

Translating Ovid into Chinese

Among all of Ovid's poetic works, *Ars Amatoria* is best known in China, having been translated into Chinese a number of times, based on French or English translations, since 1929. The complete translation of the *Metamorphoses* (translated by Zhouhan Yang) was not published until 2008, although a shorter version was made available in 1984. The other amorous poetry has received fleeting attention as translation materials, while the *Fasti* or the exile poetry of Ovid has never had any Chinese translations. This situation will change in the next several years with the launch of a concerted effort to translate all of Ovid's poetry into Chinese based on critical Latin editions in 2015. Sponsored by a five-year National Social Science Foundation of China Major Grant, this translation project involves more than a dozen translators and scholars around the world.

As one of the participating members of this translation project, I intend to provide a critical overview of the project in this paper. By using specific examples to discuss the technicalities and strategies of translating Ovid's poetry into Chinese, this paper also addresses the following interconnected questions: In what ways is translating Ovid from Latin critical editions different from translating Ovid from modern Western languages? What have the translators found particularly challenging while rendering Ovid into Chinese? Is it more sensible to take a "foreignizing" or a "domesticating" approach to translating Ovid's works into Chinese? The discussions of these issues will not only benefit the project itself but also provide valuable insights into the cross-cultural translation of Graeco-Roman texts.