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翻譯季刊

Translation Quarterly

香港翻譯學會

The Hong Kong Translation Society

Contents 目錄

編者的話：

本期收錄六篇研究論文和兩篇書評，涵蓋翻譯史、理論批判、媒介研究、譯者群體考察與形象建構等多個方向，展現了翻譯研究在歷史語境、意識形態與跨文化傳播中的多元視角與互動演進。

馬士奎以民國時期許思園翻譯汪精衛詩作的個案，文章不僅分析了翻譯產生的歷史背景、譯者遴選緣由及英國詩人穆爾（T. Sturge Moore）的評價，更揭示出譯者因原作者政治身份巨變而承受的負面影響，呈現出歷史進程中著、譯者之間的聯動關係和翻譯行為的複雜性。

呂奇創新性地運用視覺語法理論，對 BFT48 期譯介刊物封面進行了系統分析。研究審視其再現、互動與構圖意義，評估其塑造臺灣文學海外形象的有效性，認為封面通過視覺敘事與內文呼應，呈現了特定时空下台湾文学的多元魅力与独特性。同時，文章也警示了此類文化推廣背後潛藏著的值得警惕的政治意圖。

付強圍繞道格拉斯·羅賓遜頗具爭議的“道譯論”展開。該研究指出，“道譯論”是基於西方理性主義與東方集體互動經驗的二元對立，並從哲學和社會學層面深入反思了該理論。這一批判性視角為我們全面辯證地看待羅賓遜的理論貢獻與局限提供了重要參考。

劉文與傅敬民則將研究焦點轉向翻譯職業生態中長期被忽視的龐大群體——無名譯者。研究從超文本角度，利用招聘網站數據對其進行定量分析，指出其身份具備無名性、譯外身份和共生性三大特徵，並運用行動者網路理論（ANT）的三要素來解釋其成因，為理解翻譯職業群體的社會價值與翻譯研究提供了新的思路。

胡家興與李波通過對比分析上海《申報》與香港《華字日報》上的西藥廣告，發現儘管上海與香港分處半殖民地與直接殖民統治兩種迥異的政治環境，商品文化翻譯與行銷策略卻高度相似，揭示了商業網絡如何超越政治邊界，塑造跨地域的文化翻譯標準化範式，是對跨文化研究、翻譯研究以及殖民史研究的一項出色貢獻。

季淩婕研究探討了漢學家道格拉斯翻譯的中國短篇小說集在晚期維多利亞時代如何參與塑造西方的中國想像。文章結合文本細讀與檔案研究，剖析了道格拉斯的翻譯如何作為一種意識形態工具，參與構建了其筆下矛盾交織的中國形象——既呈現黑暗現實，又延續理想化的“中國風”，並指出短篇小說的形式特性在建構這種異域形象中扮演了關鍵角色。

張雅雯、莫倩文評述指出，《Routledge 翻譯與方法論手冊》不僅系統闡釋了目的論、描述性翻譯研究等翻譯本體理論，更整合了人類學、社會學、敘事學、語料庫語言學、批判話語分析等近二十個跨學科研究範式，深刻揭示了當代翻譯研究已是一門深度交叉的複合學科，並在多模態翻譯等新興的研究領域，為翻譯學者與翻譯實踐者提供了全新的理論視角和寶貴的方法論參照。

李孟端與李雯所評的 《新冠疫情時期的筆譯與口譯》一書，將視角聚焦於一場席捲全球的公共衛生危機，通過 17 篇實證案例，系統記錄了疫情期間翻譯領域的技術創新與教學模式轉型，特別是深入探討了遠程口譯平臺的應用與應急翻譯倫理，填補了危機語境下翻譯研究的空白。儘管存在不足，但作為首部系統記錄疫情對翻譯行業影響的學術著作，它不僅為為公共衛生危機下的語言服務研究提供了重要參考，更為後續學術探索奠定了理論基礎。

本期文章跨越時空維度，共同勾勒出翻譯在社會、文化及政治實踐影響下的複雜圖景。研究不僅聚焦文本層面的策略選擇，更深入揭示了權力結構、意識形態、歷史背景等與個體能動性在翻譯場域中的交織與互動，從而推動翻譯研究向更具批判性與縱深性的方向發展。

李德超

二零二四年六月

成為傳說的翻譯——許思園英譯汪詩行為鉤沉

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Abstract

Translation Lost in Oblivion: An Investigation into Xu Siyuan's English Translation of Wang Chingwei's Poems (*by* Shikui Ma)

The completion of a translation project does not necessarily mean the end of the interaction between the original writer and the translator. Shortly after Xu Siyuan (Seyuan Shu) finished his English translation of Wang Chingwei's Poems, Wang became the arch-traitor of the Chinese nation, and hence this translation practice became a life-long humiliation to the translator. This paper aims at analyzing the context of the English translation of Wang's poems, the reason why Xu was selected as the translator, the view of the British poet T. Sturge Moore about Xu's English translation, as well as Xu's principle in translating Wang's poems. Through an investigation into the history of Xu's translation of Wang's poems, we can have a better understanding of the the complexity of translation, as well as the mutual influence between the original writer and the translator.

一、引言

譯作是原作的再生。著者和譯者因翻譯行為結緣，二者相互成就，相互影響。前者借助後者實現作品跨越時空的傳播，後者亦可憑此實現個人文化資本的累積。翻譯行為一經完成，著、譯者之間的聯動關係將長期持續，雙方有時會存在榮辱和利害共擔的關係。著者的後續行為可對整個翻譯網路產生影響，其地位、聲望的上升或可促使相關方面重新發現和評估譯作價值，提高譯者的受關注度，並且助其獲取更多機遇。反之，著者的消極、負面行為，尤其是其身份、地位和聲譽的變故不僅可以在一定程度上阻滯甚至阻斷作品的域內外傳播管道，同時也會給譯者帶來負面影響，極端

情況下甚至會給其帶來無妄之災。具體實踐中，譯者在選擇原作文本時有著一定的偶然性甚至盲目性，著者的走勢和作品的流傳趨勢不易把握，譯作命運及其對譯者的影響時常也難以預料，在一些情況下，翻譯行為甚至有可能成為譯者的終身污點。1938年問世的許思園英譯《汪精衛詩選》（*Poems of Wang Ching-wei*，以下簡稱《詩選》）即是典型一例。

有關許思園生平的記述不多，其文集所附由親友協助整理的小傳（許思園 1997；2019）及若干紀念作品（如李紅岩 2021；許志傑 2024）可以讓人了解其高開低走的一生。許思園（1907–1974）是江蘇無錫人，自幼聰穎過人，16 歲即考入上海大同大學，20 歲時帶著超優生的榮譽畢業，赴南京中央大學任教。1927 年完成了英文專著《人性與人之使命》（*On the Nature and Destiny of Man*），於 1933 年出版後得到高度評價。許思園於 1933 年獲得庚款獎學金留學法國，1938 年取得巴黎大學哲學博士學位，後來短期旅居葡萄牙和美國，其中旅美期間曾與愛因斯坦交流相對論等問題。許思園於 1945 年底啟程歸國，先後任教於中央大學和江南大學。1949 年之後，許思園轉赴山東大學任教，1974 年病逝。許思園的學術研究橫跨自然科學和人文科學，尤其在哲學、文學和歷史學等領域均做出過創造性的貢獻。由於歷史原因，許思園的學術貢獻長期被忽視，他的翻譯經歷更是為後世所遺忘。

許思園翻譯的《詩選》原本具備成為經典外譯文學作品的潛質。著者當時是在源語社會叱吒風雲二十餘年的政治人物，寄託其政治抱負和個人情懷的多首詩作已產生深遠影響，甚至一度廣為傳誦，在對外翻譯傳統已現雛形的中國，其詩作成為譯出對象亦屬順理成章。譯者是聲名鵲起的學界才俊，是那一年代少數憑藉英文學術著作獲得包括一眾國際名流在內的中外人士高度肯定的學者，在譯作出版前已旅歐數年，曾長期浸淫於西方文化，熟知目的語詩學規範和讀者接受習慣，從理論上說是比較理想的中國文學英譯專案人選。出版方 George Allen & Unwin Ltd 具有重視東方文化經典的傳統，在 20 世紀上半葉曾陸續推出過著名漢學家亞瑟·威利 (Arthur Waley）的《中國古詩選譯續集》(*More Translations From the Chinese*, 1919)、《詩經》(*The Book of Songs*, 1937)、《論語》(*The Analects of Conucius*, 1938)、《西遊記》節譯本《猴》(*Monkey*, 1950）等多種譯作。《詩選》還由英國著名詩人穆爾（T. Sturge Moore, 1870-1944）作序加持，符合當時文學譯作出版慣例。此外，這部譯作是較早由國內學者主動譯出、由目的語國家主流出版機構出版的中國當世人物作品，在“現代文學出關難”（符家欽 1996，13）的背景下具有獨特意義。倘若汪精衛沒有發生思想蛻變，最終走上叛國投敵的道路，譯作應在中國文學外譯史上佔據一席之地。

英譯《詩選》於 1938 年在英國出版，而汪氏在當年年底公開降日，自此被釘在恥辱柱上，譯作也不可避免地幾乎從問世之初就成為譯者的負資產。由於許思園較為複雜的身世、同民國上層政治人物交往的歷史、長期的留洋履歷以及受西人影響的學術觀點，歸國後在一些階段受到衝擊，後來遠未兌現早年顯露的非凡學術天賦，很長時間內幾乎從大眾的視野中消失。許思園去世多年後，收入其代表性作品的文集《中西文化回眸》正式出版（1997；2019），早年最具影響力的英文著作亦被翻譯出版（2019），其獨特的學術建樹重新進入部分學者視野，但是總體影響範圍有限，尤其

他的翻譯經歷幾乎完全被遮罩。由於第一手資料欠缺，近人有關許思園的話語時有謬誤，針對性研究不足，且多有語焉不詳處，尤其涉及其留洋時間和資助管道等方面的見解不盡相同。譯作也幾乎完全湮沒在歷史長河中，原本印數極少，爾後較長時間內顯然不具備重印或再版條件，實際上早已停止在市場上流通，中外圖書平臺上鮮有交易資訊，通過 Webcat 搜索可以發現世界各地館藏量極少，包括中國國家圖書館在內的國內圖書館均未發現收藏資訊。譯者自然而然地與此行為切割，日後的著述對此隻字未提，包括許思園生前好友在內的學者所撰紀念文章或研究作品以及各種版本的人物小傳也大都選擇回避這一經曆。隨著國內翻譯研究領域“外譯熱”的持續升溫，先前被忽略的諸多早期外譯作品陸續被挖掘出來並且成為研究熱點，但就該詩集而言，作品傳播範圍和著者特殊背景限制了研究的開展，只是間或有人零散地以類似傳說的文字提起這段經歷，比如夏志清（2006，26）等曾結合錢鐘書小說《圍城》中的情節，以戲謔的口吻述及許思園翻譯汪詩的典故。德國法蘭克福大學漢學系教授、華裔學者楊治宜（Yang 2023）的《詩歌、歷史、記憶——汪精衛與黑暗時代的中國》（*Poetry, History, Memory Wang Jingwei and China in Dark Times*）或是迄今唯一把汪詩作為重要研究對象的英文專著，作品結合 20 世紀上半葉的歷史背景對汪詩進行了較為系統的探討，書中簡要提及許思園的英譯情況。2020 年出版的《書肆巡閱使》一書收錄了多位國內資深藏書家撰寫的隨筆，其中勵俊所撰《卿本佳人——英譯 < 汪精衛詩詞集 > 的八卦》談及許思園翻譯此書的傳說，這篇迄今唯一對此譯事著墨稍多的文章的標題倒是比較恰當地詮釋了許譯《詩選》的寒酸今世。

汪詩英譯的背景如何？許思園何以成為這一特殊作品的英語譯者？作為目的語受眾代表的英國序者對汪詩及許譯的看法如何？許思園如何用英語詮釋汪詩？本文試圖通過有限的史料，最大限度地揭開中國文學外譯史上這段幾乎完全塵封的往事，並且嘗試找到上述問題的答案。

二、翻譯傳說的序曲：汪詩早期的域內外傳播

《詩選》是中國學者主動譯出的作品。這類作品常常具備以下特徵：一是作品本身具有特殊對外譯介價值和急迫性，且在源語社會已經具備一定傳播基礎；二是作者和作品尚未引起國外學界和出版界的足夠關注，短期內進入外方翻譯出版計畫的可能性較低；三是既往譯本存在明顯局限乃至歪曲，傳播效果與源語社會期待存在較大偏差甚至根本相悖。此外，對當世作品而言，著者本人的地位、意願和資源也是重要因素。許思園翻譯汪詩之前，著者已是國內位高權重的政治人物，詩歌亦有較大影響，但其人其詩在國外尤其是英語世界尚少有人知。同時，根據楊治宜的考察，汪精衛把詩歌視作個人一生成就的重要組成部分，詩人也是其個人身份的一個重要方面（Yang 2015，138）。後來，汪偽時期的出版物甚至認為其作品“可以傳之千秋，在歷史上佔有不朽之一頁”（薛豊、薛慧子 1942，3），曾稱其為“當代中國第一大詩人”（薛豊、薛慧子 1942，8）。著者當時在源語國家的社會地位、政治聲望、文學名聲和生活履歷等賦予作品對外推介的價值。

汪氏詩集多數版本所收最早作品是其 14 歲時創作的《重九遊西石岩》，詩歌創作幾乎貫穿其一生。隨著汪氏反清壯舉的傳播，以《被逮口占》為代表的部分詩詞逐漸在社會上流傳開來。自 1920 年代末起，汪詩陸續編入各種文集，多個單行本亦先後問世。1929 年，上海光明書局印行的四卷本《汪精衛集》末卷最後附有“詩詞”，包括六個主題，即“庚戌獄中雜詩”“辛亥獄中雜詩”“西山紀遊詩”“廬山雜詩”“雜詩”“詞”。同年，署名“雪澄選輯”的《汪精衛詩存》由上海光明書局推出並經數次重印，後於 1933 年進行了改版，體例與《汪精衛集》詩詞部分基本相同，只是最後一類的標題用“詩餘”代替“詞”，卷首“改版題記”稱單行本已曆 5 次再版。早期版本存在較多文字訛誤。1930 年，汪精衛的長期追隨者曾仲鳴有感於上述版本“多訛字不可勝校”，遂對詩稿“謄錄校勘印成專本”（曾仲鳴 1930，46），由民信公司出版了《雙照樓詩稿》，包括“小休集”上下兩卷，所收作品基本創作於汪在政治上的“小休期”，多以縱情山水和田園之樂為主題，從出版時間及所含篇目判斷，或是許思園英譯所依底本。此外，1937 年，上海仿古書店出版了署名“少候編”的《汪精衛文選》，書末 6 章，即 18–23 章，收錄了汪氏的詩詞，篇目與前述多有重複，只是最後一類題為“雜詞”。汪氏投敵後，詩集仍然多次由其政權控制的機構再版。1941 年，中華日報社出版了《雙照樓詩稿》鉛印本。1942 年，澤存書庫再版《雙照樓詩稿 · 掃葉集》。汪精衛死後的 1945 年出版的《雙照樓詩詞稿》，除“小休集”“掃葉集”外，補錄了“三十年後作”，所收作品更為完整，以後流行的版本多以此為底本。另外，1930 至 1940 年代的各種傳記作品，如藤田菱花著《汪精衛傳》（滿洲圖書株式會社，1944）和雷鳴著《汪精衛先生傳》（政治月刊社，1944）等，都有大量不同時期的詩歌穿插其中。汪詩問世後多有讚譽之聲，即便 1942 年的版本出版後，錢鐘書和陳寅恪等多人都曾專門題詩，除卻政治因素，對汪詩藝術成就持肯定態度。（葉嘉瑩 2017，451–457；胡文輝 2018，198）

汪詩在譯入英語之前已經先期譯入法語。汪氏本人與法國淵源頗深，曾於 1912 年與李石曾、蔡元培等發起成立“留法儉學會”，後在京創辦留法預備學校，在中法大學創辦過程中也發揮了重要作用，長期關注留法事宜。汪本人於 1912 年 8 月首次赴法並且逗留 3 年，此後多年內有著政事不隨心即赴歐的習慣，如陳公博曾言其“遇事便出國”（程舒偉 2011，94），而法國一直是主要目的地。汪在當時的旅法華人群體中威望很高，而且早期旅法學人素有譯介中國典籍的熱情和習慣。汪本人通曉法語，深諳法國文學和文化，曾翻譯雨果（囂俄）詩歌《共和二年之戰士》及佛老里昂（Jean-Pierre Claris de Florian）寓言詩各一首，均被收入《小休集》中。因此，汪詩法譯有著近水樓臺之利。

兩位旅法學人最早把汪詩介紹到海外。曾仲鳴（1896 – 1939）與汪氏是亦師亦友的關係，二人旅法時間交叉甚多。曾仲鳴於 1912 年起留學法國，獲得文學博士學位，1925 年回國後至死追隨汪氏。曾仲鳴先是極力促成汪詩在國內出版，繼而率先用法語推廣汪詩的價值和汪氏的詩人身份。曾仲鳴在 1922 年出版的法文著作《中國詩歌史論》（*Essai Historique sur la Poesie Chinoise*）中，用一章的篇幅介紹當代中國詩歌狀況，將胡適和汪精衛列為兩個代表人物。曾仲鳴刻意強調汪是“西南大學創辦人、著

名作家、政界名流，但其詩人身份被人忽略”[1]（Tsen 1922），除了介紹汪 10 歲時創作的一首小詩外，還選譯了汪的“兩首深受國人喜愛的兩首代表性詩歌（deux de ses pièces caractéristiques qui sont très appréciées du peuple chinois）”（Tsen 1922），即《見人析車輪為薪，為作此歌》（Dans la prison, en voyant qu'on détruit la roue d'une voiture pour en prendre le bois）和《大雪》（La neige）片段，這是汪氏的詩歌首次譯入外語。在汪詩法譯方面付出最多的是同樣曾經長期旅法的學者徐仲年（1904–1981）。徐仲年曾於 1921 年起留法十年，與汪、曾等人居法時間均有重疊之處。徐仲年歸國後先是於 1932 年在法文刊物《北京政聞報》（*La Politique de Pékin*）一至三期連續發表汪詩的法語譯文。第一期曾對汪精衛其人其詩做了比較詳細的介紹，包括名字的來歷，追隨孫中山先生參加革命的經歷，以及創作詩歌的背景。該刊先後登出的譯詩包括《有感》《詠楊椒山先生收所植樹》《中夜不寐偶成》《秋夜》《夢中作》《見梅花折枝》《見人析車輪為薪，為作此歌》等二十餘首。以先期發表的譯詩篇目為基礎，徐仲年譯注的法文版《汪精衛詩選》（*Poèmes et tseu choisis de Wang Ching-wei*）單行本當年由北京政聞報社出版。這本 75 頁的小冊子出版後的流通性和館藏量非常有限，幾乎無聲無息，與英譯本一樣湮沒在歷史長河之中。曾、徐在譯介汪詩時，均刻意打造汪氏“政治家 + 詩人”的人設。

汪氏本人通曉法語，久居法國，在旅法人士中有號召力，作品首先譯入法語亦是順理成章。法語譯本傳播管道相對狹窄，而英語顯然是更具傳播效力的載體。汪詩法譯為英譯打下了基礎，在選材和處理原則上或可起到借鑒和示範作用。曾仲鳴和徐仲年均為許思園的旅法前輩，且徐、許在中央大學的任教經歷有短暫交叉，再加上二人均與國民黨元老吳稚輝有著較為深厚的淵源（朱穆 2024，76；徐仲年 1982），或對英譯本的產生及譯作面貌具有一定影響。

三、翻譯緣起的傳說：《圍城》之外的“褚慎明”

人們多對許譯汪詩的行為諱莫如深，許思園的真實翻譯動機自然一直無人細究，零星議論多由錢鐘書先生經典小說《圍城》中的人物形象引發。小說《圍城》中的諸多人物身上都有錢先生同時代學人的影子，其中最具卡通意味、被諷刺最辛辣的人物當屬海歸哲學家褚慎明。如果說其他人物的指代對象尚存爭議的話，褚慎明與許思園之間的關聯幾乎沒有疑問。錢、許本是無錫同鄉，自幼相識，旅歐期間亦有交集，但是二人從個性到行事方式和為學理念均格格不入，彼此話不投機，素無好感。小說中褚慎明的一些做派的確可與許思園的真實經歷掛鉤，比如通過翻看外文雜誌獲取國外名家的聯繫方式，繼而“靠著三四十封這類回信，嚇倒了無數人”，還提到“有位愛才的闊官僚花一萬金送他出洋”。（錢鐘書 1991，83）後來美籍華人學者夏志清對這一典故做了更為直白的解讀，並對許思園的人品加以撻伐，直稱：

《圍城》裏給挖苦最凶的空頭哲學家褚慎明就影射了錢的無錫同鄉許思園，他把汪精衛的詩篇譯成英文，汪才送他出國的。此事我早已知道，特在這裏提一筆，藉以表明錢對那些投機取巧、招搖撞騙的學者文人一向疾惡如仇。（夏志清 2006，236）

實際上，許思園是否直接因與汪的交易獲得出國機會，迄今並無確鑿證據。夏志清一生與許思園並無交集，但是其兄夏濟安一度萌生過赴江南大學任教的想法，輾轉從同行處獲取對時任江南大學哲學研究所所長的許思園的負面認知。夏濟安在 1948 年 1 月 5 日寫給夏志清的信中，提到自己放棄考慮赴江南大學工作的原因，一個重要因素即是對許的間接印象："許思園其人聽說成見深，脾氣大，拘泥小節，自負不凡，很為難弄，我怕同他相處不下。"（夏志清、夏濟安 2017，74）兄弟二人後續的幾次通信中又曾數次提及楊蔭渭、錢學熙等學者對許思園"難弄"即難以相處的評價（夏志清、夏濟安 2017，104、114、128）。夏濟安對許思園的惡感或許造成了夏志清對許氏的惡劣印象，但他對許氏留洋經歷的描述未必可靠。許氏於 1933 年赴歐，而英譯《詩選》直到 1938 年方才出版，因此該翻譯實踐更可能是在旅歐期間完成的，以翻譯換取出國資助之說相當勉強。汪氏作為自己作品外譯贊助人的可能性或許存在，他曾於 1936 年最後一次赴歐，西安事變後歸國，這期間是否直接與許思園交流並且商定翻譯專案，或者通過親信促成翻譯行為，條件是為長期旅歐的譯者提供經濟資助，這在當時背景下亦屬情理之中，但是目前尚無從考證。同樣，夏對許氏品行的評價也有可能略失輕率，實際上其同僚提到他時主要咎其"難弄"，並未完全否定人格。綜合後人所述（程兆熊 1980；王家範 1997；許志傑 2024），許思園個性突出，與部分同行關係緊張，當時朋友不多，但為人並非如此不堪，很少有人言及他任職江南大學期間存在真正劣跡，而民國學人中這種個性和才華兼具者不在少數。許思園在現實生活中的際遇恐比《圍城》中褚慎明的經歷更具戲劇性，事實表明，同法譯者徐仲年一樣，他翻譯汪詩並非出於政治攀附的動機，與至死追隨汪氏、徹底走上不歸路的曾仲鳴有著根本不同。許思園成為錢鐘書小說中的挖苦和揶揄對象，或許主要源於二人向來不睦，旅歐期間許思園與錢氏夫婦的交往過程亦是非常不快，實際上楊絳先生本人對這一說法亦曾含蓄承認（楊絳 1991，344–345）。夏志清基於其兄的間接瞭解，做出的對許氏人品的評價似乎有些偏頗，多少有"三人成虎"之嫌。

一部作品能否得到譯介，一方面取決於作品本身是否值得翻譯，另一方面在於是否可以找到稱職的譯者。許思園歸國後對中國古典詩歌有所研究，而且撰寫過系列專論，如《中國詩之風格》《中國詩之特色》《李太白論》《論杜少陵》等，後來均收入文集《中西文化回眸》，但是翻譯汪詩前並未表現出對詩歌尤其是現代詩歌翻譯的興趣。而且許思園年級尚輕，此前並無令人信服的翻譯業績，終其一生，他身上的翻譯家標籤並不醒目。與同時代諸多學者相比，他的翻譯貢獻難言豐碩。1949 年之前許思園的其他翻譯實踐基本屬於學術自譯。比如 1942 年，他先用法文寫就《相對論駁議》(*Etudes Critiques sur La Theorie de la Relativite*)，後來自己譯成英文。到 1947 年，歸國後的許思園曾陸續將旅法期間創作的部分英法文論文譯成漢語，發表於自己創辦的《東方與西方》雜誌（該雜誌出版 6 期即告停刊）。新中國成立後，許思園曾為企業翻譯過大量科技和機械相關資料。1973 年，許思園為山東大學翻譯組譯成《加蓬史略》一書，雖系政治任務，但是他做到了全情投入。據稱，"許思園十分珍惜這份來之不易的工作，帶領大家夜以繼日、加班加點，以一刻不敢懈怠的工作態度，高質量快速度向前推進"（許志傑 2024，30）。作品於 1975 年由山東人民出版社作為內部讀物出

版，採用了集體署名的形式。客觀地說，究其一生，英譯汪詩應該屬於許思園最重要的翻譯成就。1930 年代是中國翻譯活動十分活躍的階段，在譯入和譯出實踐方面均有成就卓著的眾多名家，在翻譯領域尚缺建樹並且資歷尚淺的許思園何以成為這一特殊作品的譯者？

家庭背景和社會關係網路或是一大因素。許思園出身名門，與包括著者在內的社會上層人物存在直接或間接的交際關係。許思園的祖父許玨為晚晴舉人，是我國近代著名外交官，曾隨上司出使美日等國，並被清廷任命為駐義大利大使。其父許同藺曾在奉天和北京等地任職和從教。其姑祖父華蘅芳雖在許思園出生前去世，但對他跨自然科學和人文科學的研究興趣有著一定影響。需要指出的是，許思園與國民黨元老吳稚輝淵源頗深，而吳稚輝與汪精衛長期共事，交往過密，且二人同為民國時期留法運動的重要推動者。許思園與社會上層的交際關係或為進入著者視野創造了條件。

其二為許思園的學習經歷、學術背景和英語水準。許思園 16 歲即考入重視英語教學的上海大同大學，與施蟄存、傅雷等有著同窗之誼，畢業後赴南京中央大學任教，20 歲時就用英文寫成論述哲學道德原理的著作《人性與人之使命》，並且於 1933 年自費付印成書，分寄國內外眾多知名學者，獲得包括泰戈爾、托馬斯▪曼等在內的國際學界名流的高度贊許，吳宓和張東蓀等國內學者也稱之為“傑作”（周輔成 2016，60）。1933 年 12 月出版的《圖書評論》雜誌刊登了唐昌毅和景昌極的長篇書評，均對許氏作品讚賞有加。國內學界在稱讚其思想深度的同時，尤其對他的英語寫作能力予以充分肯定，如吳宓曾稱“從未見過國人能寫這樣好的英文”（許思園 2019，III）。中外人士的評價不排除有客套成分，但平心而論，其中不乏比較由衷的肯定。這或許是許思園勝任汪詩翻譯的一個條件。

其三為許思園的長期留洋經歷。一般認為旅歐人員在語言方面更有競爭力，而且熟稔西方文化，對目的語社會接受習慣有著更為直觀的瞭解，因而更容易獲得著者的信任。同時，早期留學人員是中國對外文學翻譯傳統的先驅，如旅英的熊式一、初大告、葉君健等；尤其是晚清和民國時期不同背景的旅法人士，如陳季同、曾仲鳴、徐仲年和羅大岡等，與所在地一眾文學文化名流交往密切，在向法國和歐洲介紹中國文學和文化方面發揮了重要作用（馬士奎 2016）。因此，屬於留法一族的許思園承擔翻譯汪詩的任務也屬於順理成章。

四、翻譯傳說的佐證：一個英國詩人眼中的許譯汪詩

文學譯作出版時常常會附上由目的語社會有影響、有地位的人士撰寫的序跋，旨在引導讀者對原作和原作者的認知，同時提升作品在目的語社會的影響力，推動譯作的有效傳播。譯作的他序除了介紹和評論著者及作品外，通常還會談及對譯者和譯作的印象。

許譯《詩選》卷首收入了當時英國最著名詩人之一穆爾的序言。在序言最後，穆爾像多數序者一樣，表示相信讀者可從閱讀譯詩中得到樂趣，認為人們或許可從譯詩中瞥見中國人心靈中平靜、祥和的愉悅感，可以將其作為報紙新聞中所反映的種種痛

苦和災難的解藥（Moore in Wang 1938，II）。但是穆爾的序言從語氣到內容都頗為與眾不同，對譯詩的推薦似乎並非由衷，更像受人所托的例行公事。

穆爾的序言按照內容可以分為三層。他首先談到自己與許思園之間的淵源。二人相交的歷史幾乎正好印證了《圍城》中有關褚慎明的情節，即許思園通過西文刊物查到穆爾的地址，寄去自己的英文專著《人性與人之使命》，隨後收到一封表示贊許的長信。穆爾可以對標小說《圍城》中給褚慎明回信的三四十個國際名流之一，他的序言也成為這一翻譯傳說的佐證。許思園專著的出版成為二人相交的紐帶，但是除了此番通信之外，雙方並無深交。許思園旅歐期間，曾到英國逗留，借機請求穆爾為譯作出版提供幫助。

穆爾談到對汪詩的直觀印象。與一般序言不同，他對汪詩本身及許思園的翻譯並無多少稱頌，甚至沒有直接肯定。他留意到譯作扉頁所附副標題《小休集》（*Hours of Leisure*），注意到作品多以逃避現實和追求內心安寧為主題，對此類以描述日常瑣事為主的詩歌興味索然，而且認為汪譯語言蹩腳之處甚多。他自忖並非潤色譯作的合適人選，特地推薦了著名漢學家韋利（Arthur Waley），但此建議未被許思園採納，自己提出的大量修改意見也遠未被照單全收，最終譯作的"英語還是許思園的"（the English remains his）（Moore in Wang 1938，I），但是他也承認許氏對英語書面語的掌握是驚人的。

穆爾在序言中用較多篇幅介紹了著者的身世、政治經歷和婚姻家庭狀況，尤其結合《被逮口占》一詩敘述了汪氏年輕時刺殺清廷攝政王的故事。穆爾還提到許譯汪詩的緣起：汪氏看過許思園所寫關於自己詩歌的文章後大為欣賞，於是由汪妻表兄梁宇皋出面促成許譯汪詩。（Moore in Wang 1938，II）序言中的資訊顯然由譯者提供。穆爾不經意的幾句話在一定程度上印證了關於《詩選》翻譯緣起的傳說，也為《圍城》小說人物褚慎明指向許思園提供了證據。

穆爾的序言口吻略顯漫不經心，似乎暗示潤色譯作以及提供序言是自己推之不去的任務，通篇多少給人敷衍之感，可以看出序者顯然沒有被譯詩打動。

五、許思園對汪詩的異語詮釋

英譯《詩選》附有譯者序。許思園簡要介紹了自己眼中的中國文化特質和中國詩歌特點，並且談到中國傳統詩詞的兩大主題，即人間情感和田園之趣，認為汪詩詮釋了中國人心靈的某些特質，傳達的情緒是平和、閒適的，尤其是所收入的幾首詞更是帶有罕見的陰柔美。譯序著意描繪著者的"政治家＋詩人"形象：一方面，介紹汪是重要政治人物，早年投身革命，先是為推翻清王朝殫精竭慮，繼而為新生的國家不辭辛苦；另一方面，說明汪氏熱愛自然，熱愛生活，熱愛家庭，性情中具有超脫俗世的追求，"倘若他生活在和平年代，很可能會成為這個時代的田園詩人"（Shu in Wang 1938，VI）。根據楊治宜的考察，英譯《詩選》出版時，書中所附宣介插頁將汪氏描述為：

> 國民政府最重要的人物...... 在他的祖國被視作傑出的學者和非常優秀的傳

> 統詩人。這些詩歌表達的情緒是閒適、平和的，但毫無疑問也帶有熱情、執著的人格印記。汪詩有助於在國內外塑造和推廣這一形象。汪詩有利於構建作者的鮮明形象：既是受過傳統教育的儒家學者，又是一位現代政治家。[2]（Yang 2015，142）

可以看出，從曾仲鳴推動汪詩在國內的傳播，到曾仲鳴和徐仲年的法語譯介，再到許思園的英語翻譯，動機是一致、連貫的，均是為了在不同受眾面前塑造汪氏比較完備的形象，試圖凸顯其人文思想和詩人特質。

與徐仲年先期完成的法譯相似，英文版《詩選》同以曾仲鳴收集和整理的《雙照樓詩選》版本為依據，選譯了其中近 80 首，占原詩集篇目的半數以上，均為汪氏 1930 年之前的作品。譯作同原著一樣分為“詩”（poems）和“詞”（sonnets[3]）兩部分。前一類占比超過八成，寫於 1897 至 1930 年，開篇為 14 歲創作的《重九遊西石岩》；後者共計 16 篇，創作於 1910 至 1920 年間。所收詩詞基本可以反映汪氏早期的創作成就。

穆爾曾注意到許思園信守“嚴格忠於原作的標準（strict standard of fidelity to the original)”(Moore in Wang 1938，I)。許思園亦稱自己在翻譯中“努力保持原作的獨特風味（endeavoured to preserve the peculiar flavour of the originals)”（Shu in Wang 1938，V）。許思園在內容和形式上貼近原作，儘量避免資訊流失。許譯大多採用等行翻譯，只有在個別情況下行數才會稍有變化。對於穆爾提供的語言修改意見，許思園沒有照單全收，以免在內容傳達方面受到影響。此外，可以看出，譯者沒有刻意追求韻式，重在傳達原作精神，意在使“西方讀者得以略微領略中國人心靈中的寧靜與恬淡之樂（the western reader can catch some glimpse of the serenity and placid joyness of the chinese soul)”（Shu in Wang 1938，V）。

許譯刻意貼近原作，但在表達方面並不缺乏靈活性，翻譯過程中沒有拘泥於字面，而是盡力尊重、遵循英語規範及英詩慣例。以當時傳誦最廣的《被逮口占》一詩中的四行為例：

> 慷慨歌燕市，
> 從容作楚囚。
> 引刀成一快，
> 不負少年頭。
>
> Among the crowd of Yen I chant elate,
>
> Tranquilly, I enter the prison-house.
>
> To die on the sword, what a rapture!
>
> A fate truely worthy of a young head. (Wang 1938, 16)

所引首行的語序有了明顯調整，以“among the crowd”（在人群中）之類介詞結構開頭的詩句在英詩中比較常見。出於表達效果的考慮，許思園常對原詩節奏和語氣進行調整，使用語氣詞和感嘆號的現象比較普遍。如引文第三行的語氣即有了較大變化，可以在目的語中烘托出比較豪邁的氣氛。許思園的讀者意識還表現在借用一些英語詩歌

常用的表達方式，以期減少目的語讀者的陌生感。如《春晚》一詩中的兩行，即“何當若流星，一閃至君前”，許思園將其譯為“Oh, I would I were a shooting star/I would then glide to you in the twinkling of an eye!”（Wang 1938, 19）譯詩所用句式在英語詩歌，尤其是拜倫和雪萊等浪漫主義詩人的作品中相當常見。另外，《詩選》收入了 16 首“詞”，由於詞牌名是詞的一種制式曲調的名稱，通常與作品內容及主題沒有直接關聯，一般目的語讀者對此難以意會，因而大都作了刪節。

許思園採用了適度的厚譯。主要副文本內容包括著者照片、英國詩人穆爾的他序、譯者序言和尾注等。在全書 96 頁中，副文本約占 16 頁篇幅。許思園添加的尾注為 63 處，平均每首譯詩加注不足一條，譯注密集程度遠低於先期出版的徐仲年的法語譯本。徐的法譯本中，有時一首詩後的加注超過 10 條。譯注以補充所涉文化、文學、歷史、地理、人物等方面資訊為主，有時則對暗指對象加以提示。許思園的注釋大多非常簡明，唯一著墨稍多的是汪氏的姓名，因“精衛”二字帶有特定文化內涵，許譯和徐仲年的法譯本一樣，對涉及的神話傳說作了比較詳盡的介紹。

六、結語

通過爬梳相關史料，可以發現，從曾仲鳴等推動汪詩在國內出版，到曾仲鳴和徐仲年的法語譯介，動機皆在於塑造汪氏形象，即同時以政治家和學者、詩人身份示人。許思園的英譯行為亦是整個傳播鏈條中的一個環節。著者極端政治變故的影響有時會波及譯者，在譯出行為中這一影響會更為明顯。英文版《詩選》的翻譯行為完成於抗戰期間，出版於汪氏叛國降日前夕，譯作甫一出版即淪為負資產，這一翻譯行為也幾乎完全被歷史淹沒，僅僅以近乎傳說的形式存在。基於翻譯行為發生前的著者身份及作品影響，汪詩的譯出行為在那一時期還是比較符合邏輯。單純按翻譯標準衡量，英譯《詩選》的品質在當時條件下屬於上乘。從翻譯出版模式看，《詩選》翻譯任務的承擔者對著者瞭解充分，此前已表現出較強的學術能力和目的語寫作能力，長期旅歐且熟稔西方文化，瞭解目的語接受習慣；譯作由目的語國家主流學術出版機構出版，且由當時有影響的詩人作序。這種流程和體例也符合對外譯介的規律。考察許譯汪詩行為，可以幫助我們進一步認識著、譯者之間的聯動關係，也可以增進對翻譯行為複雜性的理解。

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注 釋

[1] 引文系本文作者從法文和英文原作翻譯。

[2] 引文系本文作者從法文和英文原作翻譯。

[3] 許思園將“詞”譯為“sonnet”(十四行詩),有值得商榷之處。

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中國臺灣地區文學譯介出版物封面視覺語法分析
——以 BFT 圖書版權推廣計畫刊物（2014–2024）為個案

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Abstract

A Visual Grammar Analysis of Issue Covers from Books from Taiwan Translation and Publication Grants Programme (2014–2024) (*by* Qi Lyu)

Back to 2014, the Ministry of Culture in Taiwan launched the Books from Taiwan Translation and Publication Grants Programme. Since then, there have published issues introducing the essences of original Taiwanese literature to promote its multilingual translations and publications overseas, and to enhance its international visibility. With the reference of the framework of Visual Grammar, we took 48 issue covers from the Programme (2014–2024) for case analysis, to examine and reflect upon their representational meanings, interactive meanings and compositional meanings as well as the effectiveness in shaping the image of Taiwanese literature overseas. It can be found that those issues, with the help of visual narratives, make senses via cover images and echo with certain texts in each issue, to present Taiwansese literature to the world with diversified charms and unique qualities and with highlights, hotspots, and selling points in specific time and places, so as to enhance the affinity and understanding from international readers. Meanwhile, it is necessary to stay vigilant against the intricate and sophisticate political endeavors from the intiator of the Programme by means of visual narratives from the issue covers.

