

课程详述

COURSE SPECIFICATION

以下课程信息可能根据实际授课需要或在课程检讨之后产生变动。如对课程有任何疑问，请联系授课教师。

The course information as follows may be subject to change, either during the session because of unforeseen circumstances, or following review of the course at the end of the session. Queries about the course should be directed to the course instructor.

1.	课程名称 Course Title	翻译视野下的中国古典诗研读 Classical Chinese Poetry through the Lenses of Poetic Translation
2.	授课院系 Originating Department	社会科学中心 Center for Social Sciences
3.	课程编号 Course Code	SS116
4.	课程学分 Credit Value	2
5.	课程类别 Course Type	通识选修课程 General Education (GE) Elective Courses
6.	授课学期 Semester	春季 Spring
7.	授课语言 Teaching Language	中英双语 English&Chinese
8.	授课教师、所属学系、联系方式 (如属团队授课, 请列明其他授课教师) Instructor(s), Affiliation & Contact (For team teaching, please list all instructors)	朱梦雯 ZHU Mengwen 南方科技大学人文社会科学荣誉学会 Society of Fellows in the Liberal Arts, SUSTech zhumw@mail.sustech.edu.cn
9.	实验员/助教、学系、联系方式 Tutor/TA(s), Contact	无 NA
10.	选课人数限额(可不填) Maximum Enrolment (Optional)	

11. 授课方式 Delivery Method	讲授 Lectures	习题/辅导/讨论 Tutorials	实验/实习 Lab/Practical	其它(请具体注明) Other (Please specify)	总学时 Total
学时数 Credit Hours	32				32
12. 先修课程、其它学习要求 Pre-requisites or Other Academic Requirements	无 NA				
13. 后续课程、其它学习规划 Courses for which this course is a pre-requisite	无 NA				
14. 其它要求修读本课程的学系 Cross-listing Dept.	无 NA				

教学大纲及教学日历 SYLLABUS

15. 教学目标 Course Objectives

本课程为面向各专业本科生开设的人文通识课。通过研读十九世纪后半叶以来，西语世界，尤其是英语世界对中国古典诗的译介、传播和接受，本课程旨在一方面向学生展现进入中国古典诗歌的一个独特的“他者”视角；另一方面则引导学生思考诗的可译或不可译性，以及诗歌如何经由译介、阅读与阐释而超越时空和文化的界限并获得新的生命力。本课程秉持通识教育的理念，立足于研读和讨论的方式，力求引导学生跨越学科的壁垒，抛除偏见而重新贴近诗歌，培养阅读的兴趣，并训练读诗的能力。课程内容由“概论单元”、“个案研读”与“意象主义”三个部分构成。其中，“概论单元”从诗歌翻译的理论、实践以及西语世界译介中国古典诗的历史与现状等角度展开，并将邀请有丰富的诗歌翻译经验的译者同仁通过网络连线的方式进入课堂，与学生对话。“个案研读”部分以四位各具风格的古典诗人为主轴，辅以其他值得关注的中诗西译的精彩篇章，在细致对读的基础上对相关的问题展开讨论。“意象主义”部分则集中关注以庞德和洛威尔为代表的意象派诗人，考察他们如何发现并积极译介东方，并在当时前所未有的东西文化遇合的历史语境和机遇下创造和发展了他们新的诗学。本课程特别选取“翻译”这一独特的视角，透过异质文化的译介文本反观中国古典诗歌，不仅能为古典诗本身的阅读带来新鲜的体验，启发新的思考与理解，而且能将我们的阅读行为置于文化对话的语境下，从而激发我们思考诗歌在中与西、古与今、现代性与古典的界限面前所具有的超越性价值。

