

# EATS5

## THE 5TH EAST ASIAN TRANSLATION STUDIES CONFERENCE

EATS5

NEGOTIATING  
BORDERS

### *NEGOTIATING THE BORDERS OF TRANSLATION IN EAST ASIA*

*Proudly supported by  
the Campbell Bequest*



THE UNIVERSITY  
OF QUEENSLAND  
AUSTRALIA

CREATE CHANGE

26-28 JUNE 2024

The University of Queensland

*Hosted by the School of Languages & Cultures*

Panel Presentation: Taiwanese Aboriginal Literature  
On translating Bunun writer Salizan Takisvilainan's poetry: Strategies and challenges

C J. ANDERSON-WU  
Taiwan Indigenous PEN

Bunun writer Salizan Takisvilainan has published two collections of poetry and is currently working on a third. Unlike most of the poets who focus on one theme at a time, Salizan is able to integrate several themes in one poem: personal history, family, knowledge of the mountains within traditional Bunun territory, the loss tribal languages, ecological crisis caused by irresponsible backpackers, colonialist history, forced evacuation, and ongoing injustices to indigenous peoples that have never be rectified. The richness and complexity in cultural connotation in Salizan's poetry present an extremely challenging task for translators, given that target audiences, including editors and readers, usually lack knowledge of Taiwan's indigenous cultures. This translator has experimented with several strategies, not all of which are acceptable to editors or readers. This presentation will share some of my translations of Salizan's poems, including: 'Psychological Warfare,' 'A Wind Walker,' 'A Walk in the Clouds,' 'Backpacking with Indigenous Guides,' 'In a Patakan of a Mountain Porter,' 'Bashful Tahun Mountain,' 'Angel's Tear,' and 'Twin Peaks.'

Bio

C J. Anderson-Wu (吳介禎) is a Taiwanese writer and translator. She has published two collections about Taiwan's military dictatorship: *Impossible to Swallow* and *The Surveillance*. Currently she is working on her third book *Endangered Youth—to Hong Kong*. Her short stories have been shortlisted for a number of international literary awards, including the Art of Unity Creative Award by the International Human Rights Art Festival. She also won the Strands Literature International Flash Fiction Competition, and the Invisible City Blurred Genre Literature Competition.

In February 1992, Tsurumi Shunsuke (1922–2015) started to keep a commonplace book (a book into which notable extracts from other works are copied for personal use – Oxford Dictionary), with the intention of assessing the degree of what he called, with a certain touch of humour and pathos, *mōroku* (senility). By 2010, he had compiled twelve of these hand-written books, the first of which was published as *Mōrokuchō* (literally, *Senility Notebook*, 2010). Tsurumi also included the term *mōroku* in the title of his poetry collection, *Mōroku no haru* (*The Senile Spring*, 2003). This presentation focuses on the significance of translation in these two published books. Many of the entries are translated texts, ranging from a Persian proverb, an Omaha ritual verse and the Old Testament to the poems of William Wordsworth, Wilfred Owen, Robert Graves, Ezra Pound, Robinson Jeffers and E.E. Cummings. The prominence of World War I poets may be related to Tsurumi's own experience of WWII, his pacifist conviction and his works of intellectual history. Translation plays a role in remembering what should never be forgotten. While the declared purpose of keeping the Notebook was to observe the writer's own ageing process, as these private notes are published they also function as communication to the reader, the editor and the publisher. Some of the translations in the Notebook were added by Tsurumi at the request of the editor in order to assist the reader. The quotations and translations provide much wider and deeper assistance than simple linguistic aids: they help our understanding of Tsurumi's thoughts on ageing, memory, death and war—at personal, socio-historical, philosophical and artistic levels. In a sense, translations in these books give insights into Tsurumi's 'Late Style' as well as providing hints for us to develop our own 'translation therapy'.

#### Bio

Tomoko Aoyama taught Japanese language and literature at the University of Queensland until her retirement in 2020. She is currently an Honorary Associate Professor at the same university. Her research focuses on representations of food, cooking and eating in modern/contemporary Japanese literature and manga; parody and intertextuality; gender, humour and ageing. She is the author of *Reading Food in Modern Japanese Literature* (University of Hawaii Press, 2008) and a number of journal articles and book chapters. She has edited two books: *Girl Reading Girl in Japan* (with Barbara Hartley, Routledge, 2010) and *Configurations of Family in Contemporary Japan* (with Laura Dales and Romit Dasgupta, Routledge, 2015) and several journal special issues, most recently, on 'Youth and Democracy in Post-war Japanese Culture', *Japanese Studies*, 42(3), 2022. She has also published three book-length translations: Tsurumi Shunsuke's *Ame no Uzume den*, co-translated with Penny Bailey as *The Stripper Goddess of Japan: The Life and Afterlives of Ame no Uzume* (Trans Pacific Press, 2023) and two novels by Kanai Mieko: *Indian Summer* (with Barbara Hartley, Cornell East Asia Series, 2012) and *Oh, Tama!: A Mejiro Novel* (with Paul McCarthy, Kurodahan Press, 2014, rev. Stone Bridge Press, 2019).

## Understanding 'Yasashii Nihongo' through the intralingual translation of traditional Japanese literary forms: Overview and insights into translator training

Martin AZCARATE-MUEZ  
University of Salamanca (Spain)

Translations into modern Japanese of traditional Japanese literary forms such as 'monogatari' prose narrative or 'zuihitsu' essays are called 'gendaigoyaku' ('modern-language translation'.) Following Jakobson, these can be considered intralingual translations, because their main goal is to make accessible to an already-native readership by means of other more up-to-date signs of the same language a text written in an older variety of Japanese. In a similar fashion, in the last decades many authors (Iori, Iwata, Noda, etc.) have worked on 'yasashii nihongo' as a variety of modern Japanese intentionally modified for an array of purposes: for example, to suit foreigner Japanese-proficiency levels, to foster multiculturalism by enabling local communication with immigrants and their descendants or to make Japanese-language acquisition easier for hard-of-hearing or deaf children. These into-modern-Japanese rewritings of the language can also be deemed instances of intralingual translation (Jakobson) on the grounds that they restructure linguistic material within the unchanged framework of Japanese morphosyntax and vocabulary. Therefore, pinpointing common traits and dissimilar strategies between 'gendaigoyaku' and 'yasashii nihongo' rewritings can result in new, promising research avenues. In this study, an overview of the subject matter is presented, while valuable insights into Japanese translator training are provided. Finally, following Baker, an analysis of the narratives motivating 'gendaigoyaku' and 'yasashii nihongo' rewritings is carried out, revealing a hidden binary between so-called Japanese natives and 'others,' even within the attempt of some authors (Iori) to deconstruct what is considered a 'normal' native speaker.

### Bio

Martin Azcarate-Muez (he/him) is a final-year student majoring in Japanese and English Translation Studies at the University of Salamanca, Spain. He also received training in Japanese Linguistics and Japanese Culture at the University of Tsukuba, Japan, where he was a member of the Rakugo Research Society. He is currently researching Japanese Translation Studies with a particular focus on 'yasashii nihongo,' or easy Japanese, as a form of intralingual translation. His interests range from Japanese-Spanish contrastive grammar to lexicography and philosophy, particularly deconstruction and metamodern studies.

The translator's collaboration with the writer and the publisher:  
A case study on Nicky Harman's translation of Jia Pingwa's novel, *Happy Dreams*

Liping BAI  
Lingnan University, Hong Kong

This paper examines the translator's collaboration with the writer and the publisher through a case-study of the translation of Jia Pingwa's 賈平凹 novel *Happy Dreams* (高興) by Nicky Harman, a renowned British translator of contemporary Chinese literature. Jia Pingwa is one of the most prominent contemporary Chinese writers whose novel, *Happy Dreams*, depicts the lives of migrant workers in Xi'an with the use of many expressions in Shaanxi dialect. These expressions pose a great challenge for translation, as they are often obscure or unfamiliar even to some native Chinese speakers. This paper explores how Nicky Harman collaborated with Jia Pingwa during the translation process and how she resolved the linguistic and cultural difficulties presented by the dialect. The paper also investigates the choice of using American English in the translation, despite Nicky Harman being a British translator. This decision was influenced by the American publisher, AmazonCrossing, which aimed to reach a wide global audience. With detailed analysis of first-hand research materials, such as interviews and correspondences, the paper provides insights into the phenomenon of collaborative translation, a topic which has gained increasing attention from scholars in the field of translation studies.

Bio

Bai Liping is an Associate Professor at the Department of Translation at Lingnan University. He is the author of the book entitled *Mapping the Translator: A Study of Liang Shiqiu* (Routledge, 2022). His academic articles appear in international journals including *Across Languages and Cultures*, *Archiv Orientalni*, *Babel*, *Neohelicon*, *Perspectives*, *Humanitas*, *Tsing Hua Journal of Chinese Studies*, *The Translator*, and *Translation Quarterly*. He is also interested in practical translation and has published several translations between Chinese and English.

## Scholar translators: Cultural advocacy and side-of-desk work in the translation of Australian literature in Japan

Sonia BROAD  
University of Queensland

Since the early 1940s, more than 1,300 works of Australian literature have been translated into Japanese. While the majority are purely commercial publications, a small number from the 1980s onwards have been initiated through cultural diplomacy projects supported by the Australia-Japan Foundation (AJF). Central to these AJF projects is the work of Australian literary scholars in Japan who have actively participated in the selection, translation and promotion of award winning Australian literary fiction for Japanese readers. In this context, I argue that scholar translators have taken on roles as cultural advocates while navigating side-of-desk work as tenured academics. This paper aims to shine a light on the work of these scholar translators of Australian literature in Japan by exploring the narrative behind their translations through their own voices. The paper's focus is a case study of the Masterpieces of Australian Contemporary Literature Series (オーストラリア現代文学傑作選), published with AJF funding by Gendaikikakushitsu Publishers between 2012 and 2023. Seven of the eight English to Japanese translators involved in the Masterpieces Series were academics working in Australian literary studies in Japan who networked through the Australia and New Zealand Literary Society of Japan. Using a mixed methods approach incorporating interview data and paratextual materials from the Masterpieces Series, I investigate the motivations and socio-cultural influences that affected the work of these scholar translators. In turn, I question the role of cultural advocacy in the translation of Australian literature in the Japanese publishing space.

### Bio

Sonia Broad is a PhD candidate and casual academic in the School of Languages and Cultures at the University of Queensland. Her research explores the dynamics of contemporary Australian literature in Japan from the perspective of translation studies and Australian studies. She is a member of the Australian Studies Research Node and a graduate of the Master of Arts in Japanese Interpreting and Translation program at the University of Queensland. Her research interests cover Australian literature, film and media in Japanese translation and cultural and functional theories in translation studies.

In recent years, ChatGPT has been a hot topic that has trained thoroughly on a diverse range of data, even on literary texts. The idea that machines could only translate generic texts has transcended the reality. Given that Cantonese opera scripts usually indicate delicate expressions, poetic aura and cultural allusions related to traditional Chinese history and folk ethos, it will be inspiring to investigate the possibility for ChatGPT to translate Cantonese opera scripts into English. Attention will be paid especially to challenges on the linguistic level and cultural context, bilingual proficiency, bicultural familiarity and the sensitivity that should normally be required when cultural nuances are to be transferred successfully to target receptors. Another challenge lies in the software's ability to differentiate the re-creation strategy against that of a literal translation. The former strategy must take into account elements such as rhetoric, rhyme, metre and poetic structures. In this case, to address how human translators of Cantonese opera scripts should be trained when facing the ChatGPT contest is a major issue. Through trial and error, human translators of Cantonese opera scripts need to grasp the idea of embracing the assistance provided by translation software while also learning how to refrain from being affected by any ways in which ChatGPT prevailingly dominates the transferred target text. From the outset, there could actually be a virtual collaboration between ChatGPT and human translators when a third entity of performance experts should also be involved. This collaboration could capture artistic integrity, professional knowledge, and cultural nuances. Through this training process a more refined interpretation and cohesive experience of transferring the texts will arguably result, and 'post-translation' tasks (appreciation of cultural allusions and subtexts after translation) could also be created for target receptors.

#### Bio

Dr Kelly Kar Yue CHAN completed her undergraduate degree and her master's degree in the disciplines of both Translation and Interpretation at the City University of Hong Kong. She then finished her PhD in Classical Chinese Literature at the University of Edinburgh, Scotland, UK. She is currently an Associate Professor in language and translation at Hong Kong Metropolitan University, teaching undergraduate and postgraduate courses on culture and translation, and literary translation. She also supervises translation and research projects for undergraduate and postgraduate (Master of Arts and PhD) students. Her research interests include literary translation, translation of women's poetry from pre-modern China, and the translation of Cantonese opera.

Exploring the impact of interpreting education on soft skills:  
A case study of a Chinese/English T&I program in Taiwan

Chia-chien CHANG  
Michelle WU  
National Taiwan University

The incorporation of translation and interpreting education into language programs has gained significant traction in East Asia. In addition to traditional graduate and undergraduate programs designed for students aspiring to pursue careers in translation and interpreting, one innovative program extends translation and interpreting education to students from diverse academic backgrounds. This distinct approach not only widens the horizons of interpreting education but also appeals to students with a curiosity about translation and interpretation, regardless of their intentions to pursue professional translation or interpretation careers. This study examines a well-established Chinese/English translation and interpreting program in Taiwan, operational for over a decade, which offers courses to students from various academic disciplines as an adjunct to their primary majors. The focus of this study is to explore the effects of an interpreting course on students. Through interviews with program graduates, encompassing those who have pursued careers in professional translation and interpreting as well as those who have chosen different professional paths, the research uncovers a wide range of benefits stemming from interpreting training. These advantages encompass enhancements in intercultural communication, public speaking skills, heightened capacity for empathy toward speakers with differing viewpoints, improved text comprehension abilities, increased receptiveness to new knowledge, and the ability to rapidly grasp new concepts. These findings are analysed using mediation scales developed in the CEFR companion volume, published in 2020, which also highlights the distinctions between a conventional language class and an interpreting class in terms of language proficiency enhancement.

#### Bios

Chia-chien Chang is a Professor in the Department of Foreign Languages and Literatures at National Taiwan University. She received her MA in Chinese/English Translation and Interpretation from the Monterey Institute of International Studies and her PhD in Foreign Language Education from the University of Texas at Austin. Her major research interests include theoretical and pedagogical aspects of interpreting and translation, second language acquisition, and teaching English as a foreign language.

Michelle Min-chia Wu is an Assistant Professor in the Department of Foreign Languages and Literatures at National Taiwan University. She received her MA in Translation and Interpretation Studies from Fu Jen Catholic University in 1992 and has been teaching conference interpreting and working as a freelance interpreter ever since. Her major research interests include the pedagogical aspects of conference interpreting and literary translation. She is also a member of AIIC.



Translating modernity:  
The influence of Chinese immigrant translators on Taiwan's literary scene post-1945

Daphne CHANG  
Soochow University

In the study of Taiwan's literary transformation post-World War II, significant emphasis has been placed on the influx of modernist literature. However, the integral role of translators in this cultural exchange still needs to be explored. Bridging this research gap, this paper examines how the 170 translation articles published in 25 prominent Taiwanese magazines between 1948 and 1959 facilitated the reception of modernist literature. The research question probes the strategies adopted by these translators and how their personal narratives and socio-political contexts influenced their translation choices and techniques. Translators like Xia Yao, He Xin, Zhang Xin-yi, Yu Guang-zhong, and Zhang Yihuai became conduits for Western modernist literature, using their backgrounds of displacement from mainland China to navigate the complex linguistic, cultural, and political landscapes of Taiwan. They introduced seminal works through a blend of innovative strategies that included Xia Yao's synthesis approach, He Xin's reverse and augmentative approaches, Zhang Xin-yi's domestication, Yu Guang-zhong's faithful eloquence and Zhang Yihuai's nuanced cultural interpretation. The study underlines the translators' strategic role within the larger framework of Taiwan's literary reception and identity formation. These practitioners did not merely transfer text but served as cultural intermediaries, enhancing the Taiwanese readership's engagement with global literary movements. Their collective efforts, reflected in the publication of 170 translations in 25 magazines, underscore the dynamic interplay of translation, soft power, and literature's role in Taiwan's evolving cultural narrative. The investigation foregrounds the translators as crucial agents in the localization of modernism and the formation of a modern Taiwanese literary identity.

**Bio**

Dr. Daphne Qi-rong Chang is a distinguished scholar and practitioner in the field of translation, with an emphasis on the historical journey of translation, the Chinese rendition of Anglo-American literature, translator studies, and educational practices in translation. An accomplished translator, Dr. Chang has brought 27 books to Chinese audiences, notably *Poems of Mourning*, acclaimed by the Ministry of Culture and lauded in 2019 by the Taipei Public Library as an essential read. In recent years, her expertise has been sought by the Tang Prize Foundation, the National Palace Museum, and other prestigious organizations. With translations across a spectrum encompassing law, politics, science and the arts, Dr. Chang's academic contributions include 13 conference papers and 4 journal articles, with a notable publication in *Translation History of Taiwan: Colonization, Nation, and Identity*.

Holding a Ph.D. in Translation Studies from National Taiwan Normal University and a BA in Foreign Languages and Literatures from National Taiwan University, Dr. Chang continues to be an influential voice in translation studies, marrying theory with practice to advance the understanding and appreciation of translation's role in global discourse.

Panel Presentation: Taiwanese Aboriginal Literature  
Retranslating 'Puppet Savages': Kalee, Kale and Karei

Richard Rong-bin CHEN  
National Taiwan University

This paper aims at revisiting how the name of an Indigenous population in Southern Formosa was translated and retranslated by a series of Anglo-American and Japanese observers. In the 1860s and 70s, the group was recorded by Robert Swinhoe and Charles Le Gendre as 'Kalees' and 'Kalis' respectively, although, later on, as reported by William Pickering and Joseph Beal Steere, the names were 'Ka-le-hoan' and 'Kale-whan.' These various names actually refer to the Indigenous peoples known as Kueilei fan 傀儡番 in Mandarin Chinese, which means 'Puppet Savages.' I will explore the written accounts about 'Puppet Savages' by the four authors mentioned above and the ways in which these writers represented 'Puppet Savages.' Japanese anthropologist Inō Kanori's detailed accounts of 'Puppet Savages' will also be taken into consideration. 'Puppet Savages' were recorded by Inō as 'Karei,' but the official name he used to refer to this Indigenous population was Tsarisien, a term with possible meanings different from 'Puppet Savages.' As a study of translation history, this paper will also focus on how these terms were translated from the 1960s to the 2020s. The case of Kueilei hua 傀儡花 (2016) and Puppet Flower (2023), the novel written by Chen Yao-chang and its English translation, will be included in my discussion.

Bio

Richard Rong-bin Chen is an associate professor of the Graduate Program in Translation and Interpretation, National Taiwan University. Chen received a PhD in Comparative Literature from Fu Jen Catholic University. His research interests include the literary translation of both Anglo-American and Sinophone Literatures, translation history, ethics of translation and world literature. His academic works have been published in journals such as *Chung-Wai Literary Quarterly*, *The Wenshan Review of Literature and Culture* and *Kritika Kultura*. He also has a chapter on Taiwanese Indigenous literature from the perspective of world literature and translation studies in *The Routledge Handbook of East Asian Translation* (forthcoming). Funded by a two-year research project titled 'On the (Un) Translatability of Taiwanese Aboriginal Literature: Translation History, Translation Ethics, and World Literature,' Chen has published several articles about Taiwan's Indigenous writers, such as Walis Nokan and Syaman Rapongan.

The role of spatial changes to paratext in literary translation reception:  
Eleven Chinese editions of *Charlotte's Web*

Xuemei CHEN

Beijing Normal University-Hong Kong Baptist University United International College

While paratext is designed to mediate between texts and readers, few studies have analysed the paratextual evolution of the same translation and its function in relation to a work's reception. This article examines how spatial changes to paratexts in eleven editions of Rongrong Ren's Chinese version of *Charlotte's Web* have a bearing on the translation's reception. A qualitative analysis of reader comments on social media shows that: (1) an allographic preface adapted from a book review arouses some readers' interest but acts as a spoiler for others; and (2) changing the translator's preface to a postscript reduces the risk of giving the plot away in advance. In addition to demonstrating the role of paratexts in relation to translation reception, the article argues that, on a methodological level, researchers should note the paratextual differences between editions when conducting reception studies.

Bio

Xuemei Chen is an Assistant Professor in the Programme of Applied Translation Studies at Beijing Normal University-Hong Kong Baptist University United International College. She obtained her doctoral degree from Lingnan University, Hong Kong. Her main research interests include translation in the digital age, translation of children's literature, gender studies, and reception studies. Her articles have appeared in several SSCI/A&HCI-indexed journals such as *Target*, *Translation Studies*, *Perspectives*, *Babel*, and *Children's Literature in Education*.

'I don't understand these two sentences... Please forgive me.'

– Amateur translators' notes in audiovisual translation

Chester CHENG

The Chinese University of Hong Kong

This abstract delves into the intriguing topic of translators' notes in the field of audiovisual translation (AVT), with a particular emphasis on the practices of amateur translators within Chinese fansub groups. These notes, often overlooked, serve as an intriguing reflection of the translators' decision-making process, professional growth, and their dialogue with the audience. At times, translators may encounter phrases, cultural references, or specific idioms that pose significant challenges to the translation process. In these instances, the translators' notes serve as a confession of the difficulties faced and a request for assistance or understanding from the audience. They highlight the complexity of translation and the occasional impossibility of finding a perfect match in the target language. Moreover, translators' notes offer a platform for translators to explain their choices, providing insights into their methodologies and rationales. These notes can shed light on the intricate balance translators must strike between translation methods, clarifying how they navigate the nuanced landscapes of language, culture, and context. Finally, translators' notes allow amateur translators to establish a connection with their audience. They offer a space for translators to share their thoughts and ideas, fostering a sense of community and mutual understanding within the fansubbing sphere. These notes can also serve as an informal teaching tool, educating the audience about linguistic and cultural differences. Overall, this discussion underscores the multifaceted role of translators' notes in the temporal- and spatial-restricted AVT environment, revealing how they can act as a vehicle for problem-solving, reflection, explanation and communication. Through this lens, we can better appreciate the complexities and challenges of translation, as well as the unique contributions of amateur translators in the fansub community.

#### Bio

Dr. Chester Cheng is a lecturer at the Department of Translation, The Chinese University of Hong Kong (CUHK). With Master's degrees in Translation and Interpreting (UQ, Australia) and Information Technology (QUT, Australia), Dr. Cheng brings a unique blend of technical acumen and linguistic expertise to his work. His research interests span a range of topics within the intersection of language, technology, and management, including audiovisual translation, IT translation, professional development, translation workflow and standardization. He is also the translator of several books on popular science, psychology, and information technology.

This research aims to describe actor-networks in the retranslation process of Korean-American author Min Jin Lee's English novel *Pachinko* for the Korean publishing market. *Pachinko* has attracted considerable attention after the Apple TV+ series' adaptation which boosted sales and pushed the translation to the top of the bestseller lists. However, sales of the translated book were discontinued over a rights dispute. This followed the new publishing house, Influential Inc., releasing a translated version even though the author wished to edit the first translation as the translator's copyright belongs to the (previous) publisher in Korea. The research employs Actor Network Theory to investigate how (re)translation actors form practical networks, which evolve and develop in specific social circumstances. Specifically, the study identifies various human and non-human actors and their interactions in the production of the Korean retranslations. The investigation through translation ANT revealed that the publishing contract and copyright were important non-human actors that launched the retranslation with human actors such as literary agents and publishers that are often overlooked in Translation Studies. A previous actor-network constructed for the initial translation also can be a non-human actor in a following project that excludes the first translator. The findings of this research have significant implications for the understanding of how actor-networks are built in a complex setting that includes various actors and copyrights for 2nd use for adaptation. Moreover, greater efforts are needed to make the complex network and actors' roles visible in the process of translation and publication.

#### Bio

Eun-Kyoung Choi is a lecturer who was educated and trained in the field of English Translation at Hankuk University of Foreign Studies in Seoul, Korea. Her research interests are mainly in the area of literary translation and the sociology of translation focusing on the English translation of Korean literature and its dissemination. Her MA thesis concerned the translation of culture-specific references in the Korean novel and she holds a PhD from the Hankuk University of Foreign Studies with a theses examining Actor-Networks of English translation of Korean literature.

This paper investigates the impact of artificial intelligence (AI) applied in multimodal translation models. In the age of AI, a particular neural network generates digital meanings for translators, particularly those in East Asia, to experiment with new forms, deal with new materials and accommodate new resources in the multimodal text. As a tentative attempt to consider the strengths and limitations supported by AI in multimodal translation, this paper examines the differences between new and existing norms, and the evolving concept and practice of multimodal translation. The paper adopts a social semiotic perspective to investigate the representation of various methods of translation in the verbal modes, the digital interpretation of non-verbal modes and the integration of all modal meanings in multimodal translations. The intent is to show that the interplay of semiotic modes and the establishment of new paradigm in multimodal translation may benefit from AI-based interpretation of the original. This is due to the following norms: (1) semiotic cohesiveness is significant in multimodal translation; (2) the co-existence of different modes is a key to overcome the restrictions of the medium in multimodal translation; and (3) considerable leeway exists in multimodal translation because of the multiplicity of modes. The study is theoretically and practically useful in that it outlines underlying concepts of a special kind of translation activity and provides useful suggestions for translators.