一、引言

2014 年以降，中國臺灣地區[1]文化事務主管部門實施了 Books from Taiwan 圖書版權推廣計畫（以下簡稱 BFT），每年精選具有國際版權銷售潛力的中國臺灣地區優秀原創文學作品（亦附少量非文學作品），選取部分精華樣章英譯，輔以作者和作品英文簡介、書評、獲獎資訊，藉由網路和國際書展等平臺，以電子版和紙質版形式向世界各地出版商推介，以促成海外多語種翻譯出版，提升中國臺灣地區文學的國際能見度；2023 年起，又推出了文化黑潮之拓展臺流文本外譯 BFT 2.0 計畫。十年來，BFT 共選出 482 本書籍，包含 291 部大眾文學作品、108 部兒童文學繪本以及 83 部漫畫文學作品；已累計售出 348 筆書籍國際版權到 37 個國家和地區，翻譯成 29 個語種。（文策院 2023）

封面[2]是出版物的重要副文本，“其圖像表達和敘事功能構成一種特殊的視覺文化”（葉珺霏、孫會軍 2023，199－200），可謂“第 0 頁的精彩”。近年來，雖然學界對封面研究投以關注，例如鄭保衛、趙麗君（2012）、鄭群、張博（2015）、劉熠、張文燁（2020）、吳平（2020）、葉珺霏、孫會軍（2023）、韓子滿、黃廣哲（2023）等分別從視覺語法、視覺隱喻、視覺符號學、多模態等理論維度對西方國家主流雜誌封面、《經濟學人》涉華主題封面、《北京週報》經濟主題封面、《駱駝祥子》譯本封面、中國當代小說英譯本封面、典籍漫畫《莊子說》封面等進行了研究，但尚未論及中國臺灣地區文學譯介出版物封面。而中國臺灣地區對 BFT 的研究中，僅有劉容娟（2017）以 BFT（2014–2016）為例，考察了圖書外譯出版與國際版權銷售；此外，自 2016 年起的《臺灣文學年鑒》對 BFT 每年的譯介推廣情況有一定簡述，但上述研究和綜述均未關注封面要素。

本研究以視覺語法為理論框架，選取 BFT 圖書版權推廣計畫十年間共 48 期刊物封面作為研究對象，並對實景拍攝、插圖拼貼、原創繪圖三種類型的 9 期封面進行重點分析，著力考察其再現意義、互動意義和構圖意義，進而梳理、歸納和反思其典型特徵，洞悉中國臺灣地區文學譯介出版物封面設計的視覺意義之於其文學海外形象塑造的效用。

二、研究設計

總體而言，本研究之所以選取 BFT 圖書版權推廣計畫刊物為個案，主要是因為該計畫由中國臺灣地區文化事務主管部門直接發起和推動，不僅具有官方性質，而且覆蓋面較廣、譯介成效顯著，並代表了“臺書外譯”的最新動向；同時其同名刊物封面設計較有特色，頗具研究價值。

具體而言，本研究共選取 BFT 自創刊以來共計 48 期刊物封面，其中：常規刊 17 期，童書專刊 11 期，漫畫專刊 11 期，亞洲專刊 9 期。囿於篇幅，本研究選取其中的 9 期封面進行重點分析：1）按封面圖像類型，包括實景拍攝、插圖拼貼、原創繪圖各 3 期；2）按刊物類別，包括常規刊 4 期、漫畫專刊 3 期、童書專刊和亞洲專刊各 1 期

（常規刊出版時間最長、期數最多，亞洲專刊出版時間最晚、期數最少，童書專刊受眾略偏小眾；3）按封面版式，包括單頁設計 5 期，跨頁設計 4 期；4）按閱讀方向包括單向閱讀設計（默認左開）6 期，雙向閱讀設計（默認右開）3 期；5）按出版時間，涵蓋自創刊號至今過往 10 年的 7 個年份。總之，我們力求用於重點分析的 9 期封面盡可能覆蓋多個維度。

本研究著重圍繞以下問題展開：1）從視覺語法維度考量，BFT 圖書版權推廣計畫刊物三種類型封面圖像表徵了怎樣的再現意義、互動意義和構圖意義？2）從封面設計整體考量，BFT 圖書版權推廣計畫刊物封面在形塑中國臺灣地區文學形象方面有何特徵與效用？

為回答上述問題，本研究將主要採取個案分析的方法。首先，對 BFT48 期刊物封面進行多維度數據統計和總體考察，瞭解其整體分佈規律；其次，對其中 9 期刊物封面從視覺語法理論框架的三個維度及其相應的二級和三級指標參數進行重點分析，總結其具體特徵；再次，結合上述分析，對 BFT 刊物封面在三個維度的整體情況和主要特徵進行梳理歸納；最後，結合上述特徵，對 BFT 刊物封面設計進行整體反思，探尋其對中國臺灣地區文學海外形象塑造的效用。

本研究的理論框架總體上基於 Kress 和 van Leeuwen（1996；2006；2021）構建的視覺語法，理論框架內的各級指標參數將在下一部分詳述。

三、理論框架

視覺語法植根於“社會符號學理論框架”（Kress and van Leeuwen 2021，7），強調圖像如何通過視覺元素的組合構建符號系統，進而生成特定意義。Kress 和 van Leeuwen 參照韓禮德系統功能語法理論框架的概念功能、人際功能和語篇功能，相應地構建了視覺語法理論框架，用於分析圖像文本，框架包括再現意義、互動意義和構圖意義三個維度。

3.1 再現意義

再現意義（representational meanings）[3]探討圖像中的元素構成和關係，以及圖像如何表徵事物、事件或概念；由敘事結構（narrative structures）和概念結構（conceptual structures）呈現，如圖 1 所示（Kress and van Leeuwen 2021，55）。Kress 和 van Leeuwen 引入了參與者（participants）來指代構圖元素。（Kress and van Leeuwen 2021，47）在視覺傳達符號學模式中，參與者可以是人、地點以及具體或抽象事物；而在視覺層面，參與者之間的關係依靠向量（vector）來建立（Kress and van Leeuwen 2021，45）。

敘事結構是從展開的行動和事件、變化過程、暫時的空間佈局等來表徵現實各個方面的結構（Kress and van Leeuwen 2021，55）。敘事結構可由動作過程（action processes）、反應過程（reactional processes）以及言語和心理過程（speech processes and mental processes）來實現。動作過程是指圖像中的參與者在整體或局部通過自身行動等方式構成向量（Kress and van Leeuwen 2021，58）。反應過程是指圖像中兩個及以上

參與者之間以目光對視交流等方式構成向量（Kress and van Leeuwen 2021，62）。言語和心理過程多見於漫畫作品，主要是通過氣泡框或對話框的形式呈現參與者的所言所思來構成向量（Kress and van Leeuwen 2021，63）。

概念結構是在分類、部分——整體結構或符號屬性方面將參與者關聯起來的結構（Kress & van Leeuwen 2021，55）。可分為分類結構（classification structures）、分析結構（analytical structures）和象徵結構（symbolic structures）。分類結構建立的是參與者之間的類別關係，分析結構建立的是參與者之間的從屬關係，而象徵結構則在視覺意義上界定了參與者的身份、性質或涵義（Kress & van Leeuwen 2021，76）。

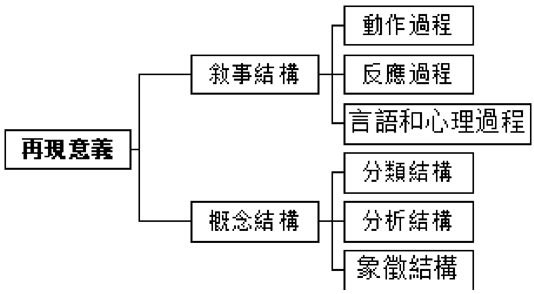

圖 2.1: 再現意義框架圖（Kress & van Leeuwen 2021）

3.2 互動意義

互動意義（interactive meanings）強調圖像呈現主體與觀看主體之間的交互關係（Kress and van Leeuwen 2021，113）。由接觸（contact）、社會距離（social distance）、態度（attitude）、情態（modality）呈現，如圖 2 所示。

接觸強調呈現主體與觀看主體的視覺關係，分為索取（demand）和提供（offer）兩類，前者指圖像中參與者的凝視（以及手勢等）向觀看主體“索要”某些東西，要求與其建立某種想像中的關係（Kress and van Leeuwen 2021，117）；後者指圖像中參與者“如同陳列櫃中的標本一樣”向觀看主體客觀呈現各類資訊（Kress and van Leeuwen 2021，118）。

社會距離與取景相關，體現了呈現主體與觀看主體的親疏程度。分為近景（close or personal shot）、中景（medium or social shot）和遠景（long or impersonal shot）。近景（又稱“特寫鏡頭”）呈現的是被攝對象的頭部和肩部，此外還有超近景（又稱“超級特寫鏡頭”“大特寫鏡頭”）。中景所呈現的被攝對象大致以腰部為界（中特寫鏡頭大致以膝蓋處為界；中遠景則呈現人物全身）。而遠景中，人物大約佔據了畫面高度的一半（此外還有超遠景）（Kress and van Leeuwen 2021，123–124）。

態度體現呈現主體與觀看主體的表徵與認知取向，分為主觀態度（subjectivity）和客觀態度（objectivity）（Kress and van Leeuwen 2021，143），前者主要由視角（perspective）呈現（Kress and van Leeuwen 2021，129），後者主要由行動取向（action orientation）和觀看主體取向（observer orientation）呈現（Kress and van Leeuwen 2021，144）。

此處重點論述主觀態度。視角又分兩類，一類是水準角度（horizontal angle），包括前視（frontal angle）和斜視（oblique angle）（Kress and van Leeuwen 2021，134）；另一類是垂直角度（vertical angle），包括俯視（high angle）、平視（eye-level angle）、仰視（low angle）（Kress and van Leeuwen 2021，138）。具體而言，水準角度體現參與程度：前視代表參與（involvement），斜視代表脫離（detachment）；垂直角度代表權力關係：俯視代表觀看主體權力（viewer power），仰視代表呈現主體權力（participant power），平視代表二者處於相對平等的地位（equality）（Kress and van Leeuwen 2021，138–139）。

情態（modality）體現圖像呈現世界的真實程度或可信程度。包括色彩飽和度（colour saturation）、色彩區分度（colour differentiation）、色彩調諧度（colour modulation）、情境化程度（contextualization）、細節表現度（representation of detail）、透視度（depth）、照明度（illumination）、亮度（brightness）等多個參數（Kress and van Leeuwen 2021，150）。限於篇幅，此處不一一呈現定義。

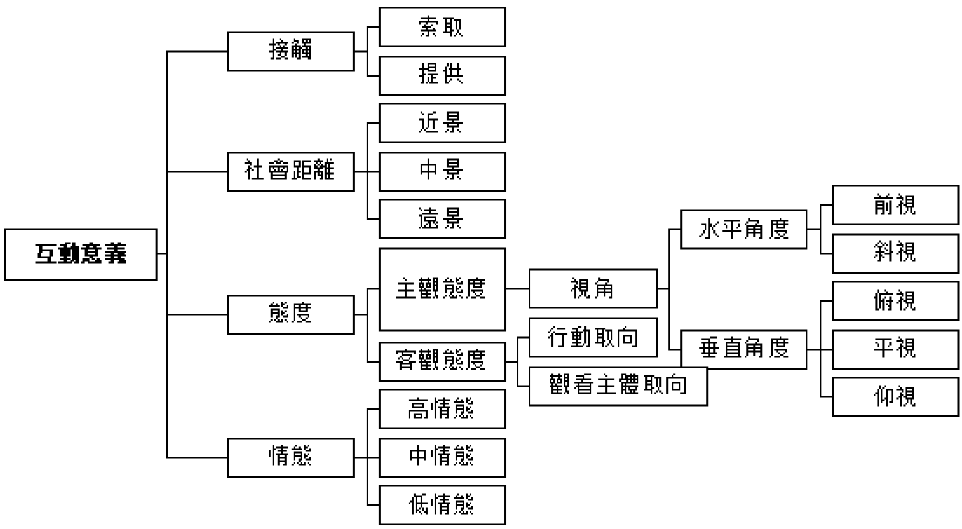

圖 2.2: 互動意義框架圖（Kress & van Leeuwen 2021）

3.3 構圖意義

構圖意義（compositional meanings）側重考量圖像的構成與佈局，以及圖像呈現元素與互動元素如何被整合成一個有意義的整體（Kress and van Leeuwen 2021，179）；它“強調圖像整體層面的要素合成邏輯和協同內涵”（劉濤 2021，41）。構圖意義通過三個相互關聯的系統將圖像的再現意義與交互意義聯繫起來，分別是：資訊值（information value）、框架性（framing）和顯著性（salience），如圖 3 所示。（Kress and van Leeuwen 2021，216）

資訊值是指構圖元素的位置賦予其在圖像各區域內特定的資訊價值，是構圖元素相互之間並與觀看主體產生聯繫的語法（Kress and van Leeuwen 2021，181）。可分為

對向結構（oppositional）和中心結構（centred）。前者細分為左—右結構（left –right）和上—下結構（top –bottom structure），分別對應已知—未知資訊（given –new）和理想-現實資訊（ideal –real）；後者細分為中心—邊緣結構（centre –margin）和三聯畫結構（triptych）（Kress and van Leeuwen 2021，216–217）。通常居左、居上、居中的視覺元素具有相對更高的資訊值。

框架性是指借助框架手段來連接或分割圖像元素，賦予其某種程度上的整體意義或獨立意義（Kress and van Leeuwen 2021，181 – 182）。可分為分割（disconnection）和連接（connection），前者可通過隔離（segregation）、分離（separation）和視覺對比（visual contrast）實現；後者可通過重疊（overlap）、融合（integration）和視覺韻（visual rhyme）實現（Kress and van Leeuwen 2021，216）。

顯著性是指圖像元素（參與者連同再現和互動語法）對觀看主體注意力產生吸引的不同程度，通常借助前景或背景中的位置、相對大小、色調（或色彩）對比度、銳度、清晰度等因素來實現（Kress and van Leeuwen 2021，182）。顯著性可分為最大顯著性（maximum salience）和最小顯著性（maximum salience）（Kress & van Leeuwen 2021，216）。

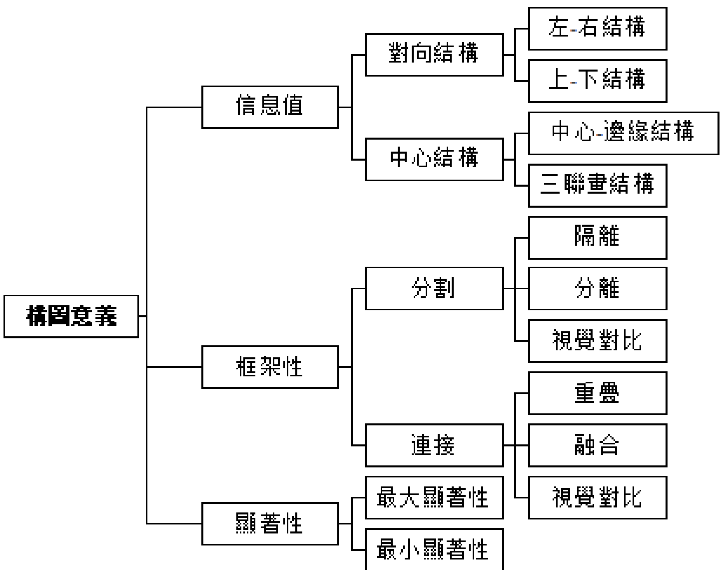

圖 2.3: 構圖意義框架圖（Kress & van Leeuwen 2021）

總體而言，視覺語法理論框架三個維度相輔相成，互為補充，但其涉及的指標參數眾多，某些指標參數是否存在界定不清、數量過多？抑或是指標參數之間的邏輯層次與關係不盡合理？張敬源、賈培培（2012）曾提出“敘述再現”分類不具互補性、“接觸”結構生硬且實用性不強、“情態”設計不具系統性、忽略圖像元素社會屬性等四個方面的不足；馮德正、邢春燕（2011，58）亦從視覺語法“缺乏認知理據”等其他方面指出問題。此後，馮德正、趙秀鳳（2017）又提出視覺圖像意義建構的轉喻本質，幷在社會符號學視覺語法框架內探討三類轉喻（指涉轉喻、符號轉喻、意義轉喻）在圖

像意義建構中的體現，進一步完善了理論框架。

我們結合前人研究，並針對視覺語法跨文化符號分析的缺失、分類體系冗餘與邏輯缺陷、忽視社會屬性與認知機制等不足，嘗試將視覺語法與視覺隱喻和/或視覺轉喻構成複調，幷結合本研究的對象，對該理論框架進行補充、發展與完善：

總體而言，視覺隱喻的核心是通過跨域映射構建抽象概念（Forceville & Urios-Aparisi 2009），視覺轉喻的核心是通過部分代整體、符號代概念等鄰近關係啟動認知（Forceville 2009）；而視覺語法框架理論框架內的再現意義、互動意義、構圖意義的實現，均需要觸發觀看主體的認知實現，因此二者具備一定的契合理據。

具體而言，上述三個維度與視覺隱喻和視覺轉喻均存在可能的結合邏輯。例如，再現意義的參與者、過程和環境可作為視覺隱喻的源域映射到抽象目標域，也可通過部分代整體、符號代概念、環境代事件等視覺轉喻實現意義濃縮；互動意義的視角、社會距離、情態可強化視覺隱喻的情感或態度映射，而眼神接觸、社會距離可通過視覺轉喻觸發情感或行為反應；構圖意義的資訊值、顯著性、取景可構建視覺隱喻的空間邏輯，而位置關聯和視覺鏈可通過轉喻建立邏輯聯繫。

此外，在視覺隱喻和視覺轉喻的觀照下，我們還就框架中學術爭議較多的個別指標予以拓展和調整：目前 Kress 和 van Leeuwen（2021，117）對互動意義中的“接觸”定義較為狹隘，主要是基於有生命的參與者（人或動物）的眼神互動，其隱含前提局限為生命體的眼神，即目光是傳遞互動意圖、構成“索取”的必要條件；而無生命的參與者（如物品、抽象符號或自然景觀），通常被視為僅“提供”資訊，不構成直接“索取”。然而實際情況中，無生命的物體也可能通過視覺隱喻和/或視覺轉喻機制構成某種潛在“索取”（例如有的插座觀感上像“笑臉”），遑論經過設計者擬人化、卡通化等主觀策略處理的無生命物品被賦予的某種互動意圖。針對這一問題，我們建議將“索取”分為“顯性索取”和“隱性索取”，前者沿用 Kress 和 van Leeuwen 的定義，後者特指無生命的參與者通過視覺隱喻和/或視覺轉喻在觀看主體認知中所建構的索取關係。

總之，視覺語法理論框架體系和指標參數對於洞悉本研究所考察的封面圖像意義建構、生成與敘事具有相當程度的理論參考價值和視域觀照之用；通過引入視覺隱喻、視覺轉喻，以及拓展部分指標，我們嘗試挖掘視覺語法更大的理論價值，助力考察 BFT 刊物封面圖像再現意義維度上的社會符號義涵、互動意義維度上與潛在讀者的交互作用、構圖意義維度上圖文版式所蘊含的設計者潛在意圖，以洞悉更多整體與細節特徵。

四、個案分析

本部分將對 BFT 刊物 48 幅封面資訊進行數據統計，多維度透視主要分佈特徵；而後選取其中 9 幅（所在期號已在表 1 內加粗顯示），基於 Kress 和 van Leeuwen 的視覺語法理論框架，從再現意義、互動意義和構圖意義，結合二級、三級指標參數進行詳細分析，洞悉其視覺意義建構主要特徵。

4.1 整體情況統計

2014－2024 年間，BFT 刊物共出版 48 期[4]。就封面類型而言，實景拍攝 12 期，插圖拼貼 16 期，原創繪圖 20 期；就封面版式而言，單頁設計 22 期，跨頁設計 26 期；就閱讀方向而言，單向閱讀設計 37 期，雙向閱讀設計 11 期。具體資訊如表 1 所示：

刊物類型	自然期號 卷號	出版時間	封面圖像類型			封面版式		閱讀方向	
			實景拍攝	插圖拼貼	原創繪圖	單頁設計	跨頁設計	單向閱讀設計	雙向閱讀設計
常規刊	**第 1 期**	**2014 年 12 月 15 日**	√				√	√	
	第 2 期	2015 年 6 月 30 日	√			√		√	
	第 3 期	**2015 年 12 月 14 日**	√				√	√	
	第 4 期	2016 年 6 月 30 日	√				√	√	
	第 5 期	2016 年 12 月 31 日	√				√	√	
	第 6 期	2017 年 7 月 28 日	√				√	√	
	第 7 期	2017 年 12 月 31 日	√				√	√	
	第 8 期	**2018 年 7 月 30 日**			√	√		√	
	第 10 期	2019 年 9 月 30 日	√				√	√	
	第 12 期	2020 年 9 月 30 日			√		√	√	
	第 13 期	2021 年 3 月 31 日			√		√	√	
	第 14 期	2021 年 12 月 30 日			√	√		√	
	第 15 期	**2022 年 9 月 30 日**			√	√		√	
	第 16 期	2023 年 9 月 30 日			√	√		√	
	第 17 期	2023 年 12 月 31 日			√	√		√	
	第 18 期 第 1 卷	2024 年 11 月 10 日			√	√		√	
	第 18 期 第 2 卷	2024 年 11 月 10 日			√	√		√	
	小計 （占比）		8 47%	0 0%	9 53%	8 47%	9 53%	17 100%	0 0%
童書專刊	第 2 期	2015 年 6 月 30 日		√			√	√	
	第 4 期	2016 年 6 月 30 日		√			√	√	
	第 6 期	2017 年 7 月 28 日		√			√	√	
	第 8 期	2018 年 7 月 30 日		√			√	√	
	第 10 期	2019 年 9 月 30 日		√			√	√	
	2020	2020 年 12 月 31 日		√		√		√	
	2021	2021 年 12 月 15 日		√			√	√	
	2022	2022 年 12 月 31 日		√			√	√	
	2023	**2023 年 12 月 31 日**			√	√		√	
	2024 第 1 卷	2024 年 10 月 30 日			√	√		√	
	2024 第 2 卷	2024 年 10 月 30 日			√	√		√	
	小計 （占比）		0 0%	8 73%	3 27%	4 36%	7 64%	11 100%	0 0%
漫畫專刊	第 3 期	2015 年 12 月 14 日		√		√			√
	第 5 期	2016 年 12 月 31 日		√			√		√
	第 7 期	2017 年 12 月 31 日		√			√		√
	第 9 期	2018 年 12 月 31 日		√			√		√
	第 11 期	2019 年 12 月 30 日		√			√		√
	2020	**2020 年 12 月 31 日**		√		√			√
	2021	**2021 年 12 月 15 日**		√			√		√
	2022	**2022 年 12 月 31 日**		√		√			√
	2023	2023 年 12 月 31 日			√	√			√
	2024 第 1 卷	2024 年 10 月 30 日			√	√			√
	2024 第 2 卷	2024 年 10 月 30 日			√	√			√
	小計 （占比）		0 0%	8 73%	3 27%	6 55%	5 45%	0 0%	11 100%

亞洲專刊	2017	2017 年 12 月 31 日			√	√		√	
	2018	2018 年 12 月 31 日	√				√	√	
	2019	2019 年 12 月 30 日	√				√	√	
	2020	**2020 年 9 月 30 日**	√				√	√	
	2021	2021 年 12 月 30 日			√		√	√	
	2022	2022 年 9 月 30 日	√				√	√	
	2023	2023 年 9 月 30 日			√	√		√	
	2024 第 1 卷	2024 年 11 月 10 日			√	√		√	
	2024 第 2 卷	2024 年 11 月 10 日			√	√		√	
	小計 （占比）		4 44%	0 0%	5 56%	4 44%	5 56%	9 100%	0 0%

從表格各欄“橫向”來看：首先，實景拍攝 12 期中，最多的為常規刊（8 期），其次為亞洲專刊（4 期），童書專刊和漫畫專刊均沒有採取實景拍攝圖像作為封面；插圖拼貼 16 期中，童書專刊和漫畫專刊各為 8 期，常規刊和亞洲專刊均沒有採取插圖拼貼圖像作為封面；原創繪圖 20 期中，最多的為常規刊（9 期），其次為亞洲專刊（5 期），童書專刊和漫畫專刊各 3 期。其次，單頁設計 22 期中，最多的為常規刊（8 期），其次為漫畫專刊（6 期），童書專刊和亞洲專刊各 4 期；跨頁設計 26 期中，最多的為為常規刊（9 期），其次為童書專刊（7 期），漫畫專刊和亞洲專刊各 5 期。再次，單向閱讀設計 37 期中，常規刊（17 期）、童書專刊（11 期）和亞洲專刊（9 期）全部為該閱讀設計，而漫畫專刊（11 期）則全部為雙向閱讀設計，這也符合漫畫書籍的閱讀特點。

從表格各列“縱向”來看：首先，常規刊封面自 2014 年 12 月創刊以來連續 7 期採取實景拍攝圖像，展示中國臺灣地區風貌；但自第 8 期開始，除了第 10 期“恢復”為實景拍攝圖像外，其餘全部採取原創繪圖，呈現超現實主義風格。正是由於初期採取實景拍攝較多，在 2014 年 12 月創刊至 2021 年 3 月的 11 期中，僅有 2 期採取單頁設計，其餘 9 期均採取跨頁設計，以最大程度利用面封和底封一體化空間，橫版呈現圖像。自 2021 年 12 月至今，改為單頁設計，特別是封面設計方更換後，設計理念和風格發生較大變化。其次，童書專刊自 2015 年 6 月創刊起連續 8 期採取插圖拼貼，圖像或背景均是選取當期主推作品中的某個頁面，輔以當期其他作品中的主要人物形象或場景拼貼；與之相應的是前 8 期中僅有 1 期採取單頁設計，其餘全部是跨頁設計，其理念與常規刊如出一轍。自 2023 年 12 月起，改為原創繪圖與單頁設計，同樣與設計方更換後崇尚簡約風格有關。再次，與童書專刊類似，漫畫專刊也是自 2015 年 12 月創刊起連續 8 期採取插圖拼貼；自 2022 年 12 月起，改為單頁設計。最後，亞洲專刊創刊時間最短，在封面類型方面所呈現的風格不夠穩定和鮮明，實景拍攝和原創繪圖分別為 4 期和 5 期，且不定期交替採用；但自 2023 年 9 月起已連續 3 期採取原創繪圖。在封面版式上，除了創刊封面外，連續 5 期為跨頁設計（其中 4 期與實景拍攝相對應），但最近的 3 期均採取單頁設計。值得注意的是，自 2023 年更換封面設計方以來，四種類型的刊物在封面上幾乎將風格全部統一為原創繪圖、單頁設計、單向閱讀設計，僅有漫畫專刊保留了雙向閱讀設計。

當然，以上僅為整體情況統計概述，涉及封面風格歷時變化、緣由及其對封面視

覺語法特徵可能產生的影響，乃至對中國臺灣地區文學海外形象塑造的效用，我們將在第五部分詳述。

4.2 三種類型封面視覺語法個案分析

本部分將從視覺語法理論框架的再現意義、互動意義和構圖意義及其觀測指標對實景拍攝、插圖拼貼和原創繪圖三種類型的封面進行詳細分析。需要說明的是，分析不求面面俱到對應每個指標，而在洞悉主要特徵。

4.2.1 實景拍攝類

實景拍攝類封面主要是採用中國臺灣地區自然和人文景觀照片成片。如圖 4、圖 5 和圖 6 所示：

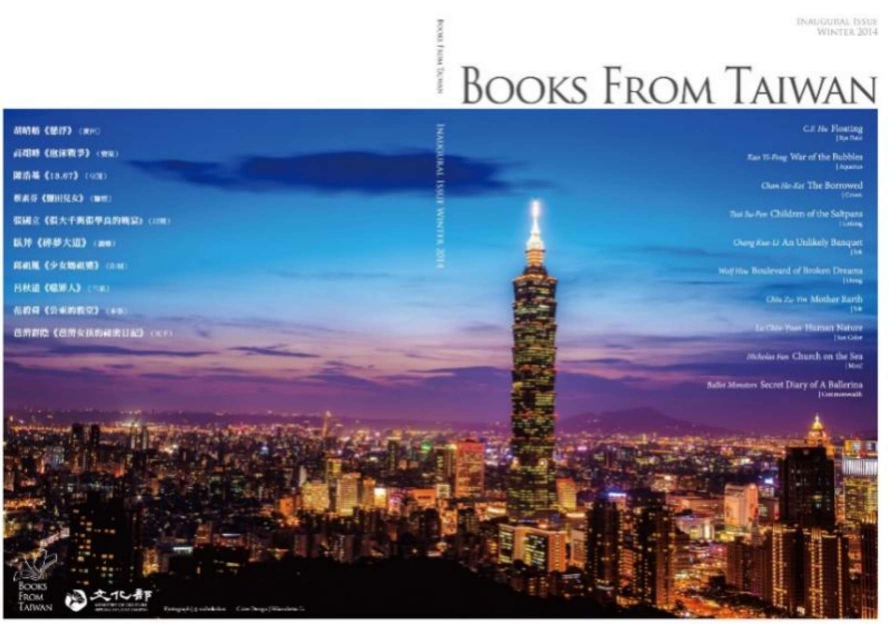

圖 2.4: 常規刊第 1 期（創刊號）

就再現意義而言，在敘事結構上，三幅圖均是由發光來構成向量，由動作過程實現：圖 4 是臺北市的夜色暮光和城市燈光，圖 5 是雲層背後的陽光，圖 6 是投射進戲院的日光。在概念結構上，三幅圖的視覺符號象徵過程尤為明顯：圖 4 核心視覺元素是夜景中的臺北 101 大樓，曾為世界第一高樓，現為臺北第一高樓，是臺北最負盛名、最為世人所熟知的地標建築之一，從視覺符號轉喻的角度，象徵著中國臺灣地區的城市活力、繁華盛景、現代化進程和國際化程度；此外，作為 BFT 文學譯介刊物的創刊號，臺北 101 大樓的璀璨燈光也象徵著中國臺灣地區文學譯介的光明前景。圖 5 為花蓮市著名觀光景點六十石山，呈現了遠離喧囂、春意盎然、田園牧歌式的世外桃源景象，營造了一派寧靜祥和的氛圍，在視覺轉喻和視覺隱喻上分別象徵著中國臺灣

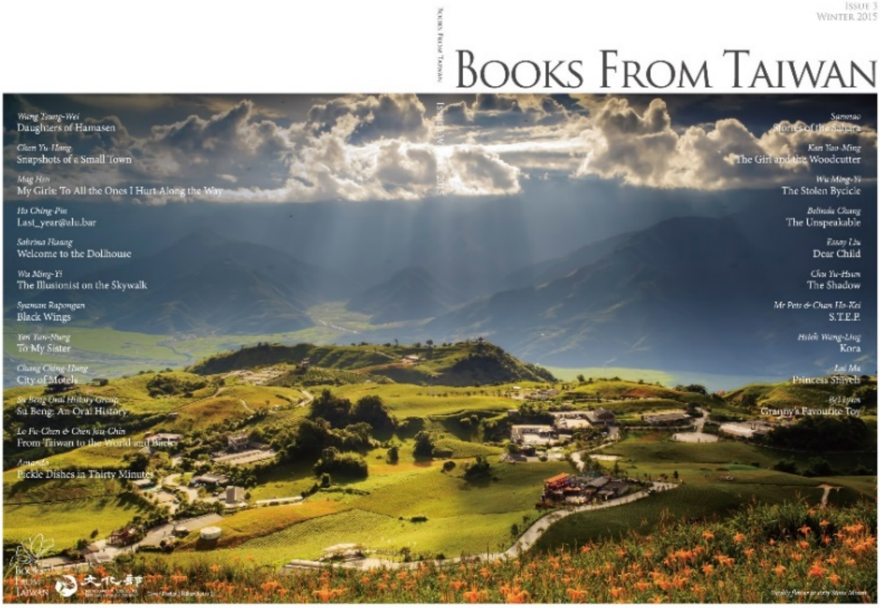

圖 2.5: 常規刊第 3 期

地區文學的自然之美與勃勃生機。此外，構圖元素之一的金針花海象徵著希望和生命力，其廣袤與繁盛也隱喻了中國臺灣地區文學的蓬勃生機。圖 6 為中國臺灣地區雲林縣西螺鎮的西螺戲院，建於 20 世紀三、四十年代，舊稱“西螺座”或“舊戲園”，有著巴洛克式建築外觀，隱喻象徵昔日繁華，散發著濃郁歷史底蘊和人文氣息。構圖元素之一的日光照進戲院，隱喻象徵溫暖和希望。

