

**Constructing the Role of Human Agents in Translation
Studies: Translation of Fantasy Fiction in Taiwan from a
Bourdieuian Perspective**



By

Wayne Wen-chun Liang

**Thesis submitted in fulfilment of the regulations for the degree of Doctor
of Philosophy**

**University of Newcastle
School of Modern Languages**

2010

NEWCASTLE UNIVERSITY LIBRARY

208 30254 6

THESIS L9319

Abstract

The aim of this thesis is to investigate the translation phenomenon of fantasy fiction in Taiwan, with the help of Pierre Bourdieu's sociological model. The application of a sociological approach to translation studies allows an examination of the social and cultural nature of translation by locating this activity within social structures. One of the aims of the thesis is to discover to what extent Bourdieu's sociological model can elucidate a translational phenomenon when compared with other models in translation studies. To fulfil this aim, the similarities and differences between Bourdieu's theoretical framework, Even-Zohar's polysystem model and Toury's concept of translational norms are discussed. It is postulated that the imposition of the concept of norms on Bourdieu's notion of habitus would reinforce the explanation of translation agents' practices in both the micro-structural and macro-structural investigation of the translation of fantasy fiction.

The micro-structural investigation was conducted by employing a parallel corpus study of fantasy translations: J.R.R. Tolkien's *The Hobbit*, C.S. Lewis's *The Chronicles of Narnia*, T.H. White's *The Sword in the Stone* and Philip Pullman's *Northern Lights*. The aim of this comparison is to examine translation agents' textual translatorial habitus when dealing with culture-specific items (CSIs). The results revealed a source-oriented tendency when translating CSIs. The evidence from the textual analysis was interpreted and discussed in terms of the interaction between the translatorial habitus and the constraints and opportunities determined by the literary field.

This thesis also aims to understand the production mode of fantasy fiction translation in Taiwan by means of a macro-structural investigation. The focus in this phase of the research is on how translation agents tend to develop particular choices and directions for texts, and which socio-cultural determinants govern their decision-making process. Bourdieu's concepts of field, capital and habitus were deployed in placing the translation activity within the broader and complex social and institutional network in which translation agents operate. The strategies of the producers of fantasy fiction translations and the tensions exerted in this cultural field were examined through in-depth interviews with translation agents. The data indicated that the production of translation of fantasy fiction in the literary field in Taiwan was conditioned by the logic of the market which is inherited by the heteronomous struggles from other fields outside of the literary field, so that a tendency toward prioritising the profitability of the translated products emerged.

Appendix IV.....294

Chapter 1: Introduction

1.1 Initial Remarks

This thesis, through the lens of Pierre Bourdieu's sociology, seeks to investigate the phenomenon of fantasy fiction translation that has appeared in Taiwan since the late 1990s. The topic itself suggests that the research will extend to more than one subject area. Its main focus is on translations of fantasy fiction in Taiwan, but since it is dealing both with works of translation and a social phenomenon, theories from Translation Studies (TS) and sociology may also need to be called upon.

The appeal of a study of the phenomenon of fantasy fiction translation in Taiwan follows the recent proliferation of fantasy fiction translations following the success of *The Lord of the Rings* (*Rings*, hereafter) and the *Harry Potter* translations. The craze for fantasy fiction has had considerable impact on the literary world in Taiwan, as there have been numerous translations of fantasy fiction published after 2000. The establishment of publishing companies specialising in fantasy fiction, such as Fantasy Foundation (奇幻基地) and the Muse Publishing Company (繆思), is one of the most notable repercussions of the emergence of the phenomenon of fantasy fiction translation. This phenomenon has also extended its influence into academic research areas such as TS: for example, translation researchers and students have started to investigate translation quality or other problems in Taiwanese translated fantasy fiction (see Huang 2003; Lai 2000; Li 1998; Peet 2000; Tseng 2002).

To date, however, studies focused on Taiwanese translated fantasy fiction have been confined to the examination of linguistic problems at the textual level and thus to

macroscopic analyses of translational phenomena, with limited attention given to cultural and social perspectives. Similarly, relatively few studies focusing on fantasy fiction translations have elaborated on the cultural and social nature of translation in the West. This means that the majority of current studies on fantasy fiction translation have not considered translation as a social and cultural act. However, as any kind of translation is both an enactment and a product, it is inevitably embedded within social contexts and is undeniably carried out by individuals who are members of some social system (Wolf 2007a:1). Consequently, there is a need to develop a perception of translation as a socially situated practice, in this case by conducting a holistic investigation into the history of fantasy fiction translation in Taiwan, the socio-cultural factors that govern the production and presentation of fantasy fiction translation, and the distribution of power among translation agents (e.g. translators, editors, publishers, etc.).

