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Adapting OER Sources for CHIN 3540: Translating from and into Chinese

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Adapting OER Sources for CHIN 3540: Translating from and into Chinese
Li Guo, Associate Professor of Chinese, LPCS.
Project period: Fall 2017 to Spring 2019

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Adapting OER Sources for CHIN 3540:
Translating from and into Chinese
Project Description

I. Rational: Project's contribution to campus-wide OER initiative at USU

This project aims to adapt the selected existing open educational resources to my instructional needs for an upper-level course <u>CHIN 3540: Translating from and into Chinese</u>. CHIN 3540 is an upper division Communication Intensive (CI) course which I have created and taught every year since Spring 2014. It aims to help students engage productively, responsibly and thoughtfully in written and oral communication. As one of our most popular and well rated upper-level content-based classes, it regularly attracts an enrollment of 24-29 students every semester, and is taught every spring. The class has a prerequisite for students who are at advanced low level or above with their Chinese language skills according to the criteria laid out by American Council on the Teaching of Foreign Languages (ACTFL). The course goals of the class include the following:

1. To study the processes and competences in translating documents from and into Chinese. To acquaint students with the professional and ethical principles for professional translation.

2. To develop proficiency in the use and application of different translation tools including dictionary, software, internet, and others.

3. To develop sensitivity and awareness of the situational implications of words, phrases, sentences and expressions through hands-on comparison and analysis of authentic texts.

4. To build self-revision and peer-review skills and cultivate the ability to be quality producers and self-directed learners.

The class is ideal for adapting Open Educational Resources in teaching by breaking the boundaries of traditional textual resources and introducing students to updated sources on translation theory, OER courses on Chinese translation, OER sources on Chinese literature, as well as current digital archives of Chinese to English or English to Chinese translations. Traditional textbooks on Chinese to English or English to Chinese translations could give a range of case studies and theoretical reflections on issues such as basic concepts, discourse structures, translating metaphors and idioms, as well as different perspectives in English and Chinese texts. However, these resources are very limited in providing updated, comprehensive discussions of strategies and methodologies in translating content-based materials, such as folklores, novellas, classical Chinese poetry, modern and contemporary Chinese poetry, as well as media-based materials such as film dubbing, jokes, television drama, and popular songs in China, Hong Kong and Taiwan. The lack of scope and in-depth discussion of the above cultural-bound texts in current translation textbooks calls for a more flexible, all-encompassing approach in garnering course materials. The advantage of OER in providing multifaceted, expansive, updated and digitally archived materials allows students to steep in a rich repertoire of teaching resources and making critical reflections and choices about the materials for discussion.

II. How use of open resources might improve the course and/or student engagement.

The evident benefits of applying OER to this class also enable the instructor a more interdisciplinary approach in reconfiguring the course and encourage undergraduate research endeavors. Traditionally, there are three major pitfalls in teaching a course about translating from and into Chinese using conventional textbook materials. One extreme is to develop materials closely based on language

practices at the advanced levels. Whereas such small-unit practices assist students to transit smoothly from third year Chinese classes to a content-based class, this approach falls short on providing students cultural contexts of translated materials, and theoretical rigor in undertaking translation tasks and exploration of translation as a transcreation practice. Another extreme among current textbooks is to focus extensively on content-based issues such as translating the nation, translating news and journalistic materials, translating business Chinese. Such an approach often leads to lengthy theoretical analysis of case studies in English, overwhelms students with too much information, and dilutes students' experience of working closely with their second language.

A third pitfall is to draw extensively from theoretical and historical materials in the target language which are too challenging in language level for students in a third-year class. For example, although traditional Chinese translation theories could be dated to practices by governmental interpreters as early as third century B.C., such materials were composed in classical Chinese and are too challenging for current CFL learners, the majority members of the class, to understand and implement in their translation practice. The above challenges could be overcome if the course is granted usage of well selected OER resources that strategically cover the above three aspects, and thus meet the students' diverse demands with good flexibility. Currently, among USU courses using OER in Spring 2017, for example, there is not yet a humanities course that covers content-based language and literature studies taught in second language. Given the rich mine of numerous resources in current OER about Chinese language, literature and culture, as well as translation theory for upper-level courses, this proposal hopes to take the lead in exploring ways of utilizing OER for enhancing teaching quality and coverage for similar courses in humanities and bringing students an all-inclusive, research-oriented, updated and mind-blowing learning experience.

Specifically, among current OER sources, the following courseware and teaching archives are of direct relevance and outstanding potential to be adapted into the course structure of CHIN 3540.

1) Merlot: Oral translation of Chinese audio materials [Website link]
2) Merlot: Chinese translation materials [Website link]
3) MIT Open Courseware: Poetry in Translation [Website link]
4) OER Commons: Classics of Chinese Literature [Website link]
5) Open Yale Courses: Ezra Pound, Imagism, and Pounds' translation of Li Po's Poems [Website]
6) Chinese Popular Musics in Dialogue [Website link]
7) Chinese Text Project: open public archive [Website link]
8) University of Iowa International Writing Program Residents' Bio and Samples Archive: Contemporary Authors from China, Taiwan, Hong Kong and Sinophone areas [Website link]

These above resources provide a complementary list of OER sources that integrate literary, cultural and historical resources meaningfully into the curriculum structure, by allowing the students to have access to broad range of materials garnered under the course weekly unites such as "translating classical Chinese poetry," "translating folklore stories," "translation aesthetics in the east and west," "discourse, metaphor, and cultural identity in translation," "translation as transcreation," "translation as author-oriented or audience-oriented practice," "translating and annotating traditional Chinese literature," "translation and transcription," "translating humor," and "translation and digital agency." Projected outcomes of adapting the above OER sources to course include student research symposium presentations at the departmental and regional conferences, and publication of translations by students in undergraduate research journals housed by US-based institutes.

1. **Introduction – Chinese Discourses on Translation: Positions and Perspectives**

This is an article in English that offers a reflection on situating Chinese discourses on translation as a site for negotiating cultural politics, and understanding debates about China's relation with the world. The author offers an analysis on the debate about whether the import of foreign translation theories and the application of these theories to Chinese materials have resulted in a marginalization of traditional Chinese discourse on translation within the Chinese system of knowledge, and in the muting of Chinese voices to mere echoes of the voice of the West. Reflections on the positions and perspectives of the major participants in local debates shed light on translators who are committed to moving beyond Eurocentric modes of thinking and promoting dialogue between major and non-major translation traditions.