就互動意義而言，首先，接觸方面，三幅圖與觀看主體間構成“提供”型接觸關係。圖 4 更多呈現的是中國臺灣地區現代的一面，圖 5 是自然的一面，圖 6 則是人文的一面。其次，社會距離方面，圖 4 和圖 5 均是露天拍攝，取超遠景，為讀者營造出從全局視角縱覽全貌的視覺效果；圖 6 為室內拍攝，取中景，讓讀者既能大體看到戲院內部陳設，又營造出一種身臨其境的感覺。再次，態度方面，三幅圖的視角在水準角度上均屬前視（而非斜視），意在吸引讀者的積極參與並且正面看待並走近中國臺灣地區；而在垂直角度上，圖 4 和圖 5 總體採取俯視，圖 6 則總體採取平視。稍顯微妙的是單就圖 4 中臺北 101 大樓這一元素而言，其垂直視角為平視，寓示在讀者的主體權力下，雖然整體表現出某種謙恭示人的姿態，但在局部又希望能得到平等對待。最後，情態方面，圖 4 和圖 5 總體情態值以及在色彩飽和度、區分度、調諧度、情境化程度、細節表現度、透視度、照明度、亮度等具體指標上較高。圖 4 雖然是夜景，但色彩多樣，從天空到晚霞再到燈火璀璨的樓市，尤其是臺北 101 大樓和城市燈光的暖色調，為畫面平添了溫暖氛圍；樓宇輪廓和燈火清晰可見，畫面縱深感強，力求呈現臺北夜景真實樣貌。圖 5 在陽光照射這一天然“濾鏡”下，色彩更顯明豔，搭配過渡自然，增強了圖像的層次感和立體感，金針花海和村舍細節明晰，放眼望去，畫面深

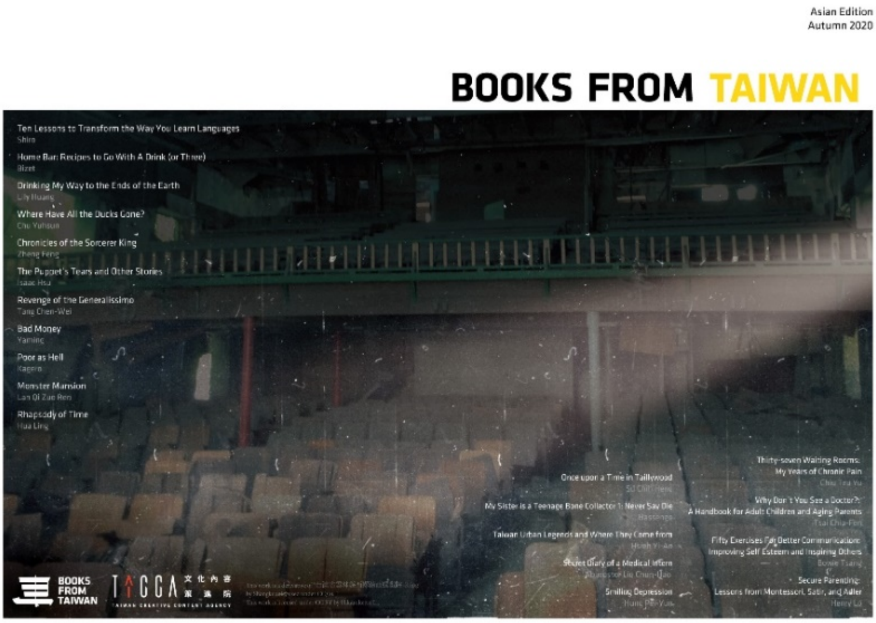

圖 2.6: 亞洲專刊 2020

處的遠山巍峨壯闊，陽光從雲層播撒，沐浴草地，呈現壯美的旖旎風光，使讀者更能沉浸在圖像所營造的氛圍中。圖 6 情態值相對較低，雖有一抹黯淡紅綠點綴，但總體更偏黑白色調，前景和背景區分度不高，戲院內的陳設細節模糊，一縷陽光射入，更顯戲院昏暗，呈現懷舊復古的文藝氛圍；而斑駁褪色的座椅和欄杆，又略帶人去樓空的感傷。此外，戲院內景還營造了一種空間深度感，使得讀者的視線不僅限於表面，還被引導至更深層次的文化意涵中。

就構圖意義而言，首先，資訊值方面，封面圖像上方是以白色背景為襯托的“BOOKS FROM TAIWAN”全大寫標題，尤其是圖 6 還將“TAIWAN”以不同顏色標識。就下方圖像而言，三幅圖均採取水準三聯畫結構：圖 4 由上至下分別是天空、晚霞、城市；圖 5 是雲層、遠山、草地；圖 6 是戲院二樓、一樓光照區、一樓非光照區，各自所處的畫面比例相當。其次，框架性方面，三幅圖總體呈現連接關係，雖然構圖區域分明，但天空的深藍、晚霞的紫紅與燈光的橙黃過渡平勻舒緩，整體表現出一種天與地、明與暗的渾然融合。此外，三幅圖中均含有當期推介作品、作者資訊以及贊助和出版機構等資訊，以融合的方式分居圖像左右側和左下方。再次，顯著性方面，圖 4 最“抓人眼球”的構圖元素無疑是臺北 101 大樓，高聳入雲，具有強烈的視覺衝擊力，吸引讀者目光。為了避開書脊文字，處於中心偏右，卻剛好“成全”了圖像的黃金分割，構成“刺點（punctum）”（趙毅衡 2016，125）。同時，城市夜景作為背景，更加烘托了作為前景的臺北 101 大樓的重要地位，也凸顯了其在構圖元素中的核心作用，達到了視覺前景化（foregrounding）的效果。此外，由於字體顏色淺、字型大小較小，位居邊緣，封面文字作為視覺符號雖處於前景，卻反襯了背景。圖 5 的草地佔據將近一

半版面，同時使用光線和陰影來突出山脈和天空的細節。圖 6 的光照區域居於畫面中區，恍惚間有電影放映之感，光影效果明暗對比明顯，光線投射呈現正上方光源，在幽暗背景下，更具顯著性。

4.2.2 插圖拼貼類

與實景拍攝類不同，插圖拼貼類封面通常是選取當期主推的暢銷書封面、部分頁面或頁面元素，輔以當期其他推介書目的人物形象或場景。如圖 7 選用《幸福路上：童年時光》，其改編的同名長篇動畫電影曾在東京動漫獎、斯圖加特國際動畫電影節、首爾國際動漫節和渥太華國際動畫節上獲獎，並獲第 91 屆奧斯卡金像獎最佳動畫長片獎提名。圖 8 選自中國臺灣地區“首席科幻漫畫作品”《九命人——時之輪回》；圖 9 選自臺北書展大獎小說獎、金漫獎年度漫畫獎 Super Supermarket。

圖 2.7: 漫畫專刊 2021

就再現意義而言，在敘事結構上，圖 7 和圖 8 均是由動作過程實現。左側小狗望向一排放學的孩童，左二小女孩伏靠在石橋欄杆望向落日，右側孩童或憨笑、或蹲坐、或微笑、或好奇，傳達了故事的多樣性和情感的豐富性，勾勒出一幅無拘無束、輕鬆閑逸的放學童趣圖；每個人物都有其獨特的表情和動作，這些元素共同構建了一個充滿想像力的童年世界。圖 8 中九位參與者（人物、動物、機器人等）或肅穆、或淡然、或緊張、或猙獰、或神秘、或滄桑等各異表情構成了若干向量，而下方持槍男子瞄準畫面左側外，構成了一個單獨的向量，體現了人物不同的心情或狀態，暗示了故事可能涉及時空穿越、命運輪回等主題。圖 9 一對男女牽手朝超市入口走去，由動作過程構成向量；二人彼此側向目光對視，由反應過程構成向量；畫面下方有兩名戴頭罩的神秘人物，右一人物手持手機疑似偷拍，由動作過程構成向量；二人竊竊私語，

圖 2.8: 漫畫專刊 2020

圖 2.9: 漫畫專刊 2022

各有所思，由言語和心理過程過程構成向量（當然出於美工設計考慮，氣泡框內的文字並非二人言語和思想，而是本期部分書目名稱）。在概念結構上，視覺符號的象徵過程主要體現在：圖 7 的夕陽隱喻對往昔童年時光的眷戀，煙囪則是隱喻工業和現代；孩童的形象稚嫩、純真，代表著童年時光，與“幸福路上：童年時光”的主題相呼應。此外，儘管圖像的童年主題刻畫的是中國臺灣地區，但其所表達的關於成長、幸福和小夥伴間的友誼等主題具有普遍性，能夠跨越文化邊界，引發更大範圍讀者群體的共鳴。圖 8 象徵人性的不同側面，女孩隱喻純真、機器人隱喻理性、戴手銬的囚徒和兇神惡煞的長須老人隱喻邪惡等。圖 9 超市場景是日常生活的縮影，也體現了中國臺灣地區漫畫書對當代生活的關注。構圖元素中，未知身份男女隱喻人際關係的不確定性，戴頭罩的偷拍者則隱喻現代社會的獵奇與隱私窺探欲。此外，三幅圖中的人物總體並未呈現顯著的等級和大小關係，屬於隱性分類過程。

就互動意義而言，首先，接觸方面，圖 7 中的六名孩童與觀看主體間呈現“提供”型接觸，只有左一的小女孩回望畫面外的讀者，構成“索取”（顯性索取）型接觸，“邀請”讀者加入她的童趣世界，共同分享她的童年故事。圖 8 中的九位參與者有三位與觀看主體間呈現“提供”型接觸，六位構成“索取”（顯性索取）型接觸，總體傾向於“邀請”讀者走入圖像參與者內心世界，去探索圖像本身和圖像背後的細節。圖 9 中的四位參與者均是背對讀者，屬於“提供”型接觸，賦予了更多未知的神秘色彩。其次，社會距離方面，圖 4 取的遠景，呈現童年路上的自然人文景觀和人物群體全貌，以喚起讀者對童年的美好回憶，引發廣泛的群體共鳴。圖 8 取的中景，更易於讀者辨識人物表情和上半身肢體語言；圖 9 相對於中心人物而言，取的遠景，保持一定的社交距

離，而對邊緣人物而言，取的近景，旨在模擬讀者身份。再次，態度方面，三幅圖的視角在水準角度上均屬前視；而在垂直角度上，三幅圖均採取平視。尤為有趣的是，圖 7 採取平視，意味著將讀者的視覺水準高度拉至與孩童身高齊平，令讀者身臨其境感受孩童的“視界”與世界（設想若是成年人的身高，定會構成俯視，有居高臨下之感）。最後，情態方面，圖 7 和圖 8 的色彩飽和度、區分度、調諧度大致相當，圖 7 以懷舊黃為主色，總體偏暖色調，隱喻著歡樂和溫馨，與童年主題相呼應。圖 8 以白、灰、藍為主色調，總體偏冷色調；圖 9 則偏低，幾乎接近黑白，與嚴肅主題相吻合。三幅圖中，圖 8 的情境化程度最低，讀者無法根據背景判斷參與者所處的環境，增添了神秘色彩。由於三幅圖都是選自漫畫作品中的插頁或插畫，在細節表現度上顯然低於實景拍攝圖像，尤其是圖 9 採用的黑白線條畫，色彩寫意大於寫實。圖 7 的透視度較高，讀者能夠看到遠處的村舍和落陽，圖 9 次之，圖 8 則最低。三幅圖中，圖 7 的照明度和亮度最高，營造出陽光播撒的溫馨氛圍；圖 8 和圖 9 則相對較為黯淡，透著一股嚴肅甚至凝重的基調。

就構圖意義而言，首先，資訊值方面，圖 7 是上—下結構，理想資訊是天空和雲彩，現實資訊是在石橋休憩玩耍的孩童與小狗；圖 8 是中心—邊緣結構，九位參與者處於畫面中心；圖 9 是三聯畫結構，三塊區域在視覺觀感上分別由超市門牌、超市大門和地面構成。其次，框架性方面，圖 7 呈現連接關係，尤其是畫面右側剪貼的九個氣泡圈（由本期推介書目中的人物形象填充，其中帶有神秘表情的人物代表了故事中的奇幻或超自然元素），與背景的雲彩和煙囪裏冒出的白煙重疊與融合；圖 8 和圖 9 呈現分割關係，其中圖 8 為視覺對比分割（淺灰背景色襯托出前景參與者），圖 9 為框架線實現分割。再次，顯著性方面，圖 7 右側的九個氣泡圈比較“違和”，這是由於封面設計者的剪貼安插；圖 8 最為凸顯的參與者是棕熊和機器人，以及可能帶有“9”這一特殊涵義的黃色符號；圖 9 最為顯著的構圖元素則是畫面中心未知身份的男女。此外，與實景拍攝類封面類似，三幅圖中均含有當期推介作品、作者以及贊助、出版方等文本資訊，以融合的方式居於圖像角落等非顯著位置。

4.2.3 原創繪圖類

原創繪圖類封面主要是借助電腦繪圖軟體，結合當期主題和設計者的意圖，繪製具有獨特創意和視覺感官衝擊力的封面。由於此類封面主觀設計成分較大，因而天馬行空的超現實主義風格、元素以及帶給讀者的超常視覺體驗更多，如圖 10、圖 11 和圖 12 所示：

就再現意義而言，在敘事結構上，三幅圖均是由動作過程實現。圖 10 的核心構圖要素冰山看似靜止矗立在海面，沒有向量存在，然而若是從視覺隱喻的角度來審視，冰山處於海平面上的部分酷似一個平躺的人，目光望向天空；而海平面下靠左側的部分則像一個人的頭顱，微微側臉低頷，眼睛若有所思地望向海洋深處。圖 11 則是以地球為中心，不同膚色、不同性別、不同職業、不同身份的人分別環繞站立於地球各處，從而構成向量和獨特的視覺符號。同樣，以視覺隱喻來考量，人物環繞地球的排列方式酷似冠狀病毒的樣貌。圖 12 雖然以及其簡單的幾何形狀構圖，但仍可從外形和輪廓看出仿佛一條小船漂浮在水面之上，構成向量。在概念結構上，三幅圖核

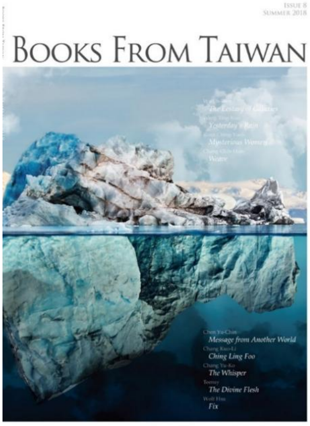

圖 2.10: 常規刊第 8 期

圖 2.11: 常規刊第 15 期

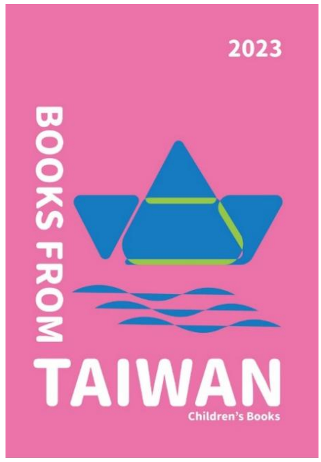

圖 2.12: 童書專刊 2023

心構圖元素各有其象徵過程。圖 10 冰山這一視覺意象，時常有隱藏的深度、未知的領域和巨大的潛力之隱喻義涵。而在 BFT 文學譯介刊物這一語境中，冰山或可隱喻中國臺灣地區豐富的文學資源如同冰山，除了露出水面、為人所知的形象，其水下部分即潛在的優秀作品，連同其深厚的歷史底蘊和豐富的文化內涵，尚未被完全挖掘和展現給世界。此外，海平面上下呈現出兩“人”互相背對，不僅毫無目光對視，甚至帶著某種冷漠，也象徵著對人際溝通的思考。海平面下的“低頭”和海平面上的“仰望”也分別象徵著對當下和未來如同浩瀚海洋般的深邃思考和廣袤蒼穹般的無限想像。圖 11 以地球作為封面圖像的中心，象徵著全球化和多元化；周圍環繞的人物形象，則代表了不同的人群、不同的故事和不同的文化背景，意在彰顯中國臺灣地區文學的全球化視野和多元包容的價值觀。此外，酷似新冠病毒的圖像主體在視覺隱喻方面，則是暗示彼時在新冠疫情全球大流行背景之下，由於物理空間的隔離愈發造成人際之間距離疏遠，以及文學在疫情期間所面臨的挑戰。圖 12 的小船造型與波浪象徵著兒童的好奇心和對未知世界的探索欲。同時，封面上的三角形圖案和波浪線，明顯地將海洋元素融入封面設計，指向了海洋主題，而海洋恰好是中國臺灣地區的重要地理特徵，海洋文學也是中國臺灣地區文學的重要主題領域，將海洋元素融入封面設計，不僅呼應了書目中的海洋主題，也體現了其深厚的海洋文化。此外，小船造型與波浪整體上酷似一個繁體的“臺”字，象徵中國臺灣地區文學揚帆出海的願景。

就互動意義而言，首先，接觸方面，三幅圖與觀看主體間均構成“提供”型接觸關係，圖 10 的冰山呈現給讀者的是一種遙遠而神秘的樣貌。冰山高聳入雲，其龐大的體量和冷峻的外表，使讀者產生敬畏之感，暗示著中國臺灣地區文學的有著不容小覷的巨大能量，同時也激發了讀者的好奇心，促使其深入探索。圖 11 和圖 12 分別表徵的是人際間的疏離和小帆船的大夢想。其次，社會距離方面，圖 10 若按冰山論，則為遠景，若按人形論，則為近景；圖 11 若按人與地球論，則為遠景，若按病毒形狀論，則為近景，這種若遠若近、若即若離的呈現方式，讓讀者既有全知視角，又有

代入感，構成了視覺張力。再次，態度方面，三幅圖的視角在水準角度上均屬前視，在垂直角度上均屬平視，讓讀者能夠形成正面、客觀、平等的認知，並且積極融入圖像中的參與者。最後，情態方面，圖 10 整體呈冷色調，帶有冰晶質感，色彩飽和度趨中，圖像中的參與者以藍白色系（灰白、灰藍、墨藍等）為主，色彩區分度偏低，但漸變明顯，因此色彩調諧度較高；由於是遠景，且帶有寫意成分，參與者情境化程度、細節表現度、透視度較為一般；亮度也較低，尤其是海平面下的部分，營造一種蒼茫深邃的效果。此外，藍色視覺元素象徵著寧靜、深遠，與文學思考和哲理性相呼應。圖 11 的參與者色彩飽和度、區分度、調節度較高，體現全球各地不同膚色、不同職業、不同階層的多樣化；與此同時，情境化程度很低，寓示著彼時我們所處的世界身處一個不確定的宏大語境之下，對於何去何從不得而知。圖 12 封面採用明亮的粉色作為底色，搭配活潑的字體和簡潔的圖形，營造出一種輕鬆愉快的氛圍，符合兒童讀物的特點。具體而言，圖 12 顏色鮮豔，色彩飽和度很高，但全部構圖元素僅由玫紅、天藍、果綠和純白四色組成，且基本沒有漸變，因此色彩區分度和調節度較低；由於情境化程度很低，幾何圖案構成的小船形狀身處何處、駛向何方無從知曉；構圖元素的細節表現度、透視度、照明度等很低，這也契合童書專刊的定位。

就構圖意義而言，首先，資訊值方面，若考慮文字要素，圖 10 和圖 11 整體上均是上—下結構，且 BFT 標題呈現方式與上文分析的實景拍攝類封面（圖 4、圖 5、圖 6）類似，此處不重複論述；圖 12 為中心—邊緣結構。而單就下方圖像而言，資訊值方面，圖 10 為上—下結構，冰山在海平面上的部分為已知資訊，海平面下的為未知資訊，大致符合黃金分割比例，使得構圖在視覺觀感上更加和諧；圖 11 和圖 12 為中心—邊緣結構，特別是封面留有大量的純色“空白”區域，為文字和圖形提供了足夠的呼吸空間，避免了視覺上的擁擠。其次，框架性方面，三幅圖總體呈現分割關係，圖 10 海平面起到框架線的作用，構成隔離，同時海平面上下的顏色深淺差異形成對比，增加了畫面的視覺張力；圖 11 和圖 12 則是通過視覺對比實現。再次，顯著性方面，圖 10 和圖 11 當期推介作品、作者以及贊助、出版方等文本資訊，以融合的方式居於圖像右側。圖 10 的冰山及其視覺隱喻意義上兩“人”頭像特寫，居於畫面中心，佔據了圖像一半的比例，具有最大顯著性；封面圖的上下留白較大，營造出一種空靈、神秘的氛圍，為讀者留下了豐富的想像空間。圖 11 則是佔據圖像中心位置的“病毒狀”地球，這種構圖設計或鼓勵讀者思考人與世界的關係；圖 12 的微妙之處是除了與背景玫紅色形成最大色彩區分度的藍色小船和波浪外，由左至下形成半包圍結構的大寫標題“BOOKS FROM TAIWAN”也是圖像中較具顯著性的構圖元素之一。儘管處於相對邊緣的位置，但較大的字型大小和色彩區分度格外“搶眼”，甚至是本部分個案分析的九幅圖中顯著性最高的文字元素，頗耐人尋味。

五、討論與思考

本部分我們將對上述三種類型封面在視覺語法三個維度上的主要特徵進行梳理歸納，並結合上述特徵，對 BFT 圖書版權推廣計畫刊物封面設計進行反思，探尋其對中

國臺灣地區文學譯介及文學形象塑造的效用。

5.1 三種類型封面視覺語法特徵梳理歸納

5.1.1 實景拍攝類

就再現意義而言，首先，敘事結構上，“光”是此類封面圖像最為普遍的構圖元素之一，無論封面圖像取景是白天還是黑夜，室內抑或室外，均有“發光”這一向量參與，或可隱喻中國臺灣地區圖書譯介的願景與希望。其次，概念結構上，再現意義中的象徵過程最為突出，體現顯著的視覺符號意義。具體而言，此類封面圖像取景均為中國臺灣地區最具代表性乃至地標級的自然、人文景觀或建築，除上文詳細分析的臺北 101 大樓、六十石山、西螺戲院外，還有新北市野柳地質公園的“女王頭”（圖 13）、“天空之城”十三層遺址（圖 14）、高雄市中心美麗島站的“光之穹頂”（圖 15）、臺中市郊的高美濕地（圖 16）、臺北市敦化南路的風情街（圖 17）以及阿裏山（圖 18）等，不勝枚舉，這也體現了出版方力圖從封面開始“做文章”，向世人呈現中國臺灣地區真實樣貌與地域之美。

就互動意義而言，首先，接觸方面，此類封面圖像參與者均為景物，構成“提供”型接觸關係；其次，社會距離方面，取中遠景甚至超遠景，以盡可能呈現地域全貌（實景拍攝類 12 期封面中，僅有“光之穹頂”和風情街這兩期出現有模糊處理的人物）。再次，態度方面，此類封面圖像在水準角度全部採取前視；在垂直角度除“光之穹頂”和十三層遺址這兩期封面外，其他均是採取俯視或平視，將“權力”交給讀者。最後，情態方面，此類封面圖像情態值較高，有 9 期封面圖像色彩鮮豔多樣（即便是夜景），細節表現度高，呈現真情實景。

就構圖意義而言，首先，資訊值方面，此類封面若考慮標題，均為上—下結構（即文上圖下）；若單論封面圖像，多採取水準三聯畫結構，讓讀者從理想資訊“絲滑”過渡到現實資訊，從想像走進現實中的中國臺灣地區。其次，框架性方面，除第 5 期封面採取框架分割外，其餘 11 期均呈現連接關係，強調融合。再次，顯著性方面，全部封面圖像均含有顯著值較高的構圖元素或“刺點”，以佔據圖像中心（如臺北 101 大樓、“女王頭”）或高光（如十三層遺址、西螺戲院）呈現，產生強烈視覺衝擊。

5.1.2 插圖拼貼類

就再現意義而言，首先，敘事結構上，此類封面圖像的動作過程相對誇張，除了上文重點分析的圖像外，漫畫專刊第 9 期的“女王桃樂絲”（圖 19）和第 11 期的“虎爺起駕”（圖 20）、童書專刊 2022 的“他們的眼睛”（圖 21），均是如此。其次，概念結構上，看似輕描淡寫的卡通元素或符號，往往帶有較強的象徵意義，甚至相較於實景拍攝圖像的“歷歷具足、甚謀甚細”，留給了讀者更大的想像空間（例如童書專刊第 2 期封面圖像選自《小薏養了一只小烏龜》，碩大的和平鴿在垂直維度盤旋在坦克之上，在縱深維度用身軀擋住坦克炮塔）（圖 22）。

就互動意義而言，首先，接觸方面，此類封面圖像大多數均有人物或卡通形象參與，“提供”型與“索取”型接觸大致相當，在呈現資訊的同時，也邀請讀者走進角色

圖 2.13: 常規刊第 2 期

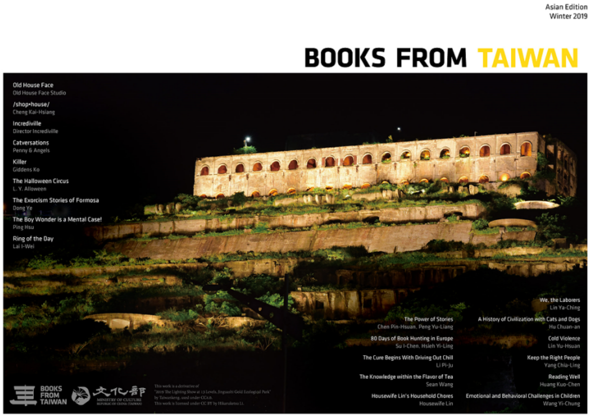

圖 2.14: 亞洲專刊 2019

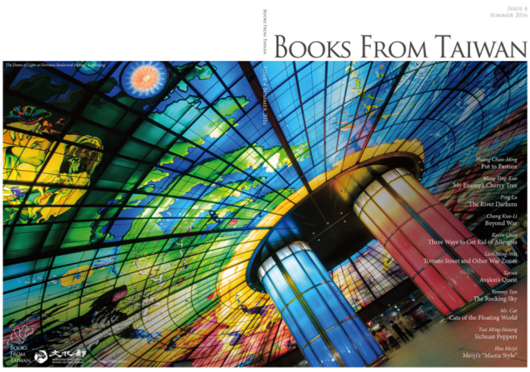

圖 2.15: 常規刊第 4 期

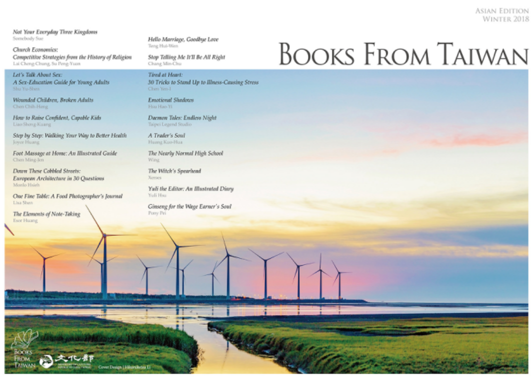

圖 2.16: 亞洲專刊 2018

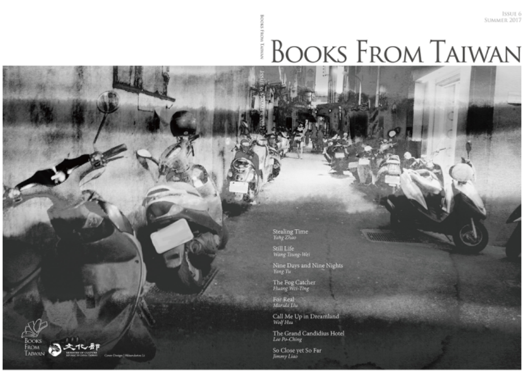

圖 2.17: 常規刊第 6 期

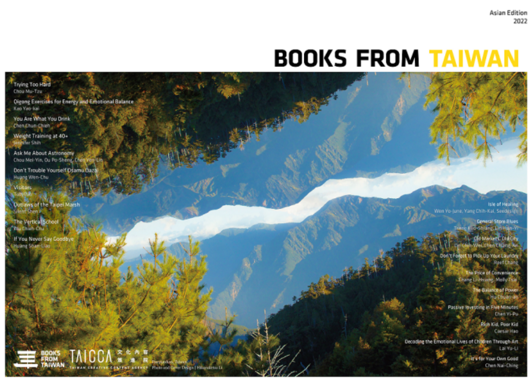

圖 2.18: 亞洲專刊 2022

的內心世界。其次，社會距離方面，大部分封面圖像涉及人物較多，總體而言是取的中景或近景，更加貼近讀者。再次，態度方面，大多數圖像採取平視或仰視，意味著將讀者預設為兒童視角去觀察圖像中的參與者。最後，情態方面，童書專刊封面圖像的情態值（尤其是色彩飽和度、區分度、調諧度）較高，漫畫專刊除少數封面圖像意在營造神秘色彩和沉重基調外，總體上情態值也較高；此外，由於此類封面圖像基本選自童書或漫畫書中的插頁或插畫，在細節表現度上明顯低於實景拍攝圖像。

就構圖意義而言，首先，資訊值方面，此類封面圖像基本採用選取當期主推的暢銷書封面、部分頁面或頁面元素作為主畫面或背景圖，再將當期其他推介書目的代表性場景或人物以方框、圓框、氣泡框或剪貼畫的形式置於封面，上一下、中心一邊緣、三聯畫結構均有，佈局也較為平衡。其次，框架性方面，封面背景圖通常是呈現連接關係，但置於背景圖之上的拼貼圖由於來自不同書目，基本是分割關係。此外，標題“BOOK FROM TAIWAN”通常是以方框形式覆蓋在背景圖上方（偏左、居中、偏右均有）。再次，顯著性方面，如前所述，大部分顯著性高的構圖元素均來自當期主推書目插畫，但早期亦有部分是構圖元素大小和放置區域相當，未刻意凸顯某部作品。

圖 2.19: 漫畫專刊第 9 期

圖 2.20: 漫畫專刊第 11 期

5.2 原創繪圖類

就再現意義而言，首先，敘事結構上，雖然統稱為原創繪圖類封面，但此類封面圖像的構圖元素依照繪圖方式不同而各異，大致可分三類：有的細節繁複，如常規刊第 8 期的“頭像”、第 14 期的“面孔”（圖 23），有的純色簡約（如 2023 年之後的全部 13 期），還有的極其抽象，如亞洲專刊 2017 的“密紋”（圖 26）、常規刊第 12 期的“流光萬花筒”（圖 27）。但除了第三類外，其餘兩類裏的構圖元素大多設計成某種“模棱

圖 2.21: 童書專刊 2022

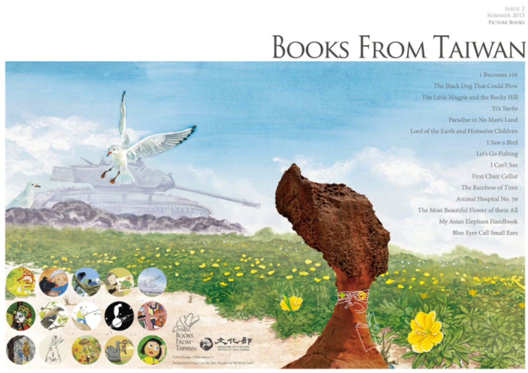

圖 2.22: 童書專刊第 2 期

兩可”的形態，具有多重解讀的可能性。例如，除了已在上文詳述的常規刊第 8 期的冰山與“頭像”，常規刊第 14 期同樣是設計成外形既酷似臺灣島，又像是兩個彼此背對、毫無目光交流的人臉。正是由於電腦設計使得構圖元素能夠產生多重解讀，那麼構圖元素也相應構成多重向量，增強了圖像敘事張力。其次，概念結構上，此類封面圖像的構圖元素往往帶有很強的象徵意義以及視覺隱喻或轉喻。除了上文著重分析的封面外，常規刊第 16 期的“紅房子”（圖 24），雖然是寥寥數筆勾勒和純色著色，但仍舊可以與有著特殊歷史地位和政治義涵的圓山大飯店產生關聯與映射，由此該視覺元素又在符號學層面產生了視覺轉喻。

就互動意義而言，首先，接觸方面，此類封面圖像的構圖元素與觀看主體間基本全部構成“提供型”接觸關係；其次，社會距離方面，大部分為中遠景或超遠景；再次，態度方面以前視和平視居多，即有意營造出一種神秘而“高冷”的風格；稍有例外的是常規刊第 17 期的“導彈”（圖 25），因為按照思維慣例，導彈在空中飛行，通常是從超遠景觀測，然而該期封面圖像中的導彈，幾乎是一個近景特寫，甚至還將呼嘯飛過的風聲視覺化，讓讀者有種不寒而慄的感覺，可以說這是封面設計有意營造的一種現實投射。最後，情態方面，如前所述，由於原創繪圖有繁複、簡約、抽象等風格，且常規刊、亞洲專刊、童書專刊、漫畫專刊所涉及的讀者定位各異，其情態值高低也呈現出截然相反的兩端；但二者共同之處仍是超現實主義風格。

就構圖意義而言，首先，資訊值方面，此類封面圖文整體佈局在 2022 年及此前的 7 期均是採取“文上圖下”的上—下結構；2023 年及此後的 13 期則大部分採取“圖中文邊”的中心—邊緣結構（其中 4 期純文本無圖像的封面除外）。其次，框架性方面，大部分是通過顏色深淺差異形成對比，構成分割。再次，顯著性方面，除了有 2 期抽象風格的封面外，其餘 18 期均是凸顯畫面中心區域的構圖元素；同時值得注意的是，2023 年及此後有 9 期中，處於邊緣的標題“BOOKS FROM TAIWAN”在字型大小方面有顯著性增大的趨勢，這也反映出封面設計更加直白地營造文字視覺衝擊，體現其標識身份的意圖。