This is a GE oriented course in humanities area, designed for the undergraduate students of all majors. The main content of this course is to explore the translation, circulation and reception of classical Chinese poetry in the Western world, especially in the Anglophone culture. This course aims to reveal to the students a unique perspective of the "Other's" when approaching classical Chinese poetry; it also endeavors to stimulate the students' critical thinking on topics including the translatability of poetry, as well as its renewed and revitalized being, transcending time, space and culture, through the process of translation, reading and interpretation. Grounded in close reading and open discussions, this course is dedicated to encouraging the students to cross the boundaries between fields of knowledge, abandon the bias and re-approach the world of poetry. The content includes the "introductory section", the "case study section" and the "Imagism section". The introductory Part I addresses the theory, the practice and the history regarding the poetic translation in general and the rendition of the classical Chinese poetry in particular. Guest speakers who are experienced poetry translators will be invited to join the session via online video calls to share their stories and have a conversation with the students. Part II centers on individual cases of four poets, each bearing distinctive poetic characteristics, who are richly translated into the Western languages. It aims, based on meticulous processes of reading and discussions, to inspire critical thinking and shed light upon various issues including, but not limited to, poetic expression, translatability and cultural appropriation. Part III specifically focuses on the Imagist poets' encounter with and their translational recreation of the East, spearheaded by Ezra Pound and Amy Lowell. In addition to their respective collections of renditions, this section also looks at their own poetry, in an attempt to examine a likely cross-cultural imprint, and to eventually reflect on the poetic translation as a means to generate new poetics in the broad context. In choosing the angle of translation, this course pushes outside of the box, in order to look back into the classical Chinese poetry. It not only benefits our reading of the classical Chinese poetry *per se*, in terms of bringing in fresh perspectives and inspiring new understanding, but also helps to elevate our reading experience in general, by placing it in a cross-cultural context, thus showcasing the transcendental values of poetry.

16. 预达学习成果 Learning Outcomes

本课程预期在以下几方面培养学生的能力:

1. 对中国古典诗歌在西语世界的译介历史与现状形成基本的了解, 并初步了解西方意象主义诗歌与中国古典诗之间的渊源
2. 在充分阅读和理解中国古典诗歌文本形态的基础上, 能够独立细致地研读相应的英文译诗。
3. 能够有效地进行中英诗, 以及不同译本之间的对读与比较, 并在此过程中思考诗的可译与不可译性。
4. 运用独立的、批判性和创新性思维考察翻译为诗歌的理解所带来的独特视角。
5. 摆脱学科分域的思维定势, 探寻从不同的视角观照世界的方式。

This course is designed to help the students develop the following abilities:

1. To form a basic understanding of the history and the current state of the classical Chinese poetry translation in the Western world, and to have certain basic knowledge regarding the relationship between classical Chinese poetry and the Imagist poetry.
2. To perform close and meticulous reading on a given English translation, based on a thorough reading and understanding of its original classical Chinese poem.
3. To efficiently read and compare the original and the translation, as well as different versions of renditions, while considering the translatability of poetry.
4. To apply independent, critical and original ways of thinking and appreciate the unique perspectives brought by the poetic translation to the otherwise conventional process of poetry reading.
5. To break free from the disciplinary bias and adopt new approaches to look at the world.

17. 课程内容及教学日历 (如授课语言以英文为主, 则课程内容介绍可以用英文; 如团队教学或模块教学, 教学日历须注明主讲人) Course Contents (in Parts/Chapters/Sections/Weeks. Please notify name of instructor for course section(s), if this is a team teaching or module course.)