The theoretical framework proposed here seeks to explain translation agents' literary and extra-literary practices by placing them in a social space, and to investigate the socio-cultural factors that dictate the modes of production specific to this particular social space. Through this investigation it is hoped that the range of practices occurring in the literary field for the production of translations of fantasy fiction can be understood by considering the role of agents involved in the translation activity. The thesis is in response to the emerging perception, which is still in its developmental stages, of a more sociological approach to translation research in recent years. In particular, Pierre Bourdieu's sociology is adopted as a theoretical model for the investigation of the phenomenon of fantasy fiction translation in Taiwan. Pierre Bourdieu was a professor of sociology at the Collège de France before he died of cancer. He has been considered as one of the most influential thinkers in the

twentieth century and is famous for his attempts to challenge traditional dichotomies between subjectivism and objectivism pervasive in the Western philosophy. Gouanvic (2005:148) advocates the suitability of adopting Bourdieu's sociology in TS by stating that translation activity is a "sociology of the text as a production in the process of being carried out, of the product itself and of its consumption in the social fields, the whole seen in a relational manner." Gouanvic's proposition can be viewed as a perception that translation is a socially-situated practice and can reify the idea that cultural products are constructed through the participation of multiple mediators.

In response to Gouanvic's suggestion, the adoption of Bourdieusian sociology can be regarded as an extension of the existing analysis of source and target texts to the study of the behaviours of agents in the fields in question. This would suggest that more attention be given to the role of agents and institutions involved in translation activity. Therefore, this thesis has two goals. First, an empirical analysis of the general tendency of translation agents' textual behaviours will be conducted. This may then be used to examine how the socio-cultural determinants constitute translation agents' practices, which, in turn, contribute to the construction of social structure. Translation agents referred to here include translators, editors, publishers, literary agents – to name just a few. It is believed that the presentation of a cultural production may involve different agents' mediation, intervention or co-operation. It is hard to identify whether evidence revealed at the textual level is derived solely from the work of the translator. Therefore, a collective term, "translation agents", is used to refer to the human agency involved in the production process of a cultural product. Second, within the framework of Bourdieu's sociology, translation agents' production practices for translations of fantasy fiction will be explored. Bourdieu (1977:86-87) emphasises that translation agents' behaviour is the product of a series of structuring

determinations and is subject to restructuring of all later social experiences. Therefore, the exploration of translation agents' production practices could also reveal the social experience of the translation agents and provide an overview of the socio-cultural determinants circulating in the production of fantasy fiction translation.

This introductory chapter covers some fundamental issues of the thesis. First, the definition of fantasy fiction is discussed, as fantasy fiction is the area that this research will be attempting to explore from the angle of translation. Second, the history of fantasy fiction translation in Taiwan is also reviewed to lay the groundwork for a further discussion of the sociology of fantasy fiction translation. Third, the research questions that the study attempts to answer are outlined. Fourth, a rationale of the methodology for the research project is provided. Finally, an overview of the organisational structure of the thesis is given.

1.2 Definition of Fantasy Fiction

The literal meaning of fantasy, according to the *Oxford Dictionary of English*, is something that is imaginative or fanciful, remote from reality (Soanes & Stevenson 2005:625). However, if it is thought of in the context of a literary genre, how would people define fantasy fiction? Although it is difficult to define this type of literary genre precisely, some literary scholars (e.g. Hume 1984; Jackson 1981; Manlove 1975; Mathews 2002) agree at least on some aspects. According to their definition of fantasy fiction, deviation from reality is the first prerequisite for this literary genre. As Hume (1984:xii) suggested, fantasy fiction can be defined as a literary genre which creates a deliberate departure from the limits of what is normally accepted as real and normal. Along similar lines, Jackson (1981:2) proposes that fantasy fiction is a kind of

literature transcending reality, escaping the human condition and constructing a superior alternative. Therefore, fantasy fiction can be viewed as a literary genre that moves beyond what people think of as ordinary and rationally predictable.

Furthermore, magical content is expected in fantasy fiction. Both Manlove (1975:1) and Mathews (2002:2) consider fantasy fiction as a type of fiction that evokes wonder, mystery or magic, and consists of substantial and irreducible elements of the supernatural. That is to say, readers of fantasy fiction would find that the “startling actions or twists of character and plot” (Mathews 2002:3) are not always explained in a novel of this genre, because such events may simply be viewed as magical and therefore a logical explanation is not necessary. In this sense, fantasy fiction portrays some obvious deviation from reality, which readers are willing to accept without question.

