry, granting him an inside perspective of how the business works. He currently operates a translation agency and works as an Instructor for the University of Toronto, School of Continuing Studies.

Keynote Speaker 2

Yang, Iris Duan Yun 杨端韵 (MA in Trans. Studies graduate, 2021, York U Glendon Campus)

Introduction to Graduate Studies in Translation

Translation is an important tool to communicate and distribute new information, knowledge and ideas across the world. The Master’s Program in Translation Studies (MAT) at York University – Glendon Campus effectively trains students on how this circulation of knowledge occurs. If you are interested in learning more about translation, this keynote address will focus on what the MAT program offers, underscoring how it welcomes students who have earned BA degrees in various disciplines and various language combinations (such as Chinese and English translation) – a reflection of its spirit of multiculturalism – as well as
the requirements needed to be enrolled on the program (for example, in the case of applicants who have not graduated from a Canadian translation program, there is an online entrance exam and a qualifying program that needs to be completed). This address will also discuss course options and program tracks, those that involve writing a thesis and those that do not. Finally, the address will touch on additional units that may need to be taken for specialist knowledge, and that, in turn, augment the learning experience to an enormous degree. In short, if you are keen to pursue a Master’s Degree in Translation Studies, this keynote address is for you!

**Evening Session**

**Keynote Speaker 3**

Ren, Selina Qiuran 任秋燃 (Boffin Language Group Inc., UTSC Graduate 2020)

The Basics of Translation Project Management: Intro to the Localization Industry

Selina’s love of language inspired her to pursue a career in the translation and localization industry. She is currently working as a multilingual translation project manager at Boffin Language Group Inc. She manages key aspects of the localization project cycle from project initiation to closure and maintains client relationships. She is also responsible for managing project expectations, scope, budget, and timeline. Selina received her Honours Bachelor of Arts degree from the University of Toronto Scarborough (UTSC), with a major in Linguistics and a double minor in English and Chinese Translation and Economics. She is also the former Vice President of the English and Chinese Translation Studies Association (2018-2020) where she successfully planned and co-executed three important translation competitions at UTSC. She hopes to bring her insights and share her experiences with all students who are interested in finding a career path in the localization field.
Abstract by Program Order

Morning Session

Presentation 1

Yang, Iris Duan Yun 杨端韵


Cultural Shifts in a Chinese Medical Textbook Adapted for an English-speaking Reader

中医教科书因英语读者改编而产生的文化转型

Abstract:

Cultural elements that are embedded within medical texts challenge translators to communicate specialized knowledge. The ancient manuscript, Huangdi’s Internal Classic, developed Chinese medical theories and concepts and contained rich Chinese cultural elements. Thus, present-day Chinese practitioners refer to this Chinese classic to efficiently communicate the content of medical practice. As Chinese medical conventions serve as a complementary medical model in North America, medical translation has become an essential tool to distribute interlingual information. Therefore, how translators present Chinese cultural elements in a foreign language (i.e., English) becomes an interesting question. In this research project, Katan’s (2004) framework on translation strategies to transfer cultural elements is utilized. Translation analysis was conducted by comparing two present-day Chinese medical textbooks. Zhang’s (2015) textbook, The Fundamentals of Chinese Medicine, written in the source language (SL) and targeted towards Chinese-speaking readers. Contrastively, Liu and Liu’s (2009) textbook, Essentials of Chinese Medicine Vol. 1, written in the target language (TL), focuses on English-speaking readers. The first step of analysis was identifying the Chinese cultural composition on the selected excerpts, followed by examining the strategies that are used to transfer the composition from the source culture. By studying the translation strategies used in the TL textbook, major cultural shifts that arise from adapting a systemic-oriented approach into a linear-oriented one are identified. In the future, it is believed that more research should be done on exploring the cultural elements within other medical documents as it will contribute to a more successful interlingual medical dialogue. Beyond
appreciating these cultural compositions, it is suggested that the knowledge gleaned from this complementary medical model could help to mediate a person’s mental health. (295 words)