**Bio**

Ying-Ting Chuang is an associate professor in the Graduate Institute of Interpreting & Translation at the National Kaohsiung University of Science and Technology, Taiwan. Her research interest is mainly concerned with multimodal translation and approaching translation from a social semiotic perspective. She is currently working on a theoretical framework to address the impact of AI technology and cultural globalization and to explore new forms and new environments for translation, in particular audiovisual translation and website translation.

Revisiting Futabatei's literary translations from Russian:  
His treatment of third-person pronouns

Hiroko COCKERILL  
University of Queensland

When, in 1888, Futabatei Shimei published his first translations, 'Aibiki' [The Tryst] and 'Meguriai' [A Chance Encounter], from Turgenev's *Svidanie* [The Rendezvous] and *Tri vstrechi* [Three Meetings], he opted not to translate third-person pronouns as pronouns. Both *Svidanie* and *Tri vstrechi* are first-person narrative stories, in which a narrator protagonist witnesses romantic encounters, and in both stories women are cruelly abandoned by men. In *Tri vstrechi*, Turgenev employs the female third-person pronoun *ona* so frequently when referring to the female protagonist that it would seem to have been difficult for Futabatei to avoid using the Japanese third-person pronoun *kanojo*. Futabatei overcame this difficulty by replacing all third person pronouns with *fujin* [a lady] or *onna* [a woman]. Prior to Futabatei's debut translations, third-person pronouns were hardly ever used in Japanese literary translations from European languages. If Futabatei had employed third-person pronouns in combination with his consistent use of past tense verbs, he would have been the first to introduce the innovative *genbun-itchi* narrative style. Surprisingly, Futabatei did make abundant use of the Japanese male third-person pronoun *kare* in his 1905 translation 'Jiu no ukiyo' [The Hard Life of a Jew], a translation of Gorky's 'Kain i Artem' [Kain and Artem]. This is a third person narrative, in which a tramp named Artem forms a brief friendship with a Jewish pedlar named Kain. Had Futabatei retained his use of verbs ending in '-ta' to express the past tense, this might have been the very first Japanese translation of a third-person narrative to employ both third-person pronouns and past tense verbs. I shall conduct a thorough examination of Futabatei's use of the third-person pronoun *kare* in 'Jiu no ukiyo' and consider how Futabatei's treatment of third-person pronouns has influenced other translations into Japanese and contemporary Japanese novels.

#### Bio

Hiroko Cockerill is an honorary research fellow at the University of Queensland in Australia. Her main research field is translation studies, and she is a practising translator from Russian and English into Japanese, and from Japanese into English. Her research publications include *Style and Narrative in Translations* (St. Jerome, 2006) and *Futabatei Shimei no roshiago hon'yaku* [Futabatei Shimei's Translations from Russian] (Hōsei University Press, 2015). Her translations have included *Watashi* [I] (Gunzoshya, 2013)—a translation of Alexander Potemkin's Russian novel *Ya* [I], and *Four Years in a Red Coat* (Wakefield Press, 2022)—a translation of Miyakatsu Koike's historical memoir *Yokuryu nikki: Yonen kan no akafuku seikatsu* [Internment Camp Diary: Four Years Life in a Red Coat].

The importance of emotion for crafting a literary text is well-known, but what happens to these emotions once the original text is translated into another language? This article explores the interplay between emotions and literary translation by focusing on contemporary Chinese science fiction writer Chen Qiufan 陳楸帆's short story 'Wu jiechu zhi lian' 無接觸之戀 (Contactless Love, 2022) and its English translation. The plot revolves around the protagonist's fear and worry about the Covid-19 pandemic, envisioning a future in which the virus is still present and Artificial Intelligence helps humanity to deal with it. By applying the theoretical framework of Affect Studies to narratology, this article will identify the main strategies adopted by the English translator and analyse their impact on the description of emotions in the target text. Indeed, while the influence of 'affect' on literary texts has been widely explored, the same cannot be said for their translations, especially when these involve a process of translation from Chinese into a Western language. This study contributes to the understanding of how emotions are represented in literary texts and their translations, emphasizing the narratological impact of such choices.

#### Bio

Martina Codeluppi is Assistant Professor of Chinese Studies at the University of Insubria. She holds a PhD in contemporary Chinese literature from Ca' Foscari University of Venice and Sorbonne Nouvelle University – Paris 3. She specializes in contemporary Chinese literature from a comparative perspective and her main publications deal with migrant literature, self-translation and literary theory. She is the author of the book *Fictional Memories: Contemporary Chinese Literature and Transnationality*, published in 2020 by L'Harmattan, and the translator of fiction by contemporary Chinese authors such as Shi Yifeng, Hao Jingfang, Wei Wei, Yan Ge, and Cao Wenxuan.



When we discuss translation conventions in general, it is axiomatic that the translation product is created by means of the target language (TL) in a (written) form that is normally recognized as ‘contemporary’ and accessible to the TL reader. In the context of Japanese realities, however, such a statement is not so unequivocal since, for an extended period, the written language in Japan was represented by numerous, sometimes highly similar, and yet disparate, orthography-bound stylistic forms, collectively known as *bungotai* (Seko 1968; Gottlieb 1991). Moreover, the very notion of translation and its associated conventions, as they are understood today, underwent continuous evolution (Clements 2015; Maruyama & Katō 1998; Kondō & Wakabayashi 2009; Yoshitake 1974) The argument I would like to put forward is that since the Meiji period (1868–1912)—when the correspondent translation was gaining momentum—translation conventions in Japan have not only implicitly regulated the form of the target text (TT) (in terms of its faithfulness regarding the source text [ST]), but also limited the range of writing styles available for interlingual translation. With the gradual establishment of the modern Japanese colloquial writing style (*kōgotai*) there appeared an apparent correlation between translation norms and a particular form of the Japanese written language. To substantiate this argument, I will provide examples of translations and adaptations of both non-fiction and literary foreign works, mainly of Western origin, and demonstrate how Japanese renderings progressively conformed to the new translation paradigm in terms of language. The study also shows that while pre-modern literary forms have nearly disappeared, some micro-elements of the *bungotai* style have seeped into modern writing, occasionally surfacing in translations, particularly in the form of *yakuwarigo* (role language) (Kinsui, 2003).

#### Bio

Irina Čošković is an Assistant Professor in the Department of General Education at Kindai University Technical College in Nabari, Japan. Her main research interests include comparative literature (in particular, translated and native children’s literature in Japan), literary translation, translation theories, and foreign language policies. Since 2020, she has been conducting comprehensive interdisciplinary research on the literary works of Diana Wynne Jones, often referred to as the ‘Queen of British Fantasy,’ and the reception of this material within the Japanese context. She completed her dissertation, ‘Moving Howl’s Castle to Japan: English–Japanese Literary Translation as a Product of Different Agents,’ at Kansai University in March 2023. Currently, her research focuses on the ‘hollowing out’ phenomenon within the niche of Japanese children’s literature during the Heisei period (1989–2019).

Politics and translation norms in China: The selection criteria of *Shijie Wenxue* (World Literature) from the Late Cultural Revolution to the Early 1980s

Feng CUI  
Nanyang Technological University

*Shijie Wenxue* (World Literature) was founded in 1953 during the context of the East-West Cold War. It was the only publicly distributed journal on mainland China dedicated to translating foreign literary works from the establishment of the People's Republic of China in 1949 to the early 1980s, a period encompassing Chinese reform and opening-up. Additionally, it served as the official publication of the China Writers Association, a government organization. This journal is an essential subject of study when examining the history of contemporary Chinese translated literature. Influenced by the Cultural Revolution, *Shijie Wenxue* ceased publication from 1966 to 1976. Following a two-year period of internal circulation starting at the end of the Cultural Revolution in 1977, it was officially reissued for public distribution. This article primarily focuses on the historical period from the end of the Cultural Revolution to the early 1980s. It explores how changes in China's national ideology and power structure influenced the selection criteria of *Shijie Wenxue*. The study examines the evolution of the selection criteria during the journal's internal circulation and its subsequent public reissue. It considers how these criteria both continued the translation strategies used before the Cultural Revolution and introduced corresponding changes. Ultimately, this phenomenon reflects the intricate interplay between politics and translation norms.

Bio

Dr. Feng CUI is a Senior Lecturer and a Ph.D. Supervisor in the Chinese Department at Nanyang Technological University (NTU), Singapore. He is currently serving as the Deputy Director of the Master of Arts in Translation and Interpretation (MTI) program at NTU. His research focuses on translation history in China. Dr. Cui has published nearly 50 journal papers and book chapters, including papers in SSCI, A&HCI, CSSCI, and THCI journals. His two monographs, *Translation, Literature, and Politics: Using World Literature as an Example* (1953-1966) was published by Nanjing University Press in 2019, and *The Brief History of Translation Thought in China* by Nankai University Press in 2021. *Han Suyin: Literature, Politics and Translation* (The Special Issue of the Journal of Postcolonial Writing), an A&HCI journal he edited, was published by Routledge Publisher in 2021. *Medio-translatology: Concepts and Applications*, a book he edited, was published by Springer in 2022.

This presentation deals with the translation of autobiographical essay manga into English. In particular, the article aims to shed light on the strategies employed in translation to 'perform authenticity,' in order to preserve the referential pact that autobiographical works seek to establish with their readers. Within the medium of Japanese manga it is possible to draw a distinction between serialised story manga originally published in weekly or monthly manga magazines and other types of visual narratives published in standalone book format. An example of such narratives alternative publications are 'tōjisha manga', defined by Yoshiko Okuyama as autobiographical graphic memoirs that deal with the topic of mental health. In her work, Okuyama also describes the broader category of 'essay manga', defined as the Japanese equivalent of western autobiographical comics (Okuyama 2022, 77). For the purpose of this presentation, I want to draw attention to the relationship that essay manga authors seek to establish with their readers. Writing about autobiographical comics, Elisabeth El Refaje explained that the definition of autobiography depends on a 'referential pact,' a tacit understanding between author and reader which commits the former to a 'sincere effort to be as truthful as possible' (Lejeune 1989 in El Refaje 2012, 17). Essay manga can be also said to draw on this special relationship between the text and the reader, aiming to establish a 'referential pact' based on the tacit understanding that the events depicted in the story are truthful, and that they correspond to the author's lived experience. In light of this referential pact, how does the autobiographical nature of essay manga affect the way they are translated?

#### Bio

Matteo Fabbretti currently teaches translation theory at Ritsumeikan University in Kyoto and at Kobe City University of Foreign Studies in Kobe, Japan.

Fairy tales are born border-crossers, combining oral, written, and visual texts from across times and cultures into what Cristina Bacchilega calls the 'fairy tale web' (18). In Japan, translations of 'Little Red Riding Hood' began to be published from the late nineteenth century, and the story has been retold and reimagined countless times since then. In this paper I reflect on the process of translating one relatively recent Japanese retelling of 'Red Riding Hood' into English; that is, into a language where the fairy tale already has its own strong tradition and a myriad of reimaginings. The story, 'Zukin kurabu' ('The Riding Hood Club'), was first published in Japanese in *Otogibanashi no wasuremono* (Lost and Found Fairy Tales) (2006), a collection of four fairy tale retellings by the notable contemporary Japanese author Ogawa Yōko (1962-). Ogawa wrote the stories in response to four sets of discomfiting fairy-tale-themed illustrations provided by the artist Higami Kumiko (1963-). As an academic working in fairy tale studies in Japanese and English, I therefore had a rich body of visual, audiovisual, and written resources to draw upon to translate Ogawa's short story. The fairy tale's long cultural history also created particular challenges, beginning with the first word in Ogawa's story title: the archaic Japanese term *zukin*, used to translate 'riding hood' (English), *chaperon* (French), and *rotkäppchen* (German). These terms are not quite parallel and each has different connotations, complicating the option of the simple 'back-translation' of *zukin* into 'riding hood'. I will show how translating Ogawa's story with an eye to its intertexts exposed some complex interactions with ideas of 'Japanese-ness,' 'Western-ness,' and gender in Japanese retellings of European fairy tales. Meditating on the translation process can reveal some of the strands and some of the in-between spaces in the erratic and ever-expanding 'web' of fairy tales.

#### Bio

Lucy Fraser is Senior Lecturer in Japanese at The University of Queensland, Australia. Her research focusses on fairy tales, fantasy, and folklore in Japanese and English, with a particular interest in girl cultures and animal-human relationships. She is the author of *The Pleasures of Metamorphosis: Japanese and English Fairy Tale Transformations of 'The Little Mermaid'* (Wayne State University Press, 2017). With Akiko Uchiyama she has co-translated a Japanese-language retelling of a traditional Ainu story. She has translated literary work by Kawakami Hiromi and Hoshino Tomoyuki, as well as literary and cultural studies criticism by renowned Japanese scholars such as Honda Masuko and Kawasaki Kenko.

Human bonds and trust in community translators:  
Case studies of English–Japanese translation

Maho FUKUNO  
RMIT University

To enable communication that transcends linguistic and cultural borders through translation, the establishment of trust in the translator, as perceived by both the client and target audience, is paramount. This trust-building process becomes particularly crucial in community translation, where the purpose is to influence the behaviour of the target readers through effective communication. In modern history, rooted in the Anglophone tradition, professionalism emerges as a key factor in the professional gaining trust. Professionalism serves as both internal and external assurance of their expertise, competence and positive intent, aligning with universalistic and impersonal standards (Evetts, 2016). This professionalism discourse, encompassing professional ethics and credential systems, also prevails in the field of translation. In contrast, research on multicultural communication in the aftermath of the 2011 Great East Japan Earthquake (Cadwell, 2019) and during the COVID-19 pandemic in Australia (Hajek et al., 2022; Pym, 2022) highlights the role of interpersonal and social bonds as vital components in building the trust of the target readers in the translator and the source of information. Recognising the effective contribution of human and interpersonal bonds to the success of community translation and multicultural communication, how can we reconcile the impersonal nature of professional ethics with the personal dynamics of translators in community translation, including crisis situations? This presentation explores this question by examining the case studies of English–Japanese community translation in Japan and Australia. The study demonstrates how translators make 'empathetic' decisions by constructing their own imagined target readers drawing on their personal experiences and beliefs and by judging the context-sensitive priority between personal values and ethical principles. By foregrounding the dual nature of current professional ethics, both empowering and disempowering the translator, this research aims to contribute to the increasing body of research on the role of and trust in community translators.

**Bio**

Maho Fukuno is a lecturer in Japanese studies at RMIT University. She is an applied linguist whose research interests lie in the interdisciplinary field of translation studies, intercultural communication, language education and moral philosophy. Her academic and professional work is focused on fair, empathetic and morally sensitive language practice, education and services as critical infrastructure in a multicultural society. Her PhD dissertation explored translators' personal journeys and the human and moral aspects of their practices in community translation.

This study aims to conduct a bibliometric analysis of research in commercial translation undertaken by scholars affiliated with China or involving the Chinese language. To achieve this objective, we have compiled an extensive bibliographic corpus by drawing from two sources: 1) BITRA (Bibliography of Interpretation and Translation), the world's largest specialized bibliographic database in Translation Studies, at least in terms of Western coverage in the field of translation, and 2) the Chinese generalist databases CAOD and CNKI. Once the bibliographic corpus was assembled, we applied a series of bibliometric indicators with the purpose of characterizing Chinese commercial translation research. These indicators encompass the temporal evolution of research production in commercial translation, the distribution of publications by format, the geographic origin of authors, the languages of publication used in the research, the distribution of authors according to Lotka's Law, author typology, the identification of the most prolific authors, the thematic distribution of research, keywords used in paper titles, combinations of study subjects, and, finally, the journals that have published the majority of articles in this field. The results not only significantly expand the coverage of BITRA but also enrich research in commercial translation by identifying thematic areas of interest, highlighting commonly employed methodologies, and suggesting potential avenues for future investigation. Given the growing international interest in this field, reflected in its widespread practical application in the job market and its influence on translator training programs, we consider this research highly pertinent. It contributes to the advancement and consolidation of commercial translation as a vital object of study within Translation Studies and serves as a foundational resource for future research in this field.

#### Bio

Associate professor in the Faculty of Arts at the University of Alicante, Spain, Daniel Gallego-Hernández's research interests include business translation and translation training. His publications on business translation include two books entitled *Traducción económica y corpus* [Business Translation and Corpora] and *Traducción económica e investigación en España, Estudio bibliométrico* [Business Translation and Research in Spain. A Bibliometric Analysis], and various editions and co-editions of books and special issues. He has also initiated the ICEBFIT series (International Conference on Economic, Business, Financial and Institutional Translation).

## Revision - the 'truly invisible' step in the translation process

Heather GLASS  
University of Melbourne

There is general acceptance in corporate and institutional quality assurance standards, such as ISO 17100, of process-reliant translation, which incorporates revision. There is nevertheless a general lack of consensus on whether revision by someone other than a translator improves a translation, and scarce research on how visible and valuable are the effects of revision to the end-user. Revision is a key step in quality assurance, if only because every translator makes mistakes. The invisible reviser and their influence on final translations are nevertheless absent from research and theoretical discussions to the extent that the reviser, more so than the translator, has been described as the 'truly invisible' participant in the translation process. This research surveyed Australian-based translators in the Japanese-English language pair to find out their experience in and attitudes to revision. Ten translators from among over 50 respondents were then asked to complete a revision task, the results of which were rated and ranked by over 60 English first language readers. The interim results already provide some insight into unanswered questions about the efficacy and visibility of revision and enable some comment to be made on approaches to revision taken by same and opposite language revisers and on translator and end-user perceptions of what is important in translated text. The sudden prominence of ChatGPT and its rewriting ability in the latter stages of the research raises the question – will the technology extinguish entirely the yet-to-be-visible reviser?

### Bio

Heather Glass' career has spanned over 40 years, interpreting and translating in business and diplomatic domains for diverse clients around the Asia-Pacific. Heather works as a translator, technical writer and instructional designer and is also pursuing research as a Masters (by thesis) candidate at Melbourne University. She manages interpreting teams and the production of high-quality bilingual material incorporating multiple quality assurance steps. Heather's work as an interpreter has included interpreting for Prime Ministers and other senior politicians, interpreting in conferences, courts and for bilateral negotiations, on oil rigs, in abattoirs and in shipyards. Heather is also a trainer and assessor in Australia's regulated vocational education and training system (VET) and an occasional university tutor in Japanese interpreter and translator skills. Her students come from commercial, migrant and Aboriginal language backgrounds. Heather is also a teacher of language service users, in particular health clinicians, lawyers, police and judicial officers.

The assessment of professional interpreters' accuracy and strategies in English-to-Chinese on-site simultaneous interpretation

Zheng HAN  
University of Queensland

Simultaneous interpretation (SI) has been the focus of interpreting studies. However, there is little research on quality in English-to-Chinese SI regarding ear-voice span (EVS), information density, strategies, and accuracy. This paper reports the findings of an exploratory experiment investigating the impact of EVS and information density on accuracy and which strategy improves accuracy. The research task is underway in an authentic conference setting. This article focuses on two targets. The primary target is measuring the EVS and information density under propositional analysis and data comparisons (e.g., correlation calculation and regression model). The second target is employing a meaning-based micro-analytical approach to examine the different SI strategies (e.g., segmentation, substitution, generalisation, and repetition), especially the impact of segmentation on SI accuracy. The key findings of this research are that EVS and information density are two predominant indicators of English-to-Chinese SI accuracy. Additionally, the segmentation is high-frequency to release the short-memory load. Based on the assumptions raised in this article, the correlation and regression model results reveal that segmentation ensures accuracy effectively.

Bio

China University of Political Science and Law Bachelor of Laws  
University of Queensland Master of Arts in Chinese Translation and Interpreting  
University of Adelaide Master of Teaching (Secondary)



## Translation and the memories of the war refugee child

Barbara HARTLEY  
University of Queensland (honorary)

Born in Niigata in 1933, poet Takarabe Toriko was taken as a three-month old infant to the puppet Manchurian state. She was eleven when Soviet tanks rolled across the border into the Chinese northeast in the week prior to the Japanese surrender. Repatriated to Japan in 1946 with her mother and two younger brothers following the death of her father and younger sister, Takarabe documented in her poetry the catastrophic impact of war on children and women. This presentation discusses the translation of selected Takarabe works that document both the images of atrocity viewed by the child and the aftermath of such viewing. Three verses are profiled: 'Jizen no fuyu' (Benevolent Winter) from the 1965 collection *Kodomo no goro datta* (It was When I Was a Child), 'Chūshū no tsuki ga' (The Full Autumn Moon), from the 1968 compendium *Fushoku to tōketsu* (Putrification and Freezing), and 'Rakuhaku' (Ruin), featured in the 2002 collection *Monokuro, Kuronosu* (Monochrome, Cronus). The publication date of the third confirms that memories of the poet's childhood experiences as a refugee repatriated to Japan remained vivid almost six decades later. Questions addressed include how to convey sensitively – without diluting Takarabe's language – themes of war and atrocity when the narrative voice is that of a child and the perennial translation dilemma of the absence of knowledge on the part of readers of the translated work of the sociohistorical context in which the original was produced. There is a strong imperative to circulate globally material by this poet who is little known outside Japan. Her starkly elegiac images can be read as representative of the war-time refugee experiences of children and women generally in the modern era and thus applicable to the on-going torment of civilians in sites such as Yemen, Syria, Ukraine and Palestine today.

### Bio

Barbara Hartley is an honorary researcher with The University of Queensland. Her publications relate to girls and women in modern Japan and modern Japanese literary studies. She also researches representations of Asia and Asian women in modern Japanese narrative and visual production. While her focus is literary studies and she is co-editor with Akiko Uchiyama of the 2023 collection from Routledge entitled, *Border-Crossing Japanese Literature*, in which she has a chapter on Tawada Yōko, she has also published a series of translations of literary material over several decades. These include solely- and jointly-translated (with Tomoko Aoyama) essays for the edited collection *Women Critiqued* (2006), a co-translation (with Tomoko Aoyama) of Kanai Mieko's *Koharu biyori*, translated as *Indian Summer* (2012, Cornell University Press, several chapters in the 2017 TransPacific Press publication, *Aftermath: Fukushima and the 3:11 Earthquake* and, most recently, a translation of an excerpt from the Satonaka Michiko manga on the Nara era Empress Kōken, entitled 'Abe: A Young Woman Emperor-in-Waiting' for a Hiromi Tsuchiya-Dollase and Masami Toku edited forthcoming work on women's representation and voices in manga.

Murakami Haruki's Rewriting for the Untranslatable "I":  
*On Machi to sono futashikana kabe (The City and Its Uncertain Walls)*

Keisuke HAYASHI  
Hosei University Junior and Senior High School

The Japanese novelist Murakami Haruki said that he called himself "boku" because "contemporary Japanese has no equivalent to the pure idea of the first-person pronoun like "I" in English" (Murakami 1982: 39). You could call yourself "boku" to anyone, anywhere, whereas "watashi" was difficult to use in everyday life. Murakami saw "I" as untranslatable in Japanese and tried to rewrite it for his writing. This paper examines how the shift of the first-person pronoun from "boku" to "watashi" was influenced by the citation of world literature, focusing on his most recent work, *The City and Its Uncertain Walls* (2023).

While the novella "The City, [sic] and Its Uncertain Walls" (1980) was rewritten once to become the long novel *Hard-Boiled Wonderland and the End of the World* (1985), this novella was rewritten again to become the current work. The first rewrite was marked by the change from "boku" to "boku" and "watashi", the double "I". The "I" of the protagonist was divided into two, "boku" for the dreamlike part and "watashi" for the more realistic part.

In the second rewrite, however, the protagonist calls himself "boku" and "watashi" for each age, "boku" in his teens and "watashi" in his forties. This new rewrite is characterised by a reference to Colombian writer Gabriel Garcia Marquez's *Love in the Time of Cholera*. The original Spanish version was published in 1985, the same year as Murakami's first rewrite. In addition, the reunion of the protagonist with his girlfriend after his separation is the theme of both Marquez's text and Murakami's second rewrite.

Murakami's two rewrites illustrate that it is through the rewriting of the "I" in world literature that the double "I" moves from division into two characters to unity with the same character.

Murakami Haruki. (1982). Boku ga "boku" ni kodawaru wake (The reason why I am particular. about "boku"). *Kokoku hiho*, No.35, 38-40.

#### Bio

Keisuke Hayashi is a Japanese language teacher at Hosei University Junior and Senior High School. He has published journal articles and book chapters on modern and contemporary Japanese Literature, especially on Haruki Murakami. The main articles are 'Itsutu no "boku" tachi: Murakami Haruki bungaku o sekai bungaku ni kaeru "Tosho kan kitan"' ('Five "I"s: Rewriting "Strange Library" Transforms Haruki Murakami's Literature into World Literature,') Nana Sato-Rosberg. (ed.) *Honyanku to bungaku* (Translation and Literature). Tokyo: Misuzu shobo. 2021; 'Sekai bungaku no "henshin": Murakami Haruki "Koi suru Zamuza" ron' ('Metamorphosis" of World Literature: Haruki Murakami's "Samsa in Love"'), *JunCture*. Vol.14. (2023); and 'Saigo no "boku": Murakami Haruki "Kaeru-kun, Tokyo wo sukuu"' (The Last "Boku" in Post-Disaster Literature: Haruki Murakami's "Super-Frog Saves Tokyo"), *Border Crossings: The Journal of Japanese-Language Literature Studies*. Vol.17. (2023).

