

Reading Homosexuality through Textuality: A Study of Chinese Translations of *Call Me by Your Name* in Taiwan and Mainland China

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ABSTRACT

Translation studies has paid relatively little attention to queer literary translations and their contributions to queer community building in Taiwan and mainland China. This study aims to fill this knowledge gap by examining four editions of the Chinese translation of André Aciman's novel *Call Me by Your Name* (*Call*), produced by Wu Yanrong and published first in Taiwan and later in mainland China. The thesis investigates nuances at both the textual and paratextual levels in these translations and contextualizes these intricacies within the socio-political landscapes of the respective target societies. It also discusses the role of queer literary translation in the overall production of queer knowledge in both societies.

This inquiry is guided by four research questions: (1) How are the paratextual multimodal gay homographesis framed in the English source text of *Call Me by Your Name*, and how are they reframed for the respective target audiences in mainland China and Taiwan? (2) What strategies are adopted in translating *Call*'s verbal camp as a form of gay homographesis in both regions, and how do the translations serve as performative and transformative sites of male homosexuality? (3) How is the homographesis of gay intertextuality in *Call* reconfigured in the translations for mainland China and Taiwan? (4) How does queer literary translation actively shape the landscape of queer knowledge in these societies, and to what extent does it serve as a catalyst or significant contributor to queer knowledge production?

To answer these questions, I employ queer theory as my theoretical framework and utilize various analytical tools (Chapter Two) to investigate the three identified areas of gay homographesis in translation, the paratextual framing of the translations, the translated verbal camp, and gay intertextuality in translation. After providing a contextual overview of male homosexual representations in both mainland China and Taiwan, and introducing *Call*'s

contextualized queer representation, its global significance and the receptions of its Chinese translations in Chapters One and Three, Chapters Four, Five and Six correspond to the three areas of gay homographesis and their Chinese translations. Chapter Four adopts a constellational perspective of paratextuality (Freeth 2023) and applies Kress and van Leeuwen's (2006) visual grammar, along with Roland Barthes's (1977, as cited in Bateman 2014) theory of text-image relationships, to examine the Chinese reframing of the multimodal paratext in the source text. Chapter Five employs Keith Harvey's (2000) framework of verbal camp and Marc Démont's (2017) modes of translating queer literary texts for a comparative analysis of the Chinese translations of camp talk. Chapter Six uses Barthes's poststructuralist approach to analyze the reconfiguration of gay intertextuality within the novel. Finally, Chapter Seven synthesizes the findings and suggests that Taiwan tends to adopt a more "queering" approach while mainland publishers vacillate between "misrecognizing", "minoritizing" and "queering" approaches, which reveals the degree to which social activism or governmental control can frame translation. By contextualizing my major findings, I discuss the role of queer literary translation in engaging with queer cultures in mainland China and Taiwan, and underscores the significance of queer literary translation in contributing to queer knowledge production and fostering queer communities in these two regions.

KEYWORDS: camp, gay homographesis, gay intertextuality, mainland China, paratextual framing, Taiwan

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透過文本性視角閱讀同性情慾：

Call Me by Your Name 陸台漢譯本之比較研究

摘要

翻譯研究領域對於酷兒文學譯作及其在中國臺灣和中國大陸酷兒社群建構上的貢獻關注不多。本論文旨在透過分析安德烈·阿西曼 (André Aciman) 小說 *Call Me by Your Name* (以下簡稱 *Call*) 四個中文譯本來彌補此一知識缺口。這四個譯本皆出自吳妍蓉之手，先後在中國臺灣和中國大陸出版。論文將探討這些譯作在文本層次和副文本層次上的細微差異，並將這些差異置於兩個目標語社會的社會政治環境中加以闡釋。論文亦將探討酷兒文學翻譯分別在兩個目標社會中的酷兒知識生產的整體過程中所扮演的角色。

本研究將循著四個研究問題進行探討：(1) 安德烈·阿西曼小說 *Call Me by Your Name* 英文原著中，男性同性情慾書寫是如何透過多模態副文本架構的？在分別面對中國大陸及中國台灣的目標讀者時，這些同性情慾書寫又是如何重構的？(2) 在兩地的譯本中，譯者如何處理原作中作為同性情慾書寫的言語敢曝？這些譯作如何成為男性同性情慾表演與轉化的場域？(3) 原作中同性情慾書寫的互文性在兩地譯本中經歷了哪些重塑？(4) 酷兒文學翻譯如何積極塑造這兩個社會的酷兒知識版圖？並在多大程度上成為推動酷兒知識生產的重要力量？

為回答這些研究問題，論文採用酷兒理論作為理論框架，並運用多種分析工具 (第二章) 來探討翻譯中同性情慾書寫的三個層面：副文本框架在譯作中的重構、言語敢曝的譯入，以及同性情慾互文性的再現。論文的第一章首先對中國大陸和中國台灣男性同性情慾的表徵進行綜述，並在第三章中介紹了原著小說酷兒書寫的語境意義和全球影響，及其中文譯作在兩地的接受。第四、五、六章分別對應上述三個層面的中文譯本進行分析。第四章採用星座式副文本的視角 (Freeth 2023)，並運用克雷斯和梵·勒文 (Kress & van Leeuwen 2006) 的視覺語法分析，結合羅蘭·巴特 (Roland Barthes 1977, 見 Bateman 2014) 的文本-圖像關係理論，多方位探討原作多模態副文本在中文譯本中的重構。第五章則是採用凱斯·哈維 (Keith Harvey 2000) 的言語敢曝框架，並結合馬克·德蒙特 (Marc Démont 2017) 的酷兒文本翻譯模式，對言語敢曝的中文譯入進行比較分析。第六章運用羅蘭·巴特的後結構主義方法，分析同性情慾互文性在小說中文譯本中的重塑。最後，第七章整合研究發現，指出台版譯文傾向採取更具「酷兒化」的翻譯方法，而陸

版譯本則在「誤認」、「邊緣化」和「酷兒化」之間徘徊遊移, 反映了社會運動或政府管控對譯著重構的影響程度。論文通過語境化研究發現, 繼而探討酷兒文學翻譯在參與中國大陸和中國台灣的酷兒文化建構中所扮演的角色, 並強調酷兒文學翻譯為這兩個地區酷兒知識生產和酷兒社群建設做出的貢獻。

關鍵詞: 男同性情慾書寫, 副文本框架, 言語敢曝, 同性情慾互文性, 中國台灣與中國大陸