2. **Metaphor and Chinese Poetry**

This important article by Pauline Yu offers an introduction to thoughts and structures that are representative of what is commonly taken as metaphor in classical Chinese poetry. Yu observes that the usual "motive for metaphor" that a Western reader expects to find in poetry often is not present in Chinese literature, whether in poetry or the poetics. Instead, Yu comments that in classical Chinese poetry the individual object could be viewed as representing something more than itself, but it is still a synecdoche and not a true substitution. The category is an abstraction, a "universal" (but not Platonic) which is based on and defined by its concrete constituent members. Also, many of the connections between a specific object and its shared cultural associations result from the accumulation of literary convention, and these connections represent the general rule that in Chinese poetry, the concrete is linked with the concrete. Hence reading poetic images in a fixed, closed manner and understanding individual icons in a shared cultural code encouraged the tendency fostered by Confucian allegoresis to read an entire poem as referring to a specific historical situation. This article enhances my original teaching lesson plans regarding translating metaphors with more theoretical reflection on how "metaphor" differs in its implication under diverse cultural, historical, linguistic circumstances.

3. **Researching the Translation of Chinese Political Discourse**

This is an article in English on the translation of Chinese political discourse in China in light of the influence of the "Cultural Turn" in Translation Studies. The authors offer an illustration on the key features of cultural oriented and power-focused transformations in the development of translation studies and propose an integrated approach, in order to achieve a better understanding of the complexity and manipulated nature of the translation of Chinese political discourse. In the past, I have taught this topic under the theme of "translating the nation." By further focusing on characteristics of political discourse, this teaching topic could allow students to assess discourses of the nation both as linguistics-based, and cultural-based narratives. This open-access article is very useful in that it offers specific examples of translating modal verbs from the source text to the target text, modality in target text, representations of the regime, the use of ideological-loaded terminologies, the use of non-subject sentences, as well as moral/ethical appeals. These particular examples allow students a concrete experience in translation practices, by understanding the key features of the political texts and the "manipulated" nature of the translation process. For practice, traditionally I have asked students to translate a section of a political speech from English into the target language Chinese, or from Chinese into English. In the more enhanced teaching plan, I will ask students to choose from selected Chinese or American political texts, translate them, and write a reflection on their experiences of negotiating with the author's/speaker's political attitudes, and ways of mediating the original texts' strong political tone into a less extreme one

through translation choices. In the end, I will ask students to reflect on the position of a translator for political texts, and discuss whether conscious choice of ideological stance is indeed inevitable as the authors of this article suggested.

4. **Translation as a Site of Framing Chinese Identity: The Case of Yeeyan Sport**
This article offers a more contemporary look at translation and the identity formation process. The author discusses the strategies that the translators of *Yeeyan Sport* employ to reconfigure certain narratives of China and Chinese sport encoded in the Western media during the convening of the 2012 London Olympics, such as selective appropriation, labelling, temporal and spatial framing, as well as repositioning of participants. The article then discusses the dynamic relationship between 'positioning' and linguistic production, and how the translators' claimed position can conflict with their position which is performed in their action of framing and which is embodied in the narratives they construct in translation. To adapt this source to class tasks, students can be asked to work on an overturned task. They can work in groups and find examples of Chinese media coverage of sport narratives about the world, and discuss how Western Sport have been encoded in Chinese media, such as Chinese media coverage of the FIFA World Cup in 2018.

II. Translating Classical Chinese Poetry

Among current resources of translating classical Chinese poetry, there are the following most comprehensive sites.

1. **Database of Chinese Classical Poetry with Mandarin Annotations in Chinese**:

A comprehensive website consisting seminal poets' works**.** Samples of poems for translation are also given Chinese annotations in mandarin, which allow students to choose from a wide range of classical poetry, read and discuss the original samples and tentative interpretations of the text in modern mandarin Chinese, before making efforts to translate them. This immersive experience of reading and discussing the original poems entirely in the target language will allow students to access and evaluate the original tones, rhyme, rhythms, context, historical background, allusions, formal features, and targeted reading community of the time, as well as authorial background and generic characteristics. It allows a less mediated reading experience and ensures students a grounded understanding of poetic aesthetics in the target language. This general website will be adapted for students to choose their interested era and poets for weekly translation tasks, and/ or a final translation workshop project on poetry.

2**.** *How to Read Chinese Poetry: A Guided Anthology***,** edited by Zong-Qi Cai. Columbia UP, 2008. This earlier edition of the book is well cited, and offers substantial introduction to traditions of Chinese poetry from the Pre-Qin times, the Han dynasty, through the medieval period, and the late imperial period. It not only offers ample examples for various sub-genres of classical Chinese poems, but also gives a very much needed introduction to the rhythm, syntax, and vision of classical Chinese poetry.

3**. Sample Translation: Poetry of Han Shan (The Cold Mountain Master)**

The Cold Mountain Master Poetry Collection (*Hanshanzi shi ji* 寒山子詩集) is a corpus of over three hundred poems attributed to a legendary Tang (618-907) era recluse who took the name Hanshan (Cold Mountain) from the isolated hill on which he lived in the Tiantai 天台 Mountains. This particular collection of translations also sheds light on the poems' readership in Chan Buddhist circles in the Song, and offers insights on how the poet interacted with various Chan patriarchs. As a

necessary exposure to scholarly efforts as of late in bringing classical Chinese poetry across cultures through translation, this recent publication by the reputed medieval poet Han Shan offers a much needed source to be adapted to acquaint students of this translation class to access the culture and traditions of medieval Chinese poetry, Han Shan's poetic theories, samples of poetic ambiguities, styles and themes, legendary backgrounds, as well as translation strategies and choices made by the translator Paul Rouzer. Adaptation of selected excerpts from this collection will be offered with original juxtaposed with Rouzer's translations for in-class discussion and group activities. Students will also be asked to provide an alternative translation of their selected poems after discussion, and compare and contrast the products with Rouzer's translation.

4. [Foreignization: Gary Snyder's Translations of Han Shan](#)

– Accurate line-for-line translation—foreignization: This is a collection of Snyder's translation of Cold Mountain's poems that could be drawn upon to offer a comparison with Rouzer's translation. In 1958, Gary Snyder, one of the leading figures of the Beat Generation, published the translations of Han Shan's poems into American English. The Beat's novelist Jack Kerouac embodied Han Shan in a character based on Snyder himself and further embedded the image of Han Shan in young Americans' hearts and souls, quoting Snyder's translation of Han Shan in his hugely successful novel *The Dharma Bums*. Snyder's translation is of particular relevance here because he utilizes the strategy of foreignization frequently. For example, in a poem, he translated 下有斑白人, 喃喃读黄老 as "Under it a gray-haired man, Mumbles along reading Huang and Lao". And in another example, he translated 黄泉 in 大半入黄泉 as "the Yellow Springs". Most English native speakers do not know what "red dust", "Huang and Lao" or "Yellow Springs" stand for. Snyder takes an extreme foreignization method to appeal to a trend of Zen Buddhism which provided disillusioned youth in the post-industrialized America with a new bank of expressions to show off and make themselves different.