When AI and CAT tools become negotiators:  
How can Chinese Chengyu be translated into French?

Manon HAYETTE  
University of Mons

Mandarin Chinese *chengyu*, fixed non-compositional four-syllable phrases genetically intertwined with their nation's culture (Chen 1999, p. 122) which have been considered as the most representative type of Chinese idioms (Conti, 2019; 2020, p. 412), have long constituted a major hindrance for translators, causing linguistic issues and cultural tensions. They represent an even more worrying matter for translation educators (Lu, 2017) who have until now been deprived of suitable tools to tackle this challenging task. Indeed, although commonly used in all types of Chinese discourse, *chengyu* have so far been almost disregarded by translation studies and translation education experts (Conti, 2020, p. 412 & Guo, 2017, p. 101). Therefore, one might wonder if technological innovations such as AI and CAT tools may help extricate scholars and practitioners from this dilemma. Therefore, this paper will focus on whether and how the convergence of CAT tools (Google Translate, DeepL, Bing Microsoft Translator, 百度翻譯 Baidu Fanyi, 雲譯 Cloud Translation), AI softwares (ChatGPT) and parallel corpora (OPUS2 corpus available on SketchEngine) can help translators and translation trainees render better translations of these idioms, consequently contributing to improving translation techniques and thus transcending linguistic and cultural borders. In a case study, we will use a parallel corpus (ZH-FR) composed of 魯迅 Lu Xun's short stories contained in the collection 《吶喊》 Nahan, and of Sebastian Veg's 2010 controversial French translation, *Cris*. Previously extracted *chengyu* will then be randomly selected, and their translations by the aforementioned tools will be analysed and compared to the French version. This multi-modal approach will contribute to a better understanding of AI and CAT tools applications to both lexicography and translation training.

#### Bio

Manon Hayette holds a master's degree in translation with a specialist focus on multidisciplinary translation and a master's degree in translation with a research focus from the University of Mons (Faculty of Translation and Interpretation – School of International Interpreters). She is currently working on her PhD thesis (under the supervision of Kevin Henry and Loïc Aloisio) and teaching Chinese as well as French-to-Chinese translation in the same institution within the Chinese and East Asian Languages, Translation and Cultures Laboratory unit. Her dissertation focuses on the lexicographic processing of *chengyu*, i.e. quadrisyllabic Chinese phrasemes. On a broader scope, her research interests include translation studies (especially translation criticism), translation training and language teaching, comparative linguistics (mainly lexicology and phraseology), lexicography, comparative literature, and Chinese studies.

Since the advent of Xi Jinping in 2012 and the rise of the ‘wolf warrior diplomacy,’ China has relentlessly tried to assert its voice on the international scene. In a country where the political and media landscapes are inextricably intertwined, and where news coverage is subordinated to the ruling Communist Party, one can wonder whether and how Chinese political discourse is altered in official media when rewritten for foreign audiences. In this paper, applying tools from translation quality assessment (House 1997, 2015) and critical discourse analysis (Van Dijk 1998; Chilton 2004; Charteris-Black 2011, 2014; Fairclough 2013) to translation (Wang & Munday 2021; Ho 2023; Caimotto & Raus 2023), we will examine how the website of Xinhua, the official Chinese state news agency, has been localized into French. To this end, we will analyse and compare (meta)data in recent Xinhua articles written both in the original Chinese (<http://www.xinhuanet.com>) and in French (<https://french.news.cn>). This study will be limited to articles from the 2023–2024 period that report China’s point of view on international affairs (i.e. accounts of press conferences from the Ministry of Foreign Affairs). We will show how this translation project is held by a short number of non-French-native translation agents that try to accommodate the expectations of the intended audience, especially through changes in the macrostructure of the texts. However, our results will point to a constant hesitation between a softening of the original, confrontational tone and a preservation of some key phrasings, which may sound forced and unnatural in French. In that way, our contribution will help assess the role of translation of online news as propaganda in China (Liu 2019; Xia 2019; Zhang & Feng 2021), and how this political endeavour may be challenged by linguistic (including pragmatic) and cultural tensions with the target audience.

#### Bio

Kevin HENRY is an associate professor at the Faculty of Translation and Interpreting–School of International Interpreters at the University of Mons (Belgium), where he is heading the Chinese and East Asian Languages, Translation and Cultures Laboratory (ChinEAsT). His research focuses on translation exchanges between China and the French-speaking world, especially through the lenses of translation criticism, discourse analysis and phraseology. Besides his academic career, he also works as a professional translator from Chinese into French, specialized in contemporary literature and social and human sciences.

Romanian cultural production from the late 1940s until the late 1980s bears the mark of censorship and/or self-censorship imposed by communist power structures which actively limited the circulation of works and ideas from the 'imperialistic' and 'decadent' West. In this context, intellectuals often turned their attention to the 'non-threatening' non-West for inspiration; writers banned from publishing their creative works would also use translation from such cultures as a means of self-expression. Throughout this period, Japanese literature in Romanian translation (via intermediaries such as Russian, but also English and French, and under the influence of Western translation theories) was a powerful tool for questioning contemporary ideologies, presenting the reader with an in-between space of East-meets-West, modern-meets-traditional. Similarly, during the same time-period, Chinese literature translated into Romanian— despite the obvious overlap in the two countries' political systems— also tended to mainly emphasise the image of China as an Oriental Other, and only secondarily as a Communist Big Brother. After having discussed the role of Japanese and Chinese literature geared at adults in communist Romania in my previous research, in this paper I intend to focus on the translations and adaptations of folktales, fairy tales, legends, myths, etc, that circulated in the country as 'children's literature.' Appearing from specialised publishing houses, such publications were sometimes included in 'world fairy tales' series or volumes. With the source often anonymous (or omitted), many display strong 'localising' tendencies, while also including illustrations and other visual prompts with an orientalisng penchant. By analysing the translation and adaptation methods employed in the texts, as well as focusing on the materiality of these books, I plan to shed light on the role they played in reinforcing orientalisng perceptions of China and Japan, while also identifying instances where they conversely succeeded in subverting contemporary stereotypes about the 'Orient.'

#### Bio

Irina Holca is Associate Professor at Tokyo University of Foreign Studies and specialises in modern and contemporary Japanese literature. One of her most recent projects revolves around the translation of Japanese (and Chinese) literature in communist Romania (1950s-1980s). Her published papers on the topic include: 'Minor Exchanges: Romanian Anthologies of Translated Japanese Poetry Published during the Last Decades of the Communist Regime' (2022) and 'Translating "Japan" in Communist Romania: Theory and Practice in "The 20th Century"' (2019). She is currently working on a volume focusing on the reception of Japan in Central and Eastern Europe, entitled *Japan Behind the Iron Curtain* (co-edited with George T. Sipos, to be published at West University of Timisoara Press, Center for East Asian Studies Research series).

Excessive and arbitrary polysemy within Chinese Medicine (CM) terminology presents a notable challenge to both the intralingual standardization of CM terms and the interlingual development of a CM knowledge system. This presentation categorizes CM polysemy based on the origins and relationships of the senses polysemous terms: Inherent polysemy, where terms retain their everyday meanings; logical polysemy, encompassing terms with both everyday and professional meanings; and accidental polysemy, referring to terms with exclusively professional meanings. For addressing logical and accidental polysemy, this presentation proposes ‘pruning translation,’ a methodology in terminology translation that refines and aligns a term closely with its original form by reducing multiple senses to its most essential meanings for enhanced clarity and precision.

Three approaches demonstrate the application of pruning translation with five examples: ‘centralization’ for an underspecification account, ‘aggregation’ for an overspecification account, and ‘literal translation’ for literalism. The rationale for pruning translation stems from two key aspects: firstly, the generation of polysemy, highlighting the need to eliminate context-dependent, unrecognized, or superficial meanings for accurate cross-lingual translation; secondly, the representation of polysemy, supported by psycholinguistic evidence indicating that multiple senses in one language can often be effectively represented by a single lexical form in another, facilitating the consolidation of senses into a unified translation.

This proposed methodology of pruning translation represents an innovative approach in the translation of polysemous CM terminology, contributing to the field of terminology translation.

#### Bio

Hou Yuehui, a licensed Chinese Medicine practitioner, is currently pursuing a Ph.D. in Translation Studies at Guangdong University of Foreign Studies. With academic credentials from Shanxi University of Chinese Medicine and Shanghai University of Traditional Chinese Medicine, he later obtained a Bachelor of Arts in English from Shanghai International Studies University. Yuehui's diverse roles include teaching at Shanxi University of Chinese Medicine and Youjiang Medical University for Nationalities and serving as a laboratory technician at Hezhou University. Recognized by leading Chinese medicine federations, he holds council positions within the World Federation of Chinese Medicine Societies (WFCMS) and the Chinese Association for Research and Advancement of Chinese Traditional Medicine (CARCM). He is also a Youth Member of the China Association of Chinese Medicine (CACM). An accomplished translator and editor, Yuehui has worked on notable publications, focusing on the intricacies of translating traditional Chinese medicine into English.

Globalization and internationalization as a form of censorship in game localization:  
A case of Taiwanese game developers

Hao HSU  
University of Auckland

Game localization is the complex industrial process of linguistic, cultural, and technical adjustments to meet the requirements of target markets. This is now a rapidly growing subfield in translation studies. While its definition is rather contextually bound, localization cannot be fully understood without being contextualized in reference to the framework of GILT (Dunne 2006), namely globalization, internationalization, localization, and translation. Referred to as a general concept involving all processes of GILT, localization has to be ‘collaboratively conceived from the start of the development cycle’ (Jiménez-Crespo 2019, 300). Early activities during the development cycle are termed internationalization, defined as ‘a set of processes to secure that the product does not need to be reengineered once the localization process starts’ (Jiménez-Crespo 2020, 377). This helps facilitation following region-specific adjustments, which is the definition of localization in its narrow sense. While there is already a robust literature on localization and translation of video games, works on internationalization, especially with sociocultural considerations, are still scarce in translation studies. During my 15 in-depth interviews with Taiwanese game developers, it has become evident that they often target global markets from the start and plan development accordingly. Instead of making individual changes for different regions, they prefer to make narrative, visual, gameplay, or other changes to their original products to create a one-for-all base version while limiting localization to almost only linguistic translations. Reasons include budget constraints and sociocultural considerations for specific markets, and globalization and internationalization work in this way as a form of censorship to the developers for their creative ideas and original products. Grounded in translation studies with the GILT framework as a backdrop, this presentation discusses the potential ramification of circulating video games internationally with the case of Taiwanese game developers.

Bio

Currently a PhD candidate in the University of Auckland under the supervision of Minako O’Hagan, Hao Hsu assumes multiple roles in the field of video game localization, including industry practitioner, researcher, author, and lecturer. After three years of working full-time for a top-tier global game localization agency, Hao shifted his focus to teaching and academic studies. He has designed and given courses on topics such as game localization, subtitling, and translation basics in both Taiwan and New Zealand, and has also guest lectured on game localization in the translation programs (bachelor/master levels) of universities around the world. He authored an entry book on video game translation in (Traditional) Chinese titled 電玩翻譯：新手譯者的生存攻略 (A Beginner's Guide to Game Translation) published in 2022.

An alien among aliens in East Asia:  
Multilingual identities in Singapore's contemporary theatre

Bei HU  
National University of Singapore

As an incisive, unflinching engagement with Singapore's post-independence and national-building period, the late Singapore playwright Kuo Pao Kun's work delves into political and cultural changes, speaking to contemporary issues, such as multiculturalism and ethnic hybridity in the East Asian context, and the experiences of political and cultural exiles resulting from migration and diaspora (Quah 2020; Wee 2020). However, there has been limited research on how Kuo, an ethnically Chinese intellectual and playwright, employed translation to navigate identity dynamics and negotiations within his extensively multilingual plays. Furthermore, the significance of translation in the clash between Singaporean playwright artists, who were primarily educated in Chinese, and the Singaporean government's de-Sinicisation policy with the implementation of enforced multilingualism remains largely unexplored. Thus, this study aims to explore the ways in which Kuo Pao Kun's multilingual narratives in the play *Descendants of the Eunuch Admiral* (1995) shape ideological and cultural identity on a contemporary stage. Through allegory, the play depicts the historical figure of Zheng He, a Muslim admiral from the Ming dynasty (1371–c.1435), as a symbol of the culturally restrained Singaporean who paradoxically seeks to expand their cultural identity while yearning for their distant homeland. By comparing the Chinese and English versions of the play, our investigation focuses on Kuo's approach to translation, examining how he grapples with the quest for self-identity during a period marked by significant social, political and cultural transformations. By analysing how multilingual narratives employed by Kuo intricately construct and negotiate cultural identities within a rapidly evolving national context, we argue against a simplistic interpretation of the melancholic tone in his performance on a contemporary stage as mere nostalgia for ancient China or an expression of nationalist isolationism. Instead, we posit that this melancholy signifies Kuo's role as a postmodernist traveller across time and space, an alien among aliens, embodying a sense of alienation amidst diverse cultural landscapes in East Asia. The study seeks to shed light on Kuo Pao Kun's complex engagement with self-identity, translation and cultural representation, offering insights into the unique position of Singaporean multilingual playwrights as translators who navigate the interstices of multiple cultural spheres.

References: Kuo, Pao Kun. 1995. *Descendants of the Eunuch Admiral*. In *Two Plays by Kuo Pao Kun: Descendants of the Eunuch Admiral and the Spirits Play*, edited by C. J. Wan-ling Wee and Lee Chee Keng, pp. 38–67. Singapore: SNP Editions. Quah, Sy Ren. 2020. 'Intellectual Consciousness and the Negation of the Intellectual Class: Kuo Pao Kun's preDetention Drama and its Context.' *Inter-Asia Cultural Studies* 21 (2): 212–224. Wee, Wan-ling. 2020. 'Beyond national identity: Kuo Pao Kun's contemporary theatre and an open culture.' *Inter-Asia Cultural Studies* 21 (2): 251–265.

Bio

Bei Hu is an assistant professor of translation and interpreting studies in the Department of Chinese Studies at the National University of Singapore. Her research area revolves around



high-stakes multilingual communication. Her scholarly works have been published in translation academic journals, including *Target*, *Translation Studies*, *The Translator*, *Interpreting*, and *Across Languages and Cultures*, as well as in book series by John Benjamins, Routledge, and Palgrave Macmillan.

Bei HU  
National University of Singapore  
Xiaofang YAO  
The University of Hong Kong

Effective language service provision is paramount in healthcare communication, ensuring equitable access to healthcare for patients with limited English proficiency, particularly those from diverse cultural and linguistic backgrounds (Rosenberg et al. 2007). Amidst the global COVID-19 pandemic, video remote interpreting has emerged as a prominent alternative mode of communication (Napier et al. 2018) and has gained significant traction in interpreting studies. However, with a few exceptions (De Boe 2020; Klammer & Pöchhacker 2021), the majority of existing literature in this field, which is often survey-based, has been disproportionately centred on conference interpreting (e.g., Chmiel & Spinolo 2022). Notably, there is a significant lack of empirical data specifically addressing the implementation of video remote interpreting in healthcare settings. This paper presents an ongoing project with the objective of exploring the experiences and perspectives of healthcare stakeholders, including interpreters, interpreter service managers, and healthcare professionals, regarding video remote interpreting in the post-COVID healthcare landscape in Australia. The focus is particularly on East Asian language pairs. We conducted questionnaire surveys and semi-structured interviews, using a public hospital in North Melbourne, Australia as a case study. This mixed-methods approach facilitates the triangulation of descriptive findings with multifaceted narrative evidence on the potential and challenges of video remote interpreting. The primary emphasis is on the ethical considerations of stakeholders in technology-driven healthcare interactions. The diverse opinions of various stakeholders are examined in the context of interpreting technologies, especially in high-stakes language-diverse clinical settings. This study also proposes a set of preliminary strategies aimed at building trust in health-related remote interpreting settings. Ultimately, this research aims to contribute to the improvement of language service provision in the healthcare sector, fostering better understanding and bridging knowledge gaps between patients, interpreters, and healthcare professionals in an evolving remote communication landscape in the post-COVID era, with a specific focus on East Asian languages.

References: Chmiel, A. & Spinolo, N., 'Testing the impact of remote interpreting settings on interpreter experience and performance: Methodological challenges inside the virtual booth,' *Translation, Cognition & Behavior* 5.2 (2022), 250-74, <https://doi.org/10.1075/tcb.00068.chm>; De Boe, E., *Remote interpreting in healthcare settings: A comparative study on the influence of telephone and video link use on the quality of interpreter-mediated communication* (Doctoral thesis, University of Antwerp, 2020), <https://hdl.handle.net/10067/1682650151162165141>; Klammer, M. & Pöchhacker, F., 'Video remote interpreting in clinical communication: A multimodal analysis,' *Patient Education and Counseling* 104.12 (2021), 2867-76, <https://doi.org/10.1016/j.pec.2021.08.024>; Napier, J., Skinner, R. & Braun, S. (Eds), *Here or*

*there: Research on interpreting via Video Link*, Gallaudet University Press, 2018; Rosenberg, E., Leanza, Y. & Seller, R., 'Doctor-patient communication in primary care with an interpreter: Physician perceptions of professional and family interpreters,' *Patient Education and Counseling* 67.3 (2007), 286-92, <https://doi.org/10.1016/j.pec.2007.03.011>.

#### Bios

Bei Hu is an Assistant Professor of Translation and Interpreting Studies in the Department of Chinese Studies at the National University of Singapore. Her research revolves around high-stakes multilingual communication. Her scholarly works have been published in translation academic journals, including *Target*, *Translation Studies*, *The Translator*, *Interpreting*, and *Across Languages and Cultures*, as well as in book series by John Benjamins, Routledge, and Palgrave Macmillan.

Xiaofang Yao is an incoming Assistant Professor at the University of Hong Kong. Her research interests include linguistic and semiotic landscapes, multilingualism, and digital humanities. She particularly focuses on the intersection of language, culture, and space as they relate to the Chinese diaspora and ethnic minorities.

This study delves into an in-depth analysis of the motivations and strategies employed by S. I. Hsiung in the process of translating his own work, *The Bridge of Heaven*. Contextualising Hsiung's social trajectory within the realm of Sinophonic literature, this study draws upon Simona Anselmi's classification of self-translator's motivations to decipher the underlying reasons for Hsiung's decision to undertake self-translation. The investigation commences by exploring the circumstances surrounding Hsiung's departure from China and his subsequent return to the Sinophonic literary community. One of the central motivations behind Hsiung's self-translation endeavours was his longing to reintegrate into the Chinese literary circle after facing marginalisation from the mainstream literary community. Furthermore, the paper sheds light on the financial challenges Hsiung encountered after his migration to Hong Kong, which played a pivotal role in propelling him towards self-translating his own works as a means to attain commercial success. Subsequently, this study conducts a meticulous examination, including a comparative analysis, of both *The Bridge of Heaven* and its Chinese counterpart, *Tianqiao*, bringing to the forefront Hsiung's distinct self-translation strategies designed to achieve his multifaceted objectives. Notably, Hsiung adeptly employed foregrounding of irony and cultural editing to craft a domesticated version of his work. These strategies, coupled with his active participation in Hong Kong's literary and social events, facilitated the realisation of Hsiung's self-translation motivations. As a result, *Tianqiao* not only achieved commercial success but also garnered critical acclaim, thereby demonstrating the effectiveness of Hsiung's self-translation endeavours. In essence, this study provides a comprehensive exploration of the motivations that propelled S. I. Hsiung to self-translate *The Bridge of Heaven* and the strategic measures he employed to accomplish his goals, shedding light on the intricate interplay between self-translation, literary aspirations, and the dynamics of the Sinophonic literary world.

#### Bio

I am currently a doctoral student pursuing my PhD in Translation Studies at Lingnan University. Prior to this, I completed my Master's degrees in Translation Studies at the University of Glasgow and in English Language and Literature at Nankai University. My research interests encompass self-translation, translation history and literary history.

Machine-translated poeticness:  
How do readers receive poems translated with and without machine translation?

Ke HU

Chinese University of Hong Kong; University of Melbourne

Poetry translation has long been considered a territory beyond the reach of machine translation (MT). However, encouraged by the improvements in MT quality brought about by neural machine translation, a small number of researchers (e.g., Humblé, 2019; Seljan et al., 2020) have started investigating the actual quality of machine-translated poetry. They find that, in some European language pairs, the quality of machine-rendered poems can be 'decent' (Seljan et al., 2020, p. 1044) or 'quite acceptable' (Humblé, 2019, p. 41). Given that little research has investigated machine-translated poems between distant language pairs, this mixed-methods study examines two English poems that have been translated into Chinese in three modes: raw machine translation, post-edited machine translation, and fully human translation. Taking a reception-based approach, we adopt three methods to compare 131 Chinese L1 participants' reading experience of the human- and machine-rendered poems: a translation-rating task in which the readers rated the poetry translations in a reading experience questionnaire, a translation-annotation task in which the readers annotated the target-text elements that aroused their positive and negative reception, and post-hoc interviews in which the readers gave comparative comments on the different modes of translations. These three methods consistently reveal that, although the raw machine translations incurred less favourable reading experiences than the other translation versions, a considerable number of machine-rendered elements in both poems received positive appreciation from the majority of readers. Furthermore, the lightly post-edited machine translations surprisingly received similar or even higher evaluations than did the professional human translations. Lastly, similar to the machine-assisted translation versions, the professional human translations were also subject to both positive and negative receptions from the readers. Based on these findings, a re-conceptualisation of translation creativity is proposed, which sees creativity not as a quality solely possessed by humans, but as a capacity actualised through human-machine interaction.

**Bio**

Ke Hu is a lecturer of Translation Studies at the Chinese University of Hong Kong, Shenzhen (CUHK-SZ). He received his Ph.D. and M.A. in Translation Studies from the University of Melbourne. Before joining CUHK-SZ, Ke worked as a Teaching Fellow at the University of Melbourne. Ke's research interests lie in large language models, translation technologies, corpus studies, and translation reception research. Ke is also a Professional Translator certified by the National Accreditation Authority for Translators and Interpreters (NAATI) of Australia.

Little in the Chinese literary tradition came close to western adventure novels since the adventurousness they celebrate sit opposite to Confucian virtues. But late Qing China witnessed an outbreak of adventure fiction as one major genre of 'New Novels.' Tarumoto Teruo's catalogue of late Qing and early Republican novels records about 200 pieces of adventure fiction with the publisher genre label of maoxian xiaoshuo 冒险小说(adventure fiction), two-thirds being translation. This study attempts to historicize the transcultural migration of adventure fiction from the West (via Japan) to late Qing and early Republican China and to observe how this genre sedimented with Western ideologies and responded to specific cultural anxieties of adapting to the Chinese realities of transitioning to a modern nation-state. This was particularly the case on the three most pertinent dimensions: celebrating masculinities, imagining New Woman and fantasizing the 'World.' Adventure novels' reception and development in Japan will also be looked at because Japan's translating and writing of adventure novels preceded and to a certain degree led to that of China. The study aims to add to knowledge about Chinese adventure fiction and more generally about late Qing 'New Novels,' to further research on adventure fiction as a world genre within a transcultural framework. In addition, adventure fiction serves both as the primary research object and a heuristic perspective to observe Chinese cultural dynamics at a transition period .

#### Bio

Hu Xuejiao is a PhD candidate of translation studies and comparative literature at Shanghai International Studies University and was a CSC visiting researcher at the Institute for Area Studies, Leiden University (2019-2020). She obtained her master's degree in Translation Literature at the Chinese University of Hong Kong. Her research interests mainly lie in Chinese reception and reconstruction of foreign discourses, translation studies and adaptation studies. She also herself engages in literary translation practice and has had three works published.

A cultural broker in a postcolonial context:  
On S. I. Hsiung's cross-cultural theatrical narratives in *Lady Precious Stream*

Yidan HU  
University of Glasgow

S. I. Hsiung is a translator and English playwright of the Chinese diaspora in the West in the twentieth century. The blending of both cultural sources in his cultural identity, together with the practical imbalanced power relations between the East and the West in the 20th century, has led to his complicated cultural stand which turns out to be a combination of two seemingly paradoxical tendencies: a close attachment to the Eastern culture and an inevitable Orientalism.

Through the lens of postcolonialism and Anthony Pym's research method of translation history, this research will expound on S. I. Hsiung's cultural identities in the history of Sino-Western cultural exchange with a case study of Hsiung's adaptation of *Lady Precious Stream*, in an endeavour to elucidate the interplay of images and his cultural identities in literary writings through narratives of 'China.' This investigation of Hsiung's cross-cultural theatrical narratives about China will mainly cover two layers: a layer of theatrical conventions presented in Hsiung's plays and a layer of national image construction during his cultural productions. Accordingly, the presentation attempts to explore how Hsiung's works represent a shift in discursive endeavours within a culturally oppressive environment and to recognise the various possible forms and patterns of the literature's cultural transmission in a cross-cultural context.