<p>借镜: 翻译视野下的中国古典诗</p> <p>第一部分: 概论单元 诗歌翻译: 概观</p> <p>第一讲: “叉舌”?</p> <ul style="list-style-type: none"> ◆ 诗歌翻译之“迷” ◆ “信”“达”“雅” ◆ 课程内容与考评方式 <p>第二讲: 实践/实验·对话</p> <ul style="list-style-type: none"> ◆ 实践/实验: 庾信 (513–581) 《(拟)咏怀》 ◆ 实践/实验: 苏轼 (1037–1101) 《水调歌头》 ◆ 对话: 译者连线 <p>第三讲: 中国古典诗译介小史</p> <ul style="list-style-type: none"> ◆ 1940 年代以前 ◆ 1950–1980 年代 ◆ 1980 年代至今 <p>第二部分: 个案单元 “禅”“俗”“幽”“伊”</p> <p>第四讲: 王维 (701–761) (一)</p> <ul style="list-style-type: none"> ◆ 王维诗主要译著 ◆ 佛禅、自然与辋川 ◆ 王维《鹿柴》 <p>第五讲: 王维 (二)</p> <ul style="list-style-type: none"> ◆ 王维《辋川闲居赠裴秀才迪》 ◆ 王维《汉江临泛》 ◆ 寒山《一向寒山坐》 <p>第六讲: 白居易 (772–846) (一)</p> <ul style="list-style-type: none"> ◆ 白居易诗主要译著 	<p>PART I: Introduction Poetic Translation: An Overview</p> <p>Session 1: "The Forked Tongue"?</p> <ul style="list-style-type: none"> ◆ Poetry Translation: A Conundrum ◆ Faithfulness, Coherence and Elegance ◆ Content Outline and Assessments <p>Session 2: Practice/Experiment · Conversation</p> <ul style="list-style-type: none"> ◆ Practice/Experiment: "Singing of My Feelings: (An Imitation)" ◆ Practice/Experiment: "To 'Shui diao ge tou'" ◆ Virtual Conversation with A Poetry Translator <p>Session 3: Translating Classical Chinese Poetry: A Brief History</p> <ul style="list-style-type: none"> ◆ Before the 1940s ◆ 1950s–1980s ◆ After the 1980s <p>PART II: Case Studies The Zen, the Plain, the Enigmatic and the "She"</p> <p>Session 4: Wang Wei I</p> <ul style="list-style-type: none"> ◆ Major Translational Works ◆ Zen Buddhism, Nature and the Wang River ◆ "The Deer Enclosure" <p>Session 5: Wang Wei II</p> <ul style="list-style-type: none"> ◆ "Wheel-Rim River, Dwelling in Idleness: For P'ei Ti" ◆ "Sailing down the Han River" ◆ "I Have Lived at Cold Mountain" by Hanshan <p>Session 6: Bai Juyi I</p> <ul style="list-style-type: none"> ◆ Major Translational Works ◆ Plainness, Leisure & Acceptance of an Alien Culture
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- ◆ “俗”“闲”与异文化接受
- ◆ 白居易《咏慵》

第七讲：白居易（二）

- ◆ 白居易《自吟拙什》
- ◆ 白居易《问刘十九》
- ◆ 白居易《长恨歌》【片段】
- ◆ 从“长庆”到“平安”

第八讲：李商隐（约 813—约 858）（一）

- ◆ 李商隐诗主要译著
- ◆ 用典、幽秘与译介困境
- ◆ 李商隐《锦瑟》

第九讲：李商隐（二）

- ◆ 李商隐《无题》（昨夜星辰）
- ◆ 李商隐《霜月》
- ◆ 李贺（790—816）《秋来》

第十讲：李清照（1084—约 1155）（一）

- ◆ 李清照词主要译著
- ◆ “他者”世界里的“她者”世界
- ◆ 李清照《醉花阴》（薄雾浓云）

第十一讲：李清照（二）

- ◆ 李清照《如梦令》（常记溪亭日暮）
- ◆ 李清照《声声慢》（寻寻觅觅）
- ◆ 鱼玄机（约 844—约 871）《赠邻女》

第三部分：专题单元

“意象主义”与古典东方

第十二讲：发现“远东”

- ◆ 贸易，艺术与“中国风”
- ◆ 庞德，意象主义与东亚
- ◆ “作为诗之载体的汉字”（一）

第十三讲：庞德（1885—1972）《神州集》（一）

- ◆ “作为诗之载体的汉字”（二）
- ◆ 庞德，费诺罗萨（1853—1908）与“Rihaku”
- ◆ 李白（701—762）《忆旧游寄谯郡元参军》【片段】

第十四讲：庞德《神州集》（二）

- ◆ 李白《古风》
- ◆ "In the Station of the Metro", "April" & "Liu Ch'e"
- ◆ “中国诗的发明者”？

第十五讲：洛威尔（1874—1925）《松花笺》

- ◆ 洛威尔与意象派诗人圈
- ◆ 杜甫（712—770）《月夜》
- ◆ 杜甫《秋兴》

第十六讲：结语

- ◆ "On My Laziness"

Session 7: Bai Juyi II

- ◆ "What Came to Mind When Chanting My Poems"
- ◆ "A Question Addressed to Liu Shih-chiu"
- ◆ "Song of the Everlasting Sorrow"(Part)
- ◆ From "Changqing" to "Heian"

Session 8: Li Shangyin I

- ◆ Major Translational Works
- ◆ Allusions, Enigma and the Dilemma of Translation
- ◆ "The Ornamented Zither"

Session 9: Li Shangyin II

- ◆ "Untitled"
- ◆ "Frost and Moon"
- ◆ "Coming of Autumn" by Li He

Session 10: Li Qingzhao I

- ◆ Major Translational Works
- ◆ "Her World" in the World of "The Other"
- ◆ "To 'Zui huayin'"