摘要:


Presentation 2

Wu, GuanXi 伍冠熙 and Guo, Leo Yu 郭裕

(Wu in ECT-W2020, Guo not in ECT but may be later)

Collaborative Approach in Translating Selected Works of Mao Zedong and Its Significance Today

《毛泽东选集》翻译中的协商及其当今意义

Abstract:

From the perspective of the new era, we seek to analyze the translation model used for the iconic Selected Works of Mao Zedong. During the period of translation, the translators served to convey Chairman Mao’s messages but are distinct from the subject whereas Mao himself played an irreplaceable role throughout. As such, the English translation was a multi-stage process between the translators and the author. Due to the interest in spreading Mao Zedong thought across the world, the translators were provided with valuable insight from
Mao himself, including Mao’s guidance in the presentation, selection and finalization of the translation. With a much better understanding of what Mao himself actually meant, the translation of Selected Works of Mao Zedong became a paradigmatic example of the collaborative approach between translators and writers. We conclude that the quality of most translations of present-day works would be better served by following this collaborative model when conditions permit.

摘要:
本次研讨会当中，我们将基于新时代的视角，探讨《毛泽东选集》所采用的合作翻泽模式。译者作为传达者，并不是真正的主体。毛主席本人在《毛选》翻译中的主导，具有不可替代的作用。因此，《毛选》英译是译者与作者之间协商的过程。译者在翻译方案的呈现、选择和落定等各个环节中，有幸得到作者的指导，从而使译者在向作者的请教过程中得以找到适当的翻译之道。本次研讨会将以《毛选》英译模式为例，着重说明合作翻泽模式的重要性，以此证明在条件许可的情况下，绝大多数当代文本的翻译宜采取这种模式。

Presentation 3

Liu, Yi 劉奕 (ECT-S2020)

Examining the use of Pekingese (the Beijing Dialect) in Lao She’s Literature and in Representative English Translations

試析老舍文學作品中北京話及其內涵在英文翻譯中的體現

Abstract:

This article is dedicated to discussing Lao She and his use of the Beijing dialect in his fictional works and how this is represented and portrayed in English-language translations. Especial attention is given to the novel Rickshaw Boy 《駱駝祥子》，including a cross-cultural analysis of the Beijing culture and values represented by using Pekingese (the Beijing dialect). The purpose of the paper is to examine the different English translated versions of the
title by multiple translators, in order to study and analyze how cultural establishments of Peking are represented in English and presented to English viewers. The paper attempts to answer this question: are Peking culture and the lifestyle of people well captured in the English version(s)? The interest in answering this question will lead to an investigation of the simplicity of language use and word choices by Lao She and how that is rendered in English. The simplicity of wording is an essential characteristic of Lao She’s literary works and he had this writing style of using simple words and sentences easy to understand to demonstrate Peking culture. That being said, in appearance, Pekingese can be complex to review for non-native readers of Pekingese because of the unique linguistic characteristics it tends to convey. Particular focus is given to the analysis of the use of ‘Erhua 儿化’, namely, the use of the character ‘Er 儿’ in Pekingese since the spoken forms of the language are heavily rhotic, akin to certain English dialects such as North American English, Scottish English, and Irish English. In short, this paper is a linguistic and phonetically concerned analysis of the linguistical phenomenon of rhotic dialects in translation, using Lao She’s Rickshaw Boy as demonstration.