Fantasy fiction is strongly related to myths, legends, fairy tales and folklore from all over the world. Manlove (1975) claims that fantasy fiction is a highly localised form that is peculiarly expressive of the country where it develops. According to Kratz (1990:3), classical Greek literature, which is the foundation of the Western literary tradition, drew its artistic subjects from the realm of mythology, which can be viewed as early fantasy fiction. Without doubt, much Western fantasy fiction is permeated by Greco-Roman myth and legend and, even today, a substantial portion of English-language fantasy literature still remains more or less unreadable without a knowledge of classical mythology and mythopoeic history.

Indeed, fantasy fiction with mythopoeic elements is a pervasive form of literature in every culture (Mathews 2002:2), including those of India, China, Egypt, Norway,

England and so on. It may also be safe to say that fantasy fiction is inseparable from the mythological and legendary elements of the local culture where the stories developed. The heart of stories in fantasy fiction may sometimes be derived from the author's imagination and creativity. An example can be seen in one of the four Chinese classical novels written by Wu Cheng'en in the 1590s, *Journey to the West*. The story depicts the Buddhist monk Xuan Zhuang's pilgrimage to India with his three disciples, Sun Wukong, Zhu Bajie and Sha Wujing, and their battles with magical creatures and monsters during the journey. Another Chinese example is provided by *Liaozhai Zhiyi* (also known as *Strange Stories from a Chinese Studio*), written by Pu Songling in 1679. This is a collection of nearly five hundred mostly supernatural tales drawn from Chinese folktales. The elements in the stories include ghosts, fox-spirits, Taoist exorcists and abnormal human experiences (Zeitlin 1993:1). The bizarre subject matter of the tales is a vehicle for Pu's self-expression, which speaks what is foremost in the author's mind (ibid.:27). While Pu described the supernatural beings as bold and trustworthy in *Liaozhai Zhiyi*, human beings were considered as easily manipulated and indecisive. The foolishness and simple-mindedness of human beings are actually the manifestation of Pu's dissatisfaction with society, which irresistibly leads *Liaozhai Zhiyi* to become a social satire (ibid.:90). These Chinese examples show that fantastic elements had already permeated Chinese literature during the Imperial China period.

Another point worth discussing is the suggestion that fantasy fiction can be a platform for its author to put forward his/her viewpoint of the real world. As Manlove states:

the presence of the supernatural is of a piece with dislocated plots, frenzied passions, the use of chiaroscuro and underground passages

and vaults containing guilty secrets...: it expresses the revolt of a purely human subconscious against reason, figured in organized religion and social civility. (Manlove 1975:6)

Manlove's definition of fantasy fiction has two implications. On the one hand, a given type of literature may overlap with neighbouring types of literature, for instance with Gothic fiction. According to Baldick (1992:xi), Gothic fiction is a literary type which has elements "of the macabre, of the supernatural, or the uncanny." The plot of a Gothic novel is usually akin to those of ghost or horror stories. The content of a Gothic novel is likely to create dark or delusional images. Since the supernatural and horror are the two most distinctive elements in its storylines, Gothic fiction may be considered as part of the genealogy of fantasy fiction as these two elements are also key elements in fantasy stories. An example can be seen in the *Harry Potter* novels, in which J.K. Rowling deployed the sense of death and horror throughout the whole series, thus bringing out its Gothic heritage. On the other hand, the supernatural in fantasy could be seen as an extension of the human mind. In this sense, although fantasy fiction consists of marvellous plots, it is not something that is merely a figment of the imagination or an illusion; instead, it is something that actually reflects the writer's opinion or his/her critique of the real world. This may be demonstrated in the *Liaozhai Zhiyi* stories mentioned above. When Pu Songling depicted human nature as weak, indecisive and easily manipulated, he revealed his disappointment with society.

It is also worth noting that fantastic stories may be set in the empirically known world, but that world might be either juxtaposed with or transfigured by the presence of the supernatural (Manlove 1975:3). In other words, the fantasies portrayed in fantasy

fiction could be strange creatures or beasts with magical powers, but existing in the world empirically known to humans. Examples can be seen in *The Chronicles of Narnia* (*Narnia*, hereafter) by C.S. Lewis and the *Harry Potter* novels by J.K. Rowling. In the introduction to the second novel in the *Narnia* novels, *The Lion, the Witch and the Wardrobe*, Lewis first mentions that the four children, Peter, Susan, Edmund and Lucy, were sent away from London to escape the air-raids during the war. This is an indication of the real world. As the story develops, the four children enter the magical world, Narnia, via the Wardrobe, and encounter some supernatural beings, such as the Lion, the Faun, the White Witch, to name just a few. Similarly, in Rowling's *Harry Potter* novels, the main character Harry Potter lives in the empirically known world that had no knowledge of wizards and witches. Only when his identity as a wizard is revealed to him by Hagrid, the gamekeeper at Hogwarts School of Witchcraft and Wizardry in the magical world, does Harry enter the magical world from platform nine and three-quarters at London's Kings Cross Station. These two examples show that humans' lives are juxtaposed with the magical world through a "port key".