This scholarly work considers the appearance of Hsiung's theatrical narratives to be of vital significance in challenging or even inverting the stereotypical image of 'China' and 'Chineseness.' This has been persistently framed by colonial legacies and Oriental visions of the Old Cathay in an age when the Yellow Peril was very much alive and subtly embedded in Western culture through the twentieth and into the twenty-first century.

#### Bio

Yidan Hu is a PhD student of theatre studies at the University of Glasgow, supervised by Professor Anslem Heinrich and Dr Cheng Jin. She obtained a Master's degree and graduated with distinction from the Joint Graduate School of Nankai University and the University of Glasgow. Her research focus lies in the field of theatre translation. She is now participating in a localisation project commissioned by IOHA (The Institute of Human Anatomy), translating subtitles for a YouTuber who is popularising medical knowledge on the internet. Alongside her broader translation portfolio, she also has provided translation services for IFAW (International Fund for Animal Welfare) and HoGem, a high-tech enterprise in Beijing.

Untranslated, unpublished, and unsolicited:  
The (trans)national production fields of contemporary Chinese science fiction

Tao HUANG  
University of Hong Kong

Since the beginning of the 2010s, contemporary Chinese science fiction has gained increasing visibility internationally through translation into other languages. In addition to the efforts of committed individuals, the PRC state's presence and engagement constitute a significant factor in the transnational production of contemporary Chinese science fiction. In light of this, this study focuses on the transnational publishing of contemporary Chinese science fiction in English. It examines the 'untranslated,' 'unpublished,' and 'unsolicited' elements in the initiative to uncover how the state as a powerful agent in the field shapes the national and transnational production of the genre. Based on Johan Heilbron's sociological conception of 'the world system of translations' and André Lefevere's theory of translation as rewriting, this study investigates the state's relations with the 'untranslated,' 'unpublished,' and 'unsolicited' in the transnational field of literary production by using paratextual materials such as publication details, news, and reviews together with selected source/target texts. Specifically, this study argues that the state 1) patronizes and finances translations via state-owned publishers, and one of the purposes is to cope with the fact that Chinese science fiction remains largely 'untranslated' in opposition to the massive inflow of foreign works; 2) censors domestic writings of science fiction, which is attested by the fact that some translations derive from 'unpublished' versions or titles; 3) receives 'unsolicited' reviews from readers since the state as the patron attempts to charter an avenue of interpretation for ideological reasons. In conclusion, the study argues that translation can be used as a prism through which to consider certain aspects of a literary production field.

Bio

Huang Tao is a Ph.D. candidate in the School of Chinese at the University of Hong Kong. His doctoral thesis examines the translation and circulation of contemporary Chinese science fiction in the Anglophone world. He is interested in both textual and paratextual aspects of literary translation, sociological approaches to translation studies, and world literature studies.



Taiwanese glove puppetry, known as ‘布袋戲’ (budaixi; potehi: pòo-tē-hì), is a traditional form of theatre deeply rooted in Taiwan's culture. The most prominent difficulty when translating these works lies in striking a balance between preserving the original meaning and avoiding distortion. Translating the ‘四句聯’ (sì-kù-liân) four-line verses or dialogues from *Potehi* into other languages raises the critical question of whether the local audience can truly grasp the intended significance. Furthermore, the translation may result in differences in emotional and contextual understanding for native-speaking audiences.

Taiwanese puppetry faces a challenge in overseas performances: ensuring local audiences not only understand but also resonate with *Potehi* to promote cultural dissemination. Language proficiency issues hinder this, with the retention of Taiwanese in rhymed verses serving emotional purposes but posing translation challenges. *Potehi* goes beyond art, embodying a linguistic complexity in cross-cultural translation. Balancing authenticity and comprehension in diverse cultural backgrounds is the key translation strategy.

This paper focuses on textual analysis and translation strategies, discussing the central use of either foreignization or domestication strategies. The aim is to express the complete meanings of key personal and object names, as well as the Confucian, Buddhist, and Daoist connotations embedded in the text. It seeks to convey the essence and cultural richness of Chinese culture, exploring the significance of the ‘real’ and how to translate the importance of the ‘ineffable.’ Additionally, through guiding students in constructing vocabulary related to glove puppetry, the paper encourages active student participation. This collaborative effort aims to interpret different languages and cultures with dedication, thereby initiating a fantastical journey for foreign friends to appreciate the charm of Taiwanese puppetry and glove puppetry.

Keywords: Taiwanese glove puppetry, budaixi, four-line verses, cross-cultural

Bio

Assistant Professor of the Department of Translation and Interpreting  
Specialties include Translation Theory and Practice, Intercultural Studies and Translation and also Trademark and Brand Translation

The Chinese novel or/as a source of knowledge:  
'Scraps from Chinese Mythology' in *The China Review* (1872–1901)

Lingjie Ji  
Chinese University of Hong Kong

This article explores the ways in which Sinologists' translation manipulates the blurry categorical division between Chinese fiction and folk religion texts to produce knowledge about China. Published in the leading Sinological periodical *The China Review* (1872–1901), 'Scraps from Chinese Mythology' is a series of English translations of excerpts from four Chinese 'gods and demons novels' (shenmo xiaoshuo 神魔小說) collectively known as the *Si you ji* 四遊記 (The Four Journeys). The four Chinese novels contain numerous stories, concepts, and description of rituals from Chinese Buddhism, Taoism, and folk religion. This discussion argues that, without explicitly specifying either the Chinese original or the English translation is from a work of novel, the translator, the American missionary Dyer Ball (1796–1866), and the annotator, his son and Sinologist James Dyer Ball (1847–1919), appropriate the translation to become a point of references to Chinese religion and folklore. This presentation examines the textual and cultural translation of religious knowledge found in 'Scraps from Chinese Mythology' by analysing the cultural parameters within which the translation is situated, the translation strategies, and the extensive footnotes provided by the annotator that serve multiple purposes, including offering detailed background knowledge on Chinese religion and quoting English-language religious and literary works for comparative reading. This article also discusses the comparative and interdisciplinary perspective and method adopted in the translation that connect the East with the West as well as weave together religious, literary, and folklore studies. It finally considers the significance of the periodical *The China Review* as a site for knowledge production, wherein the translation makes constant intertextual references to other publications and the community of Sinologists who are active in the same periodical.

Bio

Ji Lingjie took her PhD in Chinese Studies at the University of Edinburgh. She is now Assistant Professor in the Department of Translation at The Chinese University of Hong Kong. Her research interests include translation history, literary translation, and generally the literary and knowledge exchange between China and the Anglophone world during the long nineteenth century. Her current research projects focus on the British sinologists' writings and translations of Chinese literature, investigating the interplay between literary translation and Sinological knowledge. She has published articles in *Monumenta Serica*, *Journal of Oriental Studies*, *Journal of Translation Studies*, and *Archiv orientální: Journal of African and Asian Studies*.

## A brief historical and geographical overview of fansubbing

Daniel E. JOSEPHY-HERNÁNDEZ  
Ryūtsū Kēzai Daigaku

Fansubs are subtitles made by fans of a specific series or film. In the early years of fansubbing, fansubbers worked almost exclusively with anime (otaku—fans of anime, manga and videogames—were the first sub-culture in the world to bring forth the issue of piracy, legitimacy and copyright law concerning videos). Today, with different pieces of software available to anyone with an internet connection and a computer, inserting subtitles into a film or TV show is very easy even for relatively inexperienced users (Bogucki) New users can start creating subtitles with a few hours of practise using computer programs previously mentioned. Fansubbers have an essential role in the distribution of diverse audiovisual products; talking about anime specifically, Denison explains that ‘Anime pirates have played, and continue to play a vital role in the transnational anime market; their increasing emphasis on speed and, indeed, on quality, have placed them in closer competition with the most significant industries that create their objects of fandom’ (2011: 463). Hence, fansubbers have an important role in distributing and disseminating specific audiovisual products. Fansubbing has been studied from different perspectives. They have been generally described (e.g. O’Hagan 2003, Díaz-Cintas and Muñoz-Sánchez 2006, Pérez-González 2006), studied as a source of creativity (Nornes 1997, Jenkins 2006) and even seen as promoting anarchism (Massida 2014, Josephy-Hernández 2017, Khoshsaligheh and Ameri 2017). This talk seeks to present a historical overview of fansubbing, from its humble beginnings with VHS distribution, to the powerful online dissemination it now has. It also seeks to present a current mapping of fansubbing trends worldwide, comparing and contrasting the cases of North America, Europe, the Middle East and Asia. It is argued that whilst in North America fansubbing was once a source of creativity and difference, it is now a for-profit industry that primarily concentrates on cataloguing, distributing and plagiarising official subtitles; this contrasts with the fansubbing tendencies in other parts of the world, e.g. Italy and Iran. Hence, a new and critical perspective regarding the ideology and motivation of fansubbing is discussed in this talk.

### Bio

Daniel E. Josephy-Hernández holds a PhD in Translation Studies from the University of Ottawa. He is currently adjunct professor at Ryūtsū Kēzai Daigaku, Japan, and Universidad Estatal a Distancia, Costa Rica. His research concentrates mainly on gender and audiovisual translation in anime, focusing on critical analyses of hegemonic gender portrayals in the medium. He also studies the censorship and distribution of anime and the translation of anime dialects and their *yakuwarigo*. He has published articles and reviews for *Meta*, *Babel*, *MonTI*, *Mutatis Mutandis*, *Perspectives* and Routledge.

## The tradition of film subtitler prestige in Japan in the age of streaming

Tom KABARA  
Nagoya University

For decades, foreign language film subtitlers in Japan have enjoyed a long tradition of uncommon prestige. Whereas in most parts of the world, film subtitlers are usually kept in the shadows of anonymity, Japanese film subtitlers, such as Toda Natsuko, have garnered a considerable degree of fame publishing books, delivering lectures, and appearing on television. Nevertheless, there is no guarantee this elevated status will continue with the next generation of film subtitlers. Recent trends in film consumption in Japan present to this tradition a two-fold challenge. First, audiences are watching fewer foreign films. In 2008, the domestic theatrical film market overtook the foreign film market, ending decades of Hollywood dominance. Moreover, the few foreign films Japanese audiences are watching are largely action/adventure or Disney films, genres where subtitles have a diminished importance. Second, the advent of streaming services has resulted in more work for audiovisual translators but also more anonymity. In the past, film subtitlers were given clear credit at theatrical exhibitions or on DVD or VHS box covers. Conversely, credit for subtitling is rarely supplied on streaming versions of the same content. Further muddying the waters, streaming services occasionally create new subtitles for films that already had subtitles made for theatrical release. In the age of AI-aided translation, these developments have deep implications for the status of this once prestigious profession. This presentation will explore how these new developments challenge the traditional prestige of film subtitlers in Japan. Through an analysis of discourse, surveys and opinion polls, and other documents, the presentation will provide a look at how film subtitlers are currently perceived in Japan and what it means for the future.

### Bio

Tom Kabara has taught translation studies at various universities in Japan, including Mie University and Aichi Shukutoku University. He earned his M.A. in Translation Studies at Kent State University and his Ph.D. in Japanese Studies at Nagoya University. His research focuses on Japanese film subtitling practices and their reception with an emphasis on cognition and inferential reasoning. He currently teaches at Nagoya University.

This study analyzes the ways in which translation and multilingualism are represented in audiovisual products within the evolving landscape of global media streaming. Drawing on the concept of ‘multilingual imagination’ (Kramersch 2009: 201), the paper examines two well-known and critically acclaimed audiovisual products available on streaming services: 1) *Pachinko* (2022), an Apple TV+ original series based on Min Jin Lee’s novel of the same title and created in Korean, Japanese, and English; and 2) *Okja* (2017), a film created in Korean and English by the South Korean film director Bong Joon-ho and released on Netflix. Although the two differ significantly in genre, storyline, tone, and the spatial and temporal setting of the story, both *Pachinko* and *Okja* are original productions of global streaming service companies and feature Korean as one of the main languages. More importantly, in both audiovisual products, multilingualism and translation lend authenticity to the multilingual characters and societies they portray. Additionally, the two works exhibit creativity in the subtitling of dialogues that involve code-switching and multilingual exchanges, creating additional layers of meaning that propel the narrative forward. I argue that in *Pachinko* and *Okja*, subtitling is not simply a linguistic transfer of meaning but also an aesthetic and political choice, one that plays a crucial role in fostering a ‘multilingual imagination’ among audiences. This pushes viewers to envision new ways of seeing and understanding the interconnected world. The findings suggest that although subtitles have traditionally been seen as ‘a supplement to the original language of the film’ (O’Sullivan 2007: 82), the complexity of communicating in multiple languages and the imaginative presentation of subtitles in multilingual films and series on streaming platforms function to heighten awareness of the increasingly intricate flows of global culture. They also offer viewers unique sensory experiences, allowing the multilingual spoken and visual (displaying creative subtitles) landscapes to act as catalysts for more engaged viewing experiences.

References Kramersch, C. (2009) *The Multilingual Subject*. Oxford: Oxford University Press.  
O’Sullivan, C. (2007). ‘Multilingualism at the multiplex: A new audience for screen translation?’ *Linguistica Antverpiensia, New Series—Themes in Translation Studies* 6, 81-95.

#### Bio

Ji- Hae Kang is Professor of Translation Studies at Ajou University, South Korea. Her research focuses on translation in institutional settings and issues of power and discourse in the transnational production of knowledge. She is the guest-editor of the special issue *Translation in Institutions* (2014, *Perspectives: Studies in Translation Theory and Practice*) and co-editor of *Translating and Interpreting in Korean Contexts: Engaging with Asian and Western Others* (2019, Routledge).

## Selecting Japanese women authors for translation: Challenges and insights in the Turkish publishing landscape

Aslı İdil KAYNAR  
University of Queensland

In recent years, translations from Japanese to Turkish have seen a significant increase, marking a shift from Japan's relatively limited presence in the Turkish publishing market. The increase in translation activity highlights the importance of translation in facilitating cultural exchange between Japan and Turkey (Albachten, 2017). Over the past few years, two notable factors have emerged in the context of publishing Japanese literature in Turkey: the first is related to the publication of works by authors from the modern era whose copyrights have expired, and the second factor involves a preference for authors who have garnered a significant readership in the West (Erdemir, 2023). My presentation delves into the dynamics of Japanese literature translation into Turkish, with a particular focus on gender disparities and preferences in the Turkish publishing industry, drawing upon my own experiences as an English-Turkish and Japanese-Turkish translator. The primary aim of my paper is to explore the criteria and decision-making processes employed by Turkish publishers in selecting Japanese literary works for translation, particularly those authored by women. I reached out to various publishers about introducing the works of Japanese women authors from the early twentieth century, such as Uno Chiyo, Sata Ineko and Osaki Midori, to Turkish readers. During my inquiries, I encountered recurrent obstacles related to copyright issues, and an inclination among publishers to adhere to their rosters of predominantly well-known authors. Although Enchi Fumiko was not on my list, I was assigned to translate Enchi's *Onnamen* (1958) by İthaki, a renowned publishing house based in Istanbul. To my surprise, I discovered that the same publisher had published Okamoto Kanoko's 'Kingyo ryōran' (1937) in 2022, which happens to be the only book authored by a woman among the thirty-four in their catalogue. Why were these specific women authors chosen? While the copyright of Okamoto Kanoko's works has expired, the publisher acquired the copyright for Enchi Fumiko's works; if the choice was not solely based on copyrights, could it be because the publisher believed Turkish readers would resonate more deeply with these authors' texts? In my presentation, I will incorporate the responses obtained from publishers during my inquiries to determine the factors that play a role in the decision process. I will also look at various secondary sources written on Turkish translations of Japanese texts to understand what these factors reveal about the broader cultural context of Japanese-Turkish translations.

### Bio

Aslı İdil Kaynar graduated from Boğaziçi University, Department of Western Languages and Literatures in 2016. She completed the Asian Studies Master's Program at the same university in 2019. Her areas of academic interest encompass comparative literature, Westernisation, modernism, and feminism in Japan and Turkey. While pursuing her doctoral studies in the School of Languages and Literatures at the University of Queensland, she also engages in freelance editing and translation work. Her PhD project is centred on the representations of modern girls in Japanese and Turkish women's writing, aiming to shed light on modern girls' shared experiences and desires in these culturally distinct societies.

How poetry 'evolves' through translations:  
Sagawa Chika (1911-1936) and the art of poetry translation

Rina KIKUCHI  
Shiga University / University of Canberra

How do we translate the multiple layers of a poem? Is it impossible and is it that poetry is what gets lost in translation after all? Poetry translation has been discussed in many different ways, such as 'transcreation', 'transplantation' and even 'reincarnation'. In this presentation, I would like to discuss the relationship between translating poetry and writing poetry in terms of 'poetry evolution' and explore what we can gain through the act of poetry translation using Sagawa Chika, a pioneer modernist poet in Japan, as a case study.

Sagawa translated modernist poetry from English to Japanese when she was writing her own poems in Japanese in the 1920s and 30s. Her poetry strongly reflects what she was translating at the time, and it often seems that the boundary between poetry translation and poetry creation was blurred. Her unique and experimental poetic style, which is often recognized as 'unnatural' in the Japanese language, for instance, can be argued as a direct or word-to-word translation from English. Then, what happens when Sagawa's poems are translated into English? Does the 'awkwardness' of Sagawa's poetry, which is strongly influenced by English grammar, get 'lost' in English translation?

This presentation first analyses how Sagawa used what she learnt from translating English poetry in her own poems to create 'freshness' in Japanese modernist poetry and then discusses the possible ways of translating Sagawa's poems into English, using examples from *Selected Translations of Sagawa Chika's Poems* (tr. Rina Kikuchi & Carol Hayes, Shichōsha, 2023). The discussions will include detailed examples, potential advantages of co-translation and comparisons with the previous translations from *The Collected Poems of Chika Sagawa* (tr. Sawako Nakayasu, 2015). Through the analyses, I hope to demonstrate the importance of multiple translations and how poetry translation can enrich both the original and the target languages and cultures.

#### Bio

Rina Kikuchi is a Professor of Literature at Shiga University, Japan, an adjunct Associate Professor of Poetry in the Faculty of Arts and Design at the University of Canberra and a poetry translator. Her research areas are modern and contemporary women's poetry in Japanese and in English with a focus on Ireland.

Her books of poetry translations include *Selected Translations of Sagawa Chika's Poems* (Shichōsha, 2023, co-translated with Carol Hayes), *Pleasant Troubles: Japan-Australia Bilingual Poetry Anthology* (Recent Work Press, 2018, co-edited with Harumi Kawaguchi) and *Poet to Poet: Contemporary Women Poets from Japan* (Recent Work Press, 2017, co-edited with Jen Crawford). Her translations and co-translations of modern and contemporary women poets' works have been published in various journals and magazines such as *Modern Poetry in Translation*, *Meanjin*, *Westerly*, *Cordite*, *Transference* and *Gendai-shi-techo* (Contemporary Poetry Journal). She has organized, participated in and been invited to many bilingual poetry readings and poetry translation workshops/symposiums in Japan and in Australia. She is currently working on another bilingual anthology of contemporary Japanese women poets, a collaborative poetry translation project on Misaki Takako and a research project on Japanese women's poetry of the Asia Pacific War published in the 1930s and 40s.

Eugene O'Neill's play *Beyond the Horizon* (1918) won the Pulitzer Prize for Drama in 1920. The play explores the life choices of individuals in the context of their loves, dreams, and careers. A Chinese version of the play was performed in 1941 in Chongqing, China's provisional capital during the Second World War. Adapted by Li Qinghua, the play now combined personal choice with duty to the country. Li negotiates various borders in transferring this piece of theatre from its source to a new cultural, social and political milieu where patriotic sentiments were preponderant. The divergence between the original and the translation reflects tensions in the varying roles of theatre. In addition to Li's objective of strengthening the people's commitment to the war through theatre, the cultural and political conditions in Chongqing dictated the scope of possibilities for Li's translation and affected the feasibility of onstage performance. Modern Chinese theatre (huaju 话剧) was promoted during the war because of its potential for instant and direct effects on the audience and for engaging in debates on the building of a new national identity. Li's version draws on the various narratives in *Beyond the Horizon* but attempts to expose the tragedies that follow any decision by Chinese youth to not prioritize the war of resistance against Japan. This places the play inside not only the needs of wartime crisis but also China's ongoing discourse of individual struggle and national destiny and the tensions therein.

#### Bio

Yifei Kong is a PhD candidate in translation studies at the University of Glasgow. Her current project concerns the reception of Eugene O'Neill in China's Republican period.



Examining the translation of multilingual writing through a translanguaging lens:  
A case study of the Taiwanese novel *Tanch'e shihch'ieh chi* and its English translation  
*The Stolen Bicycle*

Szu-Wen KUNG  
National Taiwan University

The integration of multifaceted languages in a literary work mirrors the unique perspectives of a society's culture, development, and history. The Taiwanese novel, *Tanch'e shihch'ieh chi*, and its English translation, *The Stolen Bicycle*, are the point of such relevance. This work is distinctive in its author's use of multifaceted languages, including Chinese, Taiwanese, Japanese, English, and indigenous language, reflecting the multilingual landscape embedded in Taiwan's social, historical, and political reality. Against this background, this research investigates how the translation manoeuvre of such a text into English demonstrates two main points: 1). the creative use of multifaceted languages as a repertoire of a dynamic embodiment of assemblage comprising various distributed linguistic and semiotic elements; and 2). the generative interaction between language and cultures as a translanguaging practice. For such an investigation, this research draws on the theoretical concept of 'translanguaging,' which refers to the dynamic language practice of multilingual users that transcends the boundary not only of languages understood in the conventional 'code view' but also between languages and other semiotic resources applied in the meaning-making process. The qualitative textual analysis focuses on the consistent appearance of the direct textual approach and the deployment of non-textual semiotics. These textual and non-textual practices highlight not only how the textual normativity presented through the recognised written languages can be destabilised, but also how the translanguaging acts of multifaceted languages and their translations in a fictional world make such texts visually and acoustically cacophonous. This research argues translanguaging as a conceptual framework can elucidate the non-substantive aspect of translation as a composite of transculturation and inter-linguistic/-semiotic interplay.

#### Bio

Dr Szu-Wen Kung is Associate Professor at the Graduate Program of Translation and Interpretation, National Taiwan University, where she coordinates a number of translation courses, including Translation Practicum - Chinese into English, Translation for Exhibitive Purposes, Translation of Advanced Journalistic Texts, Translation of Social Science Texts, and Industrial Internship Courses. Her research interests lie in the cultural turn and a sociological approach to translation research, literary translation in cross-cultural and multilingual contexts, nonprofessional translation, and multimodal translation. Her recent publications include a monograph: *Translation of Contemporary Taiwan Literature in a Cross-Cultural Context: A Translation Studies Perspective* (2021), published by Routledge, and a journal article: 'Critical theory of technology and actor-network theory in the examination of techno-empowered online collaborative translation practice: TED Talks on the Amara subtitle platform as a case study' (2021) published by *Babel: International Journal of Translation* 67 (1).

In the 1950s, children's magazines enjoyed popularity in Taiwan, serving as significant tools for education and entertainment among school-age children. Notably, magazines like *Dongfang Shaonien* (Eastern youth), *Xueyou* (Students' friends) and *Xin Xueyou* (New Students' friends) bore a distinct Japanese influence, raising questions about the potential emulation of Japanese counterparts by Taiwanese writers and illustrators. However, concrete evidence to support this claim remained elusive. This present study endeavours to establish that a substantial portion of the content within these Taiwanese magazines was, indeed, translated from Japanese sources, with no attribution to the Japanese writers and illustrators. The author has successfully identified the Japanese origins of more than 200 pieces of content found in these Taiwanese magazines, spanning genres such as fairy tales, adapted literature works, children's classics, science fiction, and adventures. While most of the selected stories in the Taiwanese magazines were relay-translated via Japanese, such as *King Lear* and *Heidi*, some were derived from Japanese sources, such as works by Edogawa Rampo. The study has pinpointed a total of 17 magazines as sources. Among them, *Shogaku Rokunensei* (Sixth Graders) and *Shogaku Gonensei* (Fifth Graders) contributed over 50 pieces out of the 200, establishing them as the most translated magazines in Taiwan. As a former colony of Japan, Taiwan in the 1950s boasted a wealth of Japanese-Chinese translators. Many of these translators had grown up during the colonial era and were avid readers of Japanese children's magazines themselves. It is evident that, although the colonial era ended in 1945, many young Taiwanese readers continued to access a multitude of stories penned by Japanese authors, albeit through Chinese translations. The aim of this study is to enhance our comprehension of how world literature circulates among children in Taiwan through Japan, extending its influence beyond the colonial period.