**Keyword:** Rickshaw Boy, Lao She, Pekingese, translated title, linguistic phenomenon, English Chinese translation studies

摘要：本文旨在討論老舍的文學作品中大量北京方言的應用是如何在其英文翻譯中體現的。其中以小說《駱駝祥子》為代表，著重重視《駱駝祥子》透過北京話來表現的北京風土人情在英文翻譯中如何跨文化的完美展示。細究近年來英文翻譯不同版本的《駱駝祥子》小說的標題，可以看到通過北京方言這種特定的语言現象所顯現的北京地方文化，不同的譯本會帶來英文讀者不同的感受。藉此提問：北京文化是否在《駱駝祥子》的英譯本中得到了概括性的體現？回答此問題的興趣點在於了解老舍寫作風格中用詞簡潔這一特點，這種寫作風格在被翻譯成英文過程中如何體現其直接明了的內涵也是值得探討的問題。因為對非中文母語讀者而言，北京方言中的一些語言特色會導致他們對作品表達的意義理解不到位不準確。尤其是北京話中存在的「兒化音」語言現象，可以說北京話是「兒化音」非常明顯的一種方言，大量「兒化」現象的存在這一特點和英語方言中蘇格蘭、愛爾蘭和北美方言的特點相似。所以本文將在語言學和發音學的視角下，
Presentation 4

Zhao, Regina Mengtian 赵梦田 (ECT-S2018)

A Discussion and Implementation of “Narrative Translation” in Chinese Culture Publicity with Popular Media

基于流行影视翻译的中国文化传播中“讲译”技巧的探讨与运用

Abstract:

In their book *Redefining China’s Publicity to the Outside World from Perspectives of International and Intercultural Communication*, authors Lü Hefa, Dong Qinghe and Ren Linjing suggest the concept of “narrative translation” when a translator is to communicate a “Chinese story” (a narrative work of any genre that represents Chinese culture) to the outside world. Narrative translation, instead of direct oral or written translation, promotes Chinese culture in a less arduous way that avoids requiring the audience to acquire relatively difficult background knowledge. This presentation will analyze the elaboration of narrative translation methods in the book and segment the concept into specific translation strategies. These strategies include, but are not limited to, reducing cultural misunderstandings, approaching the cultural expectations of English-speakers, and the selection of narrative word choices. This presentation also applies these strategies to several instances from modern Chinese popular films and television series. These examples are aimed to show the efficacy of narrative translation in modern Chinese cinema communication to the English-speaking world, and to inspire Chinese-to-English translators of the internet generation of the benefit of promoting Chinese culture in popular media translation.

摘要:
在中国跨文化翻译学者吕和发等的研究著作《跨文化关视域下的外宣与外宣翻译研究》中，作者提出了在向外界传播“中国故事”时，译者可基于“讲译”而非“口译”或“笔译”的理念进行翻译，以求用合适的方式宣传中国文化，替代在部分传统文化外宣的过程中，对于英文受众较为艰深且赘余的翻译形式。本演讲将通过分析该著作关于“讲译”技巧的阐释，将这一理念分析为包括减少文化缺省概念、贴近英文受众的文化期待、贴合历史传统进行词汇选择在内的具体策略，并将这些策略应用于一些当代流行的中国影视文本的汉译英案例中，展示“讲译”理念在当代中国文化对外传播中发挥的作用，试图为信息世代的汉英翻译者提供有利于中国文化对外传播的翻译思路。

**Presentation 5**

Ren Zheli (Ethan) 任喆立 (UTSG)

Recreation in the Translation of English and Chinese Movie and Book Titles

从电影和书籍名的英中翻译谈翻译中的再创作

**Abstract:**

Ethnic, linguistic, and cultural diversity are crucial components of the multiplicity of the world. In this colourful world, people from different cultural, national, and linguistic backgrounds need to communicate. To facilitate this communication, movies and books are particularly useful media, and films and books which are created in different countries with different languages need to be translated when they are exported abroad. The titles of these films and books are the business cards of these cultural media, so their translation is especially important. Taking the outstanding translations of films and books titles as examples, the recreation of the titles in the translations will be discussed: 1) Translating the titles by referring to the components of the films and books, with recreating and reprocessing. 2) Integration of popular elements into the translation of movie and book titles. 3) Reprocessing the original name by adding supplemental aesthetic elements. The paper argues, above all, that translation is a process of recreating and reprocessing languages and cultures.