5. [Sample Translation: The Poetry of Du Fu](#)

This volume, like the above collection of translations of poems, is a recent Tang poetry translation collection. *The Complete Poetry of Du Fu* presents a complete scholarly translation of Chinese literature alongside the original text in a critical edition. The English translation is more scholarly than vernacular Chinese translations, and it is compelled to address problems that even the best traditional commentaries overlook. The translator Stephen Owen is one of the pioneering and most influential scholar on medieval Chinese poetry in the west. This open access collection offers endnotes which provide sources, textual notes, and a limited discussion of problem passages. A supplement references commonly used allusions, their sources, and where they can be found in the translation. Students will be asked to compare Owen's translations of renowned poems by Du Fu with a few other sources, and discuss the advantages and disadvantages of translation strategies and choices.

6. Ezra Pound, Imagism, and Pounds' Translation of Li Po's Poems [[Website](#)]

One way to help students establish connections with classical Chinese poetry and find pleasure in translating them, besides overcoming the challenges of language, is to illustrate pioneering translators' works and their efforts to bring classical Chinese poetic aesthetics to a transnational audience. Ezra Pound and the Imagist school serve as very good examples here. Pound's work with foreign languages, particularly Chinese, is considered in relation to Imagism in the poems "Jewel Stairs' Grievance" and "River Merchant's Wife: A Letter." Whereas some of Pound's translations deviate very much from the original and take the path of free translation, such examples of translation also inspire productive discussions about how classical Chinese poetry, through translation, could

contribute to new poetic explorations about images, rhythm, language, subject, and the so-called "essence of poetry." Pound's translations also serve as contrasting and provocative examples in comparison with the above largely faithful translations done by Sinologist scholars. Students could be assigned to comparative tasks on these different translation approaches, and discuss how translator's background (as a scholar or as a poet) could influence the choices they make.

7. Supplementary Readings: Ideogram Theory:

✧ [Ernest Fenollosa and Ezra Pound, The Chinese Written Character as a Medium for Poetry"](#)

✧ John DeFrancis, "[The Ideographic Myth](#)," from *The Chinese Language: Fact and Fantasy*,

III: Translating Modern and Contemporary Poetry from and into Chinese

1. [Modern American Poetry website, UIUC](#).

This is a main website of modern American poetry that has been widely used in undergraduate and graduate classes related to poetry studies. Edited by Cary Nelson and Bartholomew Brinkman, the website offers collections of 236 poets and 1,100 poems in total. Whereas current translations of American poetry into Chinese focus much more on canonical and mainstream poets and schools, this website offers students a broader exposure to modern and contemporary American poetry in diverse subgenres, schools, and periods. And thanks to the broader choices here, students will find their encounter with these poems both an experience of reading and interpretation, and a fresh experience of re-visioning the poem in Chinese for an international audience. This website could be used for weekly translation assignments, as well as a general website offering poems to be selected for students' translation workshop projects on translating poetry from English into Chinese.

2. [Database of Contemporary Chinese and Sinophone Poetry 中华诗歌库](#)

This is the largest databases of modern and contemporary Chinese and Sinophone poetry website in mandarin Chinese, consisting of basic introductions to modern and contemporary Chinese poetry theory, trends, history of Chinese poetry, introduction to seminal poets as well as more contemporary poets. Altogether, the database provides access to 8746 poems from 613 poets from mainland China, Taiwan, Hong Kong, and oversea Sinophone communities. This is another source that could be used for weekly translation assignments, as well as a general website offering poems to be selected by students themselves for oral presentation, paired teaching demo, or semester workshop projects to translate from Chinese into English.

✧ Michel Hockx: "**[Linguistic, Formal, and Moral Experiments in Contemporary Chinese-Language Poetry on the Internet](#)**"

✧ **"[Nan Da on Recent Chinese Poetry in Translation](#)"**

3. [Database of Contemporary Overseas Chinese Poets 当代中国海外诗人诗作数据库](#)

This is a much needed database containing samples of works by oversea Chinese poets. Since the late 1980s and early 1990s, a new group of Mainland Chinese poets, such as Gu Cheng, Bei Dao, landed overseas and brought new energies to the field of contemporary Chinese poetry. This is a group of Chinese diaspora poets who have been writing and passing the Chinese poetry heritages in places far from greater China. Thanks to the growing popularity of Internet technologies, online forums are now new venues for overseas Chinese to publish their works, and gave birth to a new generation of overseas poets. Most of these poets are first generation of immigrants who thrived through schools, work, recognitions, in totally foreign environments. Students will be exposed to sources containing

samples of oversea Chinese poets and study seminal samples from Gu Cheng, Bei Dao, and Xi Chuan. Bei Dao and Xi Chuan are still very active today and give frequent poetry reading tours. Visual sources as below could be used to complement students' learning experience in this section:

✧ [Luminous Memories: Bei Dao in Conversation with Eliot Weinberger](#)

✧ Bei Dao reads from "[The Rose of Time: New and Selected Poems](#)"
✧ [Translation of Xi Chuan's poetry](#)
✧ [Library of Congress: Contemporary Poetry from China](#)

4. **Aesthetics of Contemporary Taiwanese Poetry**, 台灣詩學

This is a frequently updated online forum that contains selected poems by contemporary Taiwanese authors. These poems are circulated in online forums and give students an introduction to new experiments in style, genre, form, image and sound among contemporary young poetry writers from Taiwan. Because these poems are largely circulated in online forums and internet communities of readers, they are not frequently cited or anthologized. However, because of their intimacy in depicting current events and people in Taiwan, they offer a very valuable glimpse of contemporary Taiwanese culture through poetry writing. Students will be able to choose their favorite samples from the online mandarin forum posts, translate them, research and present the background and context behind these poems, and share their findings with classmates.

