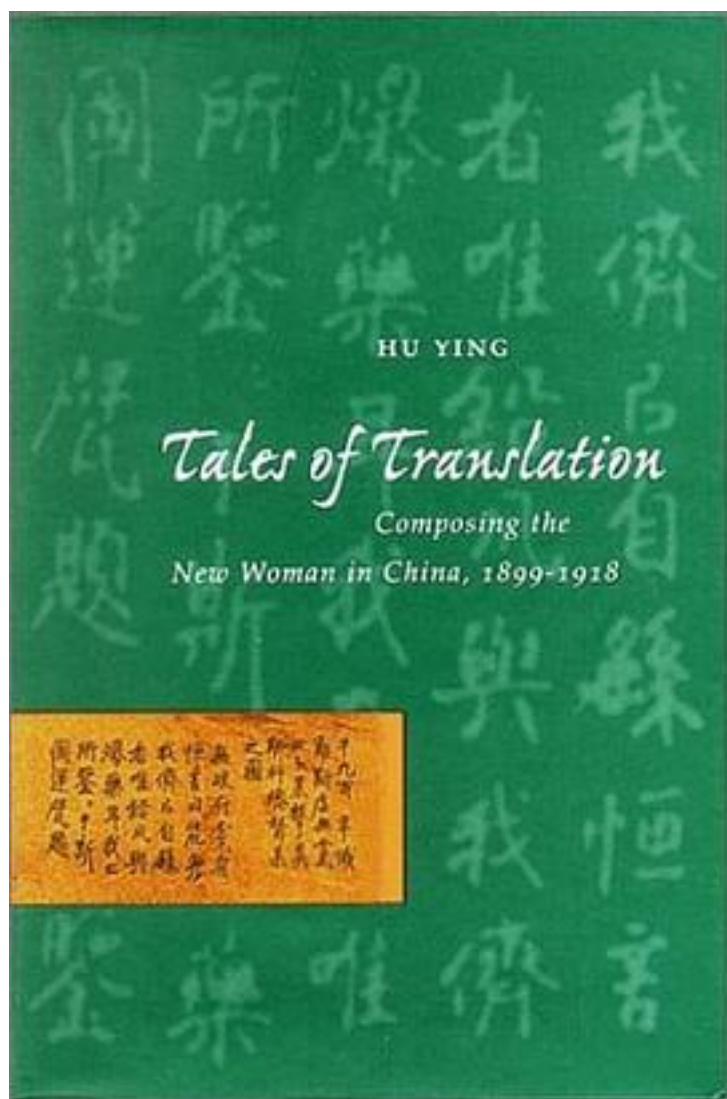


Tales of Translation



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The figure of the New Woman, soon to become a major signpost of Chinese modernity, was in the process of being composed at the turn of the twentieth century. This was a liminal moment in Chinese history, a period of great possibilities and much fluidity. At this time, the term *xin nǚxin* or *xin funü* (the New Woman) had not yet achieved currency, for she represented an ideal yet to be fully articulated.

The cultural production of this period in China illustrates that the New Woman was constructed vis-à-vis her significant “others,” whether domestic or foreign, male or female. To know the New Woman, then, it is necessary to know not just herself but also her others. Instead of offering a model of Western influence or indigenous origin, this study employs a model of translation, in which both the self and the other are subject to multiple transformations. It reads several popular Chinese writers and translators of the period whose abundant fiction (whether original or translated) bristles with difficulties in presuming either fidelity of translation or adequacy of depicting cross-cultural experience in the construction of the New Woman.

The late Qing era witnessed the translating, printing, and reading of a vast amount of Western literature, amounting to what has been called a “translation fever.” The author focuses on the fictional and translational representation of a range of Western female icons, including Sophia Perovskaia (the Russian anarchist and would-be assassin of the tsar), the French Revolutionary figure Madame Roland, and Dumas’ s “la Dame aux camélias.” In tracing the circulation and transformation of these popular figures through travel books, biographies, newspaper articles, oral performance scripts, and novels, this book narrates the complex relationship between imagining a foreign other and re-imagining the self. In investigating the very processes of translation, it provides a sustained analysis of the cultural and historical forces that produced the New Woman in China.

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标签

海外中国研究

女性

文化史

海外漢學

海外汉学

文學/文化批評

文学/文化评论/批评

性別

评论

尔尔

主题很有趣，但是似乎还可以在复杂一点，深入一点。

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书评

侬家玛利侬，姓菲立般，法兰西巴黎市人也。系出清门，幼嫻姆教；虽非民族，颇诵清芬。自及学龄，早受教育；喜读英雄之传记，心醉政治之共和；虽无咏絮之清才，却抱孤芬而自赏。二十五岁，与罗兰郎君结婚。晨看并蒂之花，夕绾同心之缕；自喜英雄儿女，人夸名士美人。有志澄清， ...

“新”、“旧”总是一组相对的概念。今天，我们面临前所未有的自由，去选择专属于自己的生活方式。然而在一百年前，女性面临的选择却要狭窄得多。面临民族的危机，所谓的“新女性”，首先必须承担起国家未来之希望。胡纓的著作《翻译的传说：中国新女性的形成（1898-1918）》让...

曾经在电视上看到这样一个镜头：一位剪短发，身着洋装的女学生在饭局上遇见了出局的长三倌人，她瞪大了新女性的眼睛，对那位倌人上下打量。
这个镜头之所以让我印象深刻，是因为它让我意识到：长久以来，所谓“时髦女性”与“旧式才女”是共存的。女学生参加街头抗...

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