Session 11: Li Qingzhao II

- ◆ "To 'Rumeng ling'"
- ◆ "To 'Sheng sheng man'"
- ◆ "To a Neighbor Girl"

**PART III: Special Topic
"Imagism" and the Ancient Far East**

Session 12: Discovery of the "Far East"

- ◆ Trade, Art and Chinoiserie
- ◆ Pound, Imagism and East Asia
- ◆ "The Chinese Written Character as A Medium for Poetry" I

Session 13: Ezra Pound's Cathay I

- ◆ "The Chinese Written Character as A Medium for Poetry" II
- ◆ Pound, Fenollosa and "Rihaku"
- ◆ "Exile's Letter" (Part)

Session 14: Ezra Pound's Cathay II

- ◆ "Poem by the Bridge at Ten-Shin"
- ◆ "In the Station of the Metro", "April" & "Liu Ch'e"
- ◆ "Inventor of Chinese Poem"?

Session 15: Amy Lowell's Fir-flower Tablet

- ◆ Lowell and the Imagists' Circle
- ◆ "Moon Night"
- ◆ "The Sorceress Gorge"

Session 16: Summary, Q&A and Conclusive Remarks

主要工具书及参考阅读:

- ◆ Arrowsmith, William and Roger Shattuck, eds. *The Craft and Context of Translation*. Austin: The University of Texas Press, 1961.
- ◆ Birch, Cyril, ed. *Anthology of Chinese Literature: From Early Times to the Fourteenth Century*. New York: Grove Press, 1965.
- ◆ Bynner, Witter, trans. *The Jade Mountain: A Chinese Anthology Being Three Hundred Poems of the T'ang Dynasty 618-906*. London: George Allen & Unwin Ltd., 1929.
- ◆ Cheng, François. *L'écriture poétique Chinoise: Suivi d'une anthologie des poèmes des T'ang*. Paris: Éditions du Seuil, 1977.
- ◆ Fenollosa, Ernest. *The Chinese Written Character as a Medium for Poetry*. Edited by Ezra Pound. San Francisco, CA: City Lights Books, 1936.
- ◆ Giles, Herbert A. *Chinese Poetry in English Verse*. London: Bernard Quaritch & Shanghai: Kelly & Walsh, Ltd., 1898.
- ◆ Graham, A. C. *Poems of the Late T'ang*. Harmondsworth: Penguin Books, 1965.
- ◆ Hinton, David. *Classical Chinese Poetry: An Anthology*. New York: Farrar, Straus and Giroux, 2008.
- ◆ Liu, James J. Y. *The Poetry of Li Shang-yin: Ninth-century Baroque Chinese Poet*. Chicago: The University of Chicago Press, 1969.
- ◆ Lowell, Amy. *Some Imagist Poets: An Anthology*. Boston & New York: Houghton Mifflin Co., 1915-1917.
- ◆ ———. *Fir-flower Tablets*. Boston and New York: Houghton Mifflin Co., 1921.
- ◆ Owen, Stephen. *An Anthology of Chinese Literature: Beginning to 1911*. New York & London: W. W. Norton & Co., 1996.
- ◆ Porter, Bill. *Poems of the Masters: China's Classical Anthology of T'ang and Sung Dynasty Verse*. Washington: Copper Canyon Press, 2003.
- ◆ Pound, Ezra. *Cathay*. London: Elkin Mathews, 1915.
- ◆ ———. *Personae*. London: Faber and Faber, 1949.
- ◆ Raffel, Burton. *The Forked Tongue: A Study of the Translation Process*. The Hague & Paris: Mouton, 1971.
- ◆ ———. *The Art of Translating Poetry*. University Park & London: The Pennsylvania State University Press, 1988.
- ◆ Rexroth, Kenneth. *One Hundred and More Poetry from the Chinese: Love and the Turning Year*. New York: New Directions Publishing Co., 1970.
- ◆ ———, and Ling Chung, trans. and eds. *Women Poets of China*. New York: New Directions Book, 1972.
- ◆ Snyder, Gary. *No Nature: New and Selected Poems*. New York & San Francisco: Pantheon Books, 1992.
- ◆ Waley, Arthur, trans. *One Hundred and Seventy Chinese Poems*. London: Constable & Co. Ltd., 1918.
- ◆ ———, trans. *More Translations from the Chinese*. New York: Alfred A. Knopf, 1919.
- ◆ ———, trans. *The Book of Songs*. Edited with additional translations by Joseph R. Allen. New York: Grove Press, 1996.
- ◆ Watson, Burton. *Chinese Lyricism: Shih Poetry from the Second to the Twelfth Century, with Translations*. New York & London: Columbia University Press, 1971.
- ◆ Weinberger, Eliot. *Nineteen Ways of Looking at Wang Wei*. New York: Moyer Bell Ltd., 1987.
- ◆ ———, ed. *The New Directions Anthology of Classical Chinese Poetry*. New York: New Directions Publishing Co., 2003.
- ◆ Yip, Wai-lim. *Ezra Pound's Cathay*. Princeton, NJ: Princeton University Press, 1969.
- ◆ ———. *Chinese Poetry: Major Modes and Genres*. Berkeley & Los Angeles: University of California Press, 1976.
- ◆ Young, David, trans. *Five T'ang Poets*. Oberlin: Oberlin College Press, 1990.
- ◆ Yu, Pauline. *The Poetry of Wang Wei: New Translations and Commentary*. Bloomington: Indiana University Press, 1980.