**提要:**
种族、语言、文化的多样性是世界多样性的重要组成部分。在这个多彩的世界里，不同文化、不同国家、说不同语言的人需要交流。其中媒体中的电影和书籍就是这种交流的载体。由不同国家利用不同语言拍摄的电影和创作的书籍，传播到另外的国家需要进行语言的翻译，电影名和书名就是这些文化载体的名片，因而它们的翻译尤为重要。以优秀的电影名和书名的翻译为例，探讨电影名和书名的翻译创作方法：1) 结合影片和书籍的内容进行名字翻译的再创作和再加工。2) 将当时流行的元素融入到电影名和书名的翻译中。3) 将原有的名字再加工赋予其更多的美感。

Presentation 6

Yao, Helen Jingshu 姚静姝

ECT-F2018 / MA Student in Museum Studies, U of T)

Beyond Words: A Case Study of Community Translation and Community Engagement

超越言语：社区翻译与互动的实例分析

Abstract:

The responsibilities of a translator are usually essential but limited in cultural institutions. Translators are often viewed as the “helper” in communication, thus holding little power in the overall programing or institutional goals. However, in situations where the translator is the only mode of communication between community members and institutions, the community tends to view the translator as an authority figure. The displacement of expected responsibilities and the reality result in a shift in the translator’s role.

Based on Vargas-Urpi’s (2016) study on public service interpreters, this presentation explores the roles and identities of an international student volunteer translator for a Canadian community service center. The institutional goal was to collect cultural recipes from the senior community to compile a cookbook and corresponding documentary. The translator was introduced during the project to assist in communication with Mandarin Chinese-speaking members of the community. For various reasons, including loneliness in senior age groups,
exacerbated by isolation during early COVID-19 measures, and the technical requirements of
the host institution, the translator’s role transitioned from linguistic translator to a tool for the
public, providing cultural translation and social and emotional support.

Among many under-represented communities in Toronto, language was the key point
for their engagement in community and public events. Without language accessibility, the risk
of exclusion was not on an emotional but a physical level. This presentation will highlight the
dilemma faced by public service translators, the disconnection between theory-based studies
and translation practice and give recommendations for both translators and institutions to
improve their service.

**Keywords:** Community translation, Cross-cultural communication, Language accessibility,
Translation theory, Case study

摘要：

本文运用一例实例针对译者的身份与责任进行讨论。当译者做为社区与文化结构
间唯一的沟通渠道时，译者的职权与责任便在无形中扩大了。在基础的语言翻译之外增
加了精神与情感上的支持。这样的身份转换对译者及其所服务的文化机构都是一种挑战。
案例分析了在社区文化项目中负责与华裔中老年参与者进行交流的经历。本文关注译者
在这种局面下的困境，理论翻译知识与实践之间的断层，以及译者如何与机构合作，提
供更好的服务。

**End of Morning Session**
Abstract:

Although objectivity is the crucial principle advocated in the journalism industry, studies using critical discourse analysis to analyze media discourse have shown that diverse ideological inclinations might be reflected in different news media coverage of the same event (Baumgarten & Cornellà-Detrell, 2018; Elewa, 2019; Heuman, 2020; Paluszek, 1992). In news media, translators are encouraged and expected to be faithful to the original text, but they may not behave per these wishes in practice due to their (subconscious) ideological inclinations and/or strict forms of censorship. The purpose of this study is to investigate how Chinese translators of English-language reports employ linguistic resources and their power to generate diverse ideological positions in their work and discuss possible factors that may be responsible for the intentional one-sided expression in their translation. By comparing the translations on popular Chinese news sites such as Reference News and ThePaper.cn with the original reports from authoritative media such as The Economist, New Scientist, and the Associated Press, this paper lists the source text, target text and back translation of each and analyzes the differences in their reporting style, narrative structure, and wording of the translator’s news compilation, clearly showing the deviation between the original text and the translated version. The analysis results show that there are significant differences between Chinese and English news compilation in terms of wording, report angle and news length. In the process of translating English reports, the subjectivity of the Chinese translator has sufficient room to play and has the power and agency to decide where to omit, intensify, domesticate, or foreignize. In conclusion, this paper suggests that since the translation process is a negotiation between two
cultures, and the translator is the intermediary of the negotiation, the translator’s subjectivity and agency will be affected by historical background, the translator’s cultural structure, the translator’s bilingualism, and the ideology of the institution they work for.