#### Bio

Prof Sharon Tzu-yun Lai is a Professor at the Graduate Institute of Translation and Interpretation at National Taiwan Normal University. She received her PhD in Chinese and Bilingual Studies from the Hong Kong Polytechnic University. In 2014, her article titled "Who Are They? — In Search for the Unknown Translators in Post-War Taiwan" was honored with a Special Mention at the Stephen C. Song Translation Studies Memorial Awards. Her book, *A Detective Agency for Translations*, which delves into the translation history of Taiwan during the Martial Law era, won the Golden Tripod Award for the best book of 2018 (non-fiction) by Taiwan's Ministry of Culture. Currently, she is engaged in a research project that investigates the Japanese sources of translated world literature for children in Taiwan. To support this endeavour, she secured a 3-year research grant (2016-2019) from National Science and Technology Council and was granted a Japan Foundation Fellowship in 2021.

Panel Discussion  
Negotiating the Borders, Challenges and Opportunities of Translation in East Asia

Gloria LEE  
SOAS University of London

Bio

Dr. Gloria Lee comes from Hong Kong, and she has been co-organizer of East Asian Translation Studies conferences since 2014. She is currently Lecturer in East Asian Translation Studies at the School of Oriental and African Studies, University of London, and recently awarded the Fellowship of the HEA (Higher Education Academy). Her research interests include translation discourse in modern China, translation in Hong Kong, agency in translation practice and translation pedagogy focusing on cooperative learning, inclusive classroom and learning technologies. Her recent publication 'Representing Conrad in Modern China' is collected in an anthology of Joseph Conrad: *Conrad Without Borders. Transcultural and Transtextual Perspectives* published with Bloomsbury in 2023.

## Panel Discussion

### Negotiating the Borders, Challenges and Opportunities of Translation in East Asia

Seryun LEE

Hankuk University of Foreign Studies

#### Bio

Dr Seryun Lee is a Research Professor at the Semiosis Research Center at Hankuk University of Foreign Studies, South Korea. She holds a PhD in translation and intercultural studies from the University of Manchester, UK. Prior to joining her current institution, she served as a Postdoctoral Research Fellow in Korean studies at the University of Queensland. Her research interests centre on translation in digital media culture, audiovisual translation and screen culture, online communication, and contemporary Korean culture and society. Her work has been published in a number of international peer-reviewed journals in media and cultural studies, including the *International Journal of Cultural Studies*, *Social Media + Society*, and *Continuum: Journal of Media & Cultural Studies*. She has also coordinated and taught various undergraduate and postgraduate courses on translation theory and practice in Australia and South Korea.

The use of dialect in audiovisual products, particularly for humour, has become increasingly common in both Chinese and international productions. However, the translation of dialect humour presents a formidable challenge, as both its key elements, dialect and humour, are frequently deemed 'untranslatable.' This challenge is amplified by the constraints of Audiovisual Translation (AVT) and substantial cultural differences, particularly when dealing with languages/cultures characterized by distant cultural proximity, as is often the case with Chinese and English. Consequently, there is a global tendency of standardisation, often resulting in a loss of intended humour for the target audience. Recent research in AVT has explored creative ways to translate dialects and accents and the preservation of linguistic nuances that contribute to humour and cultural identity. This exploration has mainly taken the form of case studies and comparative textual analyses. The study shifts the focus to the target audience's perspective, aiming to investigate how subtitling strategies influence viewers' perception of dialect humour and whether this impacts their overall perception of AVT, the audiovisual product, or the source culture. The methodology entails the use of questionnaires and interviews with a diverse selection of participants, encompassing both source and target audiences. These participants will be exposed to a series of video clips featuring dialect humour (original and subtitled versions). Subsequently, an analysis will be conducted to discern the impact of these different subtitling techniques on the target audience's perception of humour and to assess whether their interpretations align with or diverge from those of the source audience. By delving into the intricate relationship between subtitling strategies, the reception of dialect humour, and their broader implications for AVT and cross-cultural comprehension, this research seeks to provide a more nuanced understanding of the complexities of audience perception of different subtitling strategies for dialect humour.

#### Bio

Li Hanbin is a second-year PhD student at Newcastle University, specializing in subtitling and Audiovisual Translation, and is a recipient of the Newcastle University Overseas Research Scholarship. Having obtained a Master's degree in Translating and Interpreting from the same institution, Li possesses a solid academic foundation in translation and interpreting.

In addition to his academic pursuits, Li is an accomplished professional translator and interpreter. With seven years of experience in freelance translation and interpretation, he has diligently honed his skills and cultivated a genuine passion for the art of translation.

Li's dedication to the craft has been recognized through the publication of two translated books. Additionally, for the past two years, Li has been actively engaged in providing subtitling services to major streaming platforms, including Netflix, iQIYI, and Disney+. His portfolio predominantly comprises reality shows and television programs, allowing him to explore the nuances of language and its hidden intricacies.

The *I Ching* is one of the oldest and most influential classics in Chinese culture. Since the 17th century, the *I Ching* has been translated into many European languages, traveling through the Western world. Previous studies have demonstrated that different versions of English translations have interpreted the *I Ching* from various perspectives, viewing it as a book of wisdom, a divination manual, a historical document, or a tool for psychological analysis (see Wu 2017, 65-80). These value judgments have greatly influenced the utilization and scholarly exploration of the book by Western readers. However, the study of Spanish translations of the *I Ching* remains notably limited, leaving considerable space for cross-cultural studies between China and the Spanish-speaking world. Therefore, by analyzing the paratextual elements of three direct Chinese-Spanish translations of *I Ching* published in Spain, this research aims to examine how the book has been interpreted in this country. The findings reveal divergence and conflict among the three versions toward the *I Ching's* status as a 'repository of wisdom' and its association with 'divination' practices: (1) highlighting cosmic sagacity, honoring Confucian insights, while distancing from divination; (2) esteeming both philosophical implications alongside its divination facets, yet positioning philosophy as the foundation; (3) accentuating practical divination, while critiquing historical commentaries for having distorted its essence. This exploration deepens our insights into the transmission and comprehension of this ancient Chinese classic within the framework of the Spanish language, society, and culture, thus promoting ongoing dialogue and mutual inspiration between Chinese and Spanish cultures.

Elorduy, C. 1983. *Libro de los cambios*. Madrid: Editorial Nacional.

García-Noblejas, G. 2017. *I Ching o El libro de los cambios*. Madrid: Alianza Editorial.

Vilà, J. and Galvany, A. 2006/2019. *Yijing. El libro de los cambios*. Girona: Atalanta.

Wu, Lijing. 吴礼敬. 2017. '英语世界《易经》诠释的范式转变' [Paradigm Shifts in the Interpretation of the Yijing in the English-Speaking World]. PhD diss., Beijing Foreign Studies University.

#### Bio

Dr. Hongying Li is a lecturer in the Department of Spanish Philology in Xianda College of Economics and Humanities, Shanghai International Studies University. She holds a Bachelor's degree in Spanish Philology, a Master's degree in Contemporary Philosophy and a PhD. in Translation and Language Science. Her current research interests encompass cross-cultural studies, classical philosophy translation, metaphor in translation, and metaphor-led discourse analysis.

In order to gather reliable knowledge of Western countries, the Qing Empire (1644-1911) sent out its overseas missions from 1866 onwards. Serving as a student interpreter and later mission interpreter, Zhang Deyi (1841-1918) kept a series of journals to record what he learned from other countries. *Sishuqi* (the Fourth Journal of Strange Things Seen on My Voyage, 1881) was written after he was promoted as legation interpreter to the United Kingdom in 1876. Compared with other diplomatic journals written by Qing Envoys during the same period, Zhang's *Sishuqi* seemed to focus on the translation of daily life instead of political issues. However, recent research has noticed that certain translations in this journal were actually invented by Zhang to represent domestic politics but in fictitious backgrounds. Drawing on Gideon Toury's definition of pseudo-translations and André Lefevere's definition of rewriting, my research will further examine the source, feature, and motive of Zhang's fictitious translation. It reveals that Zhang's translations were based on the recordings of his superior officer Liu Xihong (dates known), who was dismissed for his failure to impeach Li Hongzhang (1823-1901), the leader of the imperial self-strengthen movement in 1881. Zhang rewrote over 90 entries of Liu's diplomatic journal under the name of translation. Analysing these rewritings shows how Zhang advanced alternative solutions to the imperial crises for domestic readers in a less controversial way. This case study will enrich the understanding of the phenomena of pseudo-translation in the genre of autobiographical writing.

#### Bio

Li Jiaqi serves as an assistant professor at the School of Chinese Language and Literature at Wuhan University. His research interests include Translation History of Late Imperial China, Sino-Western Cultural Interaction, Chinese Modern Intellectual History, and Media Discourse in Contemporary China. His current project focuses on the translation and dissemination of Chinese diplomatic diaries in the 19th-century English world. He presented his research at international conferences held by the University of Oxford, the University of Cambridge, SOAS University of London, and the University of Edinburgh, and received fellowships to visit Waseda University as well as the University of Zurich in the last five years. His article examining the 19th-century British newspaper discourses on a Chinese diplomatic diary, was published by the *Journal of Chinese Studies in Hong Kong*. For more information refer to: <https://chinese.whu.edu.cn/info/1044/1884.htm>

A multimodal social-semiotic approach to the study of translated book covers:  
A case study of highly successful English works by Chinese émigré writers

Long LI  
Chinese University of Hong Kong

This paper conducts a comparative multimodal study of the covers of highly successful English works by first-generation émigré writers from the Chinese mainland, and the covers of their translations into Chinese, using multimodal social semiotics to reveal cultural differences in their design for different markets of readers. Translated book covers are a highly prominent paratext (Genette 1997) with a disproportionate ‘semiotic weight’ that influences reader decisions. Cover information can be particularly revealing of how Anglosphere publishers position the books as well as the China and East Asian people that the books represent to intended readers. Translated book covers have begun to receive more scholarly attention with growing publications (cf. Mossop 2018; Batchelor 2018). Amongst these studies, social semiotic approaches (cf. Yu 2019; Li 2021) offer more systematic and transparent methodologies for studying both the verbal and visual elements within a common framework. Elsewhere, I proposed an analytical framework for translated book covers (Li et al. 2019; Li 2021) based on the seminal works in visual communication by O’Toole (1994) and Kress and van Leeuwen (1996/2021). The present study applies my framework to investigate a larger corpus of translated book covers of a similar genre (highly successful but politically volatile English works by Chinese émigré writers) and translation directionality (English>Chinese). The study will shed light on how the book cover representations of China, in the Anglosphere and in Greater China, as analysed through multimodal social semiotics, reflect the cultural and ideological differences between these two spheres. It calls for more formal recognition of a multimodal turn in translation studies by further advocating multimodal social semiotics as an empowering tool.

Keywords: Translation; book covers; register; visual grammar; Chinese migrant writers; multimodality

References: Batchelor, K. (2018). *Translation and Paratexts*. Routledge. Genette, G. (1997). *Paratexts: Thresholds of Interpretation*, trans. J. Lewin. Cambridge University Press. Kress, G., and van Leeuwen, T. ([1996] 2021). *Reading Images: The Grammar of Visual Design*. Routledge. Li, L. (2021). ‘A translated volume and its many covers: A Diachronic, Social-Semiotic Approach to the Study of Translated Book Covers,’ in M. Kim, J. Munday, Z. Wang, & P. Wang (eds.), *Systemic Functional Linguistics and Translation Studies* (pp. 191–210). Bloomsbury. Li, L., Li, X., & Miao, J. (2019). ‘A translated volume and its many covers – a multimodal analysis of the influence of ideology.’ *Social Semiotics* 29 (2), 261-278. Mossop, B. (2018) ‘Judging a translation by its cover,’ *The Translator* 24(1), 1-16. O’Toole, M. (1994). *The Language of Displayed Art*. Fairleigh Dickinson University Press. Yu, H. (2019). ‘Recreating the Images of Chan Master Huineng.’ *A Systemic Functional Approach to Translations of the Platform Sutra*. Equinox.

#### Bio

Long Li is an Assistant Professor in the Department of Translation at the Chinese University of Hong Kong whose research interests include Chinese migrant writers’ successful English works, ideology in translation, multimodality, and SFL-based contrastive linguistics between



English and Chinese. Long obtained his M.A. from the University of Queensland and PhD from Macquarie University. In addition to research and teaching, he works professionally as an interpreter, translator, and examiner for NAATI.

Chunking as language processing in interpreting:  
A corpus-based investigation of chunking patterns

Wenjian LI  
Hong Kong Baptist University

Chunking, a memory-managing strategy, has been considered helpful or even necessary for interpreters to relieve cognitive burden. Previous studies have mostly approached chunking from a process-oriented perspective, in which case chunking is defined beforehand or identified via inference as a strategy that is motivated by the need to reduce cognitive burden while being reflected in the linguistic or behavioural data. Some other studies postulate chunking, with the same motivation, to be realized through the employment of formulaic sequences in the product. While the nature of chunks is often defined heuristically, the notion of chunking in interpreting calls for a more defined reconsideration that looks into the linguistic details of this process that manage memory, whereas in psycholinguistics, particularly with a usage-based orientation, chunking as a domain-general process underlies language processing, learning, and change. This paper adopts the usage-based account for chunking, and aims to harness the power of interpreting corpus data of English and Chinese to explore how structural cues embedded in the source speech, i.e., prosodic, syntactic, and probabilistic predictors, help shape the perceptual chunking patterns, signalled by the prosodic and sequential features of the target speech, while interacting with each other. By aligning chunking in interpreting with up-to-date psycholinguistic theories, this paper describes the linguistic regularities of chunking in the constrained language processing of interpreting.

**Bio**

Ms Wenjian Li is a second-year PhD student at the Department of Translation, Interpreting, and Intercultural Studies, the Hong Kong Baptist University. She obtained her Master's Degree in Translation and Interpreting from the Graduate Institute of Translation and Interpretation, the Shanghai International Studies University. She is currently working on her PhD project examining the cognitive process of chunking in a corpus-based approach. She is also interested in corpus stylistics and its application in popular music studies.

Action research in a hybrid translation classroom:  
Integrating human trainee translators and ChatGPT

Wayne Wen-chun LIANG  
Soochow University

The emergence of ChatGPT as a potent machine translation (MT) tool marks a significant milestone in the interplay between artificial intelligence (AI) and human language. This paper investigates the strengths and weaknesses of ChatGPT in translating culturally specific texts, addressing the crucial gap in the field of Translation Studies concerning the nuanced intercultural and linguistic demands of literary translation. Although previous studies have addressed the efficiency of using ChatGPT for translating generic commercial and medical texts (see Larroyed 2023; Myers et al. 2023; Wang 2023), the complexity of literary texts – characterized by unique writing styles and deep cultural contexts – presents a distinct challenge for MT systems. Moreover, the use of ChatGPT in translation classrooms has not been extensively explored. This study employed a hybrid approach to scrutinize the performance of ChatGPT in literary translation tasks, focusing on its handling of subtle linguistic and cultural nuances and the interactions and assessments of the ChatGPT-generated translations by human trainee translators. The trainees were third-year students taking a compulsory general translation course in the Department of English Language and Literature at a university in Taipei, Taiwan. Questionnaires were administered to this group of translator trainees to understand how they perceived the application of ChatGPT in their translation processes. It is hoped that the present study will contribute to the ongoing discourse by presenting an action research framework within a hybrid translation classroom setup. It attempts to evaluate the practicality of integrating AI tools like ChatGPT into translation education and to enhance the pedagogical strategies employed in translator education. By investigating the intersection of human expertise and AI capability, the study seeks not only to understand the current limitations of MT, but also to forecast the potential for future collaborations in the field of translation pedagogy.

**Bio**

Wayne Wen-chun Liang is Associate Professor in Translation, Soochow University, Taiwan. Wayne's research interests include literary translation, sociology of translation, translation of regional literature, and machine translation. He has published in international venues, including *Perspectives*, *Babel* and *mTm*.

Explorations of translation strategies for textless back translation:  
A case study of two Chinese versions of *Spring Moon*

Liyuan LIU  
Southwest Jiaotong University

In general, when mentioning foreignization and domestication as opposite translation strategies, scholars presuppose that translating involves two different kinds of cultures. A source language-oriented translation strategy is named as foreignization, and a target language-oriented approach as domestication. However, in the case of textless back translation, with both the source text, though written in a foreign language, and the target text involved belonging to the same cultural system, the translator is unlikely to select between two cultural directions and show cultural preference. The questions to be answered are: Can these translation strategies of foreignization and domestication proposed by scholars be fully applied in the process of textless back translation? As a kind of back translation, is there any distinction between textless back translation and other kinds of translations? If so, what is it? These questions are central tasks of this thesis. When applying Cultural Return as a strategy, translators face only one option, bringing the 'exiled Chinese cultural elements' back to their homeland. During this process, translators may weather twists and turns. The more the exotic elements are erased, the better the effect of the reception.

Bio

PhD candidate in the Southwest Jiaotong University School of Foreign Languages and Cultures

Translation as a vehicle of imaging China:  
Eileen Chang's self-translation 'Stale Mates' as a case in point

Yifei LIU  
Chinese University of Hong Kong

Translation, serving as a pivotal domain for cross-cultural exchange, assumes a multifaceted and intricate role. Eileen Chang (Zhang Ailing, 1920-1995), an eminent figure in the annals of modern Chinese literature, espouses an instrumental perspective in her approach to translation, discernible through her extensive corpus of correspondence and prose. This perspective accentuates the utilitarian function of translation in shaping the 'image of China' which is inherently interwoven with the complex fabric of power dynamics, encompassing Western imperialism, modernization, and ideological polarization. Grounded in Chang's instrumental viewpoint, this paper investigates her self-translated work, 'Stale Mates' (1956), with a particular focus on her deliberate and strategic deployment of translation as a tool intricately interwoven within the prevailing ideological currents. It is found that amidst the crucible of the Cold War, where a shared political agenda was dominant in the United States, distinct power structures envisioned China through specific lenses. In navigating the terrain of these divergent power structures, Chang adroitly mobilizes her cultural and social capital to transcend the prevailing narrative of China. Besides, Chang's aesthetic notion of 'equivocal contrast' serves as a political disposition, offering her freedom to balance various power structures and seek literary expressions, all while preserving her artistic and literary integrity. In doing so, she portrayed a modern image of China that differed from the Western mainstream narrative and was closer to what she personally regarded as the 'authentic' China.

Bio

I am currently a PhD student in the Department of Translation, The Chinese University of Hong Kong (CUHK). I received my MA degree from Sun Yat-sen University (SYSU). My research interests include translation history, translation theory and literary translation.

Adapting Chinese knowledge into the Japanese context:  
Satō Haruo's compilation and translation of Chinese short stories

Yunrou LIU  
Chinese University of Hong Kong

Satō Haruo 佐藤春夫 (1892-1964) is an influential writer, poet, and a literary critic in Japanese literary history. However, Satō's role as a translator has barely received scholarly attention. In 1936, Kawade Shobō 河出書房 published a translation collection of Chinese short stories with Satō as the editor, which is the focus of this present study. Satō's knowledge of Chinese short stories stemmed from Lu Xun's 魯迅 *A Brief History of Chinese Fiction*, in which Chinese fiction dating from the Han to the Qing Dynasty was examined. However, Satō surprisingly ignored Chinese short stories before the Tang Dynasty and included those produced in modern China, indicating the inconsistency of the text's choices with Satō's knowledge of Chinese short stories. To investigate the inconsistency, the author describes and analyses intertexts of *A Brief History of Chinese Fiction* in Japan, and delves into the social milieu within which these intertexts originated. The paper finds that Satō's text choice was interrelated with his response to the Japanese literary circle in the 1930s, and therefore the receiving culture plays an influential role in shaping intertexts. By probing the case with a translational perspective, it is argued that intertextual world incurred by translation creates a space where previous knowledge undergoes reformation.

Bio

I am a Postdoctoral Fellow at the Research Centre for Translation, The Chinese University of Hong Kong. I obtained my PhD in Translation Studies from The Chinese University of Hong Kong. My research interests include literary translation, translation history, translation and politics, and Hong Kong literature. I am currently conducting research on translations of Hong Kong literature and Hong Kong literati's translation of world literature.

## Multimedia localization:

The Taiwanese production *Wave Makers* makes waves in global markets

Yun-Fang LO

Chung Yuan Christian University in Taiwan

Netflix's marketing localization strategy has brought translation into a new paradigm, allowing many countries to produce original content with multilanguage subtitles. The effort to translate audiovisual products into the global lingua franca, English, has also propelled local films and series to popularity worldwide. Taking the drama *Wave Makers* (人選之人—造浪者) as an example, it marks the first Taiwanese political series to premiere on Netflix in 2023. The series vividly portrays Taiwan's vibrant election culture and delves into issues such as sexual harassment, capital punishment, anti-plastic campaigns, LGBTQ equality, and more. It sparked the first wave of the #MeToo movement in Taiwan and, in the process, showcased Taiwan's democracy to the world. The objective of this study is to investigate the impact of Netflix's translation and localization services on its audience and to explore the reasons why *Wave Makers* has garnered global attention. The multimedia localization process, encompassing script translation, subtitling, and dubbing in multiple languages, not only benefits local audiences but also allows the international viewers to enjoy compelling stories produced by other countries. Netflix's technical localization services break down cultural and linguistic barriers, especially when combined with a well-crafted script. The production of *Wave Makers* underscores Taiwan's capability to create high-quality content for international audiences. The study, therefore, takes this award-winning miniseries as a case study to investigate the sociocultural and political milieu of Taiwanese content and examine how its English subtitles have captured the attention of foreign audiences.

### Bio

Yun-fang Lo received her PhD in Interpreting and Translating Studies at Newcastle University. She is currently working as an Assistant Professor in the Department of Applied Linguistics and Language Studies at Chung Yuan Christian University in Taiwan. Her research interests include literary translation, cultural translation, audiovisual translation, cognitive-pragmatic studies, and literary communication.

'Hard Translation' and the imagination of proletarian literature:  
A study of Lu Xun's translation of *Coke, People, Refractory Bricks*

Minqiu LU  
Peking University

Lu Xun's 'Hard Translation' (硬译) is a more thorough form of direct translation, serving as a unique translation theory in modern China. I argue that 'Hard Translation' comprises a series of operative mechanisms, including selection, assimilation, translation, exposition, and dissemination. It deeply engages in the evolution of the language, stylistic forms, concepts, and the construction of proper nouns in the context of Chinese new literature. Concurrently, they yield novel historical experiences and aesthetic paradigms, opening up bidirectional and even multidirectional interlingual interactions. Proletarian literature in the 1920s and 1930s was not a self-evident concept but rather a dynamic and productive conceptual framework. The key challenge lay in how to conceive, discuss, and construct proletarian literature. During the mid to late 1920s, Lu Xun dedicated significant efforts to translating Soviet literary theories and works through Japanese translations. He actively engaged in intense debates concerning the 'class nature of literature,' the construction of proletarian literature, and translation issues. In the context of Lu Xun's translation practice, 'Hard Translation' went beyond the cultural transfer across multiple linguistic boundaries, emerging as a radical language revolution and a highly subjective method of imagination and construction. Lu Xun's 1933 translation of *Coke, People, Refractory Bricks* from Japanese is a piece of Soviet proletarian literature identified as 'reportage literature.' It narrates topics related to socialist industrial construction and 'Shock Brigades,' embracing the intersection of anthracite and culture, revolution and literature, intellectual labour, and physical labour. Through his method of 'Hard Translation' and the strategy of distinguishing reader cohorts, Lu Xun induced the revolutionary and imaginative potential of language and style, offering insights into the form, essence, and trajectory of proletarian literature. His translation works also contemplate and call for a 'new intellectual class,' ultimately, a boundary-breaking 'new humanity,' transcending the traditional limits between intellectual and physical labour.

Bio

Minqiu Lu, a PhD student at Peking University in Beijing, China. My Master's thesis at PKU is *Approach to Proletarian Literature: An Examination of Lu Xun's Translation of Russian and Soviet Union Literature*. My primary research objective and interest is in the area of Left-wing literature, the study of translation and the study of Lu Xun.



Seeing with your eyes... and ears:  
Museum audio description for the Chinese cultural heritage

Paolo MAGAGNIN  
Ca' Foscari University of Venice

This paper aims to investigate the main factors influencing accessibility to the Chinese cultural heritage via translation, focusing specifically on the production of scripts for museum audio description (AD). Museum translation is generally understood as a set of practices and strategies ensuring the interlingual transfer of textual (verbal) materials available in an exhibition venue. Museum AD, on the other hand, involves a set of inclusive practices that improve accessibility to the cultural heritage by blind and partially sighted visitors, while potentially offering sighted visitors an enhanced museum experience. In the Chinese-speaking context, both museum translation and museum AD aim to ensure effective cross-cultural promotion and the highest degree of accessibility to the Chinese cultural heritage by non-Chinese-speaking visitors. This goal can be achieved through specific translation strategies based on a culturo-conceptual approach, with particular reference to the treatment of culture-specific items and stylistic features, the (re)creation of emotional engagement, and the filtering of the ideological and social factors that form an integral component of museum communication. Drawing on my experience in the teaching of audiovisual translation from Chinese, and through the analysis of a set of case studies from different areas of the Chinese-speaking world, I intend to outline a preliminary methodology for the production of AD scripts for museums. To do so, I will specially focus on the practices of translation (both interlingual and intersemiotic), rewriting (transediting and transcreation), and simplification (understood here as the reduction of cultural and sensory barriers) at play in AD script writing for the Chinese cultural heritage.