概而述之，就類型而言，實景拍攝類封面於真情實景中展現山川景致，人文風貌；插圖拼貼類封面於漫畫誇張中勾勒人情世故，喜怒哀樂；原創繪圖類封面於天馬

圖 2.23: 常規刊第 14 期

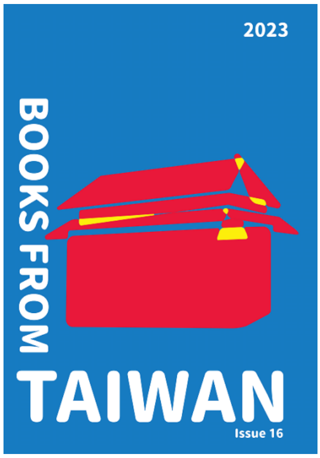

圖 2.24: 常規刊第 16 期

圖 2.25: 常規刊第 17 期

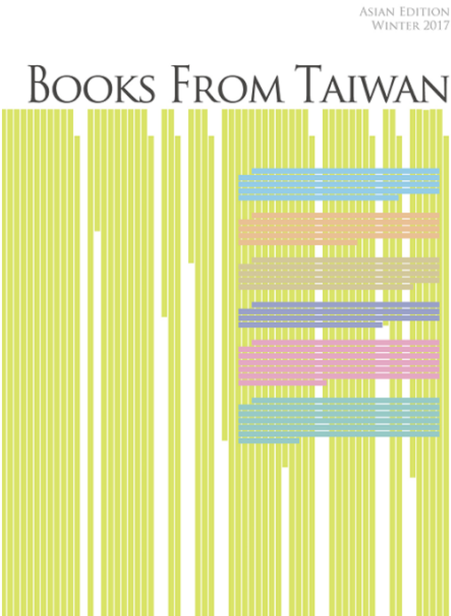

圖 2.26: 亞洲專刊 2017

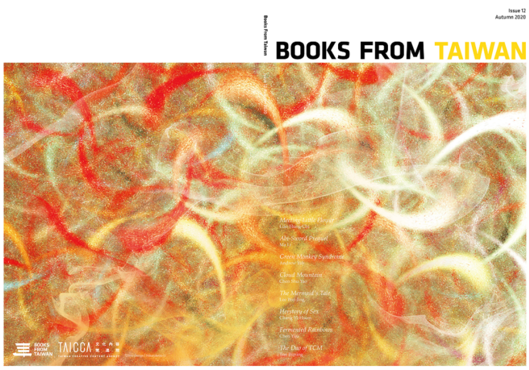

圖 2.27: 常規刊第 12 期

行空中蘊含冷峻思考，深遠意涵。三種類型的封面雖風格各異，但共通之處在於向世人展示中國臺灣地區的表與裏、外與內、顯與隱。同時，再現意義、互動意義、構圖意義三個維度相輔相成，其契合度在於通過精心設計的構圖凸顯主體視覺符號，建構敘事和概念意義，形成與觀看主體之間的微妙互動。

5.3 對 BFT 刊物封面設計的整體思考

如果說上文更多是“就事論事”，結合視覺語法理論框架對封面本身條分縷析，本部分我們將對 BFT 刊物封面設計的視覺意義之於形塑中國臺灣地區文學形象的效用展開更為宏觀和整體的深入思考。

一是以形載道，借助封面類型、版式和視覺元素向世人展示中國臺灣地區文學的多樣魅力和別樣特質。十年來，儘管 BFT 刊物經歷了三任主編，理念各異，但對於中國臺灣地區文學所蘊含的“多樣性”，觀點卻是高度一致。例如第一任主編郝玉青（Anna Holmwood）在創刊號序言中提到“從臺灣南部消失的鹽田旅行到臺北老街的陋巷漫步，再到遊走在一個更為奇幻的世界，在**多樣貌**的故事裏流連忘返，哪怕只是片刻”（Holmwood 2014，4）；“我們介紹了一系列小說和非虛構小說作品，它們就像臺灣島本身一樣**豐富多樣**……除了越來越多的科幻、奇幻和推理小說外，近年來臺灣暢銷小說的種類也明顯**多樣化**”（Holmwood 2015a，5）；“最讓我欣慰的是我們所呈現作品的**多樣性**”（Holmwood 2015b，5）。第二任主編莫楷（Canaan Morse）也表達了“出版物的‘技術手段’可能是單一的，但聲音卻是**多樣的**”（Morse 2016b，6）；“每一期的 BFT 都是一本真正意義上的文集，就像希臘語中所說的‘**百花齊放**’”（Morse 2020，8）；“您可以選擇令人毛骨悚然的驚悚小說、奇幻的翻頁小說，以及令人惆悵的失戀故事。”（Morse 2017，6）；“其中的故事精彩紛呈、多聲部並存，又相互共鳴，體現了植根於臺灣並以此為代表的社群**多樣性**”（Morse 2021，9）。第三任主編 Joshua Dyer 則表示“臺灣文學出版太過**多元化**，無法一言蔽之”（Dyer 2023，8）。

對於如何展示上述“多樣性”，首先是通過不同封面類型的視覺符號來表徵再現意義。某些視覺元素，有時也是文化符號，具有顯著的象徵意義，不僅傳遞審美理念，也傳遞思想義涵。因此實景拍攝類封面視覺元素多為中國臺灣地區最具代表性的地標建築、著名人文或自然景觀，體現其多元化、多樣貌：既有風光秀美的壯麗河山，又有都市現代的繁華盛景，既展現清新文藝的詩情畫意，又傳遞底蘊厚重的人文情懷。正如常規刊第 4 期封面的“光之穹頂”所呈現的“光怪陸離（the wonderfully weird）”、“讓全世界都能感受到本土的能量”（Morse 2016a，5）；“在各個層面展示了差異、顛覆和創意……即便不能讓你大開眼界，也一定會讓你‘大跌眼鏡’（Morse 2017，6）”。而原創繪圖類封面多通過超現實主義風格呈現中國臺灣地區文學力求超凡脫俗的意圖和對自然、對社會、對人的內心的思考。其次是在封面版式上，以“跨頁設計（double-page spreads）（Kress & van Leeuwen 2021，185）”充分利用面封和底封一體化空間，盡可能以更大的廣度展示中國臺灣地區（文學）風貌。此方面暗合構圖意義，主要體現在插圖拼貼類封面在資訊值、框架性、顯著性方面的系列操作，此處不再贅述。此外，我們還應關注封面上 Books from Taiwan 標題字樣的色彩凸顯、字型大小增大以及

位置變遷；特別是 2020 年 3 月文策院接手之後，還專門設計了酷似一只黃色小帆船出海造型的 logo，一方面暗合了中國臺灣地區文學的海洋文學特質，同時又像一個繁體的“書”字，體現了出版方希冀推進融入世界文學的浩瀚海洋。此類視覺元素，在 Kress 和 van Leeuwen（2021，185）看來屬於“不易被察覺的重要視覺資訊（fly on the wall photograph）”，恰好是以形載道的重要體現之一。

二是以圖為媒，採用人文色彩和普適意義較強的視覺元素增進全球讀者對中國臺灣地區文學的親切感和理解認同，力圖與之同理共情。關於求同和共情的理念，我們同樣可以在主編序中尋求答案，例如：“我發現臺灣有一種技巧，可以通過運用**同情心**和客觀性來解決傳統與理性之間的明顯衝突”（Dyer 2023，9）；“翻譯是一種意圖的表達，是為了讓我們找尋‘人之所以為人’的**共核之處**，而故事則屬於我們所有人”（Holmwood 2015a，5）；“儘管我們相隔遙遠，各自的本土文化各不相同，但我們**同為**一個文學與敘事**共同整體**的某個部分，正是以書籍為媒，才讓生活背景和處事經歷迴異的你我每天都能夠真切地彼此融通”（Holmwood 2015b，5）。

對於如何呈現上述求同和共情，主要體現在封面互動意義較強，邀請讀者參與到圖像所呈現的敘事之中。我們發現一個有趣的現象：BFT 刊物不少封面圖像，雖然看似是“提供”型接觸關係，實際暗含索取成分，天然地吸引讀者步入自然世界、城市中央、人物內心，使讀者有種迫不及待走近並走進閱讀世界去探索的衝動，進而透過圖像、透過文字去瞭解中國臺灣地區的歷史、文化、自然、人文。例如，常規刊第 3 期封面的六十石山、亞洲專刊 2017 封面的高美濕地、亞洲專刊封面 2022 的阿裏山等，均是將人與自然和諧共生的畫面與理念呈現給讀者，在視覺觀感上對其有一種自然而然的親和力，在再現中國臺灣地區美麗風光的同時，也暗含了其文學（尤其是海外譯介重要主題之一的生態文學）對自然環境保護的關注、對人性的關懷和對人文社會生活的關切。此外，BFT 刊物幾乎每一期童書專刊封面圖像都會觸及人類心靈最深處那塊充滿童真和童趣的淨土。例如，童書專刊 2022 封面圖像（選自《他們的眼睛》）就頗為共情，正如時任童書專刊主編 Wang（2022，22）所述，孩子們生來就有一雙嶄新的眼睛，他們的視線更為敏銳，目光更為清澈，一切皆為嶄新。你若是通過他們的眼睛去探索世界，即便是宇宙中最古老的事物也會顯得煥然一新。該書鼓勵讀者用全新的眼光重新發現世界，它能夠捕捉到活在當下和體驗學習的快樂，以及無論年紀大小都要對世界保持好奇心的重要性。最後，漫畫專刊封面圖像也有不少含有對於夢想、情感、自我、人性的體悟與認知元素，觸發不同年齡、職業、背景讀者的情感共鳴，激發他們對故事的好奇心和閱讀欲。“這裏有各種形式的愛，亦真亦幻。這裏有奇幻的火花，讓我們在追逐火花的過程中成為人類。”（Morse 2020，9）。上述封面圖像點亮了人類內心世界最溫暖的角落，抓住了某些文學題材易於共情之處，更利於超越地域和文化的局限，打動人心，進而建構“身份認同幻象”（楊向榮 2022，155）。

三是表裏互文，通過封面圖像與當期代表作品構建的主題呼應，視覺化呈現中國臺灣地區文學在特定時間空間內的亮點、熱點甚至賣點。具體實現方式又可分為兩類：一類是以封面圖像影射作品主題。例如常規刊第 3 期封面的六十石山，屬於典型的田園風格，而當期開篇推介的多部作品（如甘耀明的《邦查女孩》、吳明益的《單車

失竊記》等）均是刻畫七十年代中國臺灣地區的鄉村生活故事。再如常規刊第 8 期居於海平面上下的冰山圖像，映射的就是當期主題“跨越邊界”。時任主編 Morse（2018，5）直言“本期旨在提醒我們所有人，邊界是一個奇異而不羈的地方，要跨越邊界，就必須勇敢、好奇，並渴望與未知相遇；本期刊載的每一篇故事都邀請讀者邁向並跨越某種邊界，進入不同的心境、個性、感官體驗抑或是現實世界。”與之相應的是該期推介的作品如阮慶嶽的《神秘女子》講述穿越多種感知，陳又津的《跨界通訊》和星子的《乩身：踏火伏魔的罪人》引導讀者跨越生與死、天界與地獄，穿越身體被摧毀的邊緣空間，吳繼文的《天河撩亂》講述主人公在惡劣而艱辛的環境中跨越性別和性的障礙，臥斧的 FIX 講述了穿梭於犯罪和調查黑鏡的“故事中的故事”……Morse（2018，5）最後提出“閱讀本身就是一種跨越邊界的行為，在這種行為中，主客雙方都渴望與對方相遇”這樣深邃的思考。還有一些封面圖像的設計靈感來自於當期某部主推作品，例如亞洲專刊 2020 封面的西螺戲院，來自蘇致亨的《毋甘願的電影史：曾經，臺灣有個好萊塢》；常規刊第 13 期封面的群山，來自中國臺灣地區少數民族作家沙力浪的《用頭帶背起一座座山：嚮導背工與巡山員的故事》；童書專刊 2023 封面的卡通小船，來自林良的《小紙船看海》等。

另一類是直接選取當期主推作品（同時也是暢銷作品）封面，常見於漫畫專刊和童書專刊。如漫畫專刊 2020 封面出自當期第一篇推介的科幻作品——常勝的《九命人——時之輪回》；而“推理和科幻是在國際上最受歡迎的類型，往往是讀者不必遠行就能感受某個地方特色的快捷方式”；“不管是純粹的類型小說，或者將推理解謎的元素融入作品之中，都很能吸引讀者”（文策院 2021）。再如漫畫專刊第 9 期封面選自主推書目雅紳的《女王桃樂絲》，漫畫專刊第 11 期封面圖像來自柚子的《虎爺起駕：紅衣小女孩前傳》，均屬同類情況。

除了上述三點，我們還應關注 BFT 刊物封面在設計風格上的歷時特徵，即“變”與“不變”，有何趨勢，意味什麼。十年來，就出版方而言，BFT 刊物歷經三位常規刊主編、七位專刊主編，但出版總監一直是光磊國際版權經紀人譚光磊（Gray Tan），可謂流水的主編，鐵打的“光磊”。不過有個微妙變化是進入 2024 年，第 18 期是由譚光磊和其同事 Jade Fu 共同擔任出版總監；而童書專刊和漫畫專刊則由另一位著名出版人——大塊文化董事長郝明義（Rex How）擔綱。就封面設計方而言，從 2014 年創刊一直到 2022 年，均是由 Hikaruketsu Li 負責，應該說較長時間跨度內保持了人員和理念的穩定，直至 2023 年才由 FLICCA 工作室接手（2024 年的童書專刊和漫畫專刊封面設計則轉交給 Ting Sheng Chien）。我們發現，BFT 刊物封面由喜用跨頁設計和實景拍攝圖像（且多採取遠景甚至超遠景），逐漸轉變為偏好單頁設計和原創繪圖（尤其是最新幾期均採取簡筆劃風格），這或許體現了出版方及封面設計方在對封面的利用上，由以真情實景“迫切”展示中國臺灣地區豐饒文化遺產、美麗自然景觀和現代蓬勃氣息的宏大敘事，逐漸轉變為以超現實主義和更凸顯原創的理念對當下人與自然、人與人、人類自身內心世界等專屬領域主題的深入思考。與此同時，不變的是出版方以形載道、以圖為媒、表裏互文的理念和通過文學譯介提升其國際能見度的執念。最後，可以較為明顯地看出，BFT 刊物封面凸顯中國臺灣地區主體性的意旨愈加明顯。

排除封面設計“為藝術而藝術”本身，也排除近年來 BFT 刊物通過亮相法蘭克福、博洛尼亞、首爾等國際書展已逐漸擴大海外影響力的因素，十年間，中國臺灣地區所謂的執政黨輪替，其文化輸出理念的變化及其對主管 BFT 刊物出版文化事務部門的不同要求，亦對封面設計風格轉變產生不容忽視的影響。

六、結語

“臺灣文學會說話。它歌唱，它展示，它訴說”（Morse 2016b，6）；封面圖像的視覺敘事亦是如此。本研究在視覺語法理論框架的觀照下，以過往十年 BFT 圖書版權推廣計畫刊物為個案，考察和反思了中國臺灣地區文學譯介出版物封面的再現意義、互動意義和構圖意義及對其文學海外形象塑造的效用。通過對相關封面的視覺語法分析，可以發現：封面以形載道、以圖為媒、表裏互文，不僅是具有文學、美學、心理學等價值的藝術設計，更是在文化學、傳播學、社會學等意義上具有高辨識度的文化名片和展示文學圖景的窗口。在文學的“圖像轉向”（楊向榮 2015，114）拓展之下，未來或可在研究視角上引入更多視覺修辭以及跨文化心理考量，“努力挖掘圖像的敘事潛力”（楊向榮、陳琴 2024，143）。

最後，我們既要認識到刊物封面對中國臺灣地區文學譯介、國際版權推廣和海外形象塑造等方面的積極作用，同時更須留意甚至警惕出版方以所謂“提升臺灣文學國際能見度”為企圖過度利用刊物封面“借題發揮”和“打擦邊球”的行徑。

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注 釋

[1] 如無特別說明，本研究涉臺用語均與國家新聞出版部門保持一致，例如“臺灣”統一使用全稱“中國臺灣地區”（個別無法回避的直接學術引用除外）。

[2] 根據《辭海》的詞條定義，“封面”廣義上指書刊面封、封裏、底封、底封裏和書脊；狹義上指書刊面封。（夏征農、陳至立 2009，621）結合本研究涉及分析對象的實際情況，封面版式若為單頁設計，則取狹義；若為跨頁設計，則取廣義。

[3] 關於“representation”中文譯名究竟是“再現”、“表徵”抑或是其他，學界素有爭議。趙毅衡（2017，26）專文討論，認為“再現”也是一種“呈現”，只是並非直接呈現，而是換了一種方式，即經過任何一種媒介（文字、圖像、聲音等）加以“重新呈現”；我們完全可以用“再現”指一般意義上的再現，用“表徵”指含有文化權力衝突意義的再現。（趙毅衡 2017，34）本研究涉及的“representation”在概念上與前者更為接近，故統一使用“再現”這一中文譯名。

[4] 常規刊第 9 期和第 11 期在 BFT 官網未見出版資訊，原因不詳；從第 12 期開始恢

復出版。

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附錄

除文中已出現的封面外，BFT 圖書版權推廣計畫刊物（2014–2024）其餘各期封面從略。如有需要，請與作者聯繫。

反思道格拉斯·羅賓遜“道譯論”

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Abstract

Reflections on Douglas Robinson’s Theory of Daoing (*by* Qiang Fu)

Douglas Robinson’s theory of daoing translation is based on binary opposition of Western rationalism and Eastern collective interactive experience, misreading the traditional Chinese discourse of Dao by confusing Dao with the internalization of social norms, ignoring the repression of the translator’s creativity resulting from the social conformity. Robinson also misinterprets Bourdieu’s theory of social practice. Hollowing out the interest and power relationship in the field of translation, Robinson deems the embodiment of social habit as the only way to optimize a translator’s expertise, embracing the translator’s high degree of subjection to norms. The somatics of translation formerly characterized by resistance to the bondage of norms turns to subdue the translator’s subjectivity.

一、引言

翻譯理論家道格拉斯·羅賓遜（Douglas Robinson）素來以著述豐碩、學術視野開闊、研究領域廣博、學術視角新穎著稱。縱觀其學術生涯，羅賓遜對西方理性主義翻譯傳統的批判可謂一以貫之。為了高揚被邏各斯中心主義壓制的譯者主體性，羅賓遜一直強調譯者的情感、直覺等非理性因素在翻譯過程中發揮的重要作用。他曾提出“翻譯身體學”（The Somatics of Translation）理念：翻譯最成功的時候，並不是譯者完全遵守所有的認知規則時，……而是譯者對源語和目標語詞匯的感覺最敏感的時候。……事實上，翻譯對等與其說關乎心智，是一種分析性的對應，倒不如說關乎身體，關乎感覺（Robinson 2006，17－18）。為了回答譯者直覺產生的根源這一關鍵

問題，羅賓遜將探索的目光投向了東方哲學。在 2015 年出版的《翻譯之道：東西對話》（*The Dao of Translation: An East-West Dialogue*）一書中，他融匯中國傳統儒道思想中的“無為”觀念、皮爾斯的符號學傳統以及布迪厄社會學理論，構建了他稱之為“道譯”（d(a)oing translation）的譯學新論（以下簡稱“道譯論”）。

“道譯論”問世以來，國內學界對其多持積極評價。如 Wang 和 Huang （2016）認為該理論極具跨學科與文化對話特色，是對翻譯研究的“實質性貢獻”，對讀者擺脫文化中心主義大有裨益。Diao（2016）認為《翻譯之道》“對東西方翻譯思想的融會貫通做了專業、豐富、生動的分析”。羅賓遜以道家與儒家思想中的生態觀念闡釋翻譯，使翻譯研究在方法論層面更加多樣。王軍（2017）總結了“道譯論”對於翻譯研究的理論貢獻，包括：充實、提升了身心翻譯學理論；提出了社會情感生態概念，並借用神經生理學實驗結果進行佐證，揭示了慣習在譯者成長過程與翻譯過程中的運行機制；有效解釋了諸多令人困惑的翻譯現象等。

然而，在“道譯論”的宏大敘事中，一些關鍵性論斷並未經過嚴密論證。儒家之“道”與道家之“道”真如羅賓遜所言沒有實質性差異嗎？孟子的身心學說可以充當西方理性主義翻譯觀的解毒劑嗎？“道譯論”與布迪厄社會學理論都涉及的“場域”、“慣習”等概念內涵相同嗎？只有細究“道譯論”核心概念預設與省略的內容，我們才能對該理論做出更加公允的評價。筆者擬在下文中圍繞“道譯論”的基本理路，從其哲學基礎與社會學拓展兩個層面對該理論展開反思。

二、“道譯論”的基本理路

羅賓遜將翻譯過程中譯者在直覺引導下遊刃有餘的境界與道家的“無為”觀念聯繫在一起。他對“無為”（effortless action）的定義源自漢學家森柯瀾（Edward Slingerland）（Robinson 2015，preface）。在後者看來，無為是行動者和諧的心理狀態。“此時人的行為隨時自如地從其自發傾向中生成，而無需長時間深思熟慮與內心糾結。它與周圍環境完美契合，顯示出幾乎超自然的神奇效能”（Slingerland 2003，7）。但“無為”概念本身也存在悖論：“通過精神上的努力達到無需費力的狀態，這種設想如何實現呢？”（Slingerland 2003，6）羅賓遜從安樂哲（Roger Ames）、郝大維（David Hall）二人的道家思想闡釋中得到啟示，試圖通過在“無為”概念中融入孟子心性學說解決上述矛盾。

羅賓遜“儒道混同”的闡釋思路與其反西方理性主義立場聯繫緊密。羅賓遜堅信，西方的本體論思維導致了“言”與“意”的二元對立，意義被賦予上帝之言與絕對真理般的神聖地位，而譯者成為屈從于原作意義的工具。西方翻譯傳統一面誘惑譯者永無止境地追求完美意義，一面又預設譯文永遠無法媲美原文，如巴別塔修建者的僭越行為註定失敗一樣（Robinson 2006，38–64）。羅賓遜提出“翻譯身體學”的初衷便是反抗本體論思維對譯者身心自由的束縛。從此學術立場出發，他自然對韋利（Waley）將老子之“道”譯為 the Way，將“道”上升到本體論層面深表不滿。羅賓遜之所以對安樂哲等人的道論情有獨鍾，在《翻譯之道》中頻頻引用，正是因為後者堅稱，在

道家思想中現象背後並不存在本質性、決定性的方面，這個世界上所存在的不過是永無止息且通常富有節奏的經驗之流（安樂哲、郝大維 2006，17）。他們強調，萬事萬物即具有過程性與生成性的事件（Event）。某一事件與構成其存在環境的其他事件相互涵納、滲透，其完整性只能由這種互動性與共同創造關係來定義。“完整性就是最高的關聯性”（安樂哲、郝大維 2006，20）。個體既塑造其存在的情境，又被後者所塑造。“經驗中的每一特定成分，就其內在地依存整個經驗域的意義而言，是全息性的”（安樂哲、郝大維 2006，23）。所謂“道”便是經驗場域，而“德”則是在總體經驗中形成的個體特性及潛能。無需任何超驗力量推動，世界轉化的動能就體現在萬事萬物互融互惠、共同創造的關係中。在他們看來，《道德經》的要旨在於主張個體通過與場域中的他者之間的經驗互補與協調，實現經驗最優化。貫穿《道德經》的一條主線即尊敬/順從（deference）在場域關係建構中所起的決定性作用。尊敬順從的行為要求個體能夠真切站在他人立場上思考問題。所謂“無知”是對這種萬事萬物彼此依存關係的直觀感知，“無為”則是對這種情境化整體性互動的充分順應。所以，個性必須被理解為群體習慣的相互滲透，自然情感衝動居於第二位，受社會化習性的支配。

安樂哲等人的道家思想闡釋帶有強烈的社群主義色彩。他們認為這種“全息性”認識論為儒、道兩家共用（安樂哲、郝大維 2006，24）。正是在其影響下，羅賓遜認為老子所謂“以百姓之心為心”與孟子所說的“盡心知性”本質上都是在闡述社會交往過程中個體將集體所感所思習慣化為自我的穩定性情。在他看來，老子所說的“聖人”也就等同於孟子所說的“仁人”，即有共情心之人。群體感情影響其行為、思想、語言，成為其第二天性（Robinson 2015，73）。上述情感融合的途徑——儒家的“虛心”與道家的“無心”——都是不借助于任何仲介對集體情感與思想毫無窒礙的直觀感悟。這是主體在不自覺的情況下產生的強烈心理傾向，超越了理性認知範疇。

羅賓遜將上述理念引入翻譯領域。他認為理想的翻譯模式是譯者從情感視角將自己投射到譯文適用的語境中，感受譯文讀者或聽眾的情感反應，並據此做出適當回應，盡可能維護源文本作者的顏面。他稱之為“顏面對等”（face equivalence）（Robinson 2015, 67–68）。這種從情感到認知的轉化投射（affective-becoming-cognitive projections）不是單向度的，而是在群體內部迴圈或“網格化”分佈。群體的每個成員都在“移情感受”（transfeel）其他成員的情感定位。因此所謂的“顏面”是一種不一定自覺的集體建構或評價。仁的內涵由此擴展為社會性共情：既包括外向投射，也包括內向投射，成為覆蓋全部群體成員的情感流通（Robinson 2015，72）。在此意義上講，任何優秀譯者都是“仁人”——既接受又傳遞他人的情感，在自我的身體上模擬調控“顏面”的社會情感（Robinson 2015，74）。

在羅賓遜看來，上述共同感受先是轉化為互動性、經驗性的意願，然後被群體習慣化為趨同的規範壓力（Robinson 2015，95）。這一社會生態過程包括“美德趨同”（ecosis）（群體成員對群體美德規範的逐漸內化) 和“真理趨同”（icosis）(群體成員對群體真理規範的逐漸內化)。“道”不過是對群體習慣的神秘化稱呼。“道譯”就是譯者在群體習慣潛移默化的塑造、引導下與文本、源文本作者以及受眾展開互動。

社會習慣在身體層面化為譯者的情感與本能，習慣化的“感覺”（詞語及其意義與

搭配的身體化）使譯者得以快速、下意識地處理文本。但“作為現實符號結構的習慣無法將現實凍結固化。新奇不斷地打破習慣，阻礙它，使它脫軌，從而迫使它重新開始符號過程”（Robinson 2015，192－193）。當譯者無法在現有習慣指引下解決翻譯難題時，便會重啟有意識的理性分析，以集體認知框架對其進行意義重構，擺脫身體不適感。“道譯論”視角下的譯者處於習慣和新奇之間的轉換中。

三、誤讀儒道

通過借鑒中國傳統哲學思想，凸顯翻譯過程中的情感與社會因素，羅賓遜用集體構建的習慣性力量取代了上帝之道。然而在羅賓遜的論述中卻存在著不可回避的撕裂感。一方面，他心目中的理想譯者在與他人的互動中，幾乎沒有受迫感地接受集體規範，實現個人經驗的完善。但另一方面，“道譯論”並未解決《孟子》中農耕隱喻暗含的天然自然與人工自然的悖論。例如，《道德經》第 51 章有“道生之，德蓄之，物形之，勢成之”等語。羅賓遜認為“勢”字的形旁“力”象徵“犁”，而聲旁“埶”代表“土地”。從詞源角度說，“勢”既是犁地之力，也是農具“犁”以及犁地的行動（Robinson 2015，176）。他借農耕隱喻，強調“勢成之”就是指“萬物/萬事經由“道”的場域的耕作誕生（the plowing of dao’s field），……並被那種力量（同時也是一種具有塑造性與被塑造性的趨勢）以隱德萊希的方式（entelechially）推向完成或完善”（Robinson 2015，177）。吊詭的是，犁所代表的改造自然的外在之力與羅賓遜強調的萬物情境互動所預設的內生之力相互抵牾。“道譯論”背後的權力機制此時隱隱浮出水面。孔孟都講過“惡莠，恐其亂苗也.”而評判何為莠草何為秧苗的規範並不是由草或苗自己建構的。我們不禁要問：那制定規範、執犁耕作的“大他者”又是誰呢？

和安樂哲一樣，羅賓遜也宣稱他所謂的“道”是過程性概念，充滿了永恆的動態張力與變化，並不存在預設的終極元素。但他又表示，老子所說的“成”接近亞里斯多德所說的“隱德來希”（Entelekheia）（Robinson 2015，177）。從構詞法看，“隱德來希”意為“擁有一個內在的目的”(en“內在”+ telos“目的”+ekhein“擁有”)。在亞里斯多德的觀念中，這一內在的目的既是事物完善的終極形式又是推動事物走向完善的動力，“即目的作為形式起著動力的作用”（裴延宇 2023）。也就是說，他預設了一個先在的完美模型（開端的開端），而事物的全部發展過程（無論如何曲折）不過是對該模型的趨近。無論個體活動如何豐富多樣，它們都只圍繞某個不言自明也不容置疑的先驗目的展開。如果偏離了這一內在的規定性，個體的活動也就失去了意義。在這種理念統轄下，譯者在翻譯過程中的選擇與決定並未真正經歷不確定性的考驗，而只是預先確定的秩序的結果，譯者的主體性因而變得可疑。

讓我們再回到“道”的概念本身。儒家與道家雖然都追尋道，但儒家之“道”很大程度上是一種倫理化的天道。在孔子時代，天被視為有意志的人格存在，“道是一種道德的理想狀態，它是處於現實人生與現實社會之上的完美的人生與社會境界。這種人生與社會境界和完美的人格天是一致的”（吳龍輝 1996，159）。孟子進一步提出：“盡其心者，知其性也。知其性，則知天矣”；又說：“可欲之謂善，有諸已之謂信; 充實

之謂美; 充實而有光輝之謂大; 大而化之之謂聖; 聖而不可知之之謂神”。“神”由超驗的神秘實體變為個體內心德性擴充後的完美狀態。在孟子看來，每個人能夠“在他的性、心的自覺中，得到無待於外的、圓滿自足的安頓”（徐複觀 2001，158–159）。而道家思想中的“道”是一種人文自然理念，並不局限於社會倫理領域。正如劉笑敢（2006，60）所言：“道德原則的出發點是從個人的行為出發實現社會的和諧，而人文自然則是從宇宙萬物總根源和總根據的高度出發思考人類應有的生存原則和行為原則。……雖然二者存在殊途同歸的可能，但人文自然的原則畢竟不能歸之於倫理學的範疇。”換言之，道家之“道”或可涵蓋“仁”、“義”，但後者卻無法涵蓋前者。

羅賓遜以知識經驗視角理解“道”，多次將“道”定義為所有對我們來說神秘莫測、難明原委的事物（Robinson 2015，43、44、46）。但老子之所以苦心孤詣用一種玄而又玄的語言描述“道”，其根本目的就在於防止將“道”狹隘化、經驗化、知識化。老莊之“道”是超越了人類狹隘經驗的自然萬物的充盈、豐富、多元。它蘊含於萬事萬物之中，又永遠無法為人完整、精確掌握。正因為道永恆的不確定性與不在場性，所以悟道的方式才具有神秘性。說到底，神秘只是“道”對人而言的外部特徵，而非其本質。道家思想中“無”的概念意在揭示人與自然的疏離。不可知的道才是世界的中心，而人的位置（由知識、經驗、習慣確定）則處於世界的邊緣（顏世安 2022，231）。按道的方式生活，“就要改變原有的理解方式和言述方式……否定在文明中形成的習慣、態度以及能力，在自然的啟示下養成一種新的能力”（顏世安 2022，231）。

前文提到，在羅賓遜看來，隨著集體習慣的內化，理想的專業譯者有意識地注意問題解決過程的頻度會越來越少。只有與直覺衝突的新奇翻譯問題出現，譯者才會暫時脫離習慣化的本能（Robinson 2015，15）。他將老子的“為無為”譯為 acting without acting，指“所有的翻譯裁斷與市場規範的應用主要在自動駕駛般的境界運行”（Robinson 2015，200）。然而，老子的道論“源于對自然無限性的驚異與崇拜。……不是驚異于秩序的完美，而是驚異于自然在存在品質上的無限可能”（顏世安 2022，232）。如果說老子之“道”可以為翻譯研究帶來某種啟示的話，那麼這種啟示恰恰是不斷超越常規、經驗與習慣的思維方式，將讀者（包括譯者）從自動化的閱讀感受中喚醒，獲得新奇體驗。

反觀孟子之“道”，雖然他反對把培養善性理解成外在的強制，主張理想的人格塑造是主體與環境交互作用的結果，但其性善學說的變通性是有限的。在孟子看來，人的善性最高境界並非行為自發地合乎仁義規範（“行仁義”），而是將理性昇華，自覺踐行仁義規範（“由仁義行”）。孟子說：“君子反經而已矣。經正，則庶民興；庶民興，斯無邪慝矣”。“反經”即回歸恒常正道。“對普遍之道的神聖性，孟子始終確信不疑。他曾一再強調：經世治國而不遵循先王之道，便是不明智的，孟子自已則一言一行都以‘堯舜之道’為依據。在此，道似乎被提到了至上的地位，它為人們的政治、道德行為規定了個不可超越的界限。對道（普遍原則）的如上理解，已蘊含著導向獨斷論的契機”（楊國榮 2009，92）。羅賓遜認為：“孟子的儒道既非集體主義的束縛，也不是個人主義式的完全自由裁量，而是一種複雜的社會情感生態或生成性公共空間，由兼具離群衝動與墨守成規欲望的個人構成”（Robinson 2015，64）。這種說法並不符合

孟子的本意。

在儒家“仁”的觀念所設想的人與人心意感通，以心換心的和諧畫面背後，卻是作為個體的“身”成為集體之“心”的附庸，必須受社群關係約束的現實。羅賓遜只注意到了情感對知覺的推動作用，卻忽視了傳統儒家文化對情感的過度推崇也會抑制思維創新。在孟子的觀念中，以情感為主導因素的“心”也包含了理智、意志和道德判斷（孫隆基 2015，29）。知、情、意缺乏邊界導致“能否和合社群”成為了評判任何思潮的首要標準，其認知價值反而退居其次（孫隆基 2015，28）。在巨大倫理壓力下的“推己及人”難以激發譯者的創造性，而適足以造成創造力遲鈍、萎縮、枯竭。

四、誤解布迪厄

在羅賓遜看來，他所提出的“道譯”模式可以和以布迪厄慣習（habitus）概念為核心的翻譯社會學研究路徑對接。布迪厄所說的慣習與道家的各種“無—形式”（無為、無心、無欲）如出一轍，都是指群體建構的習慣。他認為，“在許多其他方面，布迪厄已經非常接近中國古代的觀念。例如，他堅持場域和慣習的情境性，以及它們被啟動的環境的塑造影響。正如孟子指出，植物在不同的環境中生長非常不同，並用這一自然事實來比喻不同社會群體中人類道德成長的差異，布迪厄……也堅持認為，人們在不同的場域中以非常不同的方式體驗權力”（Robinson 2015，169）。

西梅奧尼（Simeoni）（1998，33）認為，慣習保留了規範的所有典型的專橫特質，譯者對規範的高度服從使其變得屈從。羅賓遜則針鋒相對地表示：所有成功的專業人士都高度服從規範，無論是在公共場合還是在私人場合。順從不過是管理翻譯場域的超級規範之一（Robinson 2015，186）。他從其“仁人”譯者理念出發，進一步推論道：對於所有職業來說，從業者的公共行為往往比私人行為更符合規範。但所有職業的“模範公民”在私下裡也傾向於服從規範（Robinson 2015，186）。他甚至提出，譯者天性之“德”與譯者之“誠”臻於極致之時，即譯者將場域或市場的公共規範、價值觀與態度內化/習慣化以此自成之時（Robinson 2015，111）。譯者自我完成的唯一途徑是將自我變為社會生態的活躍成分（Robinson 2015，113）。

不可否認，“道譯論”與布迪厄的社會實踐論確有相通之處。他們都反對個人能動作用與社會環境的二元對立，強調個人的身心圖示都經過了社會化建構，慣習便是一種社會化的主觀性。在慣習起作用的方式上，他們都主張慣習通過無意識起作用，是體現在身體層面的對感性世界的感受性。但在一些關鍵問題上，二人的認識存在不可彌合的分歧。