**Key words:** Media translation, Translator’s Subjectivity, Ideology, Positioning, Identity and Agency, Critical Discourse Analysis, Narrative, Media Discourse

**Abstract:**

Although the objectivity of news reporting is a widely held principle in the media industry, but using critical discourse analysis, this interdisciplinary approach to media analysis of mass media research still shows that different media in the reporting of the same news event present different ideological tendencies (see Baumgarten & Cornellà-Detrell, 2018; Elewa, 2019; Heuman, 2020; Paluszek, 1992). In the Chinese media's news reporting, the translator was expected to make a faithful translation, but the hidden意识形态 or severe审查制度 still潜藏在翻译实践中。The purpose of this research is to investigate how Chinese translators, when translating English news texts, utilize their linguistic resources and the power in their workplace to decide where to omission, strengthening and transformation, which will affect the translation. Since translation is an intercultural bargain, and the translator is the mediator and interpreter role, the conclusion of this study suggests that the translator's subjectivity and agency will be constrained and influenced by the historical background, the cultural structure of the translator, the translator's bilingualism, and the ideology of the institution they work for.

**Key words:** media translation, translator's subjectivity, ideology, positioning, identity and agency, critical discourse analysis, narrative, media discourse

尽管新闻报道的客观性是媒体业人人拥护的理念，但用批判性话语分析这一跨学科方法分析媒体话语的众多研究仍表明，不同的媒体在对同一新闻事件的报道中展现的意识形态倾向仍相差甚远（参见 Baumgarten & Cornellà-Detrell, 2018; Elewa, 2019; Heuman, 2020; Paluszek, 1992）。在中文新闻媒体对国外报道的翻译中，译者被期望作出忠于原文的翻译，然而，隐藏的意识形态或严格的审查制度所造成的影响仍将潜藏在其翻译实践中。本研究的目的是调查中文译者如何在对英文新闻文本的翻译中利用语言资源及其在工作中运用不同意识形态立场的权力，并探讨可能导致其翻译中刻意的不完整表达的可能因素。通过比较《参考消息》和“澎湃新闻”等中国热门新闻报刊和门户网站提供的英文新闻的中文翻译与《经济学家》、《新科学人》和美联社等权威媒体的原始报道，本文列出了每篇文本的源文本、目标文本和回译，并分析了这些选段的标题、文本、新闻风格、叙事结构的异同，并解释了原文和译文之间表意的偏差。分析结果表明，英文新闻表达和其中文译文间确有用辞、报导角度、新闻长度、细节内容的重要分别。在翻译英文新闻文本时，中文译者的主体性有足够的发挥空间，此外，译者的有一定的权力和能动性来决定何处省略、强化、归化或作异化处理，这都影响译文的表达。由于翻译是两种文化间的协商，而译者充当中介和调解人的角色，本文的结论建议，译者的主体性和能动性将被历史背景、译者的文化结构、双语能力、及其供职机构的意识形态所制约和影响。

**Key words:** media translation, translator's subjectivity, ideology, positioning, identity and agency, critical discourse analysis, narrative, media discourse
Presentation 8

Sun, Siyuan 孙思远

(ECT-2014; admitted to an MA Tr. program in the UK in 2021 but did not go)

Translation in Foreign Affairs

外交事务中的翻译

Abstract:

Translation is part of the superstructure, and its transmission content and method are always related to political intentions. The political nature of translation is reflected in the translator’s maintenance of a strict cultural standard for the government, a playing the role of ideological guardians on the one hand. On the other hand, translators are often expected to serve as cross-cultural experts and advisors on cross-linguistic transcultural exchanges. A qualified translator means not only a good command of two languages and cultures, but also reflects a high sense of responsibility for the nation and the maintenance of national interests.