Many other authors of fantasy fiction do not attempt to clearly define a real world and a magical world in their storylines. For instance, in *Northern Lights* (*Lights*, hereafter), the first novel in Philip Pullman's *His Dark Materials* trilogy, Lyra and her daemon Pantalaimon reside at Jordan College, Oxford. It seems that Lyra lives in the empirically known world because Pullman features the real geographical place of Oxford in the storyline. More than that, he also depicts some other known geographical places in the later part of the novel, for example Ireland, Denmark, Geneva, Bristol, etc. Those geographical places are in the empirically known world, but, according to Pullman in the preface of *Lights*, he describes the world Lyra lives in

as a world like ours, but different in many ways (Pullman 1995).

The examples of *Narnia* and *Harry Potter* show how fantasy fiction can juxtapose the real with the magical world. However, it should be noted that many fantasy authors (e.g. J.R.R. Tolkien, author of *Rings*, and Ursula K. Le Guin, author of the *Earthsea* series) invent a background setting for their fantasy stories, in an act of “sub-creation”, by creating an “independent, self-consistent world”, or, in other terms, a “Secondary World” (Mathews 2002:58). This will be an imaginary world with its own order and without the ordinary historical time periods to which humans are subject. In fact, the making of such a “sub-creation” is sometimes a revelation of humanity’s godlike potential; that is, it is a religious act undertaken in reverence (ibid.). For instance, an overt Christian belief appears in Lewis’s *Narnia* novels. In addition, although Pullman is famously opposed to organised religion, an implicit religious trait appeared throughout the *His Dark Materials* trilogy.

Fantasy fiction is therefore defined here as a genre written in a highly localised form, arising out of the country in which it has developed, and having a content that either deliberately portrays the world empirically known to humans as existing in parallel with supernatural elements or one that portrays an independently existing world that deviates from reality.

1.3 The Development of the Translation of Fantasy Fiction in Taiwan

1.3.1 Early Fantasy Fiction Translation in Taiwan

As mentioned above, fantasy fiction is a literary genre that may be viewed as a kind of fiction that brings out wonder through elements of the supernatural or the

impossible. Fantasy fiction was a mainstay of Western literature until the Renaissance (Mathews 2002:2), and it was mainly about Western classical mythology and mythopoeic history, such as *The Odyssey*, *The Iliad*, *King Arthur and the Knights of the Round Table*, etc. These stories emphasised moral and historical content, so as to socialise readers in the culture of their times. During the Age of Enlightenment, because of the prevailing concept of realism in ideas, fantasy fiction was transformed and was eventually subsumed into children's literature: for instance, in Charles Kingsley's *The Water Babies*, Lewis Carroll's *Alice's Adventure in Wonderland*, L. Frank Baum's *The Wonderful Wizard of Oz*, etc. (Tan 2004). The elements of the supernatural or impossible in modern fantasy fiction were developed during that period of time, and are clearly discernible in children's fantasy stories.

Fantasy fiction has been reaching new heights since the 1950s because of the success of C.S. Lewis's *Narnia* and J.R.R. Tolkien's *Rings*. The huge success of Tolkien's *Rings* has led to many authors of fantasy fiction following Tolkien's formula (Jakubowski 1990:224). By doing so, an author would invent a so-called "Secondary World", in which the scenes, characters, and actions correspond to those in the real world, but are indeed separate from reality (Mathews 2002:83). As well, *Rings* appeared in the market as a trilogy and it set up a fashion for trilogies in fantasy fiction. Ursula K. Le Guin, for example, followed the techniques and characteristics of Tolkien's formula in her writings of fantasy fiction. Because of the popularity of trilogies, her work, *Earthsea*, first appeared as "the Earthsea Trilogy", *A Wizard of Earthsea*, *The Tombs of Atuan* and *The Farthest Shore*, published between 1968 and 1972 (ibid.:136). Philip Pullman's *His Dark Materials* is another example influenced by the fashion for trilogies. Pullman divided the series of *His Dark Materials* into *Northern Lights* (*Lights*, hereafter), *The Amber Spyglass* (*Spyglass*, hereafter) and *The*

Subtle Knife (*Knife*, hereafter). Tolkien and his writing formula have had a great influence on the development of fantasy fiction. His works have led to a revival of fantasy fiction, which had gone out of fashion during the Age of Enlightenment. Publishers such as Ballantine Books published a series of “Adult Fantasy” (ibid.:83) and new fantasy writers, inspired by Tolkien’s formula of sub-creation in the 1960s, demonstrated the evident revival of fantasy fiction.