羅賓遜雖然借用了布迪厄的“場域”概念，但在實際運用中，他往往將“場域”等同于籠統意義上的社群或社會。而布迪厄所說的“場域”並非是一個泛而化之的社會空間，而是圍繞對特定資本的積累、爭奪、壟斷而形成的結構空間。“每一個場域都召喚並賦予某種特定的利益形式（特定的幻象）以生命。後者指人們對遊戲中的利害關係心照不宣的認可以及對遊戲規則的實際把握”（Bourdieu and Wacquant 1992，117）。沒有利益，也就不會有行動。場域利益不一定是物質性的，也包括符號資本/象徵資

本（社會聲望與地位）、社會資本（社會關係）與文化資本（教育、知識、文化意識、審美偏好等）。羅賓遜認為，快感或其他情感的激勵或意志力量也可以被認為是資本，即所謂的“意動資本”（conative capital）（Robinson 2015，181）。但問題是，行動者若無法被場域內的特定利益所吸引，那種心神投入的遊戲快感又從何而來？單純的不涉及資本爭奪的行動無法形成與特定場域相對應的知覺、評價與行動圖式。羅賓遜傾向於懸置行動者在場域中實際利害關係，這集中體現在他用“道”與“德”概念理解布迪厄所說的“權力場域”（field of power），將布迪厄說的權力（作為場域內行動者爭奪對象的文化、社會、符號資源）等同於“德”（經過社會組織化的個體經驗或內蘊力）（Robinson 2015，169）。實際上，這也正是赫曼斯（Hermans）（2007，118）曾指出的多元系統理論的局限：“雖然深知文化系統紮根於社會之中，但其理論運作卻很少重視實際的政治權力與社會權力關係，對具有實際利益的具體實體，如社會機構與社會群體等，也很少關注。”

在社會成員平等交流達到經驗最優化的社會神話視角下，對既定秩序與翻譯規範的深度服從成為了模範譯者的評判標準。但規範本質上是一種文化限制。在規範層面，理論上的翻譯可能性受到制約。某些翻譯方式得到推崇，甚至被認定為唯一具有合法性的“真正翻譯”，而有些則遭到摒棄或忽略（Pym 2014，68）。圖裡（Toury）（2007，249）強調，規範的概念必然涉及懲罰。正是由於真實或設想中懲罰的存在，翻譯規範才能對譯者行為產生影響。人的經驗習得始終伴隨權力機制的作用。“哪怕最簡單的語言交流，也涉及被授予特定社會權威的言說者與在不同程度上認可這一權威的聽眾（以及他們分別所屬的群體）之間結構複雜、枝節蔓生的歷史性權力關係網”（Bourdieu and Wacquant 1992，142–143）。在文化層面公認的標準都是“由那些已經掌握或相信自己掌握這些標準的人，以及那些擁有足夠權力能將自己的意志強加於人的人”從外部提供的（Toury 2007，250）。布迪厄非常贊同並頻繁引用韋伯的一句話：只有當遵從規則的利益大於無視規則的利益時，社會行動者才會遵守這項規則（Bourdieu and Wacquant 1992，115）。這也提醒我們，在分析翻譯規範時不能將社會生活的“實然”視為“應然”，將原本在權力博弈中形成的翻譯規範美化為群體經驗的提純。

在翻譯身體學創立之初，羅賓遜主張“翻譯的個人身體學”（譯者獨特經歷帶來的純粹個人感受）與“翻譯的意識形態身體學”（譯者在集體意識形態調控下產生的身體反應）共同構成譯者整體身心感受（Robinson 2006，15–38）。為了突顯譯者主體性，羅賓遜當時提出的六種翻譯方式中包含了“反諷式翻譯”：譯者可以出於智識上的優越感，選擇在譯文中故意暴露源文本缺陷（Robinson 2015, 172–174）。“道譯論”則傾向于使“翻譯的個人身體學”從屬於“翻譯的意識形態身體學”。以《翻譯之道》中羅賓遜的親身經歷為例：在英譯 X 教授會議講稿時，羅賓遜發現源文本語法混亂、行文主次不明，論證一塌糊塗。在群體習慣（維護源文本作者顏面）的影響下，他不露痕跡地對源文本做了大量潤色。會議聽眾對源文本何等拙劣毫不知情，反而對 X 教授讚賞有加（Robinson 2015，66）。“道譯論”模式下，完全屬於譯者個人的身心感受雖未被羅賓遜徹底否認，但已無法影響譯者的翻譯決策，只作為受抑制的情感衝動存在。而布迪厄的慣習概念仍為主體性保留了相當大的自由空間。由於利益因素的作用，“慣

習所指示的行動路線極可能伴有對成本和收益的策略性計算。這種計算傾向於在意識層面執行慣習以自己的方式執行的操作。而在危機時期，主觀和客觀結構的常規調整會被無情地打亂。在此情況下，至少對於那些能夠理性處事的行動者而言，“理性選擇”可能確會承擔起責任”（Bourdieu and Wacquant 1992，131）。換言之，行動者可以借助自覺意識對自己的慣習進行反思，與其保持距離，甚至擺脫其羈絆。也只有當行動者有意識地把握他們與自身性情傾向的關係時，其主體性才能得到真正確證。

值得注意的是，羅賓遜在《翻譯之道》中介紹了一些神經生物學領域的假說（如“身體標記”），試圖以此證明他提出的譯者集體共情的普適性與科學性。這種研究思路帶有布迪厄所說的“唯智主義”（intellectualist bias）色彩，因為它從理論模型而非現實世界的實踐關係出發，預設了一個不受社會文化干擾的均質化集體。然而，帶有權力關係烙印的社會實踐不只可以否定身體，還可以改變身體，創造出包括“神經差異”在內的身體差異（希林 2021，161–169）。離開行動者慣習與場域之間的張力，我們就難以準確理解其行為動機。

在探討譯者慣習時，我們應聚焦于譯者在場域中的位置及其完整的生活軌跡。“只有在和確定的結構的關聯中，慣習才會產生出特定的話語或實踐”（Bourdieu and Wacquant 1992，135）。根據 Sela-Sheffy 的譯者慣習研究，即便在某些情況下譯者的專業慣習相同，他們的行為動機與預期也極有可能因場域位置和資本佔有量方面的差異而大相徑庭，甚至相互矛盾（唐芳 2012）。個體慣習差異的原理在於其社會軌跡的獨特性（Bourdieu 1990，60）。譯者越早期的社會經歷對於其身心圖示的建構影響越大，這也是譯者慣習能保持相對穩定的重要原因，因此還必須考察譯者資本積累的具體歷程與方式。譯者慣習是社會與歷史建構而成的。與哲學及生理學視域下的慣習闡釋相比，從社會與歷史的雙重視角分析慣習所得出的結論將具有更強的解釋力。

羅賓遜早年在批判文化派翻譯理論時曾對理論模型的局限性有清晰的認識。他也曾質疑道：社會領域異常寬廣，社會生活如此複雜，“你用什麼方法把各種秩序模式、規律和結構強加到一個似乎每時每刻都在抗拒這種化約的領域?”（Robinson 2007，26）。針對勒菲弗爾（Lefevere）聲明他所使用的“系統”概念與卡夫卡式的代表權力陰暗面的“大系統”（the System）毫無關係，羅賓遜敏銳地指出，勒菲弗爾或許完全沒有意識到自己是在用一種貌似科學、中立的語言掩蓋文學系統對我們的控制與規約（Robinson 2007，31）。羅賓遜在提出“道譯論”時為何未能延續對具身化壓制性權力的反思？筆者認為，羅賓遜在學術場域中的位置變化或是導致上述轉變的重要因素。

布迪厄認為，“學術人在學術場域中的位置影響了他們在一般政治問題以及學術問題上所採取的立場”（Bourdieu 1988, xvii–xviii）。理論話語的合法性關乎學者的職業利益，是其知識生產活動的主要動力來源，是確立、維護、強化他們在學術場域中影響力的重要手段。羅賓遜的符號資本積累始於 20 世紀 90 年代初。由他首創的“翻譯身體學”聚焦譯者身心感受，與當時佔據主流學術話語地位的文化學派翻譯理論差異明顯。羅賓遜首次尋求承認的學術挑戰取得了出乎意料的成功，這也激勵他正式進入了翻譯研究場域。但西方學界對“翻譯身體學”的接受效果並不理想。不少學者雖認可羅賓遜消解心智二元對立的努力，但對該理論的學術價值仍持懷疑態度（韓子滿

2008）。羅賓遜自感在西方學界被邊緣化（覃江華 2013），一度也對翻譯研究場域產生疏離感（李波、楊岱若 2015）。羅賓遜職業生涯的轉捩點出現在他 2010 年赴香港高校工作後，在新的學術子場域中，羅賓遜得以接觸儒家學術思想 (李波、楊岱若 2015)。更重要的是，“翻譯身體學”對於情感和內心的重視與中國傳統哲學觀念較為契合，因而受到了更多中國學者的肯定（嶽昀芊 2022）。羅賓遜作為學術主流話語挑戰者的地位得到鞏固，在子場域內的學術話語權顯著提升。鑒於“翻譯身體學”在羅賓遜學術生涯中的重要意義，符號資本的增長方式或在一定程度上促使羅賓遜傾向於放大中西哲學的差異性，忽略儒學與“翻譯身體學”的不相容之處。

五、結語

羅賓遜希望以中國哲學之“道”夯實其翻譯身體學，但他的“道譯論”建立在西方理性主義與東方群體互動經驗二元對立基礎之上。羅賓遜強調“道”的非強迫性與過程性，但他以孟子帶有獨斷論傾向的人倫之道闡釋老子超越經驗與習慣的自然之道，混同儒道的闡釋方式消解了“道”的上述特質。

羅賓遜也在一定程度上誤解了布迪厄的“場域”、“資本”、“慣習”概念，以集體經驗共生、彙集的和諧畫面替代了布迪厄理論中行動者在特定場域內圍繞資本分配展開的鬥爭場景。從本質上說，場域是“由資本的類型和數量的基礎上形成的統治地位與被統治地位所組成的結構性空間。……場域中的位置是由不平等的資本分配而不是位置佔據者的貢獻決定的”（斯沃茨 2012，143）。懸置場域內利益與權力關係的翻譯社會學闡釋只是模型的現實，而非現實的模型，極易導致研究者遮蔽翻譯場域中由權力不平衡產生的隱形暴力，將譯者的主體性與屈從性變為一枚硬幣的兩面。

中西譯學對話始終伴隨著對話者理解的“前結構”如影隨形般的影響。當我們從中西經典中尋找理論靈感時應清醒地認識到：任何闡釋都是闡釋者對歷史命題的當下應用，都無法徹底抹去闡釋者的自我印記，因此有必要從多維度對闡釋本身展開反思。我們既要探究被闡釋的歷史文本生成的原始語境，也要梳理其歷時接受的過程與效果。更為重要的是，我們還必須對闡釋者本人的慣習進行歷史學與社會學分析，從其個人的社會軌跡以及在學術場域中的位置入手揭示其闡釋盲點。只有闡釋主體與闡釋對象一道經歷上述“客觀化”反思，一種更加平衡、豐富、多元的中西“視域融合”方有望誕生。

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“無名”譯者群體身份特徵及成因考析

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Abstract

A Study on the Identity of the Group of Obscure Translators: Traits and Reasons (*by* Wen Liu and Jingmin Fu)

While numerous obscure translators exist in society, they remain largely unknown to the public. As translation studies has long been paying attention to its transmission rather than its applicability, the current research on translators focuses predominantly on renown individuals or their groups rather than the occupational group of obscure translators. Consequently, a research gap exists on the defining traits and underlying reasons for the identity of this translator group. Given translation applicability, this paper centers on job roles of obscure translators by utilizing data from translator (including interpreter) postings on a recruiting website as research material for quantitative analysis. The research findings demonstrate that their identity exhibits multiple characteristics, primarily including an extra–translatorial identity, obscurity and symbiosis (reciprocally beneficial expansion). Subsequently, the three key elements of Actor–Network Theory (ANT) are employed to explain the formation of these traits. Finally, their societal effects are expounded alongside recommendations.

一、引言

根據《2024 中國翻譯行業發展報告》，“截至 2023 年 12 月 31 日，國家市場監督管理總局企業註冊資訊資料庫顯示，國內（不含港澳臺）企業經營範圍包含翻譯業務的有 623,260 家……以翻譯為主營業務的企業 11,902 家”。（中國翻譯協會 2024，4）“截至 2023 年底，我國翻譯從業人員規模已達 642 萬……其中，專職翻譯人員約

為 95 萬人，相較 2022 年略有上升；兼職翻譯人員達 547 萬餘人，相較 2022 年增長 7.5%”。（同上：23）以上數據表明不論從企業需求還是從業人員數目來看，中國翻譯市場譯員的數目都極為可觀。然而除去少數通過文學作品等媒介為公眾所知的譯家外，社會上還有大量譯者不為人所熟知，此類譯者可稱之為“無名”譯者，即各類機構中的普通譯者。誠然，“譯者譯介成就的大小將直接回答代表性與影響力的問題，是評判學術意義最方便快捷的一項指標。正是基於這一點，譯者研究，尤其是譯史中的譯者研究總是重點關注成就突出的翻譯家”（袁麗梅 2022，44）。學界對於廣義上從事翻譯活動但卻無重大翻译贡献的译者并未着墨太多。

然而，自中国进入改革开放以来，随着对外沟通的需求增大，非文学类的应用翻译开始增多。“放眼当下的翻译实践，应用翻译所占据的比重日益加大”。（傅敬民、袁丽梅 2022，97）与此同时，中国在国际舞台上地位的不断提升也加剧了对口、笔译工作的需求。傅敬民 (2024) 指出应用翻译包含应用的翻译和翻译的应用，而后者“就是翻译在其他领域的应用。它超越了实用文本翻译，指向翻译与其他事物、活动、现象之间的关系。”（傅敬民 2024，13）而从事“翻译的应用”工作的主体离不开“无名”译者群体。事实上，“无名”译者群体是译者群体的重要组成部分，研究这一群体的身份特征有助于深化、拓宽译者研究。

二、文獻綜述

國內方面，目前關於譯者群體的研究對象大致可分為四類。一是對某一種或某一類文本多位譯者的研究（周領順、孫如瑩 2023；李正栓、呂欣 2024）；二是同一籍貫知名譯者的研究（賀愛軍、王文斌 2012）；三是某一歷史時期譯者群體的研究（夏維紅 2019；張旭 2020）；四是某一譯者身份類型下譯者群體的研究（霍躍紅、楊瀟、王蓓蓓 2013），其中第一種類型的研究數目最多，當然上述分類亦有融合，如對某一時期某籍貫譯者群體的研究。然而以上研究對象皆為知名譯者群體，研究內容側重譯作的傳播效果或從生發地、語言背景等方面考察譯者所作出或緣何能作出的傳播貢獻，鮮少涉及在社會上從事翻譯職業、呈現翻譯應用性特徵的“無名”譯者。已有學者關注到學界對此類譯者研究的不足。王宏志 (2021) 指出無論在研究對象還是研究方法上，存在聚焦譯作而非以譯者為研究主體、研究模式停留在個案研究而割裂了與群體或文化間關係、只關注譯者的翻譯活動而忽略譯者的其他活動等問題，“現有譯者研究相當薄弱”(2021：87)。享有盛名的翻譯家固然可以作為特定社會歷史文化語境下某一類文本翻譯活動的典型代表，成為譯史研究與譯者研究中的焦點，但我們也不能忽視，除此之外還存在許許多多籍籍無名的譯者。（袁麗梅 2022，144）國際上在擁有多語環境的國家如澳大利亞、西班牙確有對社區譯者 (community translators) 的關注 (Lesch 1999; Taibi 2011; Valero‑Garcés 2014; García 2017; Ko 2018; Lu and Lu 2022)，主要研究在為諸如移民、難民等弱勢群體提供法庭、醫療等場景的官方文檔翻譯服務時如何優化譯者的翻譯策略、方法以期在原文和譯文間尋求平衡實現公正翻譯或採用讀者中心策略為弱勢群體賦權 (Taibi 2018; Taibi and Ozolins 2016)，亦涉及對譯者在其間所

扮演的角色和倫理的研究 (Lesch 2017; Fukuno 2023; Todorova 2023)，主要研究方法包括文本細讀、問卷調查法等。此類譯者多數情況下等同於公共服務譯者 (public service translators)，其群體主要分爲兩類：服務費用高昂的認證譯員以及無償或低薪的學生譯員、志願者等 (O'Hagan 2011; García 2017; Rueda-Acedo 2017; Thompson and Hague 2018; Stachowiak-Szymczak and Stachowiak 2023)。但儘管社區譯者非前述知名譯家群體，卻未能關注到不同機構（不限於翻譯機構）中職業譯員群體。

關於譯者身份的研究，國內首先明確論述的是田德蓓 (2000)，其揭示了譯者具有讀者、作者、創作者、研究者多重身份。對譯者身份的論述與譯者的主體性有關（許鈞 2003），亦有研究從主體間性角度談論譯者身份變遷（羅婷婷 2006；季宇、王宏 2010）。近年十多年來，受社會認同理論的影響學界更為注重對譯者多重身份的研究（譚素琴 2017；趙秋榮、孫培真 2024）。此外，也有不少學者以譯者身份為視角引入翻譯過程（許多 2018）、譯者行為（李文靜 2011；蔡佳立、喻旭東 2021）等研究。可以看出以上研究對象聚焦知名文學譯者且論證語料主要來自譯本，對譯者身份研究主要體現在譯者在翻譯文本（包括選材）中的"顯身"。國際上雖有對譯者職業角色、地位的探究但主要通過問卷調查法或訪談法考察部分譯者對其自身的認知 (Katan 2011; Sela-Sheffy 2016; Katan and Spinzi 2023) 或從譯本中推斷譯者身份如文化協調員 (Todorova 2023)。總而言之，目前學界對當今社會上職業譯者群體在從事實際工作角色中所顯現出的身份特徵及其成因、影響重視度不足。本文擬從超文本的角度，通過來自網站招聘資訊的語料擬探究如下問題：

1. 此類譯者群體身份特徵如何？有無特殊性？
2. 社會學視角下是哪些因素造成的？

三、研究設計

本文從招聘平臺 BOSS 直聘[1]上輸入崗位關鍵字“翻譯”，地點選擇全國，根據時效性選取前 100 條相關招聘資訊，將所出現條目按照崗位名稱、崗位描述關鍵字、崗位要求、工作內容、薪資待遇等內容列入 EXCEL 表格中。同時去除重複詞條，且同一公司發佈的多崗位需求只取其中一個，對全職、兼職、實習等工作類型不作限制。如下圖截圖示例所示。

而後，對表格中每條招聘資訊的工作內容進一步細分：將所含翻譯事項分為筆譯、口譯、翻譯（口筆譯兩者兼有之）、新聞編譯、審校類；除翻譯事項外的其他事項進一步分為其他顯性事務和隱性事務。其中其他顯性事務指的是明確交代的非翻譯類其他工作，主要可為外貿、銷售類，助理類，教師類，留學服務類，自媒體推廣類。而隱性事務，即提及但未明晰的其他工作，多採用措詞“領導交代的其他任務”。進而提煉出工作內容所針對的服務對象包括文本（針對讀者受眾）、海外顧客、公司客戶、學生、觀眾，最後計算出每子項的百分比。關於各翻譯崗位具體工作類型及其占比詳見表 1。

此外，根據招聘要求，將每條招聘資訊分為硬性要求和軟性要求，並計算出相應

序號	崗位名稱	崗位描述關鍵字	崗位要求	工作內容	薪資待遇
1	德語助理 翻譯	商務對接客戶維護企業內部翻譯職位口譯汽車德語專業交替口譯全職投標管理德國留學經歷筆譯坐班接受出差日常會議商務談判專業四級技術資料	1. 大學本科及以上學歷； 2. 1年以上助理類工作經驗優先，優秀應屆生亦可； 3. 英語作為主要工作語言，德語聽說讀寫能力良好； 4. 會使用辦公軟體，靈活聰明。	1.中英德筆譯、現場口譯； 2.國外客戶接待； 3.翻譯內容：商務合同、技術檔及圖紙等； 4.其他部門支持與配合； 5.專案管理方面的一些工作（作為專案負責人培養） 6.領導安排的其他工作；	6-11K
2	翻譯 海外銷售	海外廣告投放經驗銷售經驗海外社交媒體行銷推廣經驗電子郵件推廣會展/會議/拜訪推廣企業網站運營/SEO英語可作為工作語言互聯網/科技市場行銷/廣告學相關專業行銷策劃能力電子商務	1. 大專或本科以上學歷，國貿、英語等相關專業的優先，英語口語流利； 2. 能夠獨立開發，跟進，成交，維護客戶； 3. 具有1年以上的銷售經驗，有一定客戶基礎的優先 (可考慮優秀畢業生）； 4. 熟悉電腦操作技能和辦公軟體，對於各社交平臺的應用熟悉操作； 5. 具有一定的溝通技巧，上進，誠實，責任心強，有團隊精神。	每月能完成公司所設定業績目標	10-15K 薪資：底薪+提成+業績獎金
3	翻譯 採購 跟單		本公司主要出口巴拿馬市場,傳統外貿，需要懂英文的，大專畢業 工作時間早上9到12點，下午1點到6點 單休	每天線上或線下或者國際商貿城找產品，報價，下單 ，出貨 做單據	6000起

圖 4.1: 翻譯崗位資訊截圖示例

比例。硬性要求包括對求職者學歷、工作經歷和工作形式的限制，而軟性要求指的是涉及對求職者性格、態度、外形氣質等“軟實力”的表述。如表 2 所示。

表 4.1: 翻譯崗位工作類型匯總

<table>
<tr><th colspan="2">翻譯崗位分類及占比</th><th>細分工作內容</th><th>服務對象</th><th>比例</th></tr>
<tr><td rowspan="5">純翻譯事務工作崗位</td><td rowspan="5">16.0%</td><td>筆譯</td><td>文本</td><td>19.4%</td></tr>
<tr><td>口譯</td><td>公司客戶</td><td>9.0%</td></tr>
<tr><td>翻譯</td><td>文本、公司客戶</td><td>62.6%</td></tr>
<tr><td>新聞編譯</td><td>文本</td><td>3.0%</td></tr>
<tr><td>審校類</td><td>文本</td><td>6.0%</td></tr>
<tr><td rowspan="4">包含其他顯性事務及隱性事務的翻譯崗位</td><td rowspan="4">84.0%</td><td>外貿、銷售類翻譯</td><td>海外顧客</td><td>39.4%</td></tr>
<tr><td>助理類翻譯</td><td>公司客戶</td><td>36.4%</td></tr>
<tr><td>教師類、留學服務類翻譯</td><td>學生</td><td>12.1%</td></tr>
<tr><td>自媒體推廣類翻譯</td><td>觀眾</td><td>12.1%</td></tr>
</table>

表 4.2: 翻譯崗位招聘要求匯總

招聘要求			比例
硬性要求	學歷	未提及學歷要求	11.9%
		要求大專或本科及以上（含出國留學）	88.1%
	工作經歷	未提及	39.3%
		提及	60.7%
	工作形式	兼職（含實習）	35.0%
		全職	65.0%
軟性要求（例如態度）		未提及	33.0%
		提及	67.0%

四、分析與討論

4.1 “無名”譯者群體身份特徵

4.1.1 無名性

根據表 1 中工作內容所對應的服務對象有文本類（主要為筆譯類工作內容）、海外顧客（其他顯性事務為外貿、銷售類工作內容）、公司客戶（其他顯性事務為助理類工作內容）、學生（其他顯性事務為教學類工作內容）、觀眾（其他顯性事務為自媒體類工作內容），提煉出文本類翻譯工作僅約占 9.6%[2]。得出絕大多數翻譯崗位的工作內容非以文本為中心，由於譯者的翻譯內容不會涉及文本或文本非出版物，因此這類工作本身就不具備為譯者提供署名的可能性，更談不上其翻譯作品能夠在公眾間流通。因此，與知名譯家通過文本傳播為讀者受眾所知不同，絕大多數普通譯者的工作內容由於並無媒介可供其署名，一般而言僅能為其工作圈層（如同事、客戶等）知曉，無法廣爲傳播，這就造就了其群體身份的無名性。無名性，與譯家的知名相對，可以說是普通譯者群體的一大共性，主要表現在社會上大量機構中的普通譯者其翻譯工作、貢獻不爲大眾所知曉。工作內容的超文本性使得譯者身份存在無名性特徵，而無署名媒介是導致普通譯者“無名”的一大原因。

4.1.2 譯外身份

經表 1 統計，語料中純翻譯事務的工作崗位占比 16.0%，包含其他顯性及隱性事務的翻譯崗位占比 84.0%。由此可見超過五分之四的翻譯崗位需要譯員從事其他顯、隱性事務，而此類事務是與翻譯技能無關的工作事項。例如，許多公司在招募高管翻譯時要求其具備同聲傳譯技能，此為硬性規定，但在實際工作中譯員還需要從事諸如訂票等諸多與翻譯事務無關的助理性事務。再比如從事推廣類翻譯職務極有可能涉及視頻製作、市場調研類等工作內容。此外，在 BOSS 直聘中占比 16.0% 的純翻譯崗位中，多數以兼職形式存在，且純筆譯類的工作多要求掌握 trados 等軟體及相關背景知識（如遊戲類、醫藥類）。也就是說全職譯員的工作大都涉及非翻譯類的內容。即便

是專職筆譯人員亦需熟練應用翻譯軟體以及對所翻譯領域的專業內容有所瞭解，並可能承擔審校、修訂類工作。因此，絕大多數翻譯崗位的工作內容涉及除翻譯外的其他內容，單純從事雙語轉換工作的譯員少之又少，這也使得譯者身份具有明顯的譯外身份特徵。

另外，通過梳理發現並非每條招聘資訊的主要工作內容都含翻譯事項，這主要是由於招聘資訊的草擬取決於發佈者，當發佈者將翻譯技能作為一種工具，而當實際的工作內容涉及其他顯性事務則有可能不提及翻譯二字，直接呈現實際工作內容。例如，崗位名稱為銷售翻譯，主要工作內容是針對海外客戶直播銷售店內商品。雖然並未出現翻譯二字，但在實際工作中需要將企業經理或資深員工所寫文案翻譯成英文而後在直播中輸出。因此，儘管所有招聘崗位名稱及崗位描述關鍵字中皆含有翻譯字眼且翻譯任務也是核心工作內容，這決定了求職者的主要身份為譯者，但從事其他顯、隱性工作中使得譯者具有譯外身份，其存在有時也不可避免地干擾到譯者自身或他人對其主體身份的認同，也在一定程度上造成其主體身份的無名性。

4.1.3 共生性

從企業招聘翻譯崗位的共性標準以及招聘環節可以窺見普通譯者身份的獲取、維持和企業的壯大發展間存在密切的共生性。企業的招聘標準傳遞出用人價值觀，具體可分為硬性要求和軟性要求。硬性要求主要考察潛在譯員的專業能力能否勝任，涉及學歷、工作經歷、外語能力等。例如大多崗位關鍵字中提及英語等級證書如英語專業八級、CATTI 二級筆譯證書。此外有些英語翻譯崗位要求精通除英語外的第二語言，如德語、俄語或泰語等小語種；掌握辦公軟體等必備技能。而軟性要求則與求職者的專業能力無關，主要考察其內在素養，如採用措詞“性格開朗、團結合作、態度認真、抗壓力強、有耐心等”以及精神面貌、形象氣質等。

從表 2 中可以看出，88.1% 的崗位工作規定了學歷要求（至少大專學歷，大多要求大學本科及以上學歷）或提及對語言專業等級證書等的要求，可以看出翻譯工作並非無門檻，自學成才或非語言類專業可以選擇的翻譯工作機會較少。而在餘下 11.9% 未提及學歷要求的招聘資訊中只有極個別明確提及無學歷限制，但亦規定某外語如英語可作為工作語言或者該崗位為兼職筆譯工作注重對工作經歷的考量。統計發現 60.7% 的招聘資訊明確規定求職者需具備一定年限的工作經歷或具有相關領域背景。事實上，所搜集語料中幾乎所有崗位都對求職者的知識面作出要求。例如，其他顯性工作內容含海外銷售、外貿等的翻譯崗位傾向求職者瞭解銷售、外貿、自媒體等跨學科知識。即便是純翻譯工作崗位，亦規定求職者需瞭解相關領域（如醫學、遊戲）知識。這些硬性規定體現出企業對潛在譯員專業能力的重視。同等要求下，求職者的學歷更高、持有含金量更高的證書或掌握多門外語則被錄用幾率會更大。

除硬性要求外，67.0% 的招聘資訊中還提及了軟性要求。此類要求與招聘崗位息息相關，如外貿翻譯崗位多提及性格開朗，教師翻譯崗多提及有耐心。此外，在面試中求職者的外表、談吐、禮儀等軟性條件也會是企業衡量是否與空缺崗位相匹配的重要條件。這些都說明企業對譯員的自身素質與崗位的契合度十分看重。

與此同時，薪資待遇的差別和全、兼職形式也成為潛在譯員選擇企業時的考量因

素。企業主要利用薪酬待遇吸引求職者，通常較高的薪資、較完善的福利待遇會吸引到更多求職者，而同樣企業對求職者亦會提出較高要求從而優中選優。總的來說，對求職者而言，要獲取譯者身份既需要具備硬實力（如學歷、工作經歷、外語能力等），也需要符合企業規定的軟實力（如性格、態度要求）。這種相互吸引、雙向選擇體現出潛在普通譯者與企業間的共生性，並且在求職者獲取譯員身份進入工作崗位後亦會展現出公司的企業文化價值觀。

綜上，“無名”譯者群體身份存在多重性特徵，其核心身份為“無名”譯者，此外絕大多數翻譯崗位的工作內容使譯者具有譯外身份，而譯者身份的最終獲取和實現還具共生性特徵。而這些特徵間又是彼此關聯、相互滲透的。

4.2 無名譯者群體身份特徵成因的社會學解讀

“翻譯具有社會性，社會也具有翻譯性。”（傅敬民、張開植 2022，123）一方面，“翻譯的社會性，注重翻譯與社會其他關係之間的相互作用”（傅敬民 2014，110），具有社會性的無名譯者群體，其身份的形成不可避免地受社會各因素的影響；另一方面該群體亦促進了“知識話語生產與傳播、社會發展與進步”（同上）。本文將從社會學視角探究無名譯者群體身份特徵的生發原因。如果將翻譯看作是一個網路，那麼毫無疑問作為主體的譯者是其間推動翻譯行為發生的重要一環。因此，下文擬採用行動者網路理論的三大核心概念——行動者 (actor/actant /agency) 、網路 (network) 和轉譯 (translation) 展開對其成因的解讀。

Latour (1996) 澄清了行動者網路理論這一術語本身容易引起誤解的幾個方面，其中就包含重申對“行動者”一詞的解釋，即“並不限於人類個體行動者，而是將該詞延伸至非人、非個人實體” (Latour 1996, 2)。以譯作為例，紙質或電子書籍為譯者署名提供載體，這一載體就是非人行動者，起著推動翻譯傳播的作用，同時也讓譯者進入大眾視線。不論是從方夢之、莊智象主編的《中國翻譯家研究》（民國卷、歷代卷、當代卷）中的翻譯家還是中國翻譯協會歷年評選的翻譯家榮譽稱號（“翻譯文化終身成就獎”、“資深翻譯家”等）獲得者，皆有譯作出版。譯作與譯者彼此聯繫，相互成就。當然，譯作的出版過程較為複雜，還涉及委託人、原作者、編輯等人類行動者以及出版社、印刷廠甚至版權政策等非人行動者。“總之，譯者處於一個立體的、複雜的社會環境中，除了文本，影響譯者翻譯的因素還有很多，這些因素包括其他參與翻譯活動的人和物，也就是翻譯（人類與非人類）行動者。”（駱雯雁 2022，58）

反觀現代社會上大量的無名譯者並無署名可能，根據其工作內容是否存在譯作，主要可分為兩種情形。一種有譯作但要求匿名，如書籍翻譯類工作不為譯者提供署名機會或者所譯內容不適合署名如公司內部機密檔等；第二種也是占絕大多數的情形即工作內容不涉及譯作。這兩種情形皆無署名媒介。非人因素的缺失造成現今社會大量譯者的“無名”。

求職者（潛在譯者）、招聘企業、工作內容需服務的對象（如企業客戶）、崗位要求（專業、外語能力、技能等硬性規定和性格、態度等軟性規定）、具體工作內容共同構成了行動者網路。“翻譯不是譯者一個人單獨完成的，而是諸多行動者（包括人

和物）相互連接，構成一個行動者網路，動員網路中各行動者完成翻譯任務。”（黃德先 2006，6）

絕大多數無名譯者皆受雇於機構。而語料中超過三分之一的兼職形式，使得譯者與機構相綁定的網路更大。為增強崗位契合度對求職者態度、個性等軟性要求的提出表明體現“人”屬性的譯者，與工作崗位“物”之間存在關聯，關聯性愈強，愈有可能謀得工作機會。“在網路中，行動者自由聯結，其身份在相互關係中得以界定。”（方夢之 2024，180）特別是隨著現代社會科技的發展，現今普通譯者工作內容的多樣性，除翻譯工作外還需承擔其他事務，使得其受眾也更加多元化，且幾乎為即時溝通。就接觸受眾溝通距離的遠近而言，普通譯者與受眾（如翻譯助理所接待的客戶）的聯合 (association) 更為密切，其溝通距離要遠比紙媒時代譯作接觸到讀者的溝通距離近得多。根據表 2，35.0% 的企業提供兼職工作崗位且很多是無需坐班，即上班地點隨意、可選擇在家辦公，體現出更加靈活的雇傭關係，對企業來說可以節約成本、增大雇員群體；對雇員來說，工作時間更為自由。由於不受工作地點、工作時間等的限制，使得企業與譯員的聯繫半徑更大。然而此類“短距離”受眾對翻譯活動的參與，無疑會影響甚至限制譯者的能動作用，譯者愈來愈不具備選擇、控制文本或翻譯對象的能力，加劇了其“無名性”和對其譯外身份的需求。

轉譯的整個環節體現出企業招聘崗位與潛在普通譯員間的相互吸引，使得普通譯員身份具有共生性的特徵。Callon (1986) 提出轉譯包含四大要素：“問題化 (problematisation)、利益鎖定 (interessement)、招募 (enrolment) 和動員 (mobilisation) ” (Callon 1986, 196)。具體而言，問題化體現在企業出現翻譯崗位空缺。企業通過招聘平臺發佈空缺崗位資訊，傳遞工作內容和要求。求職者根據自身符合條件篩選心儀崗位、投遞簡歷進行應聘。也就是說，招聘企業需要符合條件的譯者，而求職者需要滿足招聘要求，獲得譯員身份。“利益鎖定指的是實體旨在對行動者施加、鞏固其通過問題化定義的身份。” (Callon 1986, 207－208) 企業通過所發佈的崗位軟、硬性要求，呈現出空缺崗位需要何種求職者。求職者投遞簡歷後，企業根據其匹配程度，排除不符合硬性規定的求職者，篩選出符合條件者進行面試。此環節，企業會考察求職者的專業能力和性格、態度方面是否符合企業價值觀，同時重申其招聘需求，傳遞企業文化價值觀，以便求職者增進對崗位的瞭解，增強對企業的認同。同時，求職者亦可能就自身關切（如薪資、工作時長等）提出問題，企業做出相應回答，對心儀求職者不乏承諾與期許。“動員是指伴隨利益鎖定並促使其成功所採取的一些手段，包括多方談判、力量較量、忽悠等。”（同上，211）在這一過程中，企業基於多方面考慮完成了利益鎖定和招募環節。Callon 認為動員是指“確保集體性能被呈現而不遭背棄所採取的系列方法”（同上，196）。軟性要求尤其體現出企業招聘潛在譯員時所體現的文化價值觀。而符合條件的譯者在未來工作中勢必也會彰顯企業價值觀。

“翻譯是一個過程，而非已完成的成就，就實證案例而言還可能失敗”。(Callon 1986, 196)“無名”譯者的形成亦是如此，譯者招募的成功與否是企業與譯者間的雙向選擇，在這一過程中有可能因種種原因所招募的譯者非理想人員而出現試用期或正式聘用後譯者離職或解雇的情形，亦可能出現譯者能力或經驗不足導致企業蒙受損失的

情況。“翻譯是一種社會活動，而任何社會活動都不可能由單獨的個體來完成。”（駱雯雁 2022，59）從中可以看出普通譯者與企業間存在很強的粘合性，因此其身份存在共生性特徵。

五、結語與展望

不同于知名譯家群體，無名譯者群體具有主體身份無名性、譯外身份以及與企業間存在共生性的特徵，其成因受到社會環境影響，同時又作用於社會。目前對該群體的重視度不足，未能發揮其在理論和應用層面的價值。正視普通譯者群體的無名性，既有利於挖掘出翻譯史中參與重要翻譯活動而未留名的譯者群體；也有助於為翻譯家研究提供參照，側面凸顯出該群體的學術價值。而關注普通譯者群體的譯外身份，不僅可以深化譯者身份認同研究，同時也有益於拓寬翻譯研究的跨學科維度。此外，社會上無名譯者的大量湧現既有其益處，也有其弊端。一方面，譯外身份使得譯者能夠接觸到其他領域，共生性又會促使譯者在傳遞企業價值觀的同時，通過翻譯可能成為某領域的專家或行業高管，促進翻譯與其他學科的融合，推動社會進步。另一方面，雖然譯者的職業化程度增強，卻也造成其專業化程度減弱。譯者稱謂的氾濫勢必造成對譯者整體專業度的稀釋，一定程度上會影響譯者形象，且不利於譯員自身對譯者這一主體身份的認同。未來加强對普通譯者群體的研究可以為規範翻譯市場、翻譯行業方面提供較强的應用價值。試想不加區分地將涉及翻譯工作內容的崗位統統定位翻譯崗，勢必造成懂外語即可以從事翻譯工作的假像，也會導致許多譯者存在打雜、不專業現象，會影響譯者形象，甚至弱化翻譯學科意識，也不利於譯者自身的身份認同，造成其專業意識不強的局面。因此，規範譯者稱謂、設定譯者准入門檻等方面的研究也顯得十分必要。例如，企業可以根據工作中翻譯內容的多寡、重要性來判定是否將崗位名稱聚焦在翻譯上，如若翻譯工作旨在輔助其他顯性事務，則可將崗位名稱突出語言的輔助性質，如定位為語言支持 (linguist)，從而避免普通譯者群體的氾濫，進而突出譯者的主體身份。誠然，這其間需要翻譯協會、招聘平臺、學校教育機構、企業、潛在譯者本身等的多方認知與努力。筆者希望今後能夠有更多高質量文章關注到“默默無聞”的普通譯者，充分挖掘該群體的價值，拉近學術界與翻譯行業間的距離，從而為翻譯研究提供更廣闊的視角。

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注 釋

[1] BOSS 直聘是國內一款較為普及的求職軟體，可以實現求職者與招聘方的直接溝通，具有高效、便捷、崗位匹配度較高的特點。

[2] 計算公式：(19.4%+62.6%/2+3.0%+6.0%)*16%=9.6%

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Tonics in Two Cities: Western Pharmaceutical Advertisements in Shanghai and Hong Kong in the Early Twentieth Century

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Abstract

This study examines Western pharmaceutical advertisements in two Chinese newspapers during the early decades of the twentieth century: Shen Bao (Shanghai) and The Chinese Mail (Hong Kong). Despite the contrasting sociopolitical contexts of Shanghai's semi-colonial status and Hong Kong's direct British colonial administration, pharmaceutical companies applied similar techniques for introducing unfamiliar products to Chinese consumers. Analysis of advertisement content, visual imagery, and linguistic strategies reveals shared approaches across both markets: sophisticated brand name translations balancing phonetic and semantic elements; identification of new health "deficits" requiring pharmaceutical intervention; and cultural localization embedding foreign products within familiar Chinese traditions. These consistent marketing strategies resulted from Shanghai's dominant role as China's commercial and advertising hub, combined with Shen Bao's nationwide circulation reach. The study documents a distinctive center-periphery dynamic, with advertising materials created for Shanghai often repurposed for Hong Kong with minimal adaptation. This pattern demonstrates how commercial networks transcended political boundaries, creating standardized approaches to cultural translation that circulated throughout China's fragmented treaty port system. The findings suggest that economic imperatives and practical marketing concerns often overrode political differences in shaping how Western medical products were presented to Chinese consumers, creating unified commercial approaches to cultural translation despite diverse sociopolitical contexts.