The Chinese Foreign Ministry spokesperson Zhao Lijian said on June 16th, 2021, “The content in the US-EU summit statement has gone far beyond the scope of normal development of bilateral relations. China is strongly dissatisfied with and firmly opposed to such moves to groundlessly interfere in China's domestic affairs and create and spread disinformation.”

The text above is the translated version for reporters and journalists from other countries, with the original text in Chinese posted by the Ministry of Foreign Affairs as well. In the context of international relations, the accuracy and political stand of the speaker is critical for the translation to occur. In this presentation, I would like to discuss the methods and style of translation from the Chinese Foreign Ministry. To be conclusive, the attitude and wording used by the Chinese Foreign Ministry in its statements has gradually hardened in recent years. The biggest factor behind this is China’s rapidly growing national power.
摘要:

翻译历来属于上层建筑，其传输内容和方式无不与政治意图相关联。翻译的政治属性，一方面体现在译者翻译时替政府把好文化关，扮演好意识形态卫士的角色；另一方面体现在译者以跨文化专家的角色效力祖国，做好跨语言和跨文化参谋，因为一名合格的译者不仅意味着熟练掌握两种语言和文化，更要体现出对民族的高度责任感和对国家利益的维护。（尼玛顿珠，2018）

中国外交部发言人赵立坚在2021年6月16日的记者会上说道：“美欧峰会声明内容远远超出正常发展双边关系的范畴，无理干涉中国内政，制造和散布虚假信息，中方对此强烈不满、坚决反对。”

以上文本为赵立坚所说中文原文，英文译文也在当时发布给其他各国记者。在外交事务的语境中，准确性和讲话者的政治立场对翻译的进行至关重要。在我的展示中，我想谈谈中国外交部翻译的方法和风格。总的来说，中国外交部在声明中所采取的态度和措辞近年来逐渐强硬起来。这背后最大的因素是中国快速增长的国家实力。

Presentation 9

Miu, Marco Kwan-Ho 苗钧皓 (ECT-S2018)

The Balance between Foreignization and Domestication Strategies in Tourism Translation in Hong Kong

論香港旅遊文本翻譯中「歸化」與「異化」策略之平衡

Abstract:

Branded as “Asia’s World City” by the local government, Hong Kong’s official and private sectors require texts to be presented bilingually in Chinese and English. As one of the economic pillars of the city, Hong Kong’s tourism industry receives millions of tourists from mainland China and the world before the COVID-19 pandemic and will predictably in the future. In short, tourism contributes to making the city one of the most energetic regions of
intercultural communication in the world, and therefore creates abundant texts for translation either from Chinese to English or vice versa. Translating tourism-related, culturally loaded texts often involves difficulties caused by cultural and linguistic differences. The strategies of domestication and foreignization can be used to overcome such difficulties. According to American translation theorist Lawrence Venuti, domestication, “bringing the author back home”, is used when the translator intends to compose the target text that suits the cultural background of the foreign readers; on the other hand, foreignization, or “sending the readers abroad”, is used when the translator intends to introduce the culture of the source language to foreign readers by retaining as much information in the source text as possible (Venuti 1995, 20). This paper analyses the domestication and foreignization strategies observed in the bilingual keywords and sentences on Hong Kong’s official tourism websites and argues that a balance between these two opposing strategies should be reached in translating tourism texts that serve a twofold purpose of, first, impressing readers with the tourist spots of the city, and, second, introducing the local culture these spots convey.