The development of modern fantasy fiction in the West had been going on since the 1950s, but translated works only appeared in Taiwan from the late 1970s onwards. When Chang-Qiao Publishing House (長橋) translated and published C.S. Lewis’s *Narnia* novels in 1979 and Bufbook Publishing House (水牛) translated and published L. Frank Baum’s *The Wonderful Wizard of Oz* in 1980, they were the very first translations of fantasy fiction published in Taiwan. The source texts of the two sets of translations were already widely recognised and appreciated in the West by the late 1970s, and were clearly categorised as “fantasy” fiction. Although the high level of recognition the source authors enjoyed was probably the main driving force for the selection of the texts for translation, the concept of a translated fantasy genre did not emerge at that time in Taiwan.

Neither Chang-Qiao nor Bufbook introduced the concept of fantasy fiction to their target readership when they published the above translations; in fact, their publishing strategy was to select children’s books with some educational value for school pupils to read instead of introducing a new literary genre. Accordingly, books of high literary value or award-winning children’s books were their priorities when considering books for publication. Following these publishing principles, they published the translations under the umbrella title of *The Series of Contemporary Children’s Books* (現代童話

故事叢書) and *The Bufbook Library of Children's Books* (水牛兒童文庫) respectively, both giving a clear indication that the books were targeting children or young adult readers.

1.3.2 The Emergence of Fantasy Fiction Translation as a Literary Genre

In the early 1990s, Western fantasy computer games were imported to Taiwan by some software companies, such as AcerTWP (第三波), Soft-World (軟體世界) and Unails (松崗), and introduced in special columns in computer game magazines. Some computer game lovers gradually developed their interest in fantasy through playing these games and started to read foreign fantasy fiction (Tan 2002). Those computer game lovers might have been the first group of fantasy fiction readers in Taiwan. What is important about the Western fantasy computer games with regard to the emergence of fantasy fiction translation in the literary field in Taiwan is that these games cultivated a group of people keen to absorb the knowledge of fantasy fiction.

The development of translations of fantasy fiction had a breakthrough in the late 1990s when both Linking Publishing Company (聯經) and Variety Publishing Company (萬象) translated and published J.R.R. Tolkien's *The Hobbit* (*Hobbit*, hereafter). The Linking Publishing Company published a translation of *Hobbit* in 1996 and entitled it *The Little Dwarf's Adventure* (小矮人歷險記), while the Variety Publishing Company published a translation in 1997 entitled *Huo-Bi-Te's Adventure* (霍比特歷險記). It is interesting to note that the Linking version was published in the series "The World's Classical Children's Literature" (世界兒童文學經典), while the Variety version had the subheading "*The Lord of the Rings Series*" (魔戒之主系列). Regrettably, there were still no indications of the fantasy genre in either translation.

The same two companies also published the translation of the *Rings* trilogy in 1998 respectively. For Linking's version, the publisher simply adapted the translation of *Rings* published in Mainland China. Yet the style and diction of Chinese used in Mainland China and in Taiwan are sometimes completely different. The acceptance of Linking's version in Taiwan was therefore not good. In fact, the translation of the *Rings* trilogy published by Linking sold only about 3,000 copies (Lau 2008), which is an indication that work by Tolkien did not reach its potential in Taiwan. Besides the stylistic problem, the unclear publishing strategy also directly brought a negative effect on the two Chinese versions so that they did not make a great impact in Taiwanese cultural circles, although the source text enjoyed high status and is regarded as part of the canon of fantasy literature in the West.

What came to Taiwanese fantasy fiction readers' notice was the translation of Margaret Weis and Tracy Hickman's *Dragonlance Chronicles*, published by AcerTWP, and the translation of Peter Archer's *Rath and Storm*, published by Sharp Point Publishing Company (尖端) in 1998 (Lai, 2004:17). It is important to note that the translation of *Dragonlance Chronicles* was the first-ever translation that advertised itself as a translation of fantasy fiction in Taiwan and its translator, Xue-heng Zhu (朱學恒), has become one of the most important agents in promoting translations of fantasy fiction. Previously, both AcerTWP and Sharp Point Publishing Company specialised in animations, comic books and computer games rather than literary works. Nevertheless, they somehow became the pioneers in publishing translations of fantasy fiction in Taiwan.