5. **Contemporary "New Poetry" (*Xinshi* 新詩) from Hong Kong**, 香港當代新詩

This is a website with 276 selected poems from the "New Poetry" school based on Hong Kong. Contemporary poetry from Hong Kong is another very important field of Sinophone literature, and has important connections with traditional and modern Cantonese poetry communities, as well as contemporary poetry in mainland China, Taiwan, Singapore, and oversea Chinese speaking regions and areas. Some of our students have traveled to Hong Kong, or came from Cantonese speaking heritage family background, or have served on miss in Hong Kong. These poems will allow students who have these above backgrounds or have interest in learning poems of this school to have access to a variety of poems, and examine the related particular reading experiences, and strategies of translation.

6. **Poetry Foundation: Asian American Voices in Poetry**

Asian American poetry is often a less discussed field for Chinese program students because these poems largely are written in English and speak of themes related to racial identity, social conflicts, and gendered self-images grounded in modern and contemporary United States. However, getting to know, read, interpret, and translate these poems from English into Chinese not only allow our CFL students an opportunity to use their target language skills, but also achieve a better understanding of Asian American descendants, including those of second, third, or fourth generations of poets who were born with a heritage background. By translating these poems from English into Chinese, students will have a hands-on experience in understanding the power of language in establishing cross-cultural connections, endorsing family and cultural heritages, rejuvenating the subject's unique sense of selfhood. It will also allow CFL students to perceive and understand the issue of race and gender grounded in a contemporary American setting, and learn about the differences and connections between diverse racial identities among the community of Asian American descendants.

7. **Echoes of History: Chinese Poetry at the Angel Island Immigration Station**

And also: <http://www.english.illinois.edu/maps/poets/a_f/angel/polster.htm>

The Angel Island poems are some of the earliest examples of Chinese immigration poetry, largely composed in traditional poetic forms. These poems at Angel Island are primarily carved into the walls of the men's barracks and a few other select locations in the building. Largely ignored for over thirty years and with the building scheduled for demolition, a state of California park ranger, Alexander Weiss, inquired about their significance but was rebuffed by his superiors. Weiss brought his San Francisco State Biology Professor, a Japanese-American named Dr. George Araki, to the barracks and Dr. Araki recognized the carvings as poems. Students will discuss sample poems composed in traditional form, their depiction of the detained immigrants' everyday life and psychological activities, their aspirations for future and expressions of homesickness. Students will discuss sample translations of these poems too, and offer their own version of translation for comparison.

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III. Translating Folktale Stories

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1. Methodologies of Translating Short Stories in Chinese and English:

Before exposing students to sample short stories for translation, this unite will introduce some representative theoretical approaches to understanding the genre of short story in a Chinese context, as well as modern and contemporary translation theories by influential translators of short stories and fiction from the western languages into Chinese. Representative works by Hu Shi 胡適, Yan Fu 嚴復, Lin Shu 林紓, Lu Xun 魯迅, and Sidney Shapiro 沙博理 are selected to give students some context and background of modern Chinese translation theory, especially regarding fiction translation.

✧ "[Theories of Translation by Sidney Shapiro"沙博理的翻译技巧](#)
✧ "[Hu Shi on Short Stories" 胡適論短篇小說](#)
✧ "[A Preliminary Probe into Lin Shu's Creative Translation](#)"
✧ "[Translation as metaphor: Yan Fu and his translation principles](#)."
✧ "[Yan Fu and the Translation of 'Individualism' in Modern China](#)"
✧ "[What's modern in Chinese translation theory? Lu Xun and the debates on literalism and foreignization in the May Fourth period](#)"

2. [Database of Traditional Chinese Folktales](#)

This is a website in simplified Chinese that offers collections of traditional legends, folktales, proverb stories, ancient anecdotes, fairytales, romance, martial art stories, tales of famous historical women, tales of famous courtesans, palace stories, biographies of military generals and court officials, thrillers, horror stories, tales from ethnic minorities. Students will choose to work on translating a short story from Chinese into English for their second part of the workshop project. This website offers a good amount of materials on diverse themes to choose from.

3. [Database of Traditional Taiwanese Legends, Stories and Religious Tales](#)

This is a website in traditional Chinese, containing a broad range of traditional Taiwanese stories, religious legends, historical figures, and folk beliefs. As a considerable number of students we have are those who returned from mission in Taiwan and use traditional characters, these stories are of workable length and language level for third year students' translation weekly translation practices, oral presentation, or final workshop projects.

4**. [Contemporary Chinese Science Fiction](#) 中国科幻故事在线阅读**

This is a website that introduces diverse science fiction in Chinese, containing newest excerpts of sci-fi stories from China and abroad, as well as introduction to leading sci-fi authors, sci-fi commentaries, ranking of newest sci-fi works in China. The website provides an exciting range of "raw materials" for students who are interested in sci-fi narratives and offers many good excerpts of texts to work with for translation tasks.

5. **Database of Chinese Internet Literature** (with focus on fiction)

This is a website with links to major reading software for online reading of contemporary internet literature in Chinese. Since the 1990s, Chinese literary enthusiasts have explored new spaces for creative expression online, giving rise to a modern genre that has transformed Chinese culture and society. The content of these works range from the self-consciously avant-garde stories to male and female same-sex stories and fan fiction. Such web-based writing has introduced innovative forms, themes, and practices into Chinese literature and its aesthetic traditions. These short stories could serve as innovative examples for understanding the interactions amongst online authors, publishers, and censors, as well as the convergence of mass media, creativity, censorship, and free speech that is upending traditional hierarchies and conventions within China—and across Asia.
For contextual references, see:
- ✧ "Internet Literature: A Solely Chinese Phenomenon?"

6. **Chinese Fan Fiction**

Contemporary Chinese fan fiction has grown into a very important genre catering to communities of young audience. This is a forum of fanfiction writers who post short excerpts of their original works in Chinese. Most of these stories are brand new and never translated. These tales, often in short and medium length, are excellent materials for translation for students who are interested in this popular genre.

7. Short Stories from Famous Authors of the World in Chinese

This is a website containing abridged Chinese versions of short fiction works by world famous authors from Japan, Europe, Canada, the United States, Australia, and others. Students will be able to choose to work on these "short short story" (*xiao xiaoshuo* 小小說), and translation them into English, and discuss the stylistic features of this genre, its aesthetic appeal and characteristics, and techniques in translating them into English.

8. **Folktales from Japan 日本民间故事**

This is a website with collections of folktales from Japan translated into Chinese. Students will choose sample stories on the website and translate them into English. Along with this practice, students will discuss the concept of secondary translation, and how this process opens up new spaces for transcreation.

9. American Short Stories Website (English):

This website contains 100 selected short stories in English, many of which are children's stories. Students will work in pairs to study the author, context, theme, and narrative style of the chosen story, and translate it into Chinese.