1. Introduction

The early decades of the twentieth century witnessed a transformative period in China's engagement with Western medicine. As foreign pharmaceutical companies sought to expand their markets in China, newspapers served as vital platforms for introducing Western medical products to Chinese consumers. Contemporary reports of newspapers in major Chinese cities, including Beijing, Tianjin, Shanghai, Wuhan, and Guangzhou, found that "the foreign goods advertisement occupied sixty-six percent" with "medicine occupying the largest space" (Ge 1927/1985, 180). This quantitative evidence demonstrates that pharmaceutical advertising was not merely prominent but dominated Chinese commercial media, establishing the foundation for foreign medical concepts to penetrate Chinese health culture systematically. Western pharmaceutical advertisements were "unique, rich in both images and text, diverse in format, highly frequent, and long-lasting, leaving a deeper impression on people" (Ng and Zhang 1995, 112–13). Beyond simply marketing products, they became instruments of cultural translation that contributed to the formation of hybrid medical knowledge (Zhu 2024).

Shanghai and Hong Kong represented two distinct gateways for Western influence in China during this period, each with unique political and social configurations that shaped how Western medicine was received and marketed. Shanghai exemplified semi-colonial influence, where foreign powers established concessions and Western financial institutions controlled much of the economy, creating what Wu (2014, lvii) describes as "not merely a political concept of semi-colonialism, but also an economic reality." The city was "born out of Western commercial enterprise and organized in its economic life largely along Western lines" (Murphey 1953, 1), making it a unique environment for cross-cultural commercial exchange. Hong Kong, by contrast, operated under direct British colonial rule, characterized by more centralized political control and frequent social tensions (Ting 2017, 130–35). These contrasting sociopolitical contexts created different environments for Western pharmaceutical marketing.

The newspapers that emerged in these cities both reflected and shaped their distinct sociopolitical landscapes. *Shen Bao* (申報), [1] founded in Shanghai in 1872 by the Englishman Ernest Major, quickly grew to become "one of the largest and most influential commercial newspapers in Republican Shanghai" (Huang 2014, 114). Its circulation "peaked in the 1930s, with over 150,000 daily readers" (Gibson and Ville 2024, 140), and its distribution reached nationwide (Huang 1988, 144). This extensive reach made it an ideal platform for Western pharmaceutical companies seeking to penetrate Chinese markets. *The Chinese Mail* (香港華字日報), [2] established in Hong Kong the same year, was one of the earliest and longest-running Chinese-language newspapers in Hong Kong (Yeung 2014, 164), reaching readers locally and across "Chinese coastal cities and Southeast Asian countries like Singapore and Malaysia" (Li 2022, 356). However, while occupying an important position in the early history of Chinese newspaper development (Toh 1990, 63), *The Chinese Mail* operated primarily as a regional publication with influence concentrated in South China, contrasting with *Shen*

Bao's national reach. Meanwhile, both newspapers maintained relative independence from direct governmental control, which enhanced their credibility and "reference value" for their reporting, especially on social and economic matters (Qiu 2003, 124).

These newspapers became laboratories for cultural translation of Western pharmaceutical advertisements, where Western medical concepts underwent complex adaptation processes to suit local contexts. As Falk (1994, 162) observes, "[p]atent medicines have played a central role in the history of modern advertising," introducing not only new products but also new conceptualizations of health, disease, and the body. This process involved multiple layers of transformation that went beyond simple linguistic translation to encompass visual, conceptual, and cultural adaptation.

Many studies have explored this topic. Emblematic of them is Huang's (1988) systematic analysis of medical advertisements in *Shen Bao* (1912-1926), through which Huang discusses how these advertisements reflected the medical culture and social life of Shanghai. Similarly, Wu's (2009) analysis of Dr. McLaughlin's Electric Belt advertisements in *Shen Bao* illustrates how Western medical concepts required fundamental cultural adaptation. These advertisements featured muscular male bodies that were unprecedented in Chinese visual culture, representing what Wu describes as "imported and modified body depictions" (Wu 2009, 113). Zhang's (2015) analysis of *Dongya bingfu* (东亚病夫, literally "sick man of East Asia") imagery reveals how pharmaceutical merchants strategically appropriated nationalist discourses of racial weakness, with products like *Ailuo bunao zhi* (艾罗补脑汁, literally "Ailuo Brain Tonic") promising to cure both individual bodily weakness and national shame through Western pharmaceutical intervention. Li and Zhu's (2022) analysis of medical advertisements in *The Chinese Mail* demonstrates how this cross-cultural translation process operated through the reshaping of Western pharmaceutical discourse by integrating Traditional Chinese Medicine (TCM) terminology and cultural concepts to make foreign products culturally accessible to local consumers. Bai, Li, and Zhang (2022) demonstrate how antidepressant advertisements strategically grafted Western pharmaceutical products onto TCM explanatory frameworks, describing depression through TCM concepts such as "stagnation of Qi due to the depression of the liver" while simultaneously introducing Western notions of neuropsychiatric disorders. This visual and conceptual hybridization exemplifies how pharmaceutical advertisements contributed to "an eclectic theory of the human body combining ideas and terms from both Chinese and Western medical traditions" (Huang 2014, 146), revealing how Western pharmaceutical companies adapted their marketing to local contexts while concurrently reshaping those same contexts.

Despite fruitful research on Western pharmaceutical advertisements in newspapers, most studies have focused on single newspapers within individual cities, with *Shen Bao* in Shanghai receiving the majority of scholarly attention. This narrow geographic focus has limited our understanding of how pharmaceutical marketing strategies varied—or remained consistent—

across different political and cultural contexts within China's fragmented treaty port system and complex (semi-)colonial conditions. This study, therefore, compares advertisements in *Shen Bao* and *The Chinese Mail* during the early decades of the twentieth century, examining how Western pharmaceutical companies navigated cultural translation challenges across two distinct colonial environments. Rather than assuming that the contrasting political contexts of Shanghai's semi-colonial status and Hong Kong's direct British administration would produce fundamentally different marketing approaches, this analysis reveals unexpected commonalities in how pharmaceutical companies presented their products across both markets. By examining shared patterns alongside regional variations, this study illuminates how commercial networks and practical marketing concerns often transcended political boundaries to shape the cultural translation of Western medicine throughout China.

2. Transadvertising of Medicine Advertisements

Advertising Western medicines in China required more than linguistic translation; it demanded the adaptation of foreign concepts to local cultural frameworks. Western pharmaceutical companies faced a fundamental challenge of conceptual incompatibility, which Xu (2024, 1) frames in terms of cultural boundaries: "when foreign medicine crosses borders, it causes the disorganization of local classification systems." This incompatibility rendered foreign medicines potentially threatening—not merely in physical terms, but in moral, political, and social dimensions as well.

The concept of "cultural translation" provides the analytical framework for understanding this adaptation process. Huang (2014, 117) defines cultural translation in medical advertising as "the hypothetical or metaphorical analogy between a 'host language' and a 'guest language' by way of interpretation, appropriation and allegory." Crucially, Huang emphasizes that this translation "does not merely refer to the literal translation of advertising texts" but operates as a broader process of cultural adaptation that functioned within "an ambiguous middle zone" where "Chinese advertising agents and the Chinese branches of foreign pharmaceutical companies played the key role in filtering and re-fashioning the content of advertisements" (Huang 2014, 117). These intermediary actors strategically "added Chinese elements to original advertisements in order to boost sales," ultimately creating what Huang describes as "an eclectic theory of the human body combining ideas and terms from both Chinese and Western medical traditions" (Huang 2014, 146).

Additionally, Li (2022, 346) proposes the concept of "transadvertising," defined as "the process of reproducing or reframing the medical discourse of Western medicine in the Chinese linguistic and cultural context, mainly via translation." Li's concept extends Huang's cultural translation by emphasizing the media-specific processes and institutional mechanisms through which cultural adaptation was accomplished in newspaper advertising. Transadvertising operates through "thick translation," encompassing not only linguistic conversion but also visual elements, cultural references, and narrative strategies that incorporate "non-linguistic media-like images and typography" (Li 2022, 346).

The significance of these cultural translation processes extends beyond commercial success. As Huang (2014, 115) demonstrates, this "hybrid discourse effectively changed the images of both Chinese and Western medicine" and had "a far-flung influence in China beginning in the late Qing" with an "importance [that] may have exceeded the impact of 'professional' medical knowledge circulated through professional medical journals and institutions." However, Zhang's (2014) comprehensive analysis of advertising counterfeit medical products provides crucial historical context for understanding the limitations and complexities of cultural translation in pharmaceutical advertising. Zhang's research reveals that what appeared to be successful cultural adaptation was often systematic deception designed to exploit local cultural values and medical traditions. As Zhang (2014, 241) concludes, these advertisements functioned as "cultural texts carefully constructed by intellectual elites, aimed at influencing popular consumption choices and shaping consumer demands." This finding suggests that the cultural translation processes documented in pharmaceutical advertising must be understood not merely as cross-cultural adaptation, but as commercially motivated manipulation of cultural symbols and values.

These cultural translation approaches worked in conjunction with Xu's (2024) concept of the "TCMization of Western medicine," creating what Li (2022, 351) describes as "juxtaposition of two different medical discourses" within individual advertisements. Wong (2000) identified specific strategies—including "naming the nameless" and "identification of deficit"—that served as practical tools for this cultural translation process, establishing distinctive brand identities while medicalizing everyday experiences through culturally relevant concepts.

Drawing on these interconnected frameworks, this study examines how Western medicine advertisements in *Shen Bao* and *The Chinese Mail* operated as what Huang (2014, 117) identifies as crucial sites where "commercial strategy of cultural translation" became "key to the emergence of new knowledge of the human body in the early-twentieth-century Chinese press." These advertisements functioned not merely as promotional tools but as sites of cultural negotiation where Western medical and hygienic concepts were reinterpreted through local frameworks while simultaneously introducing new ideas that gradually transformed those frameworks. By analyzing these advertising strategies within the broader context of cultural translation, we can better understand the complex processes through which Western pharmaceuticals gained legitimacy in Chinese markets while simultaneously transforming Chinese medical knowledge.

3. Shared Advertising Strategies in *Shen Bao* and *The Chinese Mail*

Despite the distinct sociopolitical contexts of Shanghai and Hong Kong, Western pharmaceutical advertisements in both cities' newspapers demonstrated remarkable similarities in their fundamental approaches to cultural translation. These shared strategies reveal the common challenges that foreign pharmaceutical companies faced when introducing unfamiliar products to Chinese consumers, regardless of the specific colonial or semi-colonial environment.

3.1 Brand Name Translation Strategies

Phonetic translation prioritized sound similarity over meaning, selecting Chinese characters primarily for their pronunciation rather than semantic content. Brand names were "translated by sound only" to maintain neutrality and avoid "any possible variation of purchase intention due to favorable/unfavorable meanings" (Chow, Tang, and Fu 2007, 30). This approach maintained brand recognition across languages while potentially sacrificing meaningful connotations in the Chinese name. Bayer aspirin advertisements exemplify sophisticated phonetic translation. Rendered as *Bai'er asipiling* (拜耳阿司匹靈, literally "Bayer Aspirin"), the name approximated the original pronunciation while using characters with neutral or positive connotations. Chang (2008) documents how the German pharmaceutical company Bayer carefully developed this phonetic translation after entering the Chinese market, then vigorously defended it through trademark litigation against Chinese companies producing similar products in the 1930s and later.

While primarily phonetic, Bayer's transliteration strategy revealed a sophisticated understanding of Chinese linguistic culture, incorporating subtle semantic elements that enhanced the product's market appeal. Although Bayer vigorously promoted the product under its official name "阿司匹靈" (*asipiling*), the early twentieth-century Chinese pharmaceutical landscape witnessed a proliferation of variants, including "阿斯比林" (*asibilin*), "阿斯匹靈" (*asipiling*), and "阿司匹林" (*asipilin*), which appeared across various pharmacopoeia, medical textbooks, and commercial advertisements (Chang 2008, 119). This orthographic instability reflected both the fluid nature of transliteration practices during this period and the challenges foreign companies faced in controlling brand names in China's decentralized market.

Bayer's insistence on standardizing the official name served multiple strategic purposes beyond mere brand recognition. The company's legal battles against counterfeiters hinged partly on establishing clear trademark ownership, making consistent nomenclature essential for intellectual property protection (see Chang 2008). The character selection itself demonstrated remarkable cultural sensitivity: *si* (司), beyond its phonetic function, carries connotations of control, management, and official authority in classical Chinese usage, while *ling* (靈) resonates deeply within Chinese medical discourse, suggesting not merely efficacy but spiritual potency, miraculous effects, and the quick relief that patients desperately sought (Zhu 2017). This final character particularly evoked traditional Chinese medicinal concepts where *ling* frequently appeared in the names of remedies and panaceas (Yu et al. 2018, 497).

This careful attention to both phonetic accuracy and implicational resonance exemplified a broader pattern in early pharmaceutical marketing in China, where successful foreign brands balanced linguistic familiarity with cultural meaning. By embedding positive attributes within the very structure of the Chinese name while maintaining recognizable phonetic similarity to the original, Bayer created a linguistic bridge that allowed Chinese consumers to domesticate this foreign medicine within their own conceptual framework of healing and efficacy.

The second prevalent approach is semantic translation, which prioritized meaning over sound, selecting Chinese characters primarily to convey product benefits rather than to approximate the original pronunciation. This approach communicated therapeutic functions directly to consumers who might not understand transliterated terminology. Advertisements by Kwong Sang Hong (廣生行) in *The Chinese Mail* exemplify this approach. When marketing medicines produced by New York's G.W. Carnrick Co., Kwong Sang Hong branded the products according to their effects rather than transliterating their English names. "SECRETOGEN" became *Qiangwei xiaohua wan* (強胃消化丸, literally "stomach strengthening and digestive pills"), while "KINAZYME" was rendered as *Feilao wan* (肺癆丸, literally "pulmonary tuberculosis pills"). Importantly, these advertisements typically included the original *ximing* (西名, Western name) alongside the semantic Chinese translation.

This approach positioned medicines within familiar Chinese medical frameworks and created immediately comprehensible product identities in a crowded marketplace. For utilitarian products such as medicines, "consumers will focus more on the practical and functional aspects of the products" (Chow, Tang, and Fu 2007, 34). The inclusion of the original Western name alongside these semantic translations maintained a connection to the product's foreign origin, which could convey prestige and authenticity. This balancing act resembles what Wu and Chan (2007, 314) call "the attempt by the advertisers in using the standard/global means of advertising while catering to the regional interests, appeals, and affiliations in terms of the language, content and design in the advertisements". The balance between function-focused Chinese naming and origin-indicating Western naming reflected the complex positioning of foreign medicines in Chinese markets, where both therapeutic efficacy and foreign provenance could serve as selling points.

Hybrid translations combining both phonetic and semantic elements became another common approach during this period. Emblematic of hybrid translation is Scott's Emulsion, one of the most advertised medicines in both *Shen Bao* and *The Chinese Mail*. "Scott's Emulsion" was translated as *Siketuo rubai aoyu ganyou* (司克脫乳白鰲魚肝油, literally "Scott's

Milky Cod Liver Oil"), combining a phonetic rendering of "Scott's" (*Siketuo*) with a semantic description of the product as "cod liver oil," while also adding a reference to its physical characteristic ("milky") in the middle. This approach balanced brand recognition with meaningful product description.

Additionally, hybrid translations often incorporated the medicine's composition or effects into the brand name. The translation of "Dr William's Pink Pills," a medicine advertised in both *Shen Bao* and *The Chinese Mail*, exemplifies this approach. Rendered as *Weilianshi hongse buwan* (韋廉士紅色補丸, literally "William's Red Tonic Pills"), the translation combines a phonetic rendering of the doctor's name with descriptive elements indicating both the product's appearance ("red") and function ("tonic pills"). This translation strategy reflects a broader pattern in pharmaceutical marketing that positioned Western medicines within familiar Chinese medical frameworks. Li (2022, 349) found that bu (補), meaning "to reinforce or nourish with tonics," was the "highest-frequency lexical item" in Chinese translations of Western medicine brand names in *The Chinese Mail*. This prevalence was not coincidental but reflected deliberate marketing positioning that framed Western medicines as strengthening or nourishing supplements rather than purely curative treatments. As Liu (2022) notes, pharmaceutical companies recognized the marketing advantage of using characters that resonated with Chinese medical thinking. They often aligned their products' formulations, packaging, and advertising with Western medicine to emphasize novelty and scientific credibility; meanwhile, they used traditional Chinese terminology to describe the efficacy of their products, claiming that the medicines were mild in nature, unlike the harsh toxicity of typical Western medicines, and therefore more suitable for the constitution of the Chinese people (Liu 2022, 116).

The translation of Western pharmaceutical brand names into Chinese represented a crucial first step in making these products accessible to Chinese consumers. In both *Shen Bao* and *The Chinese Mail* advertisements, abovementioned patterns emerged in how foreign companies approached this challenge. Companies typically employed a combination of phonetic translation, semantic translation, or hybrid approaches that balanced both elements. These strategies were interwoven in the Chinese brand names that appeared in both publications, creating recognizable yet culturally meaningful identities for foreign products. The strategic similarities reflect the common challenges Western pharmaceutical companies faced when communicating foreign brands to local Chinese markets, regardless of whether they were operating in semi-colonial Shanghai or British-controlled Hong Kong.

3.2 Deficit Introduction and Identification

Western medicine advertisements in both *Shen Bao* and *The Chinese Mail* frequently employed what Wong (2000, 218) identifies as the "identification of deficit" strategy, where advertisements "must identify some need or 'deficit' for the consumer, and then explain how the product will address or remedy that problem." This approach was particularly evident in advertisements for medicines targeting specific conditions, where defining and framing health problems became as important as promoting product solutions. Typically, this strategy involved a systematic three-step process: first establishing the existence of a health problem, then connecting that problem to broader concerns about physical weakness or social adequacy, and finally positioning the advertised product as the definitive solution.

Kidney medicine advertisements provide particularly clear examples of this approach. Huang (2014, 126) analyzes how kidney medicine advertisements in *Shen Bao* identified "*shenkui*/kidney deficiency" as indicating "weak sexual ability, even impotence." For example, Doan's Kidney Pills advertisements typically began by describing seemingly common symptoms like back pain, frequent urination, and fatigue, then systematically linked these everyday complaints to kidney weakness, before presenting the product as the solution. This framing strategy was particularly sophisticated because it connected Western medical concepts to traditional Chinese understandings of kidney function while introducing new problem definitions that expanded the potential customer base beyond those with obvious illnesses.

The advertisements for Santal Midy in both newspapers demonstrate how this deficit identification strategy operated through increasingly dramatic visual and textual messaging. These advertisements employed powerful imagery of suffering figures to represent those afflicted with gonorrhea and related conditions, creating a compelling narrative progression from disease identification through social shame to potential redemption through pharmaceutical intervention. The remarkable consistency between *Shen Bao* and *The Chinese Mail* advertisements of Santal Midy reveals the standardized nature of pharmaceutical marketing across Chinese publications.

Figure 1 in *Shen Bao* exemplifies individual physical suffering through its depiction of a figure in extreme physical distress—body arched backward, arms outstretched—suggesting intense suffering. The accompanying Chinese text reinforces this visual agony by describing "urinary and genital disorders" (*Wulin baizhuo* 五淋白濁) as "unspeakable hidden ailments" (*Buke gaori zhi yinji* 不可告人之隱疾). The text employs vivid metaphors, comparing the illness to being shackled (*Zhigu* 桎梏) and detailing symptoms of "swelling, pain, and discharge" (*Zhongtong linli* 腫痛淋漓). [3] Figure 2 in *The Chinese Mail* employs virtually identical imagery, depicting the same contorted posture and physical agony. This combination of dramatic visual representation and evocative language would have powerfully resonated with sufferers of these stigmatized conditions.

Figures 3 in *Shen Bao* escalates to mortality warnings through death imagery. It depicts a skeletal death figure (labeled *Linbing* 淋病, literally "gonorrhea") embracing a nude female figure, explicitly connecting sexual health problems with mortality. This macabre image serves as a stark warning that untreated venereal diseases could be life-threatening, using the universal symbol of death to transcend linguistic barriers. Figure 4 in *The Chinese Mail*

Figure 5.1: Santal Midy, Shen Bao, 2 February 1934

Figure 5.2: Santal Midy, The Chinese Mail, 3 September 1939

mirrors this exact visual strategy, featuring an identical skeletal figure in the same threatening pose toward a human form. However, unlike *Shen Bao*'s passive female victim, Figure 4 presents a muscular male figure who actively resists the skeletal death figure, positioning himself defensively with his back against a large Santal Midy bottle. This gender shift transforms the narrative from inevitable victimization to potential masculine resistance, suggesting that men can fight back against disease through pharmaceutical intervention. The positioning of the Santal Midy bottle as a protective barrier reinforces the product's role as a shield against death, while the male figure's musculature emphasizes strength came from the tonic.

Figure 5 intensifies this message by showing two nude figures bound together by heavy chains, with iron balls labeled "淋病" attached to their ankles. The positioning of the figures is particularly significant—they appear to be in an intimate embrace or struggle, with their bodies intertwined in a way that straightforwardly references the sexual transmission of the disease. The male figure's anguished expression and the female figure's face covered by her hands create a dynamic that suggests both desire and entrapment. This powerful visual metaphor illustrates how venereal disease enslaves both partners in a relationship, dragging them down together. The iron balls and chains create a visceral sense of weight and immobility, suggesting that once infected, both partners are condemned to suffer together, unable to escape their shared fate. The chains and fetters reinforce the textual metaphor of gonorrhea as shackles (*Zhigu* 桎

Figure 5.3: Santal Midy, Shen Bao, 23 May 1935

Figure 5.4: Santal Midy, The Chinese Mail, 5 March 1939

梏), while the shared suffering of the two figures suggests that these conditions affect not just individuals but couples and families. The stark nudity of both figures also serves to emphasize their vulnerability and the intimate nature of their affliction, making it clear that this is a disease that strikes at the most private aspects of human relationships.

Figure 6 in *The Chinese Mail* presents a striking departure from the bondage imagery of Figure 5. Rather than depicting the tortured entanglement seen in *Shen Bao*, Figure 6 transforms the sexual encounter into a scene of potential salvation. The female figure embraces the muscular male figure in what appears to be a tender, protective gesture rather than mutual suffering. Most significantly, the male figure reaches upward toward a luminous Santal Midy bottle suspended in the sky, suggesting divine intervention or hope descending from above. The accompanying text reinforces this redemptive narrative, promising protection "from any venereal disease" (*Taobi yiqie hualiubing zhi gongji* 逃避一切花柳病之攻擊). This linguistic shift from describing symptoms to promising prevention represents a crucial evolution in pharmaceutical messaging—moving from fear-based deficit identification toward hope-based solution marketing.

The visual rhetoric employed in these Western medicine advertisements demonstrates a sophisticated understanding of how to navigate cultural sensitivities while creating urgency around stigmatized health conditions. Through powerful visual metaphors, advertisers like

Figure 5.5: Santal Midy, Shen Bao, 8 May 1935

Figure 5.6: Santal Midy, The Chinese Mail, 19 March 1939

Santal Midy successfully bridged Western medical concepts with Chinese cultural understandings of disease, shame, and bodily suffering. From individual agony (Figure 1 and 2) to mortality (Figure 3 and 4) to shared bondage (Figure 5 and 6), the series of advertisements creates an escalating narrative of consequences that would have been particularly effective in a society where such conditions were difficult to discuss openly.

These advertisements reveal how Western pharmaceutical companies adapted their marketing strategies to local cultural contexts, using visual imagery to transcend linguistic barriers while reinforcing textual messages about disease and cure. As Wu (2009) demonstrates, visual imagery serves as a crucial bridge across cultural understanding gaps in medical advertising. The dramatic representations of suffering bodies in pharmaceutical advertisements exemplified this multi-layered approach by simultaneously identifying the deficit (the disease and its symptoms), creating emotional resonance with potential sufferers, and positioning Western medicine as the modern solution to age-old problems. This marketing approach ultimately demonstrates how commercial interests became the primary driver for popularizing Western medical concepts in Republican-era China. By employing what could be characterized as universal languages of fear, suffering, and hope, pharmaceutical companies successfully created new markets for their products while simultaneously transforming cultural attitudes toward health and medicine, illustrating the profound capacity of commercial advertising to effect broader social and intellectual change.

3.3 Cultural Localization

Western medicine advertisements in both *Shen Bao* and *The Chinese Mail* frequently incorporated Chinese cultural elements to make foreign products more accessible and appealing to local consumers. This cultural adaptation strategy represents what Wu and Chan (2007, 314) describe as “the attempt by advertisers in using the standard/global means of advertising while catering to the regional interests, appeals, and affiliations in terms of the language, content and design”. Scott’s Emulsion exemplifies this strategic approach through its Chinese New Year advertising campaigns, which consistently featured prominent whole-page or half-page advertisements with explicit New Year greetings and special promotional offers (Figure 7). These advertisements achieved cultural resonance by directly connecting the product with traditional Chinese New Year customs and deeply held parental aspirations:

> Parents use money and fruits to wish for their children’s health and well-being [in the New Year]. But such gestures are merely superficial. Starting from New Year’s Day, if you regularly supplement your child’s diet with Scott’s Emulsion, they will surely grow strong and healthy, promote development, and avoid all illnesses, thereby achieving lasting health and well-being. [4]

By positioning Scott’s Emulsion within the familiar cultural frameworks of filial devotion and parental responsibility, the advertisement transformed a foreign product into a modern expression of traditional Chinese values.

Figure 5.7: Scott’s Emulsion, The Chinese Mail, 7 January 1933

The visual dimension of cultural adaptation complemented these textual strategies through the incorporation of Chinese aesthetic elements that resonated with local artistic sensibilities. Western pharmaceutical companies deliberately employed traditional Chinese artistic motifs, calligraphic styles, and compositional approaches, creating visual harmony between foreign products and local cultural contexts. A particularly sophisticated example appears in an advertisement for Santal Midy in *The Chinese Mail*, which cleverly employed the visual metaphor of "a crane standing surrounded by a flock of chickens" (Figure 8). This image references the Chinese idiom *Heli jiqun* (鶴立鷄群), which signifies exceptional quality or standing head and shoulders above the competition. The advertisement proclaimed *Faguo laopai*, *heli jiqun* (法國老牌，鶴立鷄群, literally "Old French Brand, A Crane Standing in a Flock of Chickens"), using this culturally resonant metaphor to assert the product's superiority over competing medicines while demonstrating sophisticated understanding of Chinese cultural literacy.

Figure 5.8: Santal Midy, The Chinese Mail, 2 May 1939

This sophisticated integration of Chinese cultural elements—both textual and visual—into Western pharmaceutical advertising demonstrates the companies' understanding that effective cross-cultural marketing requires more than mere linguistic translation. These advertisements represent examples of what contemporary marketing would recognize as comprehensive cultural localization strategies that address both linguistic and cultural dimensions of cross-market adaptation.

4. Shanghai as the Center of Pharmaceutical Advertising Production

The shared characteristics of Western medicine advertisements between *Shen Bao* and *The Chinese Mail*, despite their publication in different cities and sociopolitical contexts, can be explained through the hierarchical commercial relationships that developed within Republican China's pharmaceutical trade networks. Rather than reflecting coincidental similarities, these patterns reveal how Shanghai's emergence as China's pharmaceutical hub created a center-periphery dynamic that fundamentally shaped advertising practices across the entire Chinese print media landscape.

Shanghai's dominance in pharmaceutical advertising was built upon a robust commercial infrastructure that had been developing since the early Republican period. The proliferation of advertising agencies demonstrates the growing market demand: Shanghai Guide statistics show an increase from five agencies in 1914 to nineteen in 1925, reaching twenty-five by 1936. The "Shanghai Guide" reported forty-three member companies in 1933, with total agencies in Shanghai likely numbering between one to two hundred (Lian 2017, 4). The "National Survey of Advertisement Industry" conducted by Shenshi Telecom Agency in 1935 further confirms Shanghai's advertising dominance, revealing that most advertisement agencies—both Chinese and Western-run—were concentrated in Shanghai, while only four Western advertising companies operated in Hong Kong (Shenshi Telecom Agency 1935, 121–23). Commercial advertisers preferred to work through advertising agencies because these intermediaries secured special discounts from newspapers, making the placement process both more economical and efficient (Du 2016, 195–96).This thriving, competitive advertising market demonstrated that "advertising had already become an important component of modern Shanghai business operations, worthy of significant financial and human resource investment" (Lian 2017, 4).

This established advertising infrastructure provided the foundation for Shanghai's dominance in pharmaceutical advertising, which resulted from a convergence of three critical advantages that created powerful incentives for centralized marketing production. The city's role as the China headquarters for major Western pharmaceutical companies concentrated both industry decision-makers and marketing budgets in a single location, creating unprecedented economies of scale for advertising development.[5] As Wu (2014, xxii) notes, these multinational companies established their Chinese headquarters in Shanghai because "Shanghai's foreign concessions had the longest history, and the city served as the most important trading and commercial center in the Far East. These companies typically established advertising departments to promote their products, employing professional copywriters and artists to create advertisements." Simultaneously, Shanghai developed China's most sophisticated printing and advertising infrastructure, with Reed (2004) documenting how the city's modern printing facilities and commercial art studios far exceeded the capabilities available in other places in

China. This technological advantage meant that even companies with operations in multiple cities found it economically rational to concentrate their advertising production in Shanghai, where superior facilities could produce materials for distribution throughout their national networks. Finally, Shanghai-based newspapers, particularly *Shen Bao*, achieved national circulation and establishing advertising standards that regional publications naturally sought to emulate. *Shen Bao*, as Wang (2007, 68) comments, was "with the most substantial financial resources, the most magnificent premises, the most advanced equipment, and the largest market share not only exerted influence across major cities nationwide but also enjoyed a prestigious reputation internationally." This combination of national circulation and international recognition made *Shen Bao* the logical choice for companies seeking maximum impact from their advertising investments.

These structural advantages created a self-reinforcing cycle of innovation and excellence. The fierce commercial competition generated by Shanghai's concentration of businesses and media outlets drove continuous advertising innovation, with Zhu (2000, 101–2) documenting how this competitive environment made the city a center for creative advancement in marketing strategies. Consequently, Shanghai newspapers became the primary channels where the most novel and sophisticated advertisements appeared, further cementing the city's position as the standard-setter for pharmaceutical advertising throughout China. This centralized production and distribution system explains why identical advertisements frequently appeared in both Shanghai and Hong Kong newspapers simultaneously, as evidenced by Anusol's hemorrhoid suppository (Figures 9 and 10) and Waterbury's cod liver oil (Figures 11 and 12) advertisements appearing in both markets with minimal adaptation.