The above discussion reveals the early development of translations of fantasy fiction in Taiwan. Despite the fact that fantasy fiction had already been published as far back

Taiwanese readers in the late 1970s, the visibility of this genre was very low and was subsumed under the genre of children's literature. This situation lasted until 1998, when the vocabulary and concepts of fantasy fiction were introduced by publishers. The success of the *Harry Potter* series and the *Rings* trilogy played a pivotal part in increasing the interest in, and consequently the sales of, translations of fantasy fiction in Taiwan. It was also found that the market trend, led by noticeable commercial success, created other phenomena associated with the translation of fantasy fiction: the establishment of publishers specialising in fantasy fiction; the participation of fantasy fiction fans in the selection of texts to be published; commercial publishers attempting to publish translations of fantasy fiction; and translations of fantasy fiction being introduced from languages other than English-speaking countries (see Section 5.3 for more discussion about the production modes of publishers).

Moreover, it can further be inferred that the flourishing of fantasy fiction translation in Taiwan is driven by "the global system of translations" (Heilbron & Sapiro 2007:95) which is characterised by a set of hierarchised relations among national states, languages and even literatures. Translation is considered as a transnational transfer that is closely linked with international relations. Bourdieu (2002, in Heilbron & Sapiro 2007:95) claims that translation activity is based on the social conditions of international circulation of cultural goods so that power relations among nations and languages are crucial socio-cultural determinants for the production of translation. Considering the aspect of power relations among nations and languages in the international circulation of cultural goods, globalisation seems to play an important role. According to Steger (2009:8-9), globalisation is a concept that shifts forms of human contact and it signifies a social condition characterised by close global economic, political, cultural and environmental interconnections. Globalisation

therefore has increased the interdependent nature of social life. The international circulation of cultural goods is thus the product of the close interconnections among borders and boundaries, which may have directly contributed to the phenomenon of fantasy fiction translation in Taiwan (see Chapter 5).

1.4 Research Questions

In the last decade, Pierre Bourdieu's sociological model has become influential in TS, resulting in a broader view of translation as a sociologically and anthropologically embedded activity. This thesis therefore attempts to study the translation of fantasy fiction as a socially situated activity by drawing on Bourdieusian sociology. The initial and foremost question posited here, in terms of investigating the phenomenon that the translation of fantasy fiction in Taiwan has become, is:

- 1. To what extent can Bourdieu's sociological model elaborate a translational phenomenon compared with other models in TS?*

By questioning the absence of the role of human agents in the theoretical models that emerged from the period referred to as "cultural turn" in TS, this question is in line with the current development of sociological research in TS. In addressing this question, the relationship of Bourdieu's sociology to TS will also be justified. In fact, it is vital to know how Bourdieu's sociological model can complement Even-Zohar's notion of "system", with his notion of "field", and Toury's notion of "norms", with his notion of "habitus" (see Chapter 2). This is because the call for a "sociological turn" in TS is based on the perceived need to address the depersonalisation in translation research during the cultural turn of TS. Through a review of these theoretical models,

this thesis seeks to demonstrate the viability of using Bourdieu's sociology in the study of the social implications of fantasy fiction.

2. *Is there any collective behaviour revealed in the translation of fantasy fiction? If so, what kinds of socio-cultural determinants govern the translation agents' textual behaviours?*

The second question proposed in this thesis covers two interrelated sub-questions. First, in order to find whether different translation agents consistently show a preference for adopting particular translation procedures in the same socio-cultural context, an investigation into the linguistic repertoires is necessary. From a social point of view, the enquiry into whether behavioural regularities exist in the translation of fantasy fiction in Taiwan can be answered through an empirical investigation of the textual evidence, which will help to find out translation agents' collective behaviours at the textual level. Second, an agent's preference for using certain translation procedures is conditioned by socio-cultural factors so it is important to discover the determinants that govern translation agents' textual behaviours through studying translational phenomena. Addressing this sub-question brings in Bourdieu's claim that the practices of human beings are the products of an individual's history or a collective history of family or group. Therefore, the behavioural regularities if scrutinised under Bourdieu's term *habitus*, are "the generative principle of responses more or less well adapted to the demands of a certain field" (Bourdieu 1990a:91). The translation agents' textual behaviours may be to a certain extent "pre-determined" or pre-adapted" (ibid.:136) by the previous experiences they encountered. Therefore, the collective behaviour in the translation of fantasy fiction is revealed in the social experiences. In the present thesis, it is supposed that the translation of fantasy fictions

reveals the habitus of translation agents. From this perspective, Bourdieu's framework can assist in the investigation of the relevant social practices within a particular field and so any relational socio-cultural features of the forces involved in the construction of translation acts are also expected to be discovered.