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V. Translation and Musicality

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1. Back-translating Sound, Sinophonic English, and Transliteration

The materials chosen for this topic is Jonathan Stalling's "Sinophonic English" opera Yíngēlìshī 吟歌丽诗（*Chanted Songs, Beautiful Poetry*). The libretto of these poems, transliterated from English, is entirely written in Chinese, which can stand alone as a sequence of Chinese poems. However, when the words are sung aloud, they also impart English meanings. For instance, a line of ordinary everyday express in English "please forgive me" could be transliterated into Chinese 普利私 佛给浮谜 based on the sound of the expression, not the meaning. Then this line in Chinese transliteration will be translated back into English based on the meaning of every Chinese character. The vocalist will sing the line 普利私 佛给浮谜 "vast private profits, Buddha offers impermanent mysteries" which is pronounced "pǔlìsī fógěifú mí" or "Please forgive me" with a Mandarin Chinese accent. Understood as Chinese, one encounters a range of philosophically melancholic lyrics fused into ancient folk rhythms and harmonies, but on the English side, the audience will hear a tragic narrative unfolding as an English phrasebook relating a story of a tourist who travels to America only to become lost in a foreign land and language. Regardless of which language one chooses, Miao Yichen's haunting vocals transfigure and transcend both to reveal the beautiful poetry (丽诗) within the chanted songs (吟 歌) of Yíngēlìshī (sinophonic English).

✧ https://vimeo.com/21183915
✧ https://www.youtube.com/watch?v=7de8ENdf1yU
✧ https://media.paper-republic.org/files/10/08/Yingelishi_Brochure.pdf

2. Translating Sound Readings
Jonathan Stalling, "Evolving from Embryo and Changing the Bones: Translating the Sonorous," Cha 22 (2013).
This is an essay containing introduction to samples of translating the sonorous, which reconceives translation process and practices by drawing from the reading practices of classical Chinese poetic aesthetics, especially the major genres of Tang, Song and Yuan poetry. There are different ways of reciting Classical Chinese poems: *lansong* and *yinsong* are representative of these, the first focuses on matching the meaning with an emotive resonance in the recitation, the other is closer to singing, allowing the tonal prosody to dictate the basic contours of the melody but exaggerating these into *song*. Stalling's approach adapts the later when the melody cleaves closely to the poem's inherent prosody (and not a superimposed theatricality *biaoyan* popular on TV and in middle school poetry schools), and attempts to revive the style in a contemporary cross-cultural reading community.

3. The Sound of Poetry/ The Poetry of Sound

This is an edited volume providing a variety of essays on techniques and theoretical explorations about translating sound. Whereas Stalling's approach to translating the sonorous, as illustrated above, provides a situated practice to integrate classical Chinese poetry reading and appreciation into modern practices through translation, this edited volume introduces the students to theoretical explorations on methods and methodologies of translating sound. Students will read closely two particular chapters. One is Yunte Huang's "Chinese Whispers" (53-60), in which the author discusses the way in which honophonic translation changes every word to a proper name and invokes the indexical rather than symbolic or even iconic power of a sign. Huang draws attention to the acoustic dimensions of language which includes both the narrow sense of homophonic translation, and "Louis Zukofsky's Catullus, to Ezra Pound's use of foreign words in his poetry and translation, and even to Jorge Luis Borges's Pierre Menard, where the so- called reconstruction of Don Quixote is merely word-for-word copying." The later part of the essay

offers a discussion of Pound's adaptation of Confucian notion of "correct naming" in his translation practices. Another chapter is Ming-Qian Ma's "The Sound Shape of the Visual: Toward a Phenomenology of an Interface" (249-269). Ma's study offers a fresh approach to translating avant-garde innovative poetry. The sound of the shape of the visual, Ma suggests, is the shape of space in the visual becoming acoustically temporal, and it is a phenomenological interface of becoming in a participatory process of fully experiencing world.

VI. Translating Humor

1. **Skopos Theory 功能翻译理论**

Skopos theory is a theory of translation by the German translator H. J. Vermeer in 1978. In this theory, the process of translation is determined by the function of the product. This function is specified by the addressee. Skopos is a Greek word for 'purpose'. According to skopos theory, the basic principle which determines the process of translation is the purpose (skopos) of the translational action. (Nord,1997:27) This particular theoretical resource is very helpful for the translation of jokes and humor, the purpose of which is to evoke laughter in mutually understood context. Students will be exposed to the three rules of the Skopos theory, including the following. 1) **Skopos Rule:** "The top-ranking rule for any translation is thus the 'skopos rule', which means that a translation action is determined by its skopos; that is, 'the end justifies the means.'" 2) **Coherence Rule**: "The coherence rule states that the target text "must be interpretable as coherent with the target text receiver's situation." 3) **Fidelity Rule**: "Translation is a preceding offer of information. It is expected to bear some relationship with the corresponding source text. Vermeer calls this relationship 'intertextual coherence' or 'fidelity.'" Students will discuss selected scenes from American situational comedies, and discuss various strategies of translating humor into Chinese without sacrificing the cultural context and implications of these humorous expressions.

2. "Dubbing Dark Humor: A Case Study in Audiovisual Translation" The term "dark humor" could be considered as a counterpart for the Chinese saying for "冷笑话," which is very popular in folk expressions. This article gives some examples on some of the main mechanisms of the dark humor genre. The humorous content of the films was analyzed in terms of the elements on which specific scenes are based, mainly the non-verbal and verbal components. In the cases in which verbal elements were involved, i.e. the examples of verbally expressed humor, the analysis was concerned with the translation strategies adopted and with possible effects of alteration of the dark humor content as a result of translation. In in-class exercise, group activities, students will be asked to find examples of dark humor in Chinese language films and translate them into English, or find such cases in English language films and translate them into Chinese. Students will discuss dark comedy as a genre and a cultural phenomenon in the East and West, how dark comedy intersects with individual senses of humor, and how translation could mediate these multidimensional implications of humor for the non-native audience.

3. Humor in Sitcom: Subtitling and Dubbing in Situation Comedy "Growing Pains" and Applicability of Delabastita's Theory of Pun Translation. This is a source that discusses strategies of translation in the following aspects: 1) how to decide whether the target language reader understands the humor, 2) how to render the humor-inducing effect of the source text; 3) to make source humor function as humor in the target culture. Particularly, the translation strategies for puns suggested by Delabastita (qtd. in Asimakoulas) include the following: 1) translating the source text wordplay with wordplay in the target text, which may be more or less different; 2) translating it in a way that loses some aspect of the

wordplay; 3) replacing it with some other device aimed at creating similar effect (e.g. rhyme, irony); 4) source text pun copied as target text pun, without being translated; 5) or omitting it. Students will work in pairs in translating sample scenes from representative TV situational comedies and translate them, by reflecting to the above theoretical sources.