Bio

Paolo Magagnin is Associate Professor of Chinese Language and Translation at Ca' Foscari University of Venice, Italy. His current research focuses on translation studies applied to modern and contemporary Chinese language and culture, especially on the sociology of literary translation, and museum and tourism translation. In addition to his scholarly research, he is a translator of contemporary Chinese fiction.

'It seems to me': The untranslatable softening of opinion in Kōda Aya's 'Hina' (1955)

Laura MARSHALL  
University of Sydney

Since the 'cultural turn' of the 1990s, translation studies have increasingly considered the effect of culture on translation. It is still uncommon for literary scholars, by contrast, to consider the impact of translation on the works they study. This has led translation scholar Susan Bassnett to lament the existence of 'an abyss between the study of world literature and the study of translation' (1). My research seeks to cross these disciplinary borders by considering the 'untranslatability' of modern Japanese literature. Untranslatability refers to the idea that languages contain elements which are particularly difficult to render into other languages. My research's translational reading methodology identifies so-called untranslatables by comparing modern Japanese literary texts with multiple English translations. This paper will seek to demonstrate the usefulness of considering untranslatability in highlighting the effect of cultural difference on Japanese to English translation. It will present my analysis of the first-person use of passive thinking verbs as a potential untranslatable within Kōda Aya's 'Hina' (1955 trans. Tansman 1993 and Sherif 1997). This linguistic feature is commonly associated with the Japanese cultural tendency to want to avoid appearing overly assertive (Wakabayashi 115). Hina's English translators' different strategies regarding this element, I will argue, result in two drastically different versions of the central father character: one, a distanced intellectual figure who expresses his opinion judiciously, 'it seems to me that's not quite the way to use your energy' (Tansman 188), the other, a rebuking authority figure who declares harshly that 'I'm having a hard time swallowing your way of putting on a show' (182-83). By highlighting these translators' varying responses to untranslatability, this paper will reinforce the insights to be gained by crossing the borders between literary and translation studies as we seek to better understand translation's role in transcending boundaries between languages and cultures.

Bio

Laura Marshall is a PhD candidate in the Japanese Studies Department of the University of Sydney's School of Languages and Cultures. Her doctoral research considers the untranslatability of modern Japanese literature by performing comparative translational analyses of works by the key modern authors Natsume Sōseki, Kawabata Yasunari, Kōda Aya and Dazai Osamu.

Laura's research builds on her background in translation and literary studies. This includes a 2021 Master of Translation at the Australian National University, where she specialized in literary translation, producing short story translations and analyses of key modern Japanese literary figures Kōda Aya and Shimao Toshio, translating Shimao's 'Tetsuro ni chikaku' ('Near the Rails' 1956) and Kōda's 'Nōkon' ('Navy Blue' 1970). Before this, Laura also completed a literary studies major and degree with honours year at the University of Melbourne that included a thesis analysing the multiple dimensions of the 'I' in Dazai Osamu's *Ningen shikkaku* (*No Longer Human* 1948).

## A corpus-based analysis of semantic shifts in the localization of English video game titles into Chinese

Luis Damián MORENO GARCIA  
Hong Kong Baptist University

In the context of the burgeoning global video game industry, the translation and localization of game titles serve as a critical first point of contact between the product and potential players. Accurate and culturally sensitive translation can significantly impact a game's reception and success in foreign markets. This research underscores the importance of this aspect of video game localization by employing a corpus-based approach to investigate the semantic shifts that occur in the translation of English video game titles into Chinese. The paper compiles a significant set of English video game titles along with their Chinese translations. This corpus is subsequently analysed to categorize and scrutinize the data. The research focuses on identifying instances of semantic shifts in the translated titles. Semantic shifts, changes in meaning extending beyond direct linguistic translation, often occur as translators adapt to the cultural and linguistic expectations of the target audience. Through cluster analysis and data visualization, these shifts are examined and categorized based on their nature and extent. The study also discusses how these semantic shifts reflect the strategies employed by translators and localizers. The implications of these semantic shifts for both the gaming industry and translation studies are explored, discussing how understanding these shifts can aid localizers in effectively adapting game titles and other content for the Chinese market.

### Bio

Dr. Luis Damián MORENO GARCÍA is an Assistant Professor and Chinese-Spanish translator. He holds a BA in Spanish-English Translation, an MA in Multimedia Translation, an MA in Teaching Spanish as a Foreign Language, and a PhD in Audiovisual Translation. His research interests lie in the fields of audiovisual translation, translation technologies and localization in Chinese, English, and Spanish. He freelances as a video game localizer/LQA tester in the Chinese-Spanish language pair and is also a certified English-Spanish sworn translator. He is a member of the European Society for Translation Studies, the International Association for Translation and Intercultural Studies, and the Hong Kong Translation Society.

Two interpreters in nineteenth-century Japan:  
What can TIS find out about what historiography has been overlooking?

Mikako NAGANUMA  
Kobe City University of Foreign Studies

This paper explores the intersection of seemingly unrelated historical figures in an attempt to advance the field of Translation and Interpreting Studies (TIS) as an interdisciplinary endeavour. It does so by examining different categories of interpreters in nineteenth-century Japan. Focusing on two contrasting interpreters from a TIS perspective is akin to attempting to connect separate dots in order to draw a new line. They have never been discussed together in historiography. The central focus is on Otokichi (c. 1818-1867) and Ernest Mason Satow (1843-1929). Both served as Japanese-English interpreters and each played significant roles in different diplomatic settings. The former was a shipwreck survivor who was later employed by the British government and involved in a series of negotiations that led to the Anglo-Japanese Friendship Treaty in 1854. The latter was a renowned British diplomat and Japanologist who embarked on his career as an official student interpreter sent to Japan in 1862. This exploration raises intriguing questions. Why have historians not examined these two individuals together, and how do they relate to each other in TIS despite appearing so unrelated? The key lies in their roles as interpreters working for the British government in distinct capacities. It sheds new light on the historical interpreters who influenced diplomatic relations at the dawn of Japan's modernization.

Bio

Dr Naganuma is Professor of Translation and Interpreting Studies at Kobe City University of Foreign Studies in Japan. Her research areas include theory, practice, and education based on her extensive experience as a professional interpreter and translator. Among her current research topics is to problematize Japan's modernization from a viewpoint of Translation and Interpreting Studies. One of her main books, *Yakusareta Kindai (Translated Modernity)*, published in 2017, is now available in Korean as well as in Japanese.

Exploring barriers and facilitators for translators and interpreters in audiology clinics:  
A mixed-method investigation

Mehwish NISAR  
University of Queensland

East Asian languages, including Mandarin, Vietnamese, and Cantonese, rank among the top five non-English languages spoken at home in Australia. The East Asian diaspora in Australia often encounters additional cultural and language tensions when accessing healthcare services, despite the availability of free government healthcare. Hearing services for children and older adults are one such case. The increasing involvement of translation and interpreting (T&I) services in hearing clinics has the potential to enhance access to hearing care for East Asians with limited English proficiency. This study aimed to identify barriers and facilitators experienced by interpreters/translators from East Asian backgrounds engaging with hearing care professionals in audiology clinics. This investigation used a mixed-method approach, including online surveys (n=110 ) and interviews (n=10) with translators and interpreters across Australia. The COM-B health behavioural model was utilized to identify barriers and facilitators in behaviour (B) change, in relation to capability (C), opportunity (O), and motivational (M) factors. About one-third of survey respondents reported difficulties in translating English audiology terms. Half (49%) expressed a preference for face-to-face interpretation in hearing clinics, and most interpreters (72%) sought a briefing from audiologists/audiometrists before appointments. Thematic analysis of interviews revealed facilitating factors including longer appointment durations with a lower volume of interpretation, adapting communication strategies to align with the patient's cultural norms and foreknowledge of the patient's language dialect. Barriers included a lack of educational resources for translation and interpretation in hearing clinics, interpreters needing to speak loudly to patients, client concerns about confidentiality and the absence of pre-appointment briefings for interpreters on patients' health conditions. Key strategies that could facilitate T&I services in hearing clinics include audiologists providing a briefing about patient hearing loss to interpreters, good quality informational resources about hearing for interpreters, privacy assurances for patients and setting up systems for regular feedback about T&I services.

#### Bio

Dr. Mehwish Nisar is a skilled researcher, trained medical practitioner, and proficient educator, with a robust career spanning over a decade in both overseas and Australian. Her research focuses on conducting mixed-methods studies centred on chronic diseases, health behaviours, and healthcare access within diverse populations. Dr. Nisar's commitment lies in identifying factors associated with fostering integration and ensuring equity in various communities.

As an active member of several professional associations and community organizations, including the World Health Organization (WHO), Public Health Australia, Australian Multicultural Health Collaborative, and the Global Burden of Disease (GBD) Collaborator Network, she has garnered global recognition and media coverage for her impactful research. Notably, she was recently honoured with the Health Promotion Early Career Award from the Public Health Association Australia.

Currently serving as a Research Fellow at the UQ School of Health and Rehabilitation Sciences, she is working on an NHMRC-funded project dedicated to enhancing access to hearing services for Culturally and Linguistically Diverse (CALD) communities in Australia. Her keen interest extends to exploring the effective engagement of translation and interpretation services in hearing clinics. Through her multifaceted contributions, she continues to make substantial strides in promoting health equity and access within diverse populations.

Rewriting the 'dirty times' in the Korean peninsula:  
Cultural negotiation in translating division fiction in Korea

Suseong PARK  
SOAS University of London

The Korean War is one of the most tragic and deplorable events in Korea's modern history, which marked the prelude to the Cold War and caused terrible massacres with weapons provided by great powers. The 1950s was the most difficult time and so-called 'dirty times' in literature as most of the peninsula was destroyed by the war, essential food for survival was hard to come by, people could not trust even close neighbours and relatives due to sharp ideological confrontation and innocent people were murdered just because of different ideologies. However, the Korean War and the division of the country are not over, but are still ongoing, affecting the lives of the people in all aspects of Korean society, economy and culture. Therefore, it is essential to acknowledge this critical event and hard times to understand modern Korean society and culture. Many writers began writing war stories to testify to future generations of their own experiences of war, and these stories have firmly established themselves as the genre of division literature in Korean literature. This study aims to examine how narratives about the Korean War, Korean society and people at that time are compromised and changed, forming new narratives based on and considering for Western readers' perspectives and cultural differences when vivid recollection of this miserable time in Korea is rewritten for Anglo-Saxon readers through translation as a tool, especially for American readers who led and participated in the War.

Bio

Suseong Park is a book translator who has published more than a dozen translated books from English into Korean, covering various genres from children's books to business books. She is a PhD candidate in Translation Studies at SOAS University of London. Her research focuses on division fiction in Korea as peripheral literature, narrative changes in translation and the consequent impact of and strategy for the translation and circulation of peripheral literature.

After the failure of the Chinese government in the Sino-Japanese War in 1895, Yan Fu (1854-1921) translated Thomas Huxley's (1825-1895) *Evolution and Ethics* (1894) in the hope of introducing evolutionary ideas including natural selection and survival of the fittest. The idea of evolution was a Western idea that conflicted with traditional Chinese thought. Yan Fu did not faithfully translate *Evolution and Ethics*. He chose to translate certain parts and restructured Huxley's texts. This article will take the practice of Yan Fu's translation of *Evolution and Ethics* by adding the word 'heaven' as an example to discuss how Yan Fu reconstructed evolutionary thought from the category of biology to the category of politics and society.

Thomas Huxley did not use the word 'heaven' in *Evolution and Ethics*, but 'heaven' is the core of Yan Fu's translation. Yan Fu used 'heavenly evolution,' 'the operation of heaven,' and 'the selection of heaven' to translate evolutionary concepts such as evolution, cosmic operation, and natural selection. He even entitled his translation *Theory of Heavenly Evolution*. Since the Zhou Dynasty of China (BC 1046-256), heaven was seen as the source of power for the ruling class. On this basis, Confucianism, Taoism and other schools of thought have put forward the idea of governing the world with heaven like 'the unity of heaven and humans.' Huxley's texts can be seen as his narrative of evolution. Through the translation of 'heaven,' Yan Fu reframed the narrative of evolution by labelling, which shows the initiative of a translator to build his own narrative, according to Mona Baker.

Keywords: Yan Fu; Evolution and Ethics; heaven; Chinese political thought; narrative

#### Bio

Qi Yuhan is a PhD candidate in Translation Studies at Vrije Universiteit Brussel (VUB). Her PhD focuses on 'heaven' in Yan Fu's translation of Thomas Huxley's *Evolution and Ethics*. Yan Fu combined Chinese culture and political thoughts and his translation to create his own narrative of the evolutionary theory. Yan Fu's translation influenced Chinese society and inspired some promoters in the 1911 Revolution and the New Culture Movement. These studies intend to provide a new perspective to study Yan Fu's translation of *Evolution and Ethics* and to encourage translators to make their own narratives in the world. Qi Yuhan obtained her master's and bachelor's degrees in Translation Studies at the East China University of Political Science and Law (ECUPL). She had a one-year internship as a legal translator at Shanghai Jones Day Law Firm.



Gritiya RATTANAKANTADILOK  
Em-on POLSIRI  
Prince of Songkla University

*Pachinko*, penned by Korean-American author Min Jin Lee, was published in 2017 and has been translated into more than thirty languages, including Thai. The translations of culturally specific items (CSIs) that represent Korean and Japanese cultures in this novel are examined in this study. In translating CSIs defined as words or phrases specific to one culture in *Pachinko* into Thai, 'relay translation' is at work. In this process, at least three texts are in the chain and the translation is made from another translation. CSIs from their original languages, Korean or Japanese, are translated into English by the source text author, Min Jin Lee, and then the translator of the Thai version, *Thitiphong Luengarunlert* (2023), translates these CSIs into Thai. After compiling all Korean and Japanese CSIs in the three books of *Pachinko* from the English source text and the Thai translated text, the 315 CSIs are first categorized into three levels of culture based on the Iceberg Model, which Katan (2009) adapted from Edward T. Hall's iceberg model called 'Triad of Culture' (1959). The translation procedures used by the Thai translator are then analysed by the conceptual grid (Dickins 2012). Footnotes that accompany the CSIs in the Thai translated version are also collected. The accompanying footnotes are then analysed by delving deeper into the functions they perform, based on the assumption that the level of culture that influences the translator the most will determine the extent of the translator's intervention in translation. When CSIs are accompanied by footnotes, the second voice, that of a translator, is present. By adopting the concept of agency, which focuses on the significance of the people behind the texts, footnotes can provide a window on translators' perceptions of their readers and on their views of their own task and role.

#### Bio

Em-on Polsiri is a MA student in Applied English Language Studies in the Faculty of Liberal Arts, Prince of Songkla University, Thailand. She earned her BA from the same university, majoring in English and minoring in Translation. As a BA student, she presented a research paper on queer translation at a conference. She has studied Korean and has been a private tutor in Korean for several years.

Gritiya Rattanakantadilok is an Assistant Professor of Translation Studies, Faculty of Liberal Arts, Prince of Songkla University, Thailand. Her published articles and book chapters focus on literary translation and gender and ideology in translation. Her most recent publication is the co-authored book chapter entitled 'Sinophone Thainess: the Problematic Landscape of Creolization in the Thai-Chinese Translation Zone,' in *Of Peninsula and Archipelago: the Landscape of Translation in Southeast Asia*, published by Routledge. Her current research interests cover literature written by the Sino-Thais and the Malay Muslims (in the three southernmost provinces in Thailand) and paratextuality in translation.

Translation, adaptation and 'reimported' texts:  
BDs and illustrated books of Haruki Murakami's works

Miki SATO  
Sapporo University

The aim of this study is to analyse translations that deviate from the usual ST-TT relationship, using the case of the 'reimported' texts of the *bande dessinée* (BD) of Haruki Murakami's works and illustrated books. The BD is based on the French translation of Murakami's original stories by Corinne Atlan and H  l  ne Morita, comicized by Jean-Christophe Deveney (storyline) and PMGL (illustrations). The BD was published in Japanese as a series of nine books, *Haruki Murakami 9 Stories*, from 2017 to 2021, and then in French as a single volume, *Haruki Murakami: Le septi  me homme et autres r  cits*, in 2021. It is also translated into English in two volumes in 2023 and 2024. The BD is a distinctive and multifaceted rendition. Although the original Japanese text is retained in the BD, not all the original sentences are used, and some parts have been added as part of the comic adaptation, thus there must be a process of '(re)translation' from French to Japanese. However, the names of the translators are not given in either the Japanese or English versions. The books illustrated by Kat Menschik were the German translations of Murakami's works. The format with her illustrations has been published in other languages, including Italian, Spanish and Chinese. It was 're-imported' to Japan as an 'art book,' and four Japanese versions have been published so far. Two of them, *Nemuri (Sleep)* and *Fushigi na Toshokan (The Strange Library)*, challenge the notion of original and translation, as Murakami himself revised the original texts, inspired by the illustrations. These two cases of 'reimportation' of Murakami's works raise complicated questions about the definitions of 'original,' 'translation' and 'adaptation,' and the relationship between 'ST and TT.' This study attempts to approach the unique circulation of complex transfers and rewritings of Murakami's texts.

Bio

Miki Sato is a Professor at Sapporo University, Japan, where she teaches English, English Literature and Translation. She holds an MA in Comparative Literary Theory (University of Warwick, UK) and a PhD in International Media and Communication (Hokkaido University, Japan). Her research interests include the reception of foreign literature through translation, paratextual analyses of literary translation, 'rewritings' of foreign literature, and the history of translation and interpreting in early modern and modern Japan. She has recently edited *Tsuji, Interpreters in and Around Early Modern Japan* (2023, co-edited with Mino Saito).

## Is novelization translation?

Nana SATO-ROSSBERG  
SOAS University of London  
Nichibun-ken

Novelization is very popular in Japan, much more than in other countries. What is novelization? It is a common practice in Japan to create games, animes, TV dramas, and live action films based on manga or novels. From these derived cultural products, Japanese publishers then again create novels. Novelizing writers 'rewrite' these stories. Novelizations can sometimes sell more than the original novels, often exceeding sales of 100,000 in the first edition. Hence, this is a large market for Japanese publishers. There are several famous novelizers such as Shinobu Momose (1967-), whose novelization of 送り人 (*Departure*, Shōgakukan 2008) sold over 1,000,000 copies. I have been working on this subject for four years. But the pandemic disrupted the work. In this paper, I will discuss novelization as a form of translation and novelizers as translators. This work is based on interviews that I conducted with novelization authors and publishers. Through analyses of these interviews and novelizations, the paper aims to reveal the publisher's strategy in this translation business and the role of novelization authors as translators. I conclude that novelization is another creative form of translation, which is struggling with similar issues of recognition and socioeconomic pressures as traditional literary translation.

### Bio

Prof. Nana Sato-Rossberg (Dr) is Chair of the SOAS Centre for Translation Studies (CTS), Convener of the MA Translation at SOAS, and Executive Council member of the International Association for Translation and Intercultural Studies (IATIS). Her recent publications include 『翻訳と文学[translation and literature]』 [ed. Nana Sato-Rossberg] (Misuzu 2021), 『学問としての翻訳 [translation as an academic discipline]』 (Misuzu 2020), *Diverse Voices in Translation Studies in East Asia*, co-edited with Akiko Uchiyama (Peter Lang 2019), 'Translation in oral societies and cultures' in *The Routledge Handbook of Translation and Culture*, edited by Sue-Ann Harding and Ovidi Carbonell Cortés (Routledge 2018), *Translation and Translation Studies in the Japanese Context*, co-edited with Judy Wakabayashi (Bloomsbury 2012), Her research interests include cultural translation, contemporary history of Japanese Translation Studies, and novelization as translation.

Who is translating whom?  
On omissions of the race narratives from Japanese texts into English

Raj Lakhi SEN  
Kanazawa University

'Who is translating whom' is also the unavoidable question concerning the race and identity of the translator and their relationship with the power dynamics of the author's culture, political ideologies, and languages. Thus, the translation of narratives serves a dual purpose – it not only serves literary objectives but also highlights the significance of politics and history, particularly when translations deal with racial representation. This paper focuses on the works of Japanese writer Mizumura Minae, including *The Fall of Language in the Age of English* (translated in 2014) and *An I Novel from Left to Right* (translated in 2021). Mizumura Minae, who lived in America and was beloved by the generation of the 'American boom' in Japan, explores the quest for Japanese identities influenced by American media culture and their connection to the age-old traditions of Japan's own literary history. The paper discusses how her writing and memoirs depict her Japanese race and identity, with a significant focus on the epistemology of the Japanese language and literature within the broader context of the American race narratology landscape. Notably, these works are translated in collaboration with the author herself and translator Juliet Winters Carpenter, who has received a prestigious lifetime achievement award for her contributions to the translation of Japanese literature, particularly her translation of Mizumura Minae's works. On the responsibility of translator, as Suzanne Jill Levine stated, the translation should be a critical act, but create doubt, pose questions to the reader recontextualizing the ideology of the original text. (*The Subversive Scribe: Translating Latin American Fiction*, 1991). This paper analyses source texts within the context of their political and national identity, as well as the translator's responsibility and positionality in relation to the ideologies presented by the author of the ST. It also examines cases where the translation of racial narratives were partially and un/intentionally omitted, and how these omissions appropriated into the larger framework of the publisher and readers preconceived the TT and ST(s).

Bio

Presenter: Raj Lakhi Sen (PhD, University of Tsukuba) is an Associate Professor at Kanazawa University, Japan. Her research includes Japanese Literature and Law and its translations, published Adoption law and Higuchi Ichio in Modern Japanese literature 2016, PhD thesis 'Critical Analysis of Modern Japanese Literature and Adoption law' (Meiji Bungaku Sakuhiin ni okeru Yoshiho-seido) 2016, papers on 'Translating Food culture in Murakami Haruki's novels (2016), forthcoming book chapter is 'Politics of Translations: What if India, Bangladesh and Pakistan munch Doraemon's 'honyaku-konnyaku'?', Hiraishi, Noriko. (eds). Japanese Pop-Texts in Global Contexts, (2023), also published book chapter on 'Japanese Literature in English: 'Dialogue on Japanese Literature in Context of World literature' (Nihon Bungaku no tame no Eigo: Sekai to Kaiwa no Tame no Eigo ni yoru Nihon Bungaku Kenkyu )' Bungaku Kouryu Nyumon, (2023).

## The public perception of Chinese fansubbers in an English as a lingua franca world

Zhourong SHEN

Beijing International Studies University

This paper explores the public perception of Chinese fansubbers in an English as a Lingua Franca (ELF) world following a mixed-method approach. The analysis is based on a questionnaire that collects both quantitative and qualitative data from 327 respondents. In an ELF world, the Chinese viewership has become more linguistically competent to appreciate the works of fansub groups, which in turn reinforce their language learning. Fansubbers are often treated as amateur translators when compared with professional translators. The findings reveal that such distinctions, already blurred in the discussions of academia, do not seem to matter to the public. Fansubbers are not just translators to the public, they are also cultural brokers and language educators. They not only teach, but also motivate a generation of Chinese viewers to engage with foreign language, culture, and translation. The public perception of Chinese fansubbers can be positively favourable for reasons beyond good translation quality.

### Bio

Zhourong Shen is a Lecturer in the School of Interpreting and Translation, Beijing International Studies University. His research interests include translator and interpreter evaluation, identity and pedagogy. He is also a PhD student of Translation and Interpreting Studies at the School of International Studies, University of International Business and Economics, China. Zhourong is a professional translator and interpreter with ten years of experience. He has interpreted for hundreds of international conferences and translated six books.

In their influential work on postcolonial writing, *The Empire Writes Back* (1989/2002), Ashcroft, Griffiths, and Tiffin explain the linguistic and cultural alienation that characterizes the relationship between self and place. Discussing the dislocation that particularly results from circumstances such as migration and removal, they note how: 'The gap which opens between the experience of place and the language available to describe it forms a classic and all-pervasive feature of postcolonial texts' (9). We might say that postcolonial writing is also very much about translation in that the translator negotiates the linguistic and cultural gap between the source and target texts. This presentation posits the link between postcolonial writing and translation as an investigative framework to discuss *Sayonara, orenji* (2013; *Farewell, My Orange*), the debut novel, written in Japanese and set in an Australian coastal town, by Australia-residing Japanese author Iwaki Kei. I examine the novel as the representation and translation of Australia intertwined with the multicultural identities of Iwaki's characters whose stories of negotiating self and place in their adopted country are narrated in the Japanese language. In the fabric of postcolonial writing/translation, I place a particular focus on epistolary communications from a Japanese woman character to her former English teacher, putatively written in English, and her struggle to write a novel in English. The translational aspect of *Sayonara, orenji* was given a further layer of complexity, moreover, with the appearance of an English translation, *Farewell, My Orange*, published in 2018. I will explore the intricate layers of translation embedded in the novel, layers that mediate alienation from within.