3. How can Bourdieu's sociology help to explain the production of translations of fantasy fiction in Taiwan?

This question aims to account, at the macro-level of the production modes of fantasy fiction translation in Taiwan, for translation agents' tendencies to make particular choices and directness of texts, and what socio-cultural determinants condition their decisions. The translation agents considered at this level of the translation process include not only translators, but also editors, publishers, literary agents and so forth. It takes a macroscopic view to study the structure of the cultural field, the strategies of the producers of the cultural product and the tension exerted in the cultural field. In fact, Bourdieu's sociology attempts to explain the strategies individuals adopt when producing cultural products. The constructions of human behaviours are regulated based on the social conditions imposed by and specific to the field. To better understand the function of a social structure, Bourdieu (1990a:87-88) proposes that the existence of a field is correlative with the existence of specific stakes and interests, which are produced by power relations and struggles that are constitutive of the field. An exploration of translation agents' stakes and interests encodes the production practices of translated fantasy fiction in the literary field in Taiwan. The tension between the agents involved in the field in question is seen in the conflict between two types of production modes: one regards fantasy fiction as a special literary genre that is expected to develop its own linguistic repertoires in the translation process,

while the other has economic profit as its priority. By adopting Bourdieu's concept of field of production, the study covers a historical and social review of the cultural field to expound how tension emerges and affects agents' practices within that particular cultural field.

This section outlines the three main research questions in this thesis and highlights the advantages of applying Bourdieu's sociology to answering them. The phenomenon of fantasy fiction translation in Taiwan is being studied guided by the research questions and will be presented in Chapters 4 and 5.

1.5 Methodology Rationale

This thesis aims to investigate the phenomenon of fantasy fiction translation in Taiwan via both microscopic and macroscopic analyses. In terms of the microscopic analysis, it sets out to understand translation agents' collective behaviours in translating culture-specific items (CSIs) of fantasy fiction translations in Taiwan's literary field and to explore which socio-cultural determinants govern translation agents' textual collective behaviours. To meet this goal, this study includes a parallel corpus study (see Section 4.2) to reveal translation agents' textual practices.

On the other hand, the macro-level analysis aims to reveal the production modes of fantasy fiction translation in Taiwan. Therefore, face-to-face interviews with translation agents were conducted to gather information about their practices when producing translations of fantasy fiction. The function of the interviews was to collect empirical data directly from the translation agents involved and to get first hand information about their productive practices and behaviours. Twelve publishing

houses/companies have each published more than three translations of fantasy novels between 1979 and 2008 in Taiwan; three of them, Chang-Qiao, AcerTWP and Variety, have closed down, while CAEA has mainly published fantasy fiction translations from Japanese and Korean writers. Therefore, managing editors from the eight remaining publishing houses/companies were initially approached to participate in face-to-face interviews. However, only five managing editors were willing to be interviewed: i.e. the managing editors from Fantasy Foundation, Muse, Crown, Titan and Global Kids Books. Furthermore, due to limitations on the suitability and availability of translators for interviewing, five translators were initially invited to participate in face-to-face interviews. However, two translators refused to participate and one translator preferred to give feedback via a questionnaire instead of taking part in a face-to-face interview. Although some setbacks were thus encountered, the remaining eight translation agents can still be considered to provide a reasonable picture of fantasy fiction translation as they are all active in this particular translation activity in the literary field of Taiwan.

All the interviews were recorded with a digital recorder and all were conducted in the subjects' mother tongue, Mandarin Chinese. The recordings were all transcribed by the researcher. One of the advantages of conducting interviews is that they provide the researcher with in-depth information about translation agents' practices, and thus compensate for not being able to observe the translation activity directly. All the interviews were conducted as "semi-structured interviews", with open-ended questions (Nunan 1992:149). The interviewer came armed with a set of topics and issues rather than a fixed and predetermined list of questions for the interviewees.

To sum up, the thesis combines quantitative data from the parallel corpus study and qualitative data from the face-to-face interviews for investigating the phenomenon of

studied. This is an attempt to account for the collective behaviour of translation agents in translating fantasy fiction in Taiwan through a systematic investigation of a parallel corpus. The corpus study of translation agents' textual behaviours and the findings of the corpus analysis are presented in Chapter 4.

Chapter 5 discusses the findings of the corpus study and the implications of the phenomenon of fantasy fiction translation from the perspective of human agents. Particular emphasis is given to the socio-cultural factors that govern the production and publication of fantasy fiction translation. Finally, a summary and the conclusions of the thesis are provided in Chapter 6. This is followed by a discussion of the limitations of the present study and suggestions for future research.