4. **Humor in Dynastic China**: 笑林广记 (*A Collection of Classic Chinese Jokes).* This is a collection of jokes in dynastic China, written half in classical Chinese, half in vernacular expressions. This website contains not only free access to the whole text, but also annotations of the original text, and contemporary mandarin translation based on the original text. This annotated version of the text will allow students who do not yet have exposure to classical Chinese to appreciate the original text, but also learn some basic grammar and syntactic structures of very short texts partially classical Chinese, and compare or contrast them with their modern mandarin versions. Translating these jokes help to ease the challenge for students to use and learn some classical Chinese, and also give students a very much needed opportunity to become acquainted with traditional Chinese vernacular culture.

5. **Dark Humor in Chinese**: 冷笑话集锦
This is a collection of popular dark humor jokes in Chinese. Most of the jokes are based in everyday life settings, written in clear, simple diction. These jokes are deceptively simple, but are very good for intermediate high and advanced low students to use for translation practices. Students will also discuss which dark jokes are translatable, and which ones are not, and discuss alternative rephrasing or transcreation to help mediate the humor and get the laughter through to non-native audience.

VII. Film Dubbing and Translation of Film Subtitles

1. "**Creative Subversion in Translation and Film Subtitles: On *The Grand Master*.**"
This is a short essay in Chinese on the challenges of following the "fidelity" principle in translating film subtitles. The author draws from Wong Kar-Wai's martial art film *The Grand Master*, which, as some of his earlier films, represents an aesthetic interpretation of "philosophical martial art films" (哲学武侠电影). The dialogues between characters are particularly rich and embedded with allusions to traditional Chinese philosophy, martial art techniques and special terms, as well as laconic expressions of spontaneity and great psychological depth. The author of this proposes the approach of "creative treason" (创造性叛逆) in terms of diction choices, representation of subjects' voices, as well as the delivering of culturally embedded concepts. Students can discuss the choices the translator has made, as cited in the essay, and review the key scenes of dialogue in the original film, in order to assess whether these choices and decisions are fitting and well-made.

2. "**Dubbing or Subtitling? A Comparative Study on Translations of Film Dubbing and Subtitles**"
This is a short essay in Chinese that offers a comparative study on translation involved in film dubbing and film subtitling practices. Whereas dubbed films enjoyed much popularity in the past, younger generation of audiences are more interested in watching foreign language films with translated subtitles. This study offers comparison of film dubbing and film with translated subtitles in the following aspects. 1) A comparison of translation strategies. The author alludes to translation theorist Lawrence Venuti (1995) and his theory about translation as domestication and foreignization. Venuti insists that translators should look at the translation process through the prism of cultural values, in order to register the linguistic and cultural difference of the foreign text. The author traces Venuti's theory to German philosopher Friedrich Daniel Ernst Schleiermacher's theory of translation, and discusses the advantage

of the two theorists' approaches to foreignization in advocating for marginalized cultures, and their limitations in finding common grounds between diverse cultures. 2) Second, the author compares the limitations of translating for film dubbing and translation of film subtitles. Both approaches need to achieve synchronization of sound and image. Whereas dubbing has higher requirement of matching sound with the actors' lip movements, voice and tone, as well as action, subtitle translation requires substantial work on simplifying and dividing longer expressions into segments of sentences and clauses to match the content of the scenes on screen. 3) The author offers a study on the effect of translation involved in dubbing and subtitle translations. Whereas dubbing requires much more involvement in performing the role on screen, subtitle translation relatively suffers more constraint in the translator's temporal and spatial involvement, and needs to meet the demand of achieving synchronization of sound and images on screen.

3. **The Translator's Invisibility: A History of Translation**. This is a representative monograph study on translation theory by Lawrence Venuti. A full access text is available above. In tracing the history of translation, Venuti locates alternative translation theories and practices which make it possible to counter the strategy of fluency, aiming to communicate linguistic and cultural differences instead of removing them. Using texts and translations from Britain, America and Europe he elaborates the theoretical and critical means by which translation can be studied and practiced as a locus of difference, recovering and revising forgotten translations to establish an alternative tradition. Students will read chapter 1 "Invisibility," and chapter 2 "Canon" from Venuti's book, and discuss his approaches to understanding translator's subjectivity, strategies of domestication and foreignization in translation, and whether such approaches are effective in translating Chinese materials into English or English material into Chinese.

4. **Translating Film Subtitles and the Manipulation Theory.** This is an article in Chinese that reflects on translations of subtitles for a Chinese film *Song of the Phoenix* (百鸟朝凤) by adapting the manipulation theory proposed by Andre Lefevere in *Translation, Rewriting, and the Manipulation of Literary Fame* (Routledge, 2016). Discussions of translation samples from the film include translating culturally embedded images (such as the image of phoenix), translation of addresses and specific terms that are grounded in the context of traditional Chinese culture, such as names and addresses related to the Chinese kinship system, particularly the traditional Five Cardinal Relationships (五伦). The author also discusses adaptations and efforts to rephrase the original film lines into the discourse structure of the target language English, and strategies to revise the language of the translated subtitles to the non-native audience.

VIII. Visual Translation: Sinophone Comics, Posters, Picture Books, and Animation

1. Gene Luen Yang, "American Born Chinese." Scott McCloud, *Understanding Comics*, pp. 24–93. Here is a preview of Yang's comics. Before Yang started the comics series *American Born Chinese*, she has done a few stories with Asian-American protagonists, but never dealt with the Asian-American experience head-on. Comics becomes an ideal medium for her to reflect on her own ethnic heritage, which is an important part of how she understands herself. This series of comics in English provide a lucid, intriguing, and much needed sample for students to understand Asian-American experiences, learn about the diversity within the Asian-American community, and how individuals encounter and cope with their senses of self and relations with their cultural heritage in different ways. The interplay

between word and image also allows students a very interesting experience of translation, and invites them to adapt humor in translation, while also paying attention to the generic features of comics.