A revealing example of this Shanghai-centric production system appears in *The Chinese Mail*'s advertisement for *Mizhi moluwo'er minyu ganyou jingwan* (秘製墨魯窩兒鰵魚肝油精丸, literally "Morrhuol with Secret Recipe Cod Liver Oil," see Figure 13). Despite appearing in a Hong Kong publication, the advertisement's distribution information tellingly prioritizes Shanghai, noting that the product is available at *Shanghai zhongxi ge yaofang* (上海中西各藥房, "various Chinese and Western pharmacies in Shanghai"). Even more significantly, the advertisement's bottom left corner bears the mark "Chinois Shanghai," providing concrete evidence that this material was originally produced for Shanghai newspapers and subsequently recycled for Hong Kong use. This practice of repurposing Shanghai advertisements for other markets reflected the economic logic of centralized production and the acknowledged primacy of Shanghai as China's pharmaceutical marketplace.

This centralization of pharmaceutical advertising production in Shanghai had significant implications for how Western medicine was conceptualized and presented throughout China. Most importantly, cultural translation strategies developed for Shanghai audiences became the default approach for all Chinese markets, including Hong Kong's distinct colonial environment. While this standardization created operational efficiency, it potentially reduced

Figure 5.9: Anusol, Shen Bao, 27 May 1936

Figure 5.10: Anusol, The Chinese Mail, 14 October 1936

Figure 5.11: Waterbury's, Shen Bao, 28 January 1937

Figure 5.12: Waterbury's, The Chinese Mail, 17 February 1937

Figure 5.13: Morrhuol Cod Liver Oil, The Chinese Mail, 13 May 1905

sensitivity to regional variations in medical understanding, cultural references, and political contexts. Furthermore, the Shanghai-centric production system reinforced hierarchical relationships between China's treaty ports, positioning Hong Kong as a secondary node in pharmaceutical distribution networks despite its significant role as an independent gateway for Western goods.

This pattern reveals how commercial imperatives often supersede political differences in shaping cross-cultural communication practices. Although Shanghai and Hong Kong operated under different colonial arrangements with distinct regulatory environments, the economic logic of advertising production pushed toward standardization rather than differentiation. The resulting flow of advertising materials—predominantly from Shanghai outward to other markets—created a unified commercial approach to introducing Western medicine that transcended the political fragmentation of early twentieth-century China, demonstrating how business networks could generate cultural coherence across politically divided territories.

5. Conclusion

The examination of Western pharmaceutical advertisements in *Shen Bao* and *The Chinese Mail* during the early twentieth century reveals a counterintuitive finding that challenges assumptions about how sociopolitical contexts shape commercial practices. Initial expectations might suggest that Shanghai's semi-colonial status and Hong Kong's direct British colonial administration would produce fundamentally different approaches to marketing Western medicines. However, the evidence demonstrates remarkably similar advertising strategies across both newspapers, encompassing brand name translation, deficit identification, and cultural localization techniques.

This unexpected consistency stems from the centralized structure of advertising production that developed in early twentieth-century China. Shanghai's dominance as an advertising production hub established a hierarchical system where standardized marketing materials flowed outward from the commercial center to other markets. Three critical factors converged to make Shanghai the logical choice for centralized advertising development. Shanghai served as the natural headquarters location for major Western pharmaceutical companies entering the Chinese market. Additionally, the city had developed China's most sophisticated printing facilities and commercial art studios, providing technical capabilities unavailable elsewhere. Finally, Shanghai-based publications like *Shen Bao* achieved unmatched national circulation, offering pharmaceutical companies the broadest possible reach for their advertising investments. These advantages created a self-reinforcing dynamic where the economic benefits of concentrating on high-quality advertisement production in Shanghai outweighed the potential advantages of developing region-specific materials, ultimately leading companies to prioritize operational efficiency and cost-effectiveness over local cultural customization.

This centralization process had profound consequences for cultural translation practices. The sophisticated strategies of linguistic and visual adaptation and cultural localization documented in these advertisements became standardized tools for introducing Western medical concepts throughout China. These commercial texts functioned as sites of cultural negotiation where Western medical concepts were reinterpreted through Chinese medical discourses while simultaneously introducing new ideas that gradually changed the same discourses. However, because these cultural translation strategies were developed primarily for Shanghai audiences, the Western pharmaceutical advertisements potentially reduced sensitivity to regional variations in medical understanding and cultural contexts.

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Notes

[1] *Shen Bao* was accessed through the Green Apple Data Center. http://shenbao.egreenapple.com/WEB/INDEX.html

[2] *The Chinese Mail* was accessed through Old HK Newspaper, Digital Collection of Hong Kong Public Libraries. https://sls.hkpl.gov.hk/digital-collection/tc/collection_old-hk-newspapers.html

[3] The Chinese text in the advertisement is "人不幸而患疾病。猶手足加以桎梏。而五淋白濁為不可告人之隱疾。腫痛淋漓。其苦尤甚。既已患之。唯有速治。速治之道。唯有服法國之山得爾彌地。因其成分精。藥力靈。依法服之。非但腫痛立消。且可永不復發。" ("When a person is unfortunate enough to fall ill, it is as if their hands and feet are bound in shackles. Among such ailments, urinary tract diseases and gonorrhea are unspeakable hidden afflictions, causing swelling, pain, and discharge. The suffering is severe. Once infected, the only solution is to seek prompt treatment. The most effective treatment is to take the French medicine Santal Midy. With its refined ingredients and potent efficacy, taking it according to instructions will not only immediately relieve swelling and pain but also ensure the illness never recurs." Our translation.)

[4] Our translation. The original Chinese text is "家長並以金錢果物。祝兒童之康寧。諸如此類。徒在形色。如於元旦日起。常以司各脫乳白鰵魚肝油哺飼君之兒童。定能身壯力強。助長發育。免除一切病痛。方可永臻於康寧。"

[5] The development of Western pharmaceutical companies in Shanghai during the early twentieth century is documented in 上海近代西药行业史 [The History of the Modern Western Medicine Industry in Shanghai], particularly Chapter Two and Chapter Three (Shanghai Pharmaceutical Company et al. 1988).

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Translating China in Short Stories: Robert Kennaway Douglas and his *Chinese Stories* (1893)

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Abstract

This article explores the ideological function of English translations of Chinese short stories in shaping the Western imagination of China in the late Victorian age. It focuses on the translation anthology Chinese Stories published in 1893, which contains English translations of ten Chinese short stories and two poems. This article first seeks to provide a pilot study on its translator, Robert Kennaway Douglas, who emerged as a prominent figure in British Sinology in the second half of the nineteenth century. With textual analysis of the translations and archival research into Douglas's correspondences with the editor of Blackwood's Edinburgh Magazine about the publication of Chinese Stories, this article examines the translator's choices of Chinese source texts and his translation strategies as informed by his own translation purposes and his knowledge about China. This article contextualizes the translations in Chinese Stories within the broader history of English-language Sinology and Sino-British relations in the late nineteenth century. It further argues that the episodic structure and representative nature of the form of the short story played a significant role in constructing and conveying the image of China in the late Victorian age through translation. A close reading of Douglas's translations reveals a paradoxical portrayal of China, one that integrated both the dark realities of contemporary China and an idealized Chinoiserie that had long been attributed to the Eastern empire.

1. Introduction

When Chinese literature was introduced to the English-speaking world in the nineteenth century, there was an apparent interest in Chinese short-length stories. Many short narratives from collections such as Jigu qiguan 今古奇觀 (Marvelous tales old and new) or *Liaozhai zhiyi* 聊齋誌異 (Strange tales from a Chinese studio) were translated and retranslated into English. This fascination for Chinese short stories reached its peak in the 1890s, marked by the publication of three English translation anthologies: *Chinese Stories* (1893) by Robert Kennaway Douglas (1838–1913), *The Chinaman in his Own Stories* (1895) by Thomas G. Selby (1846–1910), and *The Celestial Mirror* (1894) by J. A. Maung Gyi and Tun-lun Hsieh. A quick explanation for this enthusiasm is that reading and translating Chinese short narrative fiction requires less time and effort than full-length novels. Yet the interest in and translation of Chinese short stories is more than a mere matter of lighter labour. Sinologists argued that Chinese short stories were artistically more sophisticated than Chinese novels, because the short-length fiction was free from what they believed to be the tedious repetitions and dreary details often found in longer narratives. They also believed that translations of Chinese short stories could serve not only as specimens of Chinese narrative literature but also as varied snapshots illustrating the multifaceted aspects of Chinese society and culture to the English-speaking audience.

This article examines one such translation anthology of Chinese short stories published in 1893. The anthology, titled *Chinese Stories*, contains English translations of ten Chinese short stories and two poems. Its translator, Robert Kennaway Douglas, emerged as a prominent figure in British Sinology in the second half of the nineteenth century. Having spent six years in the British consular service in China from 1858 to 1864, Douglas' expertise in the Chinese language and culture led to his successive appointments as the Professor of Chinese at King's College in London, the Keeper of the Oriental Department at the British Museum, and Vice-President of the Royal Asiatic Society of Great Britain and Ireland. However, unlike his contemporary Sinologists such as James Legge (1815–1897) or Herbert Giles (1845–1935), Douglas has attracted relatively little modern scholarly attention, despite his contributions to the field. This paper seeks to address this research gap in the history of English Sinology by providing a pilot study on Robert Kennaway Douglas as a Sinologist and a translator.

Douglas' translation in *Chinese Stories* is characterized by its highly liberal translation strategies, with free amplification and restructuring that some researchers consider the work as "pseudo translation" (Luo 2022, 105–115). This unconventional approach suggests that there was more at play in the translation than simply providing faithful English versions of the original Chinese works. While producing these translations, Douglas maintained a keen interest in contemporary Chinese affairs in the 1880s and the 1890s, and this political concern permeated into his translation of Chinese literary works. Notably, the translations in *Chinese Stories* had all initially appeared in British periodicals before being anthologized into one volume.

The fact that these translations were first published in periodicals, primarily the prestigious *Blackwood's Edinburgh Magazine* (1817–1980), alongside political essays on imperial and international topics, underscores the ideological function and significance of these translated short stories as sources of information about China to the British readership.

This article contextualises the translations in *Chinese Stories* within the broader history of English-language Sinology and Sino-British relations in the late nineteenth century. It explores how the translations of Chinese short stories served as frame-narratives that shaped the representation and imagination of China in the imperial context of the time. With textual analysis of the translations and archival research into Douglas's correspondences with the editor of *Blackwood's Edinburgh Magazine*, about the publication of *Chinese Stories*, this article examines the translator's choices of Chinese source texts and his translation strategies as informed by his own translation purposes and his knowledge about China. The article further argues that the episodic structure and representative nature of the form of the short story played a significant role in conveying the image of China in the late Victorian age through translation. A close reading of Douglas's translations reveals a paradoxical portrayal of China, one that integrated both the dark realities of contemporary China and an idealized *Chinoiserie* that had long been attributed to the Eastern empire.

2. The Translator as a China Expert

Our knowledge of the life and work of Robert Kennaway Douglas relies primarily on three memorial articles (Legge 1913; Cordier 1913; Brown 1998). Like many of his contemporary Sinologists, Douglas' professional and intellectual careers were closely linked to the Sino-British encounter in the nineteenth century. Unlike many Sinologists who have spent decades in China, Douglas had stayed for only six years from 1858 to 1864. Yet in those six years, he bore witness to some of the most critical moments in China during the latter half of the nineteenth century, which undoubtedly influenced his perception of the county in significant ways and would in turn play an instrumental role in shaping his later translations.

Born in 1838 into an intellectual family, Robert Kennaway Douglas received classical education before his study of Chinese at King's College, London at the age of nineteen under the guidance of the Sinologist James Summers (1828–1891) (Legge 1913, 1095; Brown 1998, 123). In 1858, Douglas passed the examination of British consular service in China and was appointed as a student interpreter in Hong Kong (Legge 1913, 1095). The Student Interpreter Programme of China, initiated in 1854, aimed to equip promising British young men with necessary trainings in the Chinese language to facilitate Britain's imperial project in China (Kwan 2013). The training received by the student interpreters was rigorous and demanding, as they had to pass at least four examinations within two years on both the general knowledge of China and on language and interpreting skills before they could obtain their qualification as civil interpreters (Kwan 2013, 37–42). Shortly after his arrival in Hong Kong, Douglas was relocated to Canton (now Guangzhou) in 1859, where, according to F. Legge (1913), Douglas "acquired the greater part of his knowledge of the Chinese life and language" (1096).

Douglas arrived in China at a critical historical moment of the mid nineteenth century to witness the heightened tension between China and Britain with the ongoing Second Opium War, also known as Anglo-French Expedition to China, which had commenced in 1856. He was stationed in Canton in 1859 when the city was occupied and placed under the joint administration of the British-French alliance since 1858. It was within this context that Douglas assumed the role of Secretary to the Allied Commission for the Government of the City of Canton (Cooper 1884, 350). He was then sent to Peking (now Beijing) in March 1861 (Legge 1913, 1096), immediately following the battles at Taku forts near Tianjin from 1858 to 1860, the entry of the British-French alliance force into Peking and the loot of the Summer Palace, and the signing of the Treaties of Tientsin and the Convention of Peking in 1860. The smoke of the conflicts had only just dissipated, and the military and political turbulence subsided, but the underlying tension persisted, ushering in a new phase in Sino-British relations. In Peking, Douglas served as the Interpreter to the Brigadier-General Charles Staveley (1817–1896) until the withdrawal of the English and French troops in 1862 (Hertslet 1907, 216). Subsequently, in June 1862, Douglas was appointed the First Assistant at Tientsin (now Tianjin) and later the Acting Vice-Consul at Taku in October the same year (Legge 1913, 1096). As northern China was catching its breath after the Second Opium War, meanwhile in southern China, the long-running Taiping Rebellion was facing its fatal defeat at the hands of the imperial "Ever Victorious Army" in battles fought in Shanghai and Changzhou from 1860 to 1864. Douglas must have kept a close eye on the progress of the events, as his former superior, General Staveley, had led military operations against the Taiping forces and recommended Charles George Gordon (1833–1885) to serve as the commander of the imperial army. Later in a private letter, Douglas mentioned that Gordon was "an old friend of mine" (MS.4456 (1884) ff. 37). Throughout his six years in China, Douglas found himself either directly involved in or observed at a close distance the political and military turmoil and conflicts that unfolded between Britain and Qing China. His engagement in the British imperial project in China added a political dimension to his perspective on the country. What he had experienced undoubtedly informed his understanding of China, its people, and the dynamics at play, which would eventually be reflected in his writings and translations.

Douglas returned to Britain in 1864 and resigned from the Chinese consular service the following year. Though he had never returned to China again, his career and work in Britain remained closely related to China and Chinese matters. Making his departure from the diplomatic world, Douglas pursued instead an academic career in Sinology, securing positions at top academic institutions in Britain. In 1865, he was appointed as an Assistant for the Chinese language materials at the British Museum and eventually promoted to the Keeper of the

Oriental Printed Books and Manuscripts in 1892 (Legge 1913, 1097, 1098). While working at the British Museum, Douglas produced the *Catalogue of Chinese Printed Books, Manuscripts and Drawings in the British Museum* (1877) and its supplementary volume (1903). As the Keeper of Chinese books at the British Museum, Douglas had the chance to meet Chinese delegations in London. He accompanied their visits to the British Museum and introduced to them the Chinese collections at the Museum. From the 1860s to the 1880s, he received Chinese travelers and diplomats, including Zhang Deyi 張德彝, Wang Tao 王韜, Li Gui 李圭, Liu Xihong 劉錫鴻, Guo Songtao 郭嵩燾, and Zeng Jize 曾紀澤 (Ma 2014, 91–94). He also made efforts to maintain good personal relations with these Chinese officials. For example, he sent a copy of his translation, *The Life of Jenghiz Khan: translated from the Chinese*, to the Chinese ambassador Guo Songtao (Guo 1984, 394). One of Douglas' most famous acquaintances whom he met at the British Library is Sun Yat-sen 孫中山 (Brown 1998, 128). In 1873, Douglas was appointed as Professor of Chinese at King's College, London (Legge 1913, 1098), where the Hong Kong student cadets—young civil servants who were selected to serve as interpreters at the Hong Kong colonial government—received their training in the Chinese language with Douglas before they went to Hong Kong (Airlie 1989, 12). Douglas' authority in the field of Sinology was further strengthened through his active participation in professional organizations. In 1875, he was elected the Fellow of the Royal Asiatic Society of Great Britain and Ireland and later assumed the role of Vice-President in 1905 (Legge 1913, 1098, 1099). Notably, he took part in the foundation and organization of the First International Congress of Orientalists held in Paris in 1873.

Over the years, Douglas also published widely as a Sinologist and translator of Chinese literature, philosophy, history, and general surveys of China. His first scholarly publication, *The Language and Literature of China* (1875), was a compilation of two lectures he delivered at the Royal Institute of Great Britain. His later works include *Confusianism and Taouism* (1879), *China* (1882), *Societies in China* (1894), and three translations: *The Life of Jenghiz Khan: translated from the Chinese* (1877), *Chinese Stories* (1893), and *The Fortunate Union: Chapter 1* (1900). With his academic positions and publications, Douglas solidified his reputation in Britain as an expert on China since the 1860s. His academic standing in the field of Sinology was highlighted by the invitation to contribute an entry on China for the ninth edition of *Encyclopeadia Britannica* in 1875, a recognition that demonstrated his expertise and influence during that period. His academic status was further attested in the 1880s when the renowned publisher Alexander Macmillan (1818–1896), in a letter to the Sinologist Herbert Giles, acknowledged Douglas as an authority on Chinese culture alongside James Legge (Ji 2023, 330–331). Similarly, responding to a letter from Douglas, William Blackwood III, editor of the *Blackwood's Edinburgh Magazine*, added a note commenting that "Douglas is about the best authority next to Legge that we have on Chinese literature" (MS.4443 (1883) f. 231).

In addition to his scholarly interest, Douglas maintained a vigilant watch on current affairs in China even when he was in Britain. He actively contributed articles to leading English journals and newspapers, covering a wide range of topics from current affairs in China to its cultural and social traditions. His concern with Chinese issues was evident in his correspondence with the editor William Blackwood III; for example, in November 1883, Douglas expressed his opinion on the "Tonquin question" (MS.4443 (1883) ff. 239–241), or, the conflicts between Qing China and France over Vietnam, which eventually led to the Sino-French War in 1884 and 1885. With the war broke out and attracted attention in Britain, in February 1884, he offered to write an article for *Blackwood's Edinburgh Magazine* on "the constitution and present condition of the Chinese army" (MS.4456 (1884) ff. 36–37). The article was later published in the *Magazine* in May 1884. Between 1883 to 1900, Douglas published 25 articles on *Blackwood's Edinburgh Magazine*, of which 11 are on topics related to China, including titles of "Chinese Army," "Murders in China," and "Li Hungchang's Visit" (Houghton 1966–1989, 877). He also published articles on China in other prominent Victorian periodicals such as *Contemporary Review* (1866–2013), *Cornhill Magazine* (1859–1975), and *Quarterly Review* (1809–1967). It is also in these periodicals that he first published his English translations of Chinese short stories which were later anthologized as *Chinese Stories*.

3. Chinese Stories

As Douglas explained in the "Introduction" to *Chinese Stories*, he had selected and translated the Chinese source texts himself, and the translations were all first published on English periodicals (Douglas 1893, xxxvii). Previous research has identified the Chinese original stories of the translations (Song 2017, 435–467). With further search in online databases, [1] Table 1 shows the titles of translation in *Chinese Stories*, the original publication of these translations, and the titles of Chinese source texts:

Table 1: Titles of translation in *Chinese Stories*, the original publication of these translations, and titles of Chinese source texts

Contents of *Chinese Stories*	Original publication	Chinese source texts
Contents of *Chinese Stories*	Original publication	Chinese source texts
A Matrimonial Fraud	*Blackwood's Edinburgh Magazine 134, Issue 818 (1883)*	chapter "Shui xiaojie qiaodan yihua" 水小姐俏膽移花 from Haoqiu zhuan 好逑傳

Within His Danger	*Blackwood's Edinburgh Magazine 137, Issue 831 (1885)*	"Huai siyuan henpu gao zhu" 懷私怨狠僕告主 from Jingu qiguan 今古奇觀
The Twins	*Blackwood's Edinburgh Magazine 142, Issue 861 (1887)*	"Duo jin lou" 奪錦樓 from Shi'er lou 十二樓
A Twice-married Couple	*Blackwood's Edinburgh Magazine 148, Issue 901 (1890)*	"Jinyunu bang da boqing lang" 金玉奴棒打薄情郎 from Jingu qiguan 今古奇觀
How a Chinese B.A. Was Won	*The Cornhill Magazine 41, Issue 245 (1880)*	To be identified
Le Ming's Marriage	*The Cornhill Magazine 47, Issue 277 (1883)*	To be identified
A Buddhist Story	*Atalanta, no. 43 (April 1891)*	"Xue wei" 薛偉 from Xu Xuanguai lu 續玄怪錄
A Fickle Widow	*The Hour Glass (February 1887)*	"Zhuang zixiu gu pen cheng dadao" 莊子休鼓盆成大道 from Jingu qiguan 今古奇觀
A Chinese Girl Graduate	*The Illustrated London News 100, Issue 2770–2772 (1892)*	"Nü xiucai yihua jiemu" 女秀才移花接木 from Jingu qiguan 今古奇觀
Love and Alchemy	*Atalanta, no. 58 (July 1892)*	"Kua miaoshu danke ti jin" 誇妙術丹客提金 from Jingu qiguan 今古奇觀
A Chinese Ballad	To be identified	To be identified
The Love-sick Maiden: A Chinese Poem	*St James's Gazette*[2]	To be identified

The translation anthology demonstrates a marked preference for Chinese short-length stories, especially those from the collection titled *Jingu qiguan*. Douglas attributed his favour for Chinese short stories to literary considerations. He found Chinese full-length novels to be unsatisfactory due to their excessive length and exhaustive narrative style. Even long before *Chinese Stories*, Douglas (1875) had consistently criticized Chinese novels for their stock of "same crude narration of facts, without any just representation of nature" and "exaggerated sentiments, which always precede correct reasoning and refined simplicity" (116). Instead, he found that "some of their shorter tales, being to a great extent purged of the cumbrous repetitions common to larger works, are better capable of translation" (117). In the "Introduction" to *Chinese Stories*, Douglas (1893) reiterated his argument, highlighting that "one fault which is observable in all Chinese novels is the want of conciseness in the style" (xviii). With these concerns in mind, he justified his selection of Chinese short stories on the ground that "to a great extent the shorter tales of the Chinese are free from this defect in style" (xix).

Douglas was not alone in his preference for short stories when it came to translation. English Sinology has a longstanding history of interest in Chinese short stories. Of the ten short stories translated in the anthology *Chinese Stories*, seven of them—except for "Xue wei" 薛偉 and the two stories whose Chinese sources cannot be identified—have already been translated into English or other European languages before. "A Matrimonial Fraud" is adapted from the third chapter of *Haoqiu zhuan* 好逑傳 (The fortunate union), a Chinese novel well-known to English readers in the nineteenth century. The full novel has been first translated into English by Thomas Percy in 1761 as *The Pleasing History* via an English and Portuguese translation manuscript; a second English full translation, *The Fortunate Union*, was directly rendered from the Chinese by the Sinologist John Francis Davis (1795–1890) in 1829. An eminent Sinologist and proliferate translator of Chinese literature, Davis also translated, in his *Chinese Novels, translated from the Originals* (1822), the Chinese story "Duo jin lou" 奪錦樓 (which Douglas translated as "The Twins") from *Shi'er Lou* 十二樓 (Twelve Towers), a collection of short narrative fiction by the Chinese writer Li Yu 李漁 (1611–1680). In *Chinese Stories*, five stories were selected from the Chinese collection of vernacular short stories, *Jingu qiguan*, which Douglas (1893) believed to be "the best of their kind" (xix) in Chinese literature. Undoubtedly, *Jingu qiguan* had attracted the attention of other Sinologists who had produced translations of its stories. According to Henri Cordier's bibliography of all European-language translations of *Jingu qiguan* (Cordier 1906–1907, 1762–1796) before Douglas's translations in *Chinese Stories*, "Huai siyuan henpu gao zhu" (the Chinese original of "Within His Danger") has two translations in French and English; "Jinyunu bang da boqing lang" (the Chinese original of "A Twice-married Couple") has two translations in French and Latin; "Zhuang zixiu gu pen cheng dadao" (the Chinese original of "A Fickle Widow") has seven translations in English, French, and German; "Nü xiucai yihua jiemu" (the Chinese original of "A Chinese Girl Graduate") has three translations in French and German; and "Kua miaoshu danke ti jin" (the Chinese original of "Love and Alchemy") has one French translation.

Douglas was certainly aware of the existence of these previous translations of the same Chinese source texts. In fact, when he wrote to the editor of *Blackwood's Edinburgh Magazine* in 1883 to contribute his own translation of "A Matrimonial Fraud", he specifically mentioned that the Chinese original was "one of the most celebrated of Chinese novels, and is of all others the one best known in Europe having been translated by Sir John Davis under the title of the 'Fortunate Union', and by others" (MS.4443 (1883) ff. 231–232). Recognising the early translation, he was equally confident in his own expertise and authority in the field of

Sinology during the late Victorian age. In preparing the "Introduction" to *Chinese Stories* a decade later, he commented that Davis's translation "[was] published about forty of fifty years ago, and have been entirely forgotten by the present generation of readers" (MS.4586 (1892) f. 142), justifying his re-translation for a new generation of readers. While Douglas aimed to demonstrate his own academic accomplishment through this translation anthology, he nevertheless shared a common objective with Davis's translation, which is to translate Chinese narrative fiction as specimens of Chinese literature and a representation of various aspects of Chinese culture and society. This notion has been a prevailing justification for many English translations of Chinese literature, especially fiction and drama, since the eighteenth century. For example, Thomas Percy (1761) suggested that his translation *Pleasing History* presented "a faithful picture of Chinese manners" (xv) that only a native author could provide. Similarly, John Francis Davis (1822) believed that "one of the most effectual means of gaining an intimate knowledge of China is by translating from its popular literature, consisting principally of drama and novels" (9).

In his letters to the editor William Blackwood, Douglas emphasized the connection between translating Chinese literature and gaining insight into the Chinese people and society. He commented that "there is a great deal in Chinese literature which is very interesting and the more we know of it the better we shall understand the people" (MS.4586 (1892) f 142). With this objective in mind, he sought to select Chinese stories that he believed could epitomize the distinctively Chinese essence. For example, sending his translation of "A Twice-married Couple" and "A Chinese-girl Graduate" to the *Blackwood's Edinburgh Magazine*, he explained to the editor that "The plot is novel and there is plenty of local colouring in it" and that "The plot is good and the story is distinctively Chinese" (MS.4550 (1890) ff. 15–16; MS.4569 (1891) ff. 227–228). With careful selection of the Chinese source texts, Douglas (1893) was able to assert in the "Introduction" to *Chinese Stories* that his translations were "descriptive of certain and curious phases of Chinese life, and as accurately reflecting the sentiments of the people under many and varying circumstances" (xviii).

In line with this general consideration, what is special about *Chinese Stories* is that the publication of individual stories and the final anthology was specifically fueled by heightened attention to the ongoing situation in China in the 1880s and early 1890s. The Sino-French War was well underway in 1884, and it was against this backdrop that the editor of *Blackwood's Edinburgh Magazine* accepted Douglas's contribution of "Within His Danger" on the ground that "A capital story to which the attention which is now being directed to Chinese will lend a decided interest" (MS.4456 (1884) ff.42, 43). In his letter to the editor in 1891, Douglas offered to publish "A Chinese Girl Graduate" in the Magazine, noting that "The present 'boom' in Chinese matters offers a good opportunity if it ["A Chinese Girl Graduate"] would chime in with your arrangements" (MS.4569 (1891) ff. 247–248). The "boom" he mentioned alludes to a succession of anti-missionaries or anti-foreign riots broke out in China in 1891, which captured considerable attention in the West. A contemporary writer commented in 1892 that "…nothing so serious has happened to foreigners in China as the organized Riots of 1891" (North-China Herald 1892, 1). In the same month as he sent his translation of "A Chinese Girl Graduate" to *Blackwood's Edinburgh Magazine*, Douglas also offered to write about the current situation in China for the Magazine and later his article on the riots in China was published (MS.4569 (1891) ff. 249; MS.4569 (1891) ff.270; Douglas 1891). The parallel production and concurrent publication of Douglas's literary translations and essays on current affairs in China suggest that his translation work was inevitably informed by practical considerations and aimed to offer insights into the unfolding events in China. The generic boundaries between translated short stories and periodical reports began to blur as both served to disseminate the knowledge about China to the reading public.

4. The short story as specimens of China and the Chinese

To what extent the translations in *Chinese Stories* are a faithful representation of the Chinese society and people, however, remains a question. When he sent his translations to the *Blackwood's Edinburgh Magazine*, Douglas explained to the editor of his approach to translation: "in order to give completeness to my story I have been obliged to deal freely with the details, but the plot is that of the incident in the novel which though comical is true to nature" (MS.4443 (1883) ff. 232). Furthermore, in the "Introduction" to *Chinese Stories*, Douglas (1893) openly acknowledged his rather liberal translation strategies that "these stories have not been translated literally from the original: but while the plots and incidents have been faithfully retained, they have been pruned and adapted to meet the requirements of Western readers" (xxxvii). One way in which Douglas sought to "meet the requirements of Western reader" was by making significant changes to the structural and narrative features of the stories, which I will explore in another article. In this article, I focus on his adaptation of the contents and descriptions in the stories, which collectively contributed to creating the image of China and its people through translations of short stories.

Scholars have taken note of the drastic changes made in the translation. Song Lijuan (2017) identifies Douglas's addition of passages describing characters smoking opium or women with bound feet, elements that were absent in the Chinese original texts (438–443). Focusing on the two translations of which the Chinese originals cannot be identified, Junjie Luo (2022) analyses *Chinese Stories* within the conceptual framework of pseudo-translation, arguing that "this volume defies the simple dichotomy of authentic translation and pseudotranslation" (114). Yet, interestingly, these changes in translation did not raise concerns for late nineteenth-century English readers, who, like Douglas, believed that such modifications were necessary for their comprehension, while at the same time, the Chinese flavors could be well preserved in the translation despite the changes. For instance, a reviewer of *Chinese Stories* commented that "he [Douglas] may have blotted something, but he must have embellished much to make these exotic stories so delightful an English gift-book without compromise of their marked nationality" (Garnett 1893, 278). As Luo (2022) rightly points out, "Douglas's free adaptation and pseudotranslation may have contributed quite ironically to creating an impression of authenticity for its readers" (114), in the sense that the images of China depicted in the translations aligned with or catered to the expectations of nineteenth-century Western readers. The "marked nationality" in *Chinese Stories* can be observed from the translations' portrayal of Chinese social and cultural life, which is primarily achieved through amplification and addition of elements perceived to be uniquely Chinese. Additionally, the short story form proved particularly conducive to framing these translations as representative illustrations of various aspects of China in certain ways.

As mentioned above, the translations later anthologized in *Chinese Stories* were made with attention to contemporary Chinese realities. The conflicts with the West and the anti-foreign riots in China in the late nineteenth century re-invoked certain impressions of what were considered typically detestable of China by Western readers. One such impression was the grotesque scene of beggars in China, which has been recorded in many travel writings or general survey works on China throughout the nineteenth century. For example, an American missionary observed that "another striking yet sad peculiarity was the sight of beggars crowding on every side [of the street]" (Reid 1892, 147) in China. In translating the story "A Twice-married Couple," Douglas explained that his motivation was to provide "an insight into features of Chinese social life," specially that "[T]he beggar system in China is one which would repay a good deal more attention that has yet been given to it" (MS.4550 (1890) f. 22). Possibly drawing from his own perceptions, he exaggerated the description of beggars in the translation of this Chinese story, adding a more hideous tone to the narrative. Whereas the original Chinese text used only a neutral term *qigai* 乞丐 (beggars), Douglas translated the word as "lawless vagabonds" with added description that "[T]hey exercised a social tyranny over the inhabitants and habitually levied blackmail from them" (Douglas 1893, 129). He also significantly expanded the description of a horrifying scene in which a troop of fifty shabby and horrible looking beggars caused trouble at a wedding banquet. Douglas (1893, 140–145) translated the original passage of 548 Chinese characters to a 1378-word long narration in English, with more detailed and exaggerated descriptions, when a modern English translation uses only 503 words (Birch 1959, 26–27).

In like manner, another notable addition in the translation is the depiction of the cruelty of Chinese punishment, particularly the gruesome representation of the Chinese prison. In the story 'Within his Danger,' the protagonist was framed up by his servant and imprisoned. Whereas the original Chinese text contained a 174-character description of the protagonist's experience in prison, Douglas made a drastic change to expand the description to a 1272-word detailed account of the horrific conditions of the Chinese prison and the character's physical and mental sufferings there. With added descriptions in the translation, he (1893) elaborated that the prison "was filthy in the extreme," that the "harder and more malignant face" of the jailer was a reflection of "the savage cruelty of his character," that the cell "looked more like wild-beast dens than the dwellings of human beings," how the protagonist was offered only a tin mug of filthy water too foul to drink, and his subsequent agony, fever, and delirium (64–67). These vivid portrayals led one reviewer to comment that "'Within his Danger' has more than a touch of the terrible about it, and the graphic account of the awful Chinese prisons is almost too appalling to be believed, if we did not unfortunately know it to be true" (Meade 1893, 392). The fact that this reviewer, possibly other English readers too, would "know it to be true" was probably because of the news and accounts that British and French officials and soldiers had been kidnapped, incarcerated, and tortured in Chinese prisons in 1860 during the Second Opium War. In his survey work *China* (1882), Douglas devoted three pages to describing the conditions of Chinese prisons, quoting from narratives by British officials Sir Harry Parkes and Mr. Loch, who had been imprisoned in China. Together with the quotations, Douglas did not shy away from voicing his own strong detest and commented that "Asiatics are almost invariably careless about the sufferings of others…It is almost impossible to exaggerate the horrors of a Chinese prison" (64). Given this context, English readers would likely interpret the appalling descriptions of Chinese prisons in Douglas' translation not as fictional dramatization, but rather as a credible account that echoed a widespread, traumatic collective memory and narrative.

Interestingly, in the same story, the disturbing depiction of the Chinese prison was strangely mingled with Chinese philosophical wisdom in the translation. In 'Within his Danger,' Douglas (1893, 70–73) made up and inserted a passage of a long dialogue between the protagonist and a fellow prisoner named Lung, who claimed himself to be a philosopher. The two engaged in discussions on the meaning of life and afterlife, drawing on Confucian concepts and lessons, which reminded English readers of the respectable philosopher figure in the European fascination with China in the seventeenth and eighteenth centuries. This addition of Confucian philosophy was not an isolated incident in *Chinese Stories*. A scholar and translator of Confucian works himself, Douglas systematically incorporated references to the Confucian sages and classics in all translated stories. Names like Confucius and Mencius, as well as allusions to classical works such as *Book of Rites*, become the mantra of all characters, men and women alike.