摘要:

香港政府把香港定為亞洲國際城市，官方文件及私人場合須配備中英雙語文本。旅遊業是香港的經濟支柱之一，新冠疫情之前及過後預計接待過百萬名來自中國及世界各地遊客，使香港成為世界上文化交流最活躍的地區之一，因此大量的旅遊文本創造了大量中英互譯的機會。翻譯旅遊及文化相關文本經常遇到因文化及語言差異而產生的難題，而異化和歸化是翻譯旅遊文本時兩種不同的策略。翻譯理論家勞倫斯，韋紐蒂 (Lawrence Venuti) 認為，如譯者撰寫符合譯入語文化的譯文，此策略為「歸化」 (domestication)。相反，如譯者盡可能保留最多訊息，向讀者介紹源語文化，則為「異化」(foreignization)。本文將以香港官方旅遊網站之雙語文章為例，選取部分使用歸化或異化的字詞和句子作仔細討論，並認為歸化與異化之間取得適當平衡乃翻譯旅遊文本之上上策，不僅能以歸化策略吸引讀者了解旅遊景點，更能以異化有效介紹香港本土文化。
Presentation 10

Chan, Nicole Ka-Wing 陳嘉穎

(Exchange student at UTSC, F2021 / Translation Program, School of Chinese, HKU)

Formal Equivalence and Dynamic Equivalence in the English Translation of Liu Yichang’s Novel Intersection

劉以鬯小說《對倒》英譯中的「形式對等」和「動態對等」翻譯策略分析

Abstract:

Intersection 《對倒》，a novel written by Hong Kong modernist writer Liu Yichang, later to become the major inspiration for Wong Kar Wai to produce In the Mood for Love 《花样年華》，narrates and interweaves two independent stories of an old man and a young girl who do not know each other. The two main characters’ historical and urban experiences are intertwined to depict 1970s Hong Kong from economic, social, and political dimensions. In the mid- to late twentieth century, Liu Yichang exhibited an unceasing passion for writing experimental modernist fiction against the mainstream of different forms of realist fiction in greater China. His stream-of-consciousness stories presented the growing frustration and uncertainty in mid-twentieth-century Hong Kong by linking it with the cosmopolitan Chinese diaspora as well as traditional Chinese culture. Intersection contains a wide spectrum of traditional Chinese cultural elements, values and idioms, and their English translations provide illuminating examples of the translator Li Wenjing’s efforts in dealing with the challenges in literary translation caused by cultural difference. This paper draws on pioneering translation theorist Eugene A. Nida’s concepts of “formal equivalence” and “dynamic equivalence” (1964) to provide a critical examination of Li Wenjing’s English translation of Liu Yichang’s Intersection. The analyses of Li’s English translations of various traditional Chinese elements in the original story rejuvenate Nida’s theories as workable strategies not only in literary translation but also in other types of translation where cultural difference presents itself as barriers toward interlingual and intercultural communications.
摘要：

《對倒》是香港現代主義作家劉以鬯的著作，亦是王家衛拍攝《花樣年華》的靈感來源。《對倒》敘述兩位老人和少女互不相識，經歷及思緒卻互相交織的故事，並從經濟、社會和政治角度描繪七十年代的香港。劉以鬯一直熱衷於香港文學，從不屈從主流，編撰與眾不同的意識流小說，連繫二十世紀的香港、「逃港潮」及中國傳統文化，呈現香港前景未明的面貌。《對倒》包含大量中國傳統文化元素和成語，當中文化差異為翻譯帶來障礙。本論文以李文靜的《對倒》英文譯本為研究對象，透過評析譯者翻譯傳統中國文化元素的策略，論證翻譯理論家尤金.奈達 (Eugene A. Nida) 提出的「形式對等」(formal equivalence) 和「動態對等」(dynamic equivalence) 概念 (1964) 於翻譯各類文體時均能消除文化差異引起的語言及文化交流障礙。

Presentation 11

Ji, Yuntong 姬蕴桐（MA Student, School of Foreign Languages, Northeast Normal U）

The Reappearance of “Three-Beauty” Principle by Yuanchong Xu in the English Versions of “The Song of a Pipa Player”