2. Nick Stember, "[Don't Call it 'Manga': A Short Introduction to Chinese Comics and Manhua](#)."
The term *Manhua* or Chinese comics refers to Sinophone comics, or *guochan manhua* 國產漫畫, or "domestic comics" within the PRC, which could be traced to the 1930s. In English the term "manhua" is often used highlight the differences between Chinese comics and Japanese manga, similar to the way in which the term 'manhwa' is used to describe Korean comics. Manhua from Hong Kong and Taiwan seem to use more neutral terms such as *bendi manhua* 本地漫畫 (local comics) or *bentu manhua* 本土漫畫 (native comics) for Taiwanese comics in particular. *Manhua* is also less commonly used than the term *dongman* 動漫, a portmanteau of the Chinese words for animation, *donghua* 動畫, and *manhua*, similar to how someone might say that they like anime to describe an interest in both Japanese animation and also manga. Dongman also carries connotations of video games, as fans of one tend to be fans of the other. All the same, these comics tend to be very similar in appearance to Japanese comics. One notable exception are wuxia 武俠 (martial chivalry) comics from Hong Kong which were developed by Tony Wong Yuk-long 黃玉郎 during *kung fu* craze the 1970s, which share many similarities with American superhero comics. Stember's article offers a lucid introduction to the concept and diverse branches of Sinophone cartoons as well as links to [sample translations of recent Chinese comics](#), [introduction to the contemporary scene of Taiwanese comic](#), [reflections on the comics industry in China and Hong Kong](#), as well as a series of introductions to key cartoonists and articles on visual arts in PRC, Taiwan, and Hong Kong.

3. **[Chinese Political Posters](#)**
This is one of the most comprehensive website on Chinese political posters. Over 1500 Chinese propaganda posters are shown on this website. The Gallery features 200 highlights, from the collections of the International Institute of Social History, Amsterdam, and Stefan R. Landsberger (University of Amsterdam, Leiden University). This website presents Chinese propaganda posters through virtual exhibitions, theme presentations and a web-database. It also provides additional information in the form of biographical notes of poster artists, resources, etc, and could be used as a visual chronicle of the history of modern China. Some of the most influential topics that could be adapted to class include the posters about "[The May Thirtieth Movement (1925)](#)," "[Japanese Occupation (1937-1945](#))," "[The Great Leap Forward](#)," "[The Mao Cult](#)," "[Cultural Revolution Campaigns](#)," and "[Iron Women and Fox Ladies](#)." These political cartoons could be used as supplementary course materials to give students basic introduction to the historical backgrounds of PRC China. Students will discuss samples of translations as shown on this website, and conduct a poster translation tasks in groups, translating selected famous sayings from English into Chinese, while also borrowing the stylistic features of big character posters to highlight the content of the translated lines. In the end, students will present their poster to class and orally describe their stylistic choices, thematic focus, and translation strategies to their classmates in Chinese.

4. **[Chinese Pamphlets and Picture Books between 1947-1954](#)**.
This is another website that focuses largely on collections of pamphlets, picture books, and other propaganda issued during the early years of the People's Republic between 1947 and 1954. This is the "street literature" of the revolution: comic books, leaflets, and other ephemera distributed to the general population of provincial cities and villages. It offers a lucid introduction to political communications and mass education in china in the early years of the People's Republic. Particularly the Hunter Collection

consists of mass education materials published in Hong Kong and in Mainland China, particularly Shanghai, in the years 1947-1954. These include approximately 200 cartoon books, pamphlets, postcards, and magazines, heavily pictorial in content, on such topics as foreign threats to Chinese security, Chinese relations with the Soviet Union, industrial and agricultural production, and marriage reform. The materials were produced by both Kuomintang (Chinese Nationalist) and Communist regimes, and appear to be directed at the general youth and adult populations of China. The diversity of the materials in this database allows students to have a wholesome and grounded view of the history of China during this important transitional era, and how narratives of war vary because of different ideological and political contexts and points of view. A search link is available [here](). The advantage of adapting this OER source is to allow students to work with authentic and untranslated visual materials. For example, the full text of the famous opera *The White Haired Girl* is available in picture book format here and allows students the convenience and pleasure of free reading and translation exercise.

5. *Modern Sketch* 时代漫画

Modern Sketch is one of the longest running and influential humor and satire magazine in China during the first half of the 20th century. Shidai manhua, or by its English name, Modern Sketch. Published monthly for 39 issues from 1934 through June 1937, *Modern Sketch* was recognized then, and still is now, as the centerpiece of China's golden era of cartoon art. This digital database links to full text preview at Colgate University Library, developed by John Crespi, one of the leading scholars in Chinese visual art and cinema studies. The magazine featured leading cartoonist and commercial artists such as Zhang Guangyu, Wang Dingjie, Ye Qianyu, and many others, providing a visual narrative of China as a "New World in Dis-Order." As Crespi puts it, "The print-run of *Modern Sketch* from 1934 to 1937 placed it squarely athwart a dangerous age of global uncertainty. These were years when fascism squared off with communism, and liberal nations sparred weakly against expansionist powers like Germany, Italy, and Japan. Many Chinese saw themselves threatened on all sides by imperialist aggressors, most urgently Japan, which by 1936 virtually controlled all of north China. Dramatic international events, like the League of Nations' abandonment of King Haile Selassie's Ethiopia to the invading Italian fascists were, for China, the writing on the wall. Even China's 'goose egg' showing of zero medals in the 1936 Berlin Olympics seemed to bode ill in a world where might trumped right at every turn." This particular database is a very good resource for students to gain understanding of the social and political contexts of China immediately before WWII, and the situations of people's everyday life under such challenging conditions. The comics, matched with narratives in traditional characters, provides students short and concise examples for close reading and translation exercises.

IX. Translation as Transcreation
1. **"Creative Translation, Transcreation or Simply Translation. How Can Literature Be Translated?"**
This is a succinct introduction to concepts of creative translation, transcreation, and simply translation. The author summarizes creative translation and simply translation as follows. The former values respect for the author, and the art of translation, the later values respect for the language into which the author is translated, and could be called the craft of translation. The article assesses the apparent irreconcilability of these two positions. For one approach, the translator forces the limits of his own language to incorporate the "dissonant, foreign" elements, such as neologisms, repetition, syntactical challenges, as well as aspects that reflect differences in culture. For another, the translator wants to smooth out as many differences as possible, both linguistic and cultural, adapting the original to the target language. In

terms of literary translation, the author alludes to the mimetic theory, and reflects on the evolvement of transcreation practices (or the art of translation) in history, and its limitations especially in its disregard for content. Ultimately the author proposes that literary translation can only be performed under the premise that there is an ironized relationship between the original and the translation, and that the original will always escape us, as language itself always does.