This rosy imagination of China was reinforced by many other cultural elements that Douglas incorporated into the translation. Though he criticized Chinese novels for their excruciating details, he himself added detailed descriptions of the environment, characters' appearances, and Chinese cultural life in the translation. In "A Matrimonial Fraud," for example, Douglas (1893) inserted a 188-word long description of the decoration in the female protagonist's private room, lavishing on objects including "flowers of every hue and shape," "ancient bronzes, cracked china, and old enamel vases" and calligraphic and painting scrolls (15–16), all items unmistakably Chinese. In the same story, he also incorporated Chinese cultural concepts with explanations, such as the practice of *bazi* 八字 (four pillars of destiny), a form of Chinese fortune-telling, in the plot to give a unique Chinese flavor to the story (19). In "The Twins", Douglas (1893) even added a well-developed subplot involving the male and female protagonists meeting in a garden, exchanging poems, reading the Chinese *Book of Poetry* together, and an examination of composing poems on the themes from this Chinese poetry anthology (113–114). This plot echoes the popular "scholar and beauty" trope found in many Chinese novels that had become known in the West through translations such as *Haoqiu zhuan or Yu jiao li* 玉嬌梨 (Two Fair Cousins).

Through these exaggerations and additions of both horrible scenes and literary and cultural excellence, the translations seem to present a complex and multifaceted portrayal of China, one that juxtaposed the perceived cruelty and brutality of social institutions against the rich philosophical and cultural traditions of the country. In the short story form, this hybridized image dissolves into an abstraction of what was perceived to be the Chineseness, rather than reflecting the nuanced social and cultural realities of China itself. One tacit move towards such abstraction in the translation is that Douglas deleted all the time markers in Chinese source texts. The Chinese original story of "Within his Danger" was set in the "Chenghua era of the present [Ming] dynasty" (國朝成化年間), "A Twice-married Couple" in the "Shaoxing era of the former Southern Song dynasty" (故宋紹興年間), and the Chinese story of "The Twins" in the "first year of the Zhengde era of the Ming dynasty" (明朝正德初年) (Baoweng laoren 1992, 371, 402; Li 2014, 24), all real Chinese era names in history. None of the phrases were translated and none of the historical markers were given in the translations. The lack of temporal and contextual details made the stories, characters, and descriptions appear vague and unspecific, transforming the narratives into stereotypical representations of the Chinese in general rather than stories about distinct individuals.

The tendency of ahistorical generalization is more evident in the 55 full-page or in-text illustrations that accompanied the translations. More than half of the illustrations were commissioned to be made by a Mr. W. M. Parkinson, whose depictions of the Chinese characters in the stories conformed to the Western stereotypical image of Chinese people of the Qing dynasty—most notably with the men's characteristic "pigtail" hairstyle—despite the fact that the Chinese original texts were composed in the Ming dynasty and set in the Ming or earlier dynasties. Song Lijuan (2017) found that the illustrations for the story "A Fickle Widow" were in fact taken from a French translation of the same Chinese story and were actually Japanese Ukiyo-e style pictures (447, note 1). Yet, neither the translator nor the publisher bothered to double check the temporal or ethnic accuracy of these illustrations. The only comment from Douglas on Parkinson's drawings was that "They are, in my opinion, very clever though in some case, the faces are a trifle **too European** [my emphasis] as I am telling him" (MS.4586

(1892) ff. 153–154). This private correspondence reveals that what the translator cared about was an oriental feature or flavour that the illustrations could bring to the translation and not factual accuracy. The illustrations serve no other purpose than projecting a generalized, ahistorical vision of Chineseness that aligned with the translator's perceptions, rather than grounding the work in authentic Chinese visual traditions.

Many scholars have explored the ideological significance of the English short story genre that flourished in the nineteenth century. Mariadele Boccardi (2008, 19–34) and Paul March-Russell (2009, 43–52) have discussed the non-realistic orientation of the short story, which was drawn upon the tradition of oral and folklore narrative and romance. Scholars have argued that, unlike novels that can present a panoramic and progressive view of society and history, the fragmentary nature of the short story allows them to "embodying the voices and fragmentary experiences" of marginalized groups: "the poor, the humble, the alienated, the provincial, the colonized, the psychologically disturbed, children, adolescents, or women" (Malcolm and Malcolm 2008, 7). During the age of the British Empire, the short story, such as those by Rudyard Kipling, became an effective literary form for telling stories of colonial or frontier adventures, thus serving as a textual practice that provides a legitimate narrative framework for imperial explorations (Hampson 2016, 100–117). Similarly, the translations of selected short stories in *Chinese Stories* were able to convey striking images and evident Chinese cultural elements to an English readership in the imperial centre. The short story form presents diverse characters, themes, and plots to offer a kaleidoscopic, disconnected view of the various facets of Chinese society and culture, a perspective that can hardly be achieved by a single novel. However, unlike Kipling's journalistic or ethnographic stories of contemporary colonies, the omission of temporal and historical specificity in *Chinese Stories* presents Chinese people and society in a form of timeless, unchanging abstraction. With obscure historical contexts and the ahistorical illustrations, the suggestive and fragmentary nature of short stories contributes to the transformation of lived experience in the original Chinese stories into stereotypical depictions of what has been, or should be, perceived as the Chinese. The liberal translation strategies, justified by the translator's expertise in China, sculpted the short fiction in *Chinese Stories* into a display of exotic curiosities or specimens collected from China that showcase both its most horrible and delightful aspects.

5. Concluding remarks

This article explores the ideological function of English translations of Chinese short stories in shaping the Western imagination of China in the late Victorian age. The proliferation of English translations of Chinese short-length fiction paralleled the development of the English short story genre in the nineteenth century. This literary form allows us to think about the issue of cross-cultural representation at the end of the nineteenth century. The preference for Chinese short stories in English Sinology suggests an underlying belief in their potential to provide snapshots of Chinese social and cultural life. In the case of *Chinese Stories*, the short story form, with its emphasis on representativeness and the lack of sufficient development in the characters and plots, reduced China in the stories to a series of stereotypical and abstracted images rather than dynamic and lived experiences. In these translations, China emerged as a curious blend of both old and new Western stereotypes: the traditional imagination of cultural excellence, moral teachings, and literary delicacy that has fascinated Europe since the eighteenth century was now mixed with nineteenth-century depictions of grotesque social problems and the cruelty of Chinese punishment. Such images were created by the translator, Robert Kennaway Douglas, whose expertise in the Chinese language and culture, as well as his attention to current Chinese affairs, played a crucial role in the process of translation. Douglas's first-hand experience in China not only influenced his perception of the country but also guided his translation agenda, which often intertwined with contemporary political issues in China. This agenda resulted in translations that carried imperialist readings and interpretations of Chinese narratives. The Chinese stories were approached with Western literary standards which, to the translator and his contemporary readers in the imperial centre, legitimized the translator's liberal translation methods to reframe the original stories to align with Western knowledge and expectation of China.

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Notes

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[2] According to Luo, *Traditional Chinese Fiction in the English-speaking World*, 110.

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A Review of The Routledge Handbook of Translation and Methodology

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Federico Zanettin and Christopher Rundle (ed.). *The Routledge Handbook of Translation and Methodology*. 2022. 524pp. ISBN 978-1-138-06692-2 (hardback). London & New York: Routledge.

As an interdisciplinary subject, translation studies has attracted much academic attention in recent years, with theories and methodologies from various disciplines being incorporated. One of the five criteria for the discipline of translation is whether it has a methodology, which symbolizes the rationality and maturity of an emerging discipline(Yang 2000, 5). However, there is a shortage of comprehensive treatises and comparative studies on translation methodology. Insufficient and unsystematic research in this area by scholars can result in a lack of academic innovation, hindering the development of the discipline. Therefore, an organized and thorough study on translation methodologies is urgently needed. Against this backdrop, *The Routledge Handbook of Translation and Methodology* (Zanettin and Rundle 2022) (hereinafter referred to as *The Handbook*) presents some well-established, and more recent methods and paradigms contributed by more than 30 scholars, making it an essential reference for all those interested in translation research. Scholars, students, and translators who wish to engage in translation research can draw inspiration from the book to conduct qualitative or quantitative research, while beginners in translation studies can build a foundation by understanding the presented methodologies in the book. More importantly, scholars and students from other disciplines can also be inspired by this book.

The Handbook, divided into three parts, starts from both the internal (Part I) and interdisciplinary (Part II) approaches to specific methods (Part III) in translation, offering implications for researchers and practitioners in translation research and practice.

The first chapter (by Zanettin and Rundle) is an introduction to methodology in translation studies, including methods, tools, procedures, and perspectives. It discusses the general content and focus of other methodological books such as *Research Methods in Interpreting: A Practical Resource* (Hale and Napier 2013), and *Research Methodologies in Translation Studies* (Saldanha and O'Brien 2013). The whole chapter focuses on the state of the art concerning the methodological tools currently in use.

Chapters 2–3 (Part I) present internal approaches in translation studies. Chapter 2 discusses the features and applications of skopos theory used in research on appellative texts, literary texts, and religious texts, suggesting that the methodology based on the theory is also applicable for evaluating both student translators and professional translators. Chapter 3 deals with descriptive translation studies (DTS) and polysystem theory (PT). DTS explores the history and culture behind the translation, while PT pays attention to the sociocultural context of the research subjects. With DTS and PT, translation studies shifted from prescriptive and evaluative approaches to sociological research, focusing on contextual and intercultural factors.

Chapters 4–19 (Part II) introduce interdisciplinary approaches and their applications in translation and interpretation. Sixteen interdisciplinary and multidisciplinary perspectives in research methodology, including anthropology and cultural translation, media studies, comparative literature and world literature, have been introduced, thereby broadening the scope and enriching the paradigms of translation studies. This part highlights the benefits, developments, and features of the translation methodologies while making some recommendations for enhancements.

Chapter 4 elaborates on the development and distinctions of the proposed cultural translation approaches from the 1950s to the 2010s, namely the explanatory approach, the reflexive approach, the postcolonial approach, and the approach of synthesizing the earlier approaches. By analyzing the evolution of cultural translation over four periods, this chapter ultimately identifies the tools of cultural translation. Utilizing a synthetic method, researchers can reveal different aspects of explanation for the same phenomenon. Chapter 5 focuses on the origins and characteristics of cultural studies. Exploring the interplay and influence between cultural studies and translation studies, this chapter argues that researchers should remain attentive to the connections among cultural representation, power, and subjectivity. Chapter 6 addresses the relationship between media studies and translation studies, outlining the primary methodologies of media studies, including quantitative research, textual analysis, ethnography, questionnaires, and interviews. It also examines translation-related issues such as adaptation, derivative works, transformative cultures, mediality, audiences, institutions, and media convergence.

Chapter 7 emphasizes how cross-linguistic and cross-cultural comparative studies focus on the reception and impact of translations. It posits that the construction of world poetics is expected to be more diverse and to incorporate more digital resources in the age of globalization. Chapter 8 indicates that imagology primarily analyzes prejudices and stereotypes from the text, context, and intertextuality. In translation studies, imagology can be applied to the research of national and cultural images, developing cultural understanding, international relations, and translation studies.

Chapter 9 points out that genetic translation studies (GTS) applies the methodology of genetic criticism to translation texts, thereby simulating the translation process and highlighting the creativity of translators. GTS avoids the limitations of technologies such as eye-tracking software and think-aloud protocols, which may influence participants' behavior under observation. Without being restricted to verbal texts, chapter 10 proposes that semiotics extends to non-verbal systems, indicating that the concept and scope of translation have been broadened. However, the application of semiotics in interpreting studies still needs to be developed. Chapter 11 outlines critical discourse analysis (CDA) as a way to view translation as a social phenomenon in relation to culture and politics. This chapter also explains the development of CDA in translation, pointing out that such an analytical method helps us understand the process of judgments and identity positioning.

Chapter 12 emphasizes that contrastive pragmatics is primarily used to deal with pragmatic variability between languages. Trying to apply contrastive pragmatics into translation theory and practice, this chapter mainly focuses on the two main research methods: prototypical contrastive pragmatics methods and translation and comparable corpora. It is suggested that contrastive pragmatic research can be approached from tertium comparationis, equivalence, and pragmatic universals. Chapter 13 proposes that systemic functional linguistics (SFL) is a problem-oriented, applied theory that promotes the connection between translation and cultural frameworks. This chapter explains how the theory can be applied into translation research, teaching, and modeling from the perspectives of stratification, instantiation, and metafunctions. It also notes that SFL has expanded into multimodality, and is expected to play a significant role in audiovisual translation research.

Chapter 14 begins with the definition of corpora to delineate what corpus linguistics is in terms of its connection and application to translation studies. Corpus linguistics places strong emphasis on the empirical analysis of texts, primarily employing methods such as AntConc and WordSmith Tools in dealing with issues like concordances, clusters and collocates. This chapter also proposes three recommendations for the further development of corpus linguistics. Chapter 15 summarizes that the advancement and application of conversation analysis (CA) have significant implications for analyzing how communicators understand each other's intentions during interactions. Drawing on collected and transcribed discourse data, the chapter explores the similarities and differences between dialogue interpreting (DI) and CA, with particular attention to the interpreter's role and positioning in DI contexts.

Chapter 16, taking culture as a social dynamic in cultural sociology, discusses the relationship among sociology, methodology, and translation studies in an effort to identify the most appropriate methods for translation research. Expanding the scope of translation studies, the sociology of translation focuses more on the contextual factors than the texts. Chapter 17 highlights the essential differences in the application of narrative theory in literary and sociology. The main areas of narratological research in translation are the voice of the translator and reliability and ethics. Chapter 18 demonstrates that the themes of the conceptual research include history, institutions, and theory. There has always been controversy over translation concepts in academia, and very few scholars are engaged in the empirical study of translation concepts, which should be encouraged, especially in translation teaching. As the last chapter in part II, chapter 19 reveals the fact that translation cannot ignore the historical context. Historical research in translation requires a critical examination of sources, and thus, evaluating the authenticity and adequacy of these sources is essential for selecting appropriate methodologies and ensuring the research proceeds effectively.

Chapters 20—30 (Part III), outlining some more practical approaches, provide guidance and reference for researchers in determining research points, data analysis, and other issues in translation and interpreting practice. Chapter 20 discusses various types of data and data collection methods that are essential for both qualitative and quantitative research. This chapter also expounds extreme sample sizes and emerging data sources, suggesting that future research should strive to enhance the value of research data. Chapter 21, exploring the specific concept of ethnographic research, analyzes the behavior and social environment of the target group through personal experience. It mainly talks about how ethnographers collect data through interviews, observations, and interactions. The chapter describes three specific methods—cognitive ethnography, microethnography, and online ethnography—and stresses that ethical issues are crucial and must not be overlooked.

Chapter 22 touches upon how cognitive processes can be applied to interpreting studies. New tools like eye-tracking and retrospection to measure the cognitive effort are encouraged to be used in experiments. Similarly, chapter 23 depicts cognitive translation and interpreting studies (CTIS) and its scope and methods in research, emphasizing the importance of combining qualitative and quantitative research.

Chapter 24, concerning with the basic concepts, methods, and tools of computational linguistics and natural language processing, as well as their connection to translation, discusses how computational linguistics can be used for translator training and comparative translation studies. Emerging technologies in this field necessitate interdisciplinary collaboration among numerous parties (participants in the translation process), including translators, linguists, and statisticians. Chapter 25 elaborates on the specific applications of computer-assisted translation (CAT) and computer-assisted interpreting (CAI) and their impact on translation and interpreting by adopting product-oriented, process-oriented, participant-oriented, and context-oriented perspectives. Chapter 26 advocates the utilization of audiovisual translation and multimedia and game localization, with a particular emphasis on themes, such as reception studies, collaborative translation, and quality. It is suggested that researchers should enhance their technical proficiency and skillfully utilize various technologies and tools. Research in audiovisual and multimedia translation shifts the focus of translation away from text and toward multimodality, which is more in line with ongoing research. Emphasizing machine translation (MT) and non-professional translation (NPT) in the digital age, chapter 27 discusses some ethical issues such as the use of data and copyright disputes. It argues that greater attention to ethical issues can help promote the healthier development of translation studies.

Chapter 28 explores the role of accessibility in translation, arguing that the main issues in this field lie in the ways therein people communicate and interact with the outside world. Therefore, accessibility is an indispensable part of translation studies. But due to the inability to cover everything and other issues, continuous adjustments are still needed in practice to meet the requirements and expectations of the audience. Chapter 29 analyzes the key aspects of interpreter education, including models, players, curriculum design, and assessment, proposing that technology has an important role to play in interpreter education and training. It highlights that information technology provides convenience for translation/interpreting professionals, and makes it more feasible for "signed languages and languages of lesser diffusion"(485) to be popularized. Finally, chapter 30 outlines research methods and themes in higher education, which help enhance the students' theoretical knowledge, technical practice skills, and social competencies. It is noted that the pedagogy should be adjusted and used after correctly analyzing the students' basic situations, classroom environments, and other relevant factors.

As it known to all, translation does not occur in a vacuum, but in a specific situation and culture. People engaged in translation practice should develop their skills and learn about diverse cultures and methodologies through a variety of mediums. In order to advance the translation discipline, translators and researchers should always be well-informed about what is currently being researched in academia, and what is commonly being practiced in the profession.

The Handbook, a collection of insights from over 30 global scholars, presents a wide range of methodologies in translation studies across its 30 chapters, covering translation, interpretation, practice, and research. It has some notable merits as well as demerits.

Firstly, the richness of its content lies in the fact that the topics cover the development and application of translation methodologies, offering researchers innovative approaches and patterns for future studies. Secondly, the well-chosen topics in this book keep pace with the times, showcasing the cutting-edge and applicability of computer-assisted technology and multimodality in translation practice. Unlike other works on methodologies in translation studies (Olohan 2000; Saldanha and O'Brien 2013), *The Handbook* provides an in-depth exploration of the internal methodologies, interdisciplinary approaches, and practical applications in translation and interpreting research. With its broader perspective, *The Handbook* highlights the emerging trends, and offers recommendations supported by extensive examples, making it an invaluable resource for students and scholars alike.

The Handbook also has its limitations. Firstly, although it presents a broad range of methodologies, it provides limited guidance on how to integrate interdisciplinary approaches into specific translation practices. Secondly, the selection of research methods, influenced by the scholars' subjectivity and preferences, inevitably excludes some other methodologies worth mentioning. Overall, *The Handbook* stands out for its unique value and significant contribution to translation methodology. These minor shortcomings do not diminish its utility as a valuable resource for both translation practitioners and scholars dealing with issues in methodologies. Particularly noteworthy is its emphasis on the role of translation technology in enhancing translation quality. In conclusion, *The Handbook* advances translation methodologies by providing students and scholars with fresh research perspectives and valuable references, especially in the emerging area of multimodal translation studies.

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BOOK REVIEW

Translation and Interpreting in the Age of COVID-19

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The changes and volatility caused by the COVID-19 pandemic will undoubtedly continue to have an impact on translation and interpreting in the post-COVID age. Against such a background, it is both vital and urgent to reconsider the role of T&I in this unstable and unpredictable era. As Volume 9 of *Corpora and Intercultural Studies* book series, the volume *Translation and Interpreting in the Age of COVID-19* edited by Kanglong Liu and Andrew K. F. Cheung is a collection of 17 articles touching on how COVID-19 influences the daily work and lifestyles of T&I practitioners, trainers, trainees, and scholars around the world. The papers in the volume are logically and coherently grouped into three parts, translation, interpreting, and T&I teaching, with the goal of contributing to ongoing research efforts to address the impact of COVID-19 on T&I as an industrial practice, teaching, and research field (p.vi).

This volume opens with an introductory chapter on how COVID-19 affects people from various linguistic and sociocultural backgrounds to share knowledge and information. The crisis has severely restricted a number of aspects of our lives, including how we establish and maintain relationships, how we learn and team up with one another, and the environment in which we live and make decisions. Notwithstanding these challenges, the pandemic has also become a catalyst to accelerate the digitization and adoption of technology in human society (p.4-5). The challenges and opportunities brought by the pandemic will continue to impact T&I in the post-COVID era.

Part I consists of five essays showing considerable concern over reconceptualizing translation in the age of the pandemic. In Chapter 2, Yufeng Liu and Dechao Li delve into the metaphor transfer in news headlines to show the different stances that a Chinese and a British news outlet used in reinterpreting COVID-19 discourse. The authors demonstrate the disparities in the use of conceptual metaphors, framing devices, and attitudinal graduation between *The Global Times Editorial* (GTE) and *The Economist Global Business Review* (EGBR). Their work also draws attention to the various narratives about China and the United States that have developed in response to the various COVID prevention and control measures taken by the respective nations.

The article authored by Changlong Gu is embedded in Hong Kong that encompasses a majority of ethnic Chinese Hongkongers as well as international immigrants and workers due to historical and socioeconomic reasons. It is targeted at describing Hong Kong's linguistic landscape relating to COVID-19 by drawing on a corpus of real-world data including photographed data, recorded videos and audio, and digital data on the websites. The empirical study underscores the importance of translation and multilingual communication in spreading information and raising awareness in this global city (p.57).

By conducting a case study on the Chinese translations of government guidance and regulations on COVID-19 published by the UK Health Security Agency, Yu Kit Cheung contributing to an essay in Chapter 4 discovers that Chinese translations have been provided only on a selective basis, with the Traditional Chinese version being provided only in 2022. Furthermore, Traditional Chinese writing script has been misinterpreted as the written form of Cantonese, which has shed light on the primacy of quality translation to show respect for the ethnic minorities in a multicultural country, especially in the midst of the pandemic.

In the wake of the outbreak of the epidemic, machine translation (MT) has enhanced public health communication across languages by its timely output. To discover the quality of the COVID-specific machine translation, Sai Cheong Siu proposes COVID-19 MT Evaluator as a tailored assessment tool. Having integrated a broad spectrum of MT evaluation metrics into the platform, the author presents interactive visualization tools to help users analyze translation scores, compare MT results with reference translations, and identify noteworthy issues for further investigation (p.89). This study will also aid in improving MT quality and selecting MT systems to facilitate multilingual communication.

Six studies in the second section investigate the role and position of interpreting in the context of the epidemic. In Chapter 6, Andrew K. F. Cheung analyzes the usage of remote simultaneous interpreting (RSI) from a hub or home. He conducts an empirical study in which he has compared the RSI quality of English to Mandarin Chinese provided by interpreters working from a hub with that produced by those working from home. He highlights that interpreters can be more strategic in a hub context due to a perceived reduction in cognitive burden. The findings indicate that the interpreting environment has significantly impacted the interpreters' performance.

Similarly, Marta Buján and Camille Collard explore how conference interpreters view RSI in the context of COVID-19. They have surveyed 849 respondents from 19 countries, revealing that conference interpreters have changed their working patterns to adapt to the new working environment, including working shorter shifts and handling handovers in more flexible ways. They find that the interpreters' assessments and perceptions of the various difficulties and restrictions associated with RSI are broadly consistent. Their research has shown that the profession of interpreting, like other business sectors, has embraced technological innovation to withstand the pandemic's attack.

Marie Diur and Lucía Ruiz Rosendo, in Chapter 8, focus on how COVID-19 significantly altered the testing procedure and working methods for conference interpreting at the United Nations, and how the COVID-19 pandemic has hastened the adoption of RSI based on the analysis of archival documents and their own knowledge and experience. The paper also addresses the challenges and opportunities brought about by COVID-19, the changes that conference interpreters need to adapt to, and the demand for international organizations.

As a new and developing field within Translation and Interpreting Studies, humanitarian interpreting is the subject of the fourth paper in this part by Lucía Ruiz Rosendo and Maura Radicioni. In addition to providing some background information on the term "humanitarian interpreting" as it is used in the context of the larger field of crisis translation, this chapter discusses the impact of COVID-19 on humanitarian action and the work of humanitarian interpreters, some significant issues and difficulties faced by interpreters working for humanitarian groups during the COVID health crisis, and give some recommendations for future research.

The COVID-19 pandemic not only enables the use of the RSI to soar but also increases the workload of interpreters as they may feel challenging to rely on boothmates during RSI. Against this backdrop, Márta Seresi and Petra Lea Láncos have conducted semi-structured interviews with trained conference interpreters and explored that handover between interpreters became less smooth and sometimes impossible to assist the active interpreter effectively (p.196), but the difficulties would not constitute as an obstacle for qualified conference interpreters. Despite the fact that most of them would choose to solve the problems on their own, they still prefer the traditional working mode.

Deborah Giustini, in Chapter 11, discusses the role of technology in remote interpreting by adopting a sociological perspective rooted in practice theory. On the basis of the data collected from language industry sources and surveys, the author takes technology as its focus and explores the challenges and opportunities of the technology emerging in the field during the COVID-19 pandemic. The chapter takes a non-anthropocentric approach to discuss the role of materiality in the interpreting industry, which raises concerns about the evolution of technology-mediated production and consumption patterns.

On top of the proceeding articles discussing T&I research and practices in the age of COVID-19, the articles gathered in Part III touch upon the teaching issues of T&I in the unprecedented pandemic. In Chapter 12, Kanglong Liu, Ho Ling Kwok, and Wenjing Li concentrate on the technology capabilities, beliefs and learning experiences in translation teaching from students' perspectives and experiences. According to the data collected from surveys and in-depth interviews of students from both face-to-face and online attendance modes, they find that the hybrid mode is appropriate for teaching translation despite the limitations. The authors also put forward suggestions for teachers and universities to maximize teaching effectiveness.

By gathering regular course evaluations and targeted feedback from students in both the US and Taiwan, Nancy Tsai and Damien Fan summarize the advantages of online T&I teaching which are summed up as 4Cs, that is, immediacy, privacy, intimacy, and democracy. The paper further comments that online classrooms offer T&I teachers an opportunity to break away from the traditional teaching not known for intimate interaction or lively discussion which is imposed by Confucian values (p.248). To further clarify the advantages of online teaching, they also incorporate the idea of "social presence" into T&I teaching.

With respect to preparation, class content and activities, and assessment of T&I teaching, Soˇna Hodáková and Emília Perez conduct a comparative case study between 2021 and 2022 at Slovak universities from the perspective of both T&I students and teachers, and paint a complete picture of advantages and disadvantages of the translation and interpreting training process. The findings of the diachronic study elaborate on the efficiency of particular training methods for aspiring translators and interpreters who get academic instruction online, as well as insights that may be used to improve the educational process in light of new training realities.

In a similar vein, David B. Sawyer, in Chapter 15, conducts focus groups with instructors and students at the Graduate Studies in Interpreting and Translation (GSIT) program in the Department of Communication at the University of Maryland to learn how they perceive in-person and online instruction. His research reveals that both instructors and students have a more favorable attitude toward online education as their own experiences grow. Unexpectedly, despite the challenges, both groups recommend maintaining an online component to increase flexibility and convenience after the epidemic. In view of the findings, the author advises that T&I programs should explore the integration of online education into the curriculum.

Chen-En Ho and Yuan Zou investigate how the proximity-sensitive online chat and video-conferencing platform "Gather" might be used to minimize some issues in remote interpreter teaching. Following the introduction of two fictitious events using online CI and SI instruction, the authors send out a questionnaire to interpreting trainees to acquire their opinions and experiences with Gather, Microsoft Teams, and face-to-face training. According to their findings, the majority of participants are enthusiastic about the platform, which can effectively overcome the constraints of standard video-conferencing platforms like Zoom and MS Teams.

In Chapter 17, Nan Zhao explores how interpreting during COVID-19 can be aided by the use of computer-assisted interpreting (CAI) technologies such as remote interpretation (RI), computer-assisted interpreting training (CAIT), pre-task tools, and in-task tools, especially automatic speech recognition (ASR). The author covers the utilization of CAI technologies in real-world scenarios by giving a thorough overview of the state-of-the-art and development of CAI technologies.

Translation and Interpretation in the Age of COVID-19 provides valuable reference material for studying language services during public health emergencies, by gathering empirical cases from around the world. Its major contribution lies in systematically documenting technological innovations and shifts in teaching models in T&I during the pandemic. Notably, the book delves deeply into the application of remote interpreting platforms and the ethics of emergency translation, filling a gap in T&I research within crisis contexts. However, there are several aspects that merit further discussion. First, the research primarily focuses on cases from developed countries, with insufficient attention to issues faced by translators in developing countries, such as the digital divide and resource inequality. Second, the study relies mainly on qualitative analysis and lacks quantitative research on changes in translation demands during the pandemic. Finally, there is limited consideration of the long-term industry changes that temporary emergency measures might bring. These limitations suggest directions for future research: on one hand, tracking studies are needed to examine how innovative practices during the pandemic have influenced post-pandemic industry standards; on the other hand, more attention should be given to marginalized groups in technological transformations, particularly translators of minority languages. Additionally, introducing interdisciplinary perspectives, such as public health policy, could help create a more comprehensive crisis translation theory framework. Despite these areas for further exploration, the book stands as the first systematic academic work documenting the impact of the pandemic on the T&I field, and its pioneering value should not be overlooked. It provides essential research material for related fields and lays a theoretical foundation for future studies. Readers are encouraged to not only grasp the core insights of the book but also address the research gaps highlighted here, further expanding the depth and breadth of crisis translation studies.

To conclude, the volume *Translation and Interpreting in the Age of COVID-19* presents a collection of innovative studies that elucidate how the COVID-19 interruptions and challenges have affected T&I as a field of research and how T&I practitioners, teachers, and researchers around the world respond to them. On the whole, this carefully-planned and well-structured volume offers a penetrating insight into the T&I practice and teaching in the age of COVID-19, which is a must-read book for T&I educators, researchers, practitioners, and students.

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1. *Translation Quarterly* is a major international scholarly journal published by the Hong Kong Translation Society. We welcome academic articles, translated works and book reviews in all areas of translation studies written in Chinese and English, as well as research materials involving other language combinations.

2. All contributions should be hitherto unpublished and not being considered for publication elsewhere. Authors take responsibility for their views.

3. Translated works should be submitted with a copy of the source text and a brief introduction to the source-text author. It is the translator's responsibility to obtain written permission to translate.

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1. Manuscripts, except for book reviews, should preferably be **no less** than 8,000 words (about 16 pages).

2. **Manuscripts should be accompanied by an abstract in English of 200–300** words, with no more than **five** keywords, and a title page containing the author's name, affiliation, correspondence address, email address and telephone number.

3. Manuscripts written in a language which is not the author's mother-tongue should preferably be checked by a native speaker before submission.

4. Manuscripts should be submitted in word-processed electronic files to the Chief Editor at translationquarterly@gmail.com.

Manuscript Stylesheet

*Manuscripts should be consistent in their use of language, spelling and format. Once your paper is accepted for publication, it is essential that the final submission be formatted to the specifications given in these guidelines to avoid publication delay. This journal uses the "Author-Date" style as described in the latest edition of *The Chicago Manual of Style*.

Overview

1. Manuscripts should be typed in **12** point-font, in Times New Roman for English and PMingLiU for Chinese traditional font. **Allow double-spacing throughout**.

2. Use **10** point-font for figures and tables, which should be numbered consecutively in Arabic numerals and provided with appropriate captions, e.g., Table 1: Interview subjects.

3. Subheadings within the main text should be aligned expressly according to the following order: 1. / 1.1 ／ 1.1.1

4. Start each new paragraph with a single tab.

5. Quotations longer than **five** lines should be set off from the surrounding text in block form, indented from the left margin with a single tab. **Use font size 10**.

6. Notes, to be provided in the form of endnotes, should be kept to a minimum. Endnotes should be numbered consecutively using Arabic numerals within square brackets in superscript, e.g., [1]. Note indicators in the main text should appear after punctuation marks.

7. Proper nouns and personal names, in English or otherwise, should appear in their full original form where they first appear in the main text. Chinese names and book titles in the text should be romanised according to the Hanyu Pinyin, "modified" Wade-Giles or other pertinent systems, and then, where they first appear, followed immediately by the Chinese characters and translations **in parentheses. Translations of Chinese terms obvious to the readers (like wenxue), however, are not necessary**.

8. Book and periodic titles should be italicised, while titles of articles, chapters, poem and songs, etc., should be placed within double quotes (" "). The same applies for titles within titles.

9. Double quotes (" ") are used for quotations and special terms; single quotes (' ') are only used for quotations within quotations.

10. Ellipses come in three dots, with a space between the dots, e.g., "Jack and Jill went up the hill . . ." and "Jack and Jill went up the hill . . . And Jill came tumbling after."

11. Please use **American** spellings and punctuation, including spellings like -ze, -or, etc.

12. Dates should be of the form "1 July 2022."

References in the text

In-text citations in English and other languages should be as precise as possible, giving the author-date and, where applicable, page references. Here are some examples: (Bassnett 2014, 28-32); as in Chesterman et al. (2003, 198); (see Kurland and Lerner 1987, chap. 10, doc. 19); (Toury 1995/2012, 10).

References section

All in-text citations in English and other languages should be matched by items in the references section, instead of listed in note form. All and only references cited in the text must be listed. References should be listed first alphabetically and then chronologically. For Chinese names and titles, please start a separate list or use Hanyu Pinyin, Wade-Giles transcription, the translated title as published or the title in literal translation where appropriate. Below are some examples:

Book

Bassnett, Susan. 2014. *Translation Studies*. 4th ed. London & New York: Routledge.

Chan, Tak-hung Leo, ed. 2003. *One into many: Translation and the dissemination of classical Chinese literature*. Amsterdam and New York: Rodopi.

Chan, Tak-hung Leo. 2004. *Twentieth Century Chinese Translation Theory: Modes, Issues and Debates*. Amsterdam and Philadelphia: John Benjamins Publishing Company.

Toury, Gideon. 1995/2012. *Descriptive Translation Studies – and beyond*. Rev. ed. Amsterdam and Philadelphia: John Benjamins.

Yang, Hsien-yi 楊憲益, and Gladys Yang 戴乃迭, trans. 1956. *Selected Works of Lu Xun*. Vol. 1. Peking: Foreign Languages Press.

Article (in book)

Fawcett, Peter, and Jeremy Munday. 2013. "Ideology." In *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker, and Gabriela Saldanha, 137–141. London: Routledge.

Liang, Qichao 梁啟超. 1984. "Fanyi wenxue yu fodian 翻譯文學與佛典 [Translated Literature and Buddhist Sutras]." In *Fanyi lunji* 翻譯論集 [An Anthology of essays on translation], edited by Luo Xinzhang 羅新璋, 52-67. Beijing: Commercial Press.

Article (in journal)

Even-Zohar, Itamar. 1990. "The position of translated literature within the literary polysystem." *Poetics Today* 11 (1), 45-51.

Keng, Shao-Hsun, Chun-Hung Lin, and Peter F. Orazem. 2017. "Expanding College Access in Taiwan, 1978–2014: Effects on Graduate Quality and Income Inequality." *Journal of Human Capital* 11, no. 1 (Spring): 1–34. https://doi.org/10.1086/690235.

Other materials

Liu, Zhengyan 劉正琰, Mingkai Gao 高名凱, Yongqian Mai 麥永乾, and Youwei Shi 史有為, eds. 1984. *Hanyu wailaici cidian* 漢語外來辭辭典 [Chinese dictionary of foreign-imported words]. Shanghai: Shanghai cishu chubanshe.

Zhu, Xi 朱熹. 1270/2017. *Zhuyzi yulei* 朱子語類 [Classified discussions of Master Zhu], compiled by Li Jingde 黎靖德. Chinese Text Project. http://ctext.org/zhuzi-yulei/zh.

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