许渊冲的“三美”原则在《琵琶行》英译中的再现

Abstract:

Bai Juyi describes many artistic conceptions in “The Song of a Pipa Player”, a poem that is full of great musical beauty. The implicit nature of classical Chinese poetry requires the translator to not only be faithful to the original text, but also retain the artistic conception of the original poem and reproduce the unique phonological beauty and precise format of ancient poetry. Xu Yuanchong’s translation theory, known as his “Three-Beauty” principle, the beauty of context, the beauty of sound and the beauty of form, is an efficacious strategy for Chinese and foreign translators in translating Chinese classical poetry. Consequently, this paper takes the “Three-Beauty” principle as an analytical framework to analyze four English versions of “The Song of a Pipa Player”. The translators to be examined are Xu Yuanchong Xu, Yang
Xianyi / Dai Naidie, L. Cranmer-Byng and Witter Bynner. Utilizing translation theories, as well as analyses of writing styles and cultural backgrounds of the different translators selected, this paper makes compares these four English translations so as to claim the applicable value of the “Three-Beauty” principle for the English translation of Chinese classical poetry.

摘要:

白居易的《琵琶行》意境丰富，极具音乐美感，其含蓄内涵的文言文诗句要求译者在翻译的过程中，不能单纯地局限于忠实原文，也要保留原诗优美的意境，再现古诗独特的音韵美感和对仗工整的行文格式。许渊冲先生的“三美”原则翻译理论，即“意美”，“音美”，“形美”，适合中外交译者在翻译中国古典诗歌《琵琶行》时使用，因此在本文中，笔者以“三美”原则为分析框架，以《琵琶行》的四个英译本为研究对象，译者分别为许渊冲、杨宪益/戴乃迭、L. Cranmer-Byng、Witter Bynner，并结合不同译者的翻译理论、行文风格和文化背景，进行英译本之间的对比研究，从而证明“三美”原则对中国古典诗歌英译研究的适用价值和许渊冲先生对诗歌翻译所做出的突出贡献。

Presentation 12

Zhang, Yihan 张艺瀚 (UTSC)

The Importance of Faithfulness, Expressiveness, and Elegance in the Hollywood Movie Translations

浅论信达雅在好莱坞电影翻译中的重要性

Abstract:

On December 28, 1895, the Lumière brothers first screened the film *Train Approach at 14 rue des Capucines* in Paris, France, marking the birth of cinema over a hundred years ago. With the development of technology and the rapid speed of cultural transmission, Hollywood movies have become an indispensable part of the leisure and entertainment of Chinese audiences in their daily lives. The translation of movie titles is an essential factor that affects the overseas box office. This presentation analyzes specific Hollywood movie titles in English
translation based on the faithfulness, expressiveness, and elegance of the target text. It explores the most critical points in the English translation of movie titles. The study finds that the expression is more important than the translation to the original text, and at the same time, the elegance of the diction is the icing on the cake. The study results provide reference values for translators in the English translation of movie titles in the future, which aims to generate simplicity and attractiveness of the translation results.

摘要:

1895 年 12 月 28 日卢米埃尔兄弟于法国巴黎卡普辛路 14 号首次放映了影片《火车进站》，此 举标志着电影的诞生，距今已过去百年之久。随着科技的日新月异，文化传播速度的不断 更迭，好莱坞电影已然成为中国观众茶余饭后休闲娱乐中不可或缺的一部分。电影标题的 翻译精善与否成为了决定海外票房的重要因素。本文通过信、达、雅的角度分析好莱坞电 影名英译中鞭辟入里与词不达意的具体案例，研究探索电影标题英译中之中重中之重的要 点。研究发现，较之于忠实原文，词文达意更为重要，辞藻文雅则为锦上添花之举。研究 结果为翻译工作者们在未来英文电影名称英译中的过程提供了参考价值，有利于翻译结果 的言简理尽、引人入胜。