Chapter 2: Moving from the Past to the Present: The Emergent Sociological Approach

2.1 Initial Remarks

When it comes to the study of the sociology of fantasy fiction translation in Taiwan, the reasons for adopting Bourdieu's sociological framework should be clearly stated. The basic tenets of Bourdieusian sociology are able to describe and explain both the individual and collective practices found in the literary field of fantasy fiction translation. It is deployed to elaborate from the perspectives of the economic and socio-cultural factors the production practice both at the textual and extra-textual level of translations of fantasy fiction.

This chapter aims to explore recent developments and their applications in TS to prepare the ground for further justifications for the application of the Bourdieusian framework in the investigation of the phenomenon of fantasy fiction translation in Taiwan. To achieve this goal, it is necessary to present a general picture of how the sociological approach taken in TS has been arrived at.

The direction of TS has undergone some changes in the 20th century. It once was viewed as a branch of literary, then linguistic study; therefore, its objects of study were mainly focused on the linguistic constraints translators faced during the translation process and the ultimate objective was to find solutions to overcome those constraints. One of the most obvious examples of evidence for this can be seen in Roman Jakobson's article, "On Linguistic Aspects of Translation", published in 1959. He proposed three types of translation: intralingual translation (the interpretation of a

verbal sign is transferred by other signs within the same language), interlingual translation (the interpretation of a verbal sign is transferred by signs of a different language) and intersemiotic translation (the interpretation of a verbal sign is transferred by signs of nonverbal sign systems) (Jakobson 1959:2). Undoubtedly, of these three types of translation, interlingual translation is the most common model in translation practice. Jakobson's proposed typology has the connotation that translation is an activity prompted by the fact that different forms (i.e. in different languages) express potentially the same meanings and the objects being investigated are mainly lexical items or grammatical structures.

Within the linguistic branch of TS, the concept of equivalence is most often discussed. Eugene A. Nida made a significant contribution to the development of the notion of equivalence by proposing the terms "dynamic equivalence" and "formal equivalence" (Nida 1964). What is striking about Nida's notion of equivalence is that it altered scholars' perception of equivalence, making them pay attention to the long forgotten dimension of "receptor", by emphasising that "one must respect the features of the receptor language and exploit the potentialities of the language to the greatest possible extent" (Nida & Taber 1982:4). The scope of translation studies was confined to linguistic perspectives, and its non-linguistic aspects – namely socio-cultural and political ones – were neglected. This was a crucial limitation of the traditional linguistically conceived branch of TS, and was perhaps the major impetus behind the shift from a linguistic focus to a cultural one in TS.

The transformation of the traditional linguistic approach was followed by a macroscopic scrutiny of translation as a cultural production, a cultural phenomenon, taking place at a given time and in a given society. The emergent perception of the

various approaches into translation research brings fewer advantages to TS so that translation scholars should “draw on a variety of discourses and disciplines” and “encourage pluralism and heterogeneity” to increase the opportunities for further development of TS.

With the field of TS becoming interdisciplinary, translation scholars have attempted to adopt theoretical frameworks eclectically when facing limitations in their research rather than setting various approaches in opposition to each other. For instance, Bourdieu’s theoretical framework is one that translation scholars have borrowed from sociology and applied to TS to address the limitations of the polysystem model and theory of translational norms (e.g. Gouanvic 1997; Inghilleri 2003; Sela-Sheffy 2005; Simeoni 1998). The integration of Bourdieusian sociology into the realm of TS is evidence that translation scholars have followed the trend of interdisciplinarity and have started to think of new potentials for the investigation of translation phenomena.

Seen in this light, the limitations of Even-Zohar’s polysystem model and Toury’s concept of translational norms are probably the main reason that the sociological approach was integrated with and emerged in TS. A brief account of the two theoretical frameworks will therefore be provided in Section 2.2 to illustrate their relationship to Bourdieusian sociology. Particular attention will be given here to Even-Zohar’s notion of “system”, which is strongly linked to Bourdieu’s notion of “field”, as well as to Toury’s three levels of “translational norms”, which is encompassed in Bourdieu’s notion of “habitus”.

literary system has to compete with every other to assume the central position in the literary polysystem, but Even-Zohar gives little attention to any network of relations between texts, that is, the relationships between a network and other systems functioning in the literary polysystem (Bourdieu 1993a:33). Therefore, the notion of conflict remains intangible.

Moreover, when talking about the evolution of literary systems, Even-Zohar proposes that literary systems are never equal, but hierarchised, taking up central or peripheral positions in the literary polysystem. The position of a literary system in the literary polysystem can be examined from the literary repertoires of that particular literary system under study. The