#### Bio

Akiko Uchiyama is a Lecturer in the School of Languages and Cultures at the University of Queensland, where she coordinates the Master of Arts in Japanese Interpreting and Translation (MAJIT) program. She has research interests in literary translation, modern and contemporary Japanese literature, gender in translation, postcolonial translation studies, and the cultural history of translation in Japan. Her recent publications include 'Shinseinen no bungaku-teki tenkai: Morishita Uson to 'tantei shōsetsu' no hon'yaku' (Literary Development in Shinseinen: Morishita Uson's Translation of Detective Novels) in *Hon'yaku to bungaku* (2021) and 'The Politics of Translation in Meiji Japan' in *The Routledge Handbook of Translation and Politics* (2018). She co-edited the collections *Diverse Voices in Translation Studies in East Asia* (2019) and *Border-Crossing Japanese Literature: Reading Multiplicity* (2023).

Judy WAKABAYASHI  
Kent State University

In a forthcoming chapter in the *Routledge Handbook of East Asian Translation* I compared and contrasted different groups of interpreters-cum-translators (tsūji) in early modern Japan, focusing on their historical and professional realities. By contrast, here I seek to reexamine the nature of tsūji's work from the viewpoint of (critical) border theory, testing whether this interdisciplinary lens might offer an additional means of grasping and linking diverse phenomena from a holistic, macroscopic perspective. The paper explores the concept of borders as a potentially meaningful structure or explanatory theory relevant to early modern Japanese translation history (and, by extension, possibly relevant to other spatial and temporal contexts of translation). The examples relate to the geographic, political, linguistic, translational, institutional, cultural, religious, professional, and disciplinary borders at work in tsūji contexts. The theoretical framework is applied to and illustrated by frontier scenarios from Hirado, Nagasaki, Satsuma, the Luchu Islands, Tsushima, the Japanese waegwan on the Korean Peninsula, and Ezo, involving a range of mostly Asian languages. These liminal spaces were peripheral only geographically, not in terms of their importance as interpreting/translation zones where international, national and local forces converged. The discussion encompasses the antithetical functions of boundaries as barriers and as contact zones, as well as the tension between building and crossing borders. The paper concludes by self-reflexively addressing the problematic, the validity and the utility of applying a single trope or metanarrative such as the concept of borders to translation history.

#### Bio

Judy Wakabayashi taught at the University of Queensland and at Kent State University in Ohio. Her research mainly focuses on translation history in Japan but also in other parts of East Asia and beyond, with a particular interest in the methodology of translation historiography. Wakabayashi is author of *Japanese-English Translation: An Advanced Guide* (2021) and numerous articles and book chapters, as well as co-editor of *Asian Translation Traditions* (2005), *Decentering Translation Studies: India and Beyond* (2009), *Translation and Translation Studies in the Japanese Context* (2012), *Engaging with Asian and Western Others: Translating and Interpreting in Korean Contexts* (2019), and *Translating and Interpreting in Australia and New Zealand* (2022).

What brought about the critique shift on Lin Shu's translation:  
A reflection on evolving societal expectations of translation

Xingzhi WAN  
Universitat Pompeu Fabra

Lin Shu (1852-1924), renowned for his significant contributions to Chinese literature through his translations of Western novels, emerged as a symbolic figure, almost a 'brand' in literary translation (Hill 2013). His works represent, to some extent, the characteristics and deficiencies of novel translations during the late Qing Dynasty and early Republican era (Zhang 2006). Despite garnering a wide readership and respect, Lin Shu's reputation experienced a sharp shift during and beyond the New Culture Movement (Mao Dun 1934). The unique interplay between his opinion on translation, his noteworthy success, and the criticism he faced offers an intriguing insight into the evolution of translation studies. This study aims to trace the shift in critiques of Lin Shu's translations, unveiling the complex dynamics of societal expectations regarding translation during that era in China. By adopting a historical perspective and a descriptive paradigm, we delve into the interactions and debates between Lin Shu and key figures of the New Culture Movement around the 1910s, supplemented by scholarly commentaries on Lin Shu's translations. Preliminary results reveal a significant shift in prevailing translation viewpoints and expectations during this period, encompassing the transition in translation language from Classical Chinese to Vernacular Chinese, debates over translation norms and quality, as well as the evolution of translation features from permitting free adaptation and rewriting to emphasizing fidelity to the original text. These transformations account for the rise and eventual decline of Lin Shu's translations, prompting a reflection on the evolution, reinforcement, and challenges of societal expectations of translation. Keywords: Lin Shu, New Culture Movement, Chinese literary translation, critique shift on Lin Shu's translation.

#### Bio

Xingzhi Wan is a second-year doctoral student in the Department of Translation and Language Sciences at Pompeu Fabra University in Barcelona (Spain). She holds a BA degree in Spanish Philology from Beijing Language and Culture University and an MA degree in Global Translation between Chinese and Spanish from Pompeu Fabra University. Her research focuses on the fields of comparative literature, translation theory, and intercultural studies. Currently, her doctoral research revolves around the case study of back-translation of Mo Xia Zhuan, translated by Lin Shu. This study delves into topics such as indirect retranslation, collaborative translation, and other pertinent theories. Furthermore, her research interest also encompasses translator studies and other sociological aspects of translation, shedding light on the intricacies of the translation process and its societal implications.



Redefining margins in Sinology:  
The underacknowledged contributions of Peter Perring Thoms

Chufeng WANG  
Huazhong University of Science and Technology

Peter Perring Thoms, who had begun his career as a printer before joining the East India Company, translated a diverse array of Chinese literary works, significantly furthering cross-cultural communication between China and the Western world, as well as contributing to the development of Western Sinology. His translation efforts alone should suffice to earn him the title of a bona fide 'Sinologist.' Nonetheless, when placed against the backdrop of his 19th-century contemporaries, Thoms has received relatively scant attention and acknowledgement from both his British peers and modern Sinological scholars. Recent academic research on Thoms and his work has been sporadic, lacking a systematic elucidation of his translation ethos. This study employs qualitative, textual, and observational methodologies to unearth Thoms' translation principles through an analysis of his translation methods, while factoring in the sociohistorical milieu of the 19th century. It takes into account the pressing demands of Great Britain to penetrate the Chinese milieu for commercial activities and the prevailing stereotypes of China perpetuated by earlier intercultural envoys, including diplomats, missionaries, and merchants. A steadfast commitment to 'faithfulness' and 'objectivity' lies at the heart of Thoms' translation principles, which are discernible across four dimensions: the meticulous preservation of source text structure, the comprehensive portrayal of source customs, the earnest reverence for source culture, and the profound humanistic regard for source communities. In an era marked by Western cultural supremacy and prevalent stereotypes of China as authoritarian and underdeveloped, Thoms maintained an independent and impartial standpoint to understand and translate Chinese literature. He also advocated for the British government to squarely engage with cultural differences and dispel biases. That stance was notably advanced for a translator or Sinologist of his time. Until today, Thoms' translation principles are still of pioneering significance.

Bio

Chufeng Wang is a PhD student in the School of Foreign Languages, Huazhong University of Science and Technology, Wuhan, China. Her research interest is the history of English translation of Chinese literature in the 19th century and how cultures and knowledges are shaped, reshaped and disseminated via translation activities.

The English novel *Call Me by Your Name* by André Aciman was initially published in the US in 2007. In the same year, it received the Lambda Literary Award for Best Gay Fiction, a prestigious queer literary award. Since then, the novel has been translated into four Chinese editions, with two in Taiwan and two in mainland China. The most recent Taiwanese and mainland Chinese editions feature dust jackets adorned with the poster of the film adaptation based on the novel. This article explores the paratextual construction of queerness by examining and comparing the peritexts and translated peritexts of the novel, with a specific focus on the cover images and their interactions with the verbal peritexts. The analysis applies the framework of visual grammar proposed by Kress and van Leeuwen (2006) to the original image as the departure point and its travelling to the first two Chinese translations in Taiwan and mainland China. Moreover, the same framework is then used to examine the image translated on the film poster as well, followed by its retranslations in the poster jacketed Chinese editions in Taiwan and mainland China. Following that, with the help of Roland Barthes' classification model of text-image relationship (1977), the intricate translational shifts in the images are investigated in conjunction with the verbal peritexts on the covers, in an attempt to reveal the verbal and non-verbal cooperation in achieving different queer representations of the four Chinese translations. The research is to shed light on the intricate multimodal shifts that occur within the peritextual frames as they traverse sociocultural contexts in Chinese-speaking communities. Meanwhile, the article aims to uncover the subtle negotiations and contestations that peritextual translations engage in with the prevailing ideologies of the target Chinese cultures.

#### Bio

Liehui Wang is a PhD candidate in the Department of Translation, Interpreting, and Intercultural Studies at Hong Kong Baptist University. He is also an Honorary Associate in the Department of Languages, Cultures and Film at University of Liverpool. Meanwhile, he has been an experienced practitioner in English-Chinese translating and subtitling for many years. His doctoral research explores the Chinese translations of André Aciman's English novel *Call Me by Your Name*. The research seeks to identify the shifts between the source text and the four editions of the Chinese translation in terms of the representations of male homosexuality. He draws on the systemic approach to the study of translation to construct a theoretical framework within which to examine how the translated texts and their paratexts enter into a dialogue with other texts in the cultural contexts of Taiwan and mainland China, and with what ideological implications. His research interests are queer translation studies, translation activism, and translation censorship.

Exploring the efficacy of ChatGPT in game localization:  
An empirical study from player preferences

Peishu WANG  
University of Liverpool

This study critically evaluates the potential of ChatGPT in the domain of game localization, contrasting its AI-driven approach with the established methods of human expertise. As the gaming industry embraces a global market, the complexity of localization – merging linguistic accuracy with cultural context – gains prominence. Centred on the Chinese gaming community, the research investigates ChatGPT’s proficiency in grasping cultural subtleties and its efficiency in reducing localization resources, benchmarking it against human translators. A robust mixed-methods approach is employed, involving a detailed examination of player preferences through surveys, a comparative analysis of translations from the game *Disco Elysium*, and the calculation of BLEU scores for objective assessment, supplemented by expert reviews for a deeper understanding of qualitative aspects. The findings are expected to illuminate the practicality of embedding AI tools like ChatGPT in the localization workflow while discerning the indispensable role of human sensitivity in capturing the full spectrum of cultural nuances, ultimately aiming to enhance the interplay between AI capabilities and human insights in the ever-evolving narrative of game localization.

**Bio**

Peishu Wang holds an MA degree from the School of Languages and Cultures, Lancaster University, UK. She is currently a PhD candidate at the University of Liverpool. Her major research interests are in video game localization and science fiction translation. Specifically, she focused on the role-playing video game *Disco Elysium*. She also conducted the analysis of hard sci-fi literature translation on *The Collected Stories of Arthur C. Clarke*. She also has strong interests in translation theory, AI in modern translation strategy, and culturalization in game localization.

Qi WANG  
Queen's University Belfast

Korean BL (Boys' Love) webtoons, famous for the elaborate depictions of homosexuality, have constituted a new wave of the Korean Wave in China after the THAAD incident in 2016, a watershed moment signalling the deterioration of the bilateral relationship and the decline of the previous Korean Wave featuring K-pop and K-drama. The scanlation groups have garnered a significant following on the Chinese internet, especially for their faithful translations of the original sex scenes that are censored in the copyrighted translations by Chinese comics platforms. Despite the undeniable success of Korean BL webtoons achieved through networks based on Chinese fans' voluntarism, the vibrant fandoms centred around scanlation groups remain unexplored. By situating the translational fandoms within the context of Chinese anti-Korean nationalism, the state's censorship of queer erotica, and the global expansion of the Korean Wave, this paper argues that the voluntarism of Chinese fans is contributing to the creation of a new Korean Wave in China. This phenomenon reflects the negotiations and interactions among nationalism, local content regime, and transnational neoliberalism. Based on the fieldwork of digital ethnography across Weibo, Twitter, Xiaohongshu, and Yidan, this paper examines how these fandoms take advantage of nationalist and neoliberal narratives to seek validity in the state's cultural governance. On the one hand, fans and scanlation groups adopt a nationalist standpoint in their translation and consumption. On the other, nationalism does not necessarily lead to fans' boycott of the relevant webtoons and artists, as some fans believe consuming webtoons translated by scanlation groups is nationalistic, as they are not making financial contributions to the artists, who are in the business of webtoons. This paper provides a case study of how translations in East Asia are shaped by nationalism, gender politics, and neoliberal cultural industries.

#### Bio

Qi Wang is a PhD student in translation at Queen's University Belfast. Her research interests include fandom studies, nationalism, feminism, social media, the platformization of cultural production, and intra-Asian communications of popular culture and masculinity.

How a Chinese social media platform recontextualises Russian strategic narratives:  
A case study in news translation

Rui WANG  
North China Electric Power University

The free circulation of online videos across platforms, languages and cultures due to their low-cost and easy-to-produce characteristics allows participatory media agents (Jenkins 2004) to reuse and repurpose ready videos for their own political and commercial aims. This paper explores this understudied phenomenon through a case study of news videos which were originally produced by a Russian international broadcaster RT (formerly Russia Today) for YouTube but were later recontextualised by a Chinese state-aligned media agent, The Observer, for Bilibili, which is a leading video-sharing platform in China. Using a contrastive analysis, this paper examines the translation strategies that the video uploader adopted in their appropriation of the RT source videos for Bilibili users. This paper also examines how the uploader's edits, like the selection of videos, contribute to changes to the Russian strategic narratives (Miskimmon et al. 2013, 2017) in the target context. The data analysis demonstrates that by adopting suitable editing techniques the Chinese media agent has significantly changed the Russian strategic narratives to serve its own political and market agendas. As part of its translation process for the target media context, the uploader has taken various factors into account, such as the Bilibili audiences' consumption habits, their entertainment needs, their pre-existing stereotypes of Putin, Russia and China, and its own propaganda missions.

Bio

Rui Wang is a Lecturer in Translation and Interpreting Studies at North China Electric Power University. With a PhD from the University of Manchester, her research interests are diverse, including translation studies, media studies, political communication and digital cultural studies. Her work has appeared in the journal *Media and Communication* and in an edited volume titled *Translation as a Set of Frames*, published by Routledge.

## 'Rebuilding the truth' and the translation of the Kempeitai documents

Martin WARD  
University of Leeds

The Japanese army sought hastily to burn top secret documents from the Kempeitai, Japan's wartime secret police, in NE China on the occasion of Japan's defeat in 1945. However, running out of time they buried tens of thousands of pages, which were later unearthed and are now preserved in the Jilin Provincial Archives in China. Translations of over 1,100 pages of the total cache of 100,000 documents into Chinese and English were produced and published in three volumes each (铁证如山 2014, *Concrete Evidence* 2015), and the English translation was later recommissioned to this presenter, and eventually published again in a further three volumes in 2021 (*Insights into Japanese Imperialism* Vol. 1-3). There are significant indications that wider factors, including political motivations, played into the selection of texts for translation and the publicity surrounding the translation and making public of the documents. This presentation will examine the history of the documents, their discovery and the significance of their existence, situate them historically, outline existing research into the documents (such as Sa 2014), and present findings from initial forays into the primary sources, placing a spotlight on the rich and underexplored aspect of the role and 'use' of translation in Sino-Japanese relations. It will examine ethical questions provoked by the circumstances surrounding the above translations and related publicity and discuss the subject of the 'weaponization' of translation.

### Bio

Dr Martin Ward (PhD, Hiroshima) FHEA PGCAP is an Associate Professor of Chinese and Japanese Translation at the University of Leeds, UK. He has published several China-related translations from Chinese and Japanese into English of historical documents, Chinese political discourse (such as Chapters 7 & 8 of J. Bian, *The Communist Party of China: A Concise History*: ACA Publishing Ltd, 2021), and literature, and also conducts research into the translation of the Kempeitai documents, Chinese political discourse, translation pedagogy and international telecollaboration. He is currently a Fellow of the Leeds Institute for Teaching Excellence, researching barriers to COIL-type interventions, and also employs international telecollaboration in his translation pedagogy. He is also the founder of the East Asian Translation Pedagogy Advance (EATPA) network, which brings together educators teaching East Asian language translation at HE level across the globe to share best practice and advance pedagogic methodologies.

This paper seeks to explore the challenges of translating Chinese literature posed by the diversity of the Chinese languages. While the conventional definition of Chinese literature tends to refer to literary works written in standard Chinese from mainland China, Hong Kong, and Taiwan, works written in a mixture of standard Chinese and dialects in these regions, as well as other Sinophone communities with various ethnic backgrounds, have been marginalized in the discussion. The inclusion of these works would further illustrate the complexities involved in translating Chinese languages. One of the central challenges stems from the multilingual nature of the Chinese linguistic landscape. While a significant portion of people with a Chinese background do not speak Mandarin, the standard spoken Chinese, as their mother tongue, the standard written Chinese is used in the written communication system shared by most Chinese speakers. Chinese writers speaking various dialects or having particular ethnic backgrounds have inserted their unique vocabularies, phonetic expressions, regional slang, cultural references, and grammatical structures into standard Chinese. It is, therefore, a formidable task to retain the distinct essence and cultural nuances of the source text in translation. This paper aims to discuss these issues with the works of a few writers from Taiwan and Hong Kong as examples.

#### Bio

Tin Kei Wong is a Lecturer in Asian Studies at the University of Adelaide, teaching Chinese Studies and Translation Studies. She is a NAATI-certified interpreter and translator. Her research interests include translation of children's literature, women missionary translators, and cultural studies.

Panel Presentation: Taiwanese Aboriginal Literature  
Translating Taiwanese literature and Taiwanese Aboriginal literature:  
Reflections on my translation projects

Shuhwa Shirley WU  
University of Queensland

This study examines the translation of aboriginality, or indigeneity, in contemporary Taiwanese Aboriginal literature. Informed by translation studies and postcolonial studies, I first examine the characteristics of this literature. The works studied include *Spirits of the Jade Mountain, Jade Mountain* by Vava Husluman (1957-2006) of Bunun people, and *Cold Sea, Deep Love* and *Memories of Waves* by Shammon Ranpoan (1947-). Both writers are among the first generation of Aboriginal People who picked up their pens and spoke to (wrote for) mainstream Taiwanese society. Both writers are among the pioneer Aboriginal writers who successfully presented their tribal stories and spirit, given that they had to write in Chinese to speak to a wider readership. Through examples, I highlight that border-crossing and identity construction are closely intertwined in these Aboriginal writings. Furthermore, spanning over two decades, these works further illustrate the changing positions of the author, from marginal to the centre. Significantly, Taiwanese Aboriginal literature opens up a space of dialogue, sometimes a contentious site for the Han people and the Aboriginal Peoples in Taiwan. The major part of my talk will focus on my translation projects, including strategies used, and the translator's positionality and ideology. During the process of translating these distinctive Aboriginal voices, I am a cultural researcher and interpreter, even an author – the English voice sometimes explains, sometimes resorts to rewriting. I am both visible and invisible. Thus, when reflecting on my role as a translator, including its challenges and 'gains,' I find myself sitting in a dual viewpoint – both inside and outside. Like the Aboriginal writers studied, I find myself undertaking the discourse of Diaspora. Significantly, my journey as a translator also informs the search for my identity.

#### Bio

Shuhwa Wu obtained her PhD in the School of Languages and Cultures, University of Queensland, Australia. Currently, she is teaching translation studies at UQ. Her research interests include Taiwanese literature, translation studies, and aboriginal literature. Her thesis examines the colonial influence upon the construction of identities of Taiwanese Aboriginal people as reflected in Taiwanese Aboriginal Literature since the 1980s. She taught aboriginal literature and culture at the National Cheng-kung University, as well as the National Tainan University. Shuhwa also worked as a seasonal writer-in-residence at the Museum of Taiwanese Literature, Taiwan. Wu's publications include *Writing to Find the Way Home: Taiwanese Aboriginal Literature since the 1980s*; *Voices from the Mountain: Taiwanese Aboriginal Literature*; *The Anthology of Taiwan Indigenous Literature – Short Stories I*; *Short Stories II*; *Anthology: Prose*; *Anthology: Poetry* (co-authored Anthology); and *Self Portrait: Poetry by Tseng Kuei-hai in Chinese, English and Spanish* 黃昏自畫像: 曾貴海華英西三語詩集 (English Translator).



This study investigates the simplification hypothesis in interpreting, as well as its cognitive implications, by examining features of syntactic dependency in three language varieties: English speech simultaneously interpreted from Chinese, original English speech produced by native speakers (L1 speech), and original English speech produced by non-native speakers (L2 speech). Two measures of the dependency relation, namely dependency distance and dependency direction, are employed to explore the distinction among the three language varieties in terms of their syntactic complexity, amount of cognitive demand, and the typological property of word order. The findings reveal that interpreted speech has the lowest mean dependency distance (MDD), followed by L2 speech and L1 speech, which indicates that interpreted English speech is syntactically more simplified than original English speech. The lowest MDD in interpreted speech is associated with the high cognitive demand in simultaneous interpreting, suggesting that increased cognitive demand in language processing is likely to lead to simplification of the syntactic structure of the linguistic output. Furthermore, dependency direction analysis of the three language varieties indicates that interpreted English tends to be more head-final than L1 English speech, confirming a typological word order distinction between translational and original language.

Bio

Dr Han Xu is an Assistant Professor at The Hong Kong Polytechnic University. Her research interests include translation and interpreting studies, corpus linguistics and computational linguistics.

A case study in translating the untranslatable:  
Japanese writing systems in Chinese and Korean translation

Hiroko YAMAKIDO  
Fuji Women's University

The Japanese language has three different types of writing systems: kanji, hiragana and katakana. Whereas kanji is morphographic, hiragana and katakana are phonographic (Rogers 2005). Japanese writing typically uses a combination of kanji for content words (e.g., nouns and verbal stems) and hiragana for function words (e.g., particles and conjugational endings); katakana characters are normally used for Western loanwords. In contemporary Japanese novels, it is common to write in mixed kanji-kana style, but there are cases where some words unexpectedly appear in a different type of writing system. For example, the speech of young children is written mostly in hiragana to convey a sense of childishness since children start with hiragana when they learn how to read and write in school. And even in the speech of adults, words ordinarily written in kanji can appear in katakana to show that the speaker does not understand their meanings or cannot recall the appropriate kanji for them (Kinsui 2018). Thus, Japanese authors sometimes use the technique of manipulating the use of character types to create special effects. A question then arises as to how this technique is dealt with in translation, given that many world languages have only one type of writing. Do Chinese translators manage to express the effects intended in the original by means of their language's morphographic characters alone? How about Korean translators with their phonographic hangul? If not, what kind of techniques do they employ to compensate for what is lost from the Japanese and still retain the intended effects of the original? In this paper, as a case study to explore these questions, I analyse the original Japanese along with the Chinese and Korean translations of two novels and one short-story by Haruki Murakami: *Umibe-no Kafuka (Kafka on the Shore)*, *1Q84*, and 'Yoru-no Kumozaru' ('The Evening Spidermonkey').

References: Kinsui, S., 'Shousetsu-ni okeru Kana-no Ichi Youhou: Murakami Haruki Sakuhin-o Rei-ni' ['An Application of Kana in Novels: A Case Study of Haruki Murakami's Works'], *Kotoba-to Moji (Language and Writing)* 10 (2018), 83-89; Rogers, H., *Writing Systems: A Linguistic Approach*, Malden, USA: Blackwell, 2005.

Bio

[Name]: Yamakido, Hiroko

[Degree]: PhD 2005, Linguistics, Stony Brook University (NY, USA)

[Affiliation]: Fuji Women's University (Sapporo, Japan)

[Job Title]: Professor

[Research Interests]: Translation studies; Japanese linguistics

[Membership in Professional Organizations]: The Japan Association for Interpreting and Translation Studies (JAITS); Linguistic Society of America; Linguistic Society of Japan;

Hokkaido Interpreting and Translation Studies Society

Board member of JAITS (October 2023-present); Kanto branch executive committee member of JAITS (October 2022-present)

[Publications (selected)]:

'Murakami Haruki Sakuhin-ni okeru Kansai-ben-no Eigo Honyaku-ni tsuite' ('The English Translation of the Kansai Dialect in Haruki Murakami's Novels and Short Stories'), *Tsuuyaku Honyaku Kenkyuu-e no Shoutai (Invitation to Interpreting and Translation Studies)* 22 (2018), 25-45; 'Nihongo-no Bungaku Sakuhin-ni okeru Gengo Henshu-no Eigo Honyaku: Murakami Haruki (Cho) *Umibe-no Kafuka* Nakata-san-no Hanashi Kotoba-kara Kangaeru' ('The English Translation of Nonstandard Forms in Japanese Literature: A Case Study of Nakata's Speech in *Umibe-no Kafuka* by Haruki Murakami'), *Tsuuyaku Honyaku Kenkyuu-e no Shoutai (Invitation to Interpreting and Translation Studies)* 19 (2015), 1-21; 'Role Language and Character Language,' *Acta Linguistica Asiatica* 5(2), 29-42 (with Satoshi Kinsui); *The Evolution of Human Language: Bilingual Perspectives*, Cambridge UK: Cambridge University Press, 2010 (co-edited with Richard Larson and Viviane Deprez).  
[Languages]: Japanese (native), English

Negotiating the biological borders:  
Pan Guangdan's translation of Huntington's *The Character of Races* (1928)

Caiping YAN  
Chinese University of Hong Kong

While it has been agreed that China's modern understanding of nation and race is largely a borrowed concept, the role of translation in the circulation of the knowledge of race and eugenics is often eclipsed. Centred on a case study of Pan Guangdan's translation of Ellsworth Huntington's *The Character of Races*, in particular Chapters Ten to Thirteen ('The Selection of The Chinese'), this paper investigates how Western racial discourse was translated and deployed in Republican China's quest for social modernity. As an American-trained evolutionary biologist, Pan published extensively on eugenics, family and marriage, and social problems in the late 1920s and early 1930s, offering his own lexicon on Cultural Biology. In his 1928 translation, Pan incorporated Huntington's theory of 'natural selection' into his own interpretation of 'Chinese characters' as part of his intellectual endeavour to form a biological approach to humanities. Through a historical and textual analysis of the strategies Pan adopted to translate concepts related to race into Chinese, this paper renders Pan's translation as a cultural negotiation between Western sociological ideas and Chinese reforming discourses. In addition to shedding new light on global histories of race, Pan's case also illustrates the tension embedded in the circulation of the knowledge of eugenics in cross-border and multilingual contexts.