中文参考工具书:

- ◆ 白居易著, 朱金城笺校: 《白居易集笺校》, 上海: 上海古籍出版社, 1988年。
- ◆ 程俊英, 蒋见元著: 《诗经注析》, 北京: 中华书局, 1991年。
- ◆ 蘅塘退士编, 陈婉俊补注: 《唐诗三百首》, 北京: 文学古籍刊行社, 1956年。
- ◆ 李白著, 詹鍈编: 《李白全集校注汇释集评》, 天津: 百花文艺出版社, 1996年。
- ◆ 李清照著, 徐培均笺注: 《李清照集笺注》, 上海: 上海古籍出版社, 2002年。
- ◆ 李商隐著, 刘学锴, 余恕诚集解: 《李商隐诗歌集解》, 北京: 中华书局, 1988年。
- ◆ 王维著, 赵殿成笺注: 《王右丞集笺注》, 上海: 上海古籍出版社, 1961年。

19. 评估形式 Type of Assessment	评估时间 Time	占考试总成绩百分比 % of final score	违纪处罚 Penalty	备注 Notes
出勤 Attendance		10%		
课堂表现 Class Performance				
小测验 Quiz				
课程项目 Projects				
平时作业 Assignments		30%		<p>从第五周开始，以 3—4 人为一组，利用每堂课的最后十五分钟进行小组报告。学生以小组为单位，针对各堂课的自主阅读篇目利用课后时间进行研讨，并在课堂上进行报告。每组研讨报告的具体内容和日期在第三周课上以随机抽取的方式决定。</p> <p>From the fifth week on, the students will form groups of 3—4 people and use the last fifteen minutes of each session to present their readings, reflections and discussions as a team. The contents of the teamwork are the after-class reading materials specially selected for each session. The groups, their working materials and presentation dates will be decided by randomly drawing lots in the third week's session.</p>
期中考试 Mid-Term Test				
期末考试 Final Exam				
期末报告 Final Presentation		60%		<p>学期课程结束后，学生需在指定期限内提交一篇 2000—3000 字的期末论文。论文内容由学生从指定的主题中自主择一，根据课程讲授的方式和方法，撰写一篇学术研究型小论文。学生在撰写此论文过程中应体现出问题意识，独立和创新思考能力，避免赏析式的泛泛之谈。在有效借助前人研究的同时，应体现出批判思维的能力，并严格遵循学术研究和写作规范。</p> <p>Upon the completion of the course, the students are required to submit a 2000-3000-word final essay by the designated deadline. The students are expected to choose one from a certain number of selected topics and write a research essay, applying what they have learned from the course. The essay should reflect the student's abilities to raise questions, to deal with previous scholarship, and to engage in independent, critical and original thinking. Academic ethics and reference rules should be strictly followed.</p>
其它（可根据需要改写以上评估方式） Others (The above may be modified as necessary)				

20. 记分方式 grading system

- A. 十三级等级制 Letter Grading
 B. 二级记分制（通过/不通过） Pass/Fail Grading

课程审批 REVIEW AND APPROVAL

21. 本课程设置已经过以下责任人/委员会审议通过
This Course has been approved by the following person or committee of authority