2. **Nineteen Ways of Looking at Wang Wei.**
Eliot Weinberger's influential volume *19 Ways of Looking at Wang Wei* takes a four-line poem by Chinese poet Wang Wei (王維; ca. 700-761) and considers and compares a variety of translations of it (mainly into English, but also French, Spanish, and German). The original edition, written in 1979 and published in 1987, offers essentially nineteen variations -- there are some variations on the variations, so there are more than nineteen examples --, beginning with the Chinese original, then a transliteration, then a 'character-by-character translation', before getting to the 'poetic' translations. The new 2016 edition is presented 'with more ways' -- another ten (plus) variations. Besides character-to-character translation, transliteration, there are quite a number of translations that could serve as excellent examples of transcreation. As Weinberger insightfully comments, translation is "in its way a spiritual exercise," and "is dependent on the dissolution of the translator's ego: an absolute humility toward the text. A bad translation is the insistent voice of the translator -- that is, when one sees no poet and hears only the translator speaking." For exercise, students will emulate the examples in Weinberger's book, choose a poem in Chinese or English, and work in groups. Each participant will offer a translation from his/her approach. In the end group members will discuss and compare these translations and share thoughts about their own experiments with transcreation.

3. **Chinese Culture Translation and Studies Support**
This is a newly founded translation database of Chinese literature, which aims to contain multimedia introductions of 100 modern writers and their representative works that were translated into ten languages. The database includes the following categories: current translation project databases, database of literary works, forums of translators and experts, and media connections in and outside of China. Drawing from examples of literary works and various versions of translation, students could practice on literal translation and transcreation of the same textual material, and compare the outcome of these two different methods.

4. **Transcreation, localization and content marketing**
This is a short article discussing transcreation beyond localization in the context of business translation. The author argues that transcreation goes beyond localization to actually recreating the content for a specific market. In transcreation, the concepts, feelings and calls to action that are expressed in the source material are maintained in the target material, but the emphasis, design and the text are oriented specifically to the target culture. Transcreation goes much deeper than localization typically does, and consequently, incurs significantly higher costs. Specifically, transcreation 1) creates a culturally adapted version that does not necessarily match the source, 2) applies primarily to marketing and advertising materials, 3) does not easily leverage translation memory or encourage reuse.

X. Machine Translation and Digital Translation

1. Google Machine Translation and Shu Yong's "Guge Bricks" (谷歌砖头)

This is an art exhibition by Chinese artist Shu Yong 舒勇. in his installation for the Venice art biennale 2013, Shu Yong constructs a sculptural reflection on the divide between eastern and western values and the 'googlization' of culture in contemporary society. Yong solicited 1500 different maxims, quotations, mottos, and popular phrases from fellow Chinese citizens and translated them word by word into English using google. he then wrote both the Chinese and corresponding English literal translation for each selection in calligraphy onto a piece of *xuan* rice paper, which was embedded into an individual transparent brick of cast resin, shaped to the proportions of those in the great wall of china. This translation-themed art project highlights the idea of "transfiguration" and takes interest in the disappearing boundary between life and art: the transformation of life to art and the rise of the commonplace to the level of art. As Wang Chunchen, the curator of the exhibition comments, "the phrases] are written in both Chinese and English that show living concepts, popular culture, and social changes of today's society. the artist uses these strong social-presence bilingual texts to convey his concern about the social and cultural ecology. he writes the terms in calligraphy so that more cultural sense is given to the texts." By putting together these phrases and their google translations, Shu Yong shows how the boundary of life and art could collapse and give new meanings to ordinary expressions. That is what transfiguration means.

To adapt this project to their own translation project, students will choose a favorite poem of their own, use google translation to translate it into Chinese, and then using this first version of machine translation, google translate it back to English. Students will repeat this process several times, and will be asked to compare the various versions of translations that are produced in comparison with the original. They will discuss the merits and disadvantages of machine translation, and new expressions that could be generated in this back-and-forth translation process.

2. **Thomas Mullaney, "A Chinese Typewriter in Silicon Valley"** (60-minute Google Tech Talk, begins at 2:20 mark)
Mullaney's very famous Chinese typewriter project reflects on the relationship between language, translation, and technological history. Particularly, in the west the keyboard begins with Morse code in the early 1800s. Morse code was based on a series of dots and dashes standing in for one letter or number; so one dot = E and so forth. That didn't work for Chinese which is character-, not letter-, based, and has more than 70,000 distinct traditional characters. The solution was to use the 10,000 most commonly used characters and assign each one a unique four-digit number from 0001 to 9999, meaning Chinese telegraphs required a double translation (Chinese into numbers, and numbers into Morse.) In post-Civil War period, the Chinese modernized and adapted one of the earlier typewriter models to meet the needs of the language.

3. **Ted Chiang, "Bad Character."**
This is a lucid and humorous short article reflecting on the traditions of Chinese characters and their relationship with Chinese cultural conventions. The author proposes a hypothetical situation that the Chinese characters were not invented in the first place, and that the language was a phonetic system of writing. Such a hypothetical case, that is, Chinese being a phonetic system of writing, might be able to lead to increased literacy and easier adaptation of modern technologies. However, exactly because Chinese characters are not phonetic, ancient texts written in classical Chinese could remain readable to modern and contemporary readers, unlike the situation with medieval English texts. Hence if ancient Chinese texts were written in phonetic symbols, they would have become difficult to decipher and understand. All the same, the author surmises that if Chinese were a phonetic system, there would be

less misconceptions or reductive interpretations that Chinese characters are pictures directly indicating their respective meanings.

4. **Supplementary material**: "[Improving Chinese-English Machine Translation through Better Source-Side Linguistic Processing](#)"

This is doctoral dissertation that focuses on Machine Translation (MT) from Chinese into English. The author addresses the differences in the writing systems, as well as the different word order between Chinese and English. According to the author's findings, she proposes two solutions to Chinese-to-English MT systems. First, regarding the errors often caused by different word orders in Chinese and English, the author introduces a richer set of Chinese grammatical relations that describes more semantically abstract relations between words. Thus one can integrate these Chinese grammatical relations into the most used, state-of-the-art phrase-based MT system and to improve its performance. Second, regarding the Chinese word "的" (de) which does not have an English equivalent, the author proposes a classifier to disambiguate DEs in Chinese text. Using this classifier, we improve the English translation quality because we can make the Chinese word orders much more similar to English, and we also disambiguate when a DE should be translated to different constructions (e.g., relative clause, prepositional phrase, etc.).