**Bio**

Caiping Yan is currently a PhD candidate in the Department of Translation, The Chinese University of Hong Kong. Her research interests lie in women's studies and intellectual thoughts in late Qing and early republican China. She is currently working on her dissertation on the historical translation of 'family problems' in 1920s China.

Translated modernity of romanticism:  
Guo Moruo, Percy Bysshe Shelley, and May Fourth Chinese New Poetry

Hanjin YAN  
Nanjing University of Posts and Telecommunications

May Fourth Chinese new poetry, whose main source of inspiration was Western romanticism, does not fit in with the prevailing modernist and Marxist theorizations of Chinese literary modernity. Identifying romanticism as the beginning of Western literary modernity and recognizing translation as the mechanism for legitimizing Western modernity in China, this article proposes to describe May Fourth Chinese new poetry as translated modernity of romanticism because its dual commitment to aesthetic appeal and revolutionary change, incompatible with modernist and Marxist theorizations, is traceable to Western romanticism. Through an analysis of the leading May Fourth poet Guo Moruo's (1892-1978) approach to the poetics and poetry of the British romantic Percy Bysshe Shelley (1792-1822), this article demonstrates how the modernity of romanticism, which displays both aesthetic and political commitments, became appropriated or translated in the Chinese context. It then explores the pervasive presence of translated modernity of romanticism in May Fourth China by examining Guo's Shelleyan poetics and poetry assimilated into the works of admiring May Fourth poets on divergent poetic paths and endorsing different Western romantics. The concept of translated modernity of romanticism, this article argues, may illuminate the invention of modern poetics in East Asian countries and contribute to the studies of global romanticism.

Bio

Hanjin Yan is a Lecturer in the Department of Translation at Nanjing University of Posts and Telecommunications. He received his PhD degree from Nanyang Technological University, Singapore. His articles have appeared in *Perspectives: Studies in Translation Theory and Practice* and *NAN NÜ: Men, Women and Gender in China*. His research interest covers literary translation and comparative literature.

Recently, the study of interpreters' ideologies has gained scholarly attention. While many studies have examined interpreters' ideologies in institutional settings associated with the central Chinese government, little research has been conducted on another significant Mandarin-speaking region, Taiwan. Given that Taiwan is considered more democratic than mainland China, it is intriguing to investigate how interpreters in political settings perform in this particular context. In August 2022, US House Speaker Pelosi visited Taiwan and met with Tsai Chi-chang, Deputy Speaker of the Legislative Yuan of Taiwan. Two interpreters facilitated the meeting using consecutive mode, and the event was broadcast live by major international media outlets. Given the scarcity of such data, this presents an intriguing starting point for examining the ideological stance of Taiwanese interpreters. Taking a perspective that views interpreted output as a source of potential meaning, this study adopts a descriptive approach. To comprehensively analyse the data, critical discourse analysis (Fairclough, 1989), which effectively reveals interpreters' ideological interventions in transnational communications, will be employed in conjunction with the concept of explicitation. While explicitation has been extensively discussed as a translation universal and strategy (Baker and Olohan 2000), its exploration from the perspective of interpreting studies, particularly within the realm of ideologically driven discourses, remains limited. This study aims to innovatively combine these two notions to investigate the output of interpreting discourse, addressing the following questions: (1) Are there significant ideological shifts in the interpreter-mediated discourse? (2) If so, how do interpreters manifest these shifts through explicitation? The results show that the Taiwanese interpreter's ideological stance plays a crucial role in the interpreted output, aligning with previous research findings in the mainland China context (e.g., Gu 2018, 2019; Gao 2022). What distinguishes this study is its focus on the less explored aspect of explicitation as an approach to understanding the interpreter's ideological stance and in its use of real interpreting data from the context of Taiwan.

#### Bio

Binyu Yang is a PhD student in Translation Studies at The Chinese University of Hong Kong, Shenzhen. He is interested in corpus-based interpreting/translation studies, critical discourse analysis, and the role of interpreters. He holds a MA degree in Conference Interpreting from the University of Bath and was a government in-house interpreter and freelance conference interpreter for many years. He also taught university-level courses at multiple universities in China.

## Charting the evolving landscape of fan translation in China

Jun YANG  
Swansea University

With the booming of social media and streaming sites, fan translation has gone beyond soap opera, film, animation, and video games. Fans have embraced more diversified fields and content types; the ways for translation production and circulation evolved as well. In the Chinese context, translations are produced for user-generated video, celebrity livestream on social media, audio drama, podcast, and various learning resources, etc. ‘Danmu’ (bullet comment) is used for instant subtitle production, short video apps are used for the dissemination of fan translation, and there is a growing trend for tailored stylistic effects in fansubbing. Built upon Jenkins’ (1992) fascination/frustration of fandom and Hill’s (2002) fan culture theories, the study showcases the new forms of fan translation in China’s media space and discusses the dynamics of fan translation under the creator economy. I argue that fan translation is no longer a pure intrinsically motivated hobby or playful activity, but has been enmeshed to the systems of capital, be it consciously or unconsciously. The study reveals the new cycle of fan translation production – how it is customized to better suit the community’s preferences, how fan translation is circulated and recreated in a perpetual manner, and how the value of fan translation is exchanged. It shows that fan translation is a combination of creative and productive practice, which makes it a kind of work and entails translational labour whose value is actualized through transformative practices in the internet-based media economy.

### Bio

Dr Jun Yang is a Lecturer in English-Chinese Translation and Interpreting at Swansea University. Her research interest lies in online collaborative translation, particularly in the areas of crowdsourcing translation and fan translation. She is now exploring the interaction between translation and new media, and more specifically in the areas of the organization, production, and consumption of fan translation.

Selective translation and ideological tensions:  
Kim Suyŏng's adaptation of *The Anthill* by Suzanne Lavin

Miseon YOON  
Dongguk University

This study delves into Kim Suyŏng's translation of chosen excerpts from Suzanne Lavin's *La Condition humaine en Chine communiste* (1959), which was originally rendered into English under the title *The Anthill: The Human Condition in Communist China* (1961). Subsequently, Korean poet Kim Suyŏng undertook a translation into Korean, retitling it as *The Yellow River Flows: The Tragedy of Hong Kong's Evacuees* (1963). Kim Suyŏng, a prominent poet and translator (1921-1968), has provoked substantial critical discourse and controversy within the annals of modern Korean literature. Of particular interest is the paradox that Kim Suyŏng, who once openly identified as a 'communist' and advocated for the 'resolution of the Cold War,' undertook the translation of a text that ostensibly reinforces Cold War ideology. Kim's translation strategy involves selective condensation, omissions, and the incorporation of his own commentaries into the text. He translated only eleven out of the nineteen chapters, excluding Chapters 12 through 15 and 19 entirely. Even within the chapters he chose to translate, substantial paragraphs were omitted. This research aims to decipher the underlying intentions behind Kim Suyŏng's selective translation by means of a meticulous analysis, both of the translated text itself and the accompanying paratextual elements. Through this analysis, we endeavour to shed light on the intricate relationship between Kim Suyŏng's ideological convictions, the constraints of the Cold War era, and his translation choices. This investigation contributes to a deeper understanding of the multifaceted dimensions of translation practices in a politically charged and ideologically complex context.

#### Bio

Miseon Yoon is currently a Postdoctoral Fellow on the project team for the Development of Future English Translation and Interpreting Studies Talents in Cognitive Science and Artificial Intelligence at Dongguk University, Seoul. She teaches translation and interpreting practice at Hankuk University of Foreign Languages, Seoul. She is also an audiovisual translator and has translated several novels. Her research focuses primarily on postcolonial translation and audiovisual translation.



Developing a community of practice through collaborative translation:  
Minority languages in translation technology teaching in Hong Kong

Chuan YU  
Eugene Alexander BIRMAN  
Hong Kong Baptist University

Translation supported by digital and technological tools has brought to the fore the collaborative nature of translation in recent years (Author A, Jiménez-Crespo 2017). Related issues that have been examined include translator motivations (Olohan 2014), the actual process of collaborative translation (Jones 2019), the ethics of digital collaborative translation (Zwischenberger 2022), and online translation communities (Author B). Although learning is a prominent motivating factor, the potential of incorporating digital collaborative translation into translator training has received scarce attention. This paper examines how digital collaborative translation engaged in by trainee translators and South Asian (SA) ethnic minority (EM) teenagers constitutes a learning process, and how the community repertoire brought in by the participants is negotiated in the production of trilingual (English, Cantonese, and Urdu/Hindi) videos in the community of practice (CoP) (Wenger 1998) forged through their shared practice.

We firstly introduce the research background – our project that examines multilingualism and multiculturalism in Hong Kong. We then move on to discuss an ethnographic action research methodology adopted. Following eighteen-month-long ethnographic fieldwork, we brought in SA EM teenagers to the translation technology course that the first author taught. Trainee translators and EM teenagers collaboratively planned and executed their audiovisual translation projects upon the request of their job commissioner – the project’s NGO partner. The data collected include ethnographic fieldnotes taken from the start of the project, course teaching and learning materials, the recordings of all four joint sessions engaged in by both EM students and trainee translators, the reflective journals written by trainee translators, and interviews with all three parties. Drawing on the CoP theory, the analysis sheds light on how repertoire and knowledge are negotiated in a CoP in the classroom setting, how collaborative translation is understood by the participants, and to what extent service-learning is beneficial to translation technology teaching.

References:

Author A.

Author B.

Fabbretti, Matteo. 2017. “Manga Scantlation for an International Readership: The Role of English as a Lingua France.” *The Translator* 23 (4): 456–473.

Jiménez-Crespo, Miguel. 2017. *Crowdsourcing and Online Collaborative Translations: Expanding the Limits of Translation Studies*. Amsterdam: John Benjamins.

Jones, Henry. 2019. “Wikipedia as a Translation Zone: A Heterotopic Analysis of the Online Encyclopedia and Its Collaborative Volunteer Translator Community.” *Target* 31 (1): 77–97.

- Olohan, Maeve. 2014. "Why Do You Translate? Motivation to Volunteer and TED Translation." *Translation Studies* 7(1): 17-33.
- Wenger, Étienne. 1998. *Communities of Practice: Learning, Meaning, and Identity*. New York: Cambridge University Press.
- Zwischenberger, Cornelia. 2022. "Online Collaborative Translation: Its Ethical, Social, and Conceptual Conditions and Consequences." *Perspectives* 30 (1): 1–18.

#### Bios

Chuan Yu is an Assistant Professor in the Department of Translation, Interpreting and Intercultural Studies at Hong Kong Baptist University, Associate Editor of the journal *Interpreting and Society*, and an Affiliate Lecturer in the Department of Human Centred Computing at Monash University. She is the author of *Online Collaborative Translation in China and Beyond: Community, Practice, and Identity* (Routledge 2022), and the Principal Investigator of the project Investigating the Role of Communities and NGOs in Supporting Sustainable Crisis Translation in Hong Kong (22607423, Research Grants Council, Hong Kong SAR). Her research lies at the intersection of Translation Studies, Anthropology, and Media and Communication Studies. Her research interests include collaborative translation, non-professional translation, crisis translation and communication, migration studies, the use of ethnographic methodologies in TS research, citizen media, and Chinese internet research. Her articles have appeared in journals such as *The Translator*, *Translation Studies*, and *The Journal of Specialised Translation*.

Eugene Birman is an Associate Professor at the Academy of Music, Hong Kong Baptist University, leading the Composition program. A Guggenheim Fellow, he is the creator of numerous highly awarded international multidisciplinary productions, with commissioners and partners extending far beyond the concert hall to major international bodies such as the European Union, Hong Kong SAR, the United States Department of State, and others. His creative output, encompassing ambitious, socially relevant works for the stage, synthesizes virtuosic musical content with cutting-edge technology; he has pioneered the use of large-scale holography, immersive opera environments, and interactive digital media in classical music. 'High drama' and 'intense emotion' (BBC), 'magnificent and compelling' (OPERA magazine), 'the most stunning and divisive' (Business Times), 'the most radical and ambitious' (5:4), 'animalistic' (Eesti Kultuurileht 'SIRP'), 'from haunting and atmospheric to plain brutal' (BBC Music Magazine), 'a breakthrough in public art' (ReNew Vision), 'at once, ingenious, hypnotic, brave, and beautiful' (Festival Internazionale A.F. Lavagnino) – his work exists at 'the convergence of major current issues and supreme beauty' (Gulbenkian).

Jia ZHANG  
University of New South Wales  
Eve Jingwen CHEN  
Australian National University

As much as being essential to human survival and well-being, food is considered a cultural product all along the pathway of its production, preparation and consumption (Montanari 2006). Translating food is thus translating culture. The reception of culture has emerged as a popular theme in empirical studies in the recent decade (Suojanen et al. 2015). However, users' reception remains underexplored in food translation. Aligning with the principles of user-centred translation (UCT), which value the needs of the target audience, the quality of food translation is highly dependent on whether and how elements of the foodstuffs and foodways are decoded and received by the audience. In this study, we examine the quality of food translation in a Chinese culinary documentary, *A Bite of Shunde*, by analysing the reception of an Australian-English-speaking audience on selected subtitled clips. Twenty-two native Australian English speakers were asked to watch four selected clips and explicate their understanding of the food-related content and its English subtitles in semi-structured interviews. An informant group comprised of five professional Chinese translators was also invited to share their insights to discuss further the strategies for translating food. We have found that what the audience perceives may not always be consistent with the translators' presupposition. An analysis of the participant responses shows that cultural misconceptions, problematic word choices, and cross-linguistic variation in stylistic devices are three major issues. The audience expects the addition of brief but essential information to a foreignized translation of culture-specific items. Precise wordings are critical for comprehension. As opposed to translators' general belief, visuals may not always reinforce understanding, especially when new food-related information is processed. The study is a methodological endeavour to examine food translation from a user-centred perspective, and the novel empirical evidence also provides cross-linguistic and cross-cultural insights into food research and translation practice.

#### Bios

Jia Zhang is a PhD candidate at the University of New South Wales. His research is mainly motivated and informed by his experience as a Lecturer in Translation at Sun Yat-sen University for six years and a Lecturer in Applied Translation Studies at Beijing Normal University – Hong Kong Baptist University United International College for four years. His research interests include audiovisual translation, translation technology and translator training.

Dr Eve Jingwen Chen is a Lecturer in the School of Culture, History and Language, College of Asia and the Pacific, The Australian National University. She has a PhD in Linguistics and mainly conducts research in the fields of Culture Linguistics and Cognitive Sociolinguistics. Dr Chen's research interests include language and speakers, language and conceptualisations, language variation in sociocultural contexts, and empirical and interdisciplinary studies on the nexus of language, society, and culture.

Boundary dis/continuity in fansubbing and professional subtitling of Chinese costume dramas: Viki vs. Netflix

Ying ZHANG  
University of Exeter

The practice of fansubbing came into being from resistance to culturally odourless translations of Japanese anime products. Anime-centric fansubbing opts for unconventional formal experimentation and foreignizing strategies to oppose the industry's homogenizing translation practices. However, the inventive and resistant nature is less prominent in post-anime fansubs, as recent scholarship suggests exceptions and diversity among fansubs across languages, cultures, and genres. The creativity in formal presentation and source-oriented translations is also observed in professional subtitling. This status quo of subtitling practice appears to indicate that the boundary of professional and amateur subtitling is blurring. Here this phenomenon is termed 'boundary continuity,' since the two independent subtitling practices develop a common domain knowledge that can permeate through the in-between boundary, subsequently informing each other.

Against this backdrop, looking beyond Japanese popular culture, this research turns attention to a domain of Chinese media culture – Chinese TV costume or historical dramas in which Chinese traditional cultures abound. Following a revisit of the continuity (constancy) and discontinuity (change) in professional and fan subtitling practices, the research sets out to investigate how CTCD are translated by fans and professionals. Specifically, it will examine how fansubbers and professional counterparts deal with 'cultural otherness' imbued in CTCD in the spirit of promoting familiarity or foreignness. It aims to find whether, and if yes, why there exists boundary dis/continuity and how it is represented in fansubs and professionally translated subtitles of CTCD, when it comes to preserving or diluting original flavour of 'cultural otherness.' It will conduct the comparative analysis of translations of some popular CTCD by Viki's fansubbers and Netflix's professional translators. Also, it will adopt the method of online archival research on fansubbers' discursive practices about their fansubbing work at Viki. The research will have implications for audiovisual translation studies through subtitling Chinese media culture across borders.

Keywords: dis/continuity; fansubbing; professional subtitling; Chinese TV costume dramas (CTCD)

#### Bio

I am currently in the final year of my PhD study on Translation Studies in the Department of Languages, Cultures and Visual Studies of University of Exeter. My PhD project is *Fansubbing and xianxia media culture: A case study of 'Eternal Love' on Viki*, focusing around xianxia fansubbing culture. My main research question is how xianxia fansubbers translate xianxia culture in the world of media convergence. The case study I look at is *Eternal Love* (2017), the English of Chinese xianxia TV drama *Three Lives Three Worlds, Ten Miles of Peach Blossoms* (2017). I explore two versions of English subtitles of the xianxia drama by fansubbers and professional translators on Viki and Netflix and discuss how fansubbers contribute to the dissemination of xianxia culture.

Three faces of heroism: An empirical study of indirect literary translation  
between Chinese-English-Portuguese of Wuxia fiction

Mengyuan ZHOU  
Chinese University of Hong Kong

This paper presents an empirical study using digital humanities methods to study the translation, circulation, and reconstruction of Chinese contemporary literature in the Portuguese-speaking world. It will focus on indirect translation practice through a case study of a Portuguese-language version of Louis Cha's *The Legend of the Condor Heroes* (《射雕英雄传》) derived from English translation. Using digital humanities methods, specifically computational topic modelling (LDA), the study will quantify the transformation of thematic content related to the concept of heroism from the original Chinese (Xia Yi) as indirectly translated into Portuguese through English. It explores whether the Chinese themes of heroism are adapted, reinterpreted, or even rewritten through the indirect translation process. This research draws inspiration from the critical role that indirect translation plays in the global dissemination and reception of literature between (semi-)peripheral language systems and assesses it in the context of Chinese and Portuguese. Scholars often consider intermediated translations as 'second-hand' and 'distorted' due to the different target readership, language and cultural context between the intermediated and target versions, but no empirical exercise has been done to examine the product of this process, especially by using the 'distant reading' method. This study intends to fill this gap by empirically mapping and measuring such transformations from the perspective of topic distribution. The application of the LDA model will enable the detection of underlying topics within the source, intermediate, and target texts, allowing for a quantitative comparative analysis. Findings from this research will contribute to the field of translation studies by providing a data-driven perspective on the ways Chinese culture-based concepts in literature are circulated and reconstructed in the Portuguese-speaking world. This analysis will offer guidance for improving indirect translation practice and turning 'second-hand' literary exchange into first-hand understanding between (semi-)peripheral language systems.

**Bio**

Dr. Zhou Mengyuan is a Lecturer in the Department of Translation at the Chinese University of Hong Kong (CUHK). Her main research interests include Chinese-Portuguese-English translation/interpreting studies, with a strong focus on digital humanities, sociological approaches in translation studies, and translation technology. She had published several articles in international peer-reviewed journals. She is currently working on projects related to the application of digital humanities tools to analyse translations of Louis Cha's Wuxia fiction into English and Portuguese as well as amateur translations of the same literary genre, which are funded by Research Institute for Humanities and Faculty of Arts at CUHK.

This paper treats Disney's *Mulan* (1998) as a form of translation in the context of post-translation studies, and examines its post-translation effects on queer viewers. Through an active negotiation between post-translation studies and the critical scholarship in media studies, this paper attempts to answer the question: Through the prism of queer reception, what post-translation effects of *Mulan* are projected in the political domain? To answer this question, this paper adopts qualitative single-case study as a research method, which relies on qualitative data collected from Twitter. They include the texts constructed by queer community members in reception of *Mulan*, involving Tweets, illustrations of fan artworks (fanarts) and cosplays, as well as news reports and articles written by non-binary queer authors. The data show that the queer viewers are zealous to identify with the cross-dressing elements and characters in *Mulan*. In reference to cross-dressing, they tend to use their own jargon and discursive material 'drag.' Based on the case analysis, I propose that the queer reception of *Mulan* takes the form of post-translation rewritings. The original media sign cross-dressing is discursively rewritten as 'drag' by the queer viewers, in order to swell their community's visibility on social media. The queer viewers' rewriting practice is a form of political engagement of an activist nature. It constitutes the queer community's wider social practice of political participation, where the longer-term post-translation repercussions of *Mulan* inhabit.

#### Bio

Chenglong Zhou (Patrick) received a PhD in Translation Studies from Monash University, Australia. He now works as a Postdoctoral Fellow in the Department of Translation at the Chinese University of Hong Kong. His research interests lie at the intersection between translation theories and the critical scholarship in media studies.

Translation as an attempt to fill the 'knowledge gap' within fan community:  
Fan translation in Danmei fandom

Yi ZHU  
University of Auckland

Fan translation plays a pivotal role in the overseas journey of Chinese Danmei fiction, i.e. the localized version of BL (boys' love) subculture on the Chinese Mainland, which was suddenly brought into public sight following the phenomenal success of the TV drama *Guardian* in 2018. Fan translation activities of Danmei fandom distance from some other fan translation practices in terms of its distinctive internal mechanisms.

Through case studies into two Danmei novels, namely *Guardian* by Priest (2018) and *Grandmaster of Demonic Cultivation* by Mo Xiang Tong Xiu (2018), this study investigates the translation and dissemination of fan-contributed English translations with the help of empirical data from online questionnaire surveys and interviews with fan translators, fan content creators and readers. Borrowing the ideas of a new theoretical discourse termed the Epistemological Interpretation of Translation, or Translation Studies of Knowledge/Transknowletology developed by Chinese scholars including Yang (2022) and Lan (2022), the author tentatively develops the idea of 'translation incentivized by the gap in the common knowledge system within a fandom.' Upon data analysis, the author summarizes the following features of fan translation activities in Danmei communities: (a) translation quality is less regarded compared with the content; (b) the choice of contents to be translated is decided by the 'blanks' and 'gaps' in the common knowledge system of the target language; (c) greater gaps in the 'common knowledge system' leave more room to fan production and hence the activeness of fan translation. The author therefore argues that such a 'knowledge gap' may be deliberately applied to the production and dissemination of translations in terms of fandom-based literary genres/texts.

Keywords: fan translation; danmei culture; BL culture in East Asia; epistemological interpretation of translation

Bio

PhD candidate. Research area: translation of Chinese literature, game translation, translation of pop cultures in China, etc.

A dialogue between Sino-Western legal traditions:  
A case study of Yan Fu's translation of 'natural law' in Montesquieu's *The Spirit of Laws*

Chiyuan ZHUANG  
Shanghai International Studies University

As an integral component of legal culture, legal concepts possess distinct cultural characteristics. Translating legal concepts between different cultures to facilitate effective cultural exchange and mutual understanding poses a significant challenge for legal translators. This paper examines Yan Fu's Chinese translation of 'natural law,' a key concept in Montesquieu's classic *The Spirit of Laws*, as a case study to analyse the connection between legal translation and cultural traditions in relevant sociohistorical contexts. By analysing Yan's choice of words, the paper unveils how Yan Fu reinterpreted Western natural law from both religious and ethical perspectives, thereby creating a dynamic dialogue between Sino-Western legal cultural traditions.

Bio

Dr ZHUANG Chiyuan received her PhD in Translation Studies from The Chinese University of Hong Kong, and is currently a Lecturer in the Translation Department, the School of English Studies, Shanghai International Studies University. Her research interests include translation history in China, translation and intellectuals, and legal translation. She is the principal investigator of the research project 'Translation and Academic Discourse: The Translation of American Sinology in Contemporary China' funded by the China Postdoctoral Science Foundation (2018-2020). She has (co)translated two books from English into Chinese: *The Old Burma Road* (《老滇缅路》) and *Draft Official History of the China War, 1840-1842* (《英国国家档案馆藏鸦片战争史稿》). She has been teaching courses on translation at both undergraduate and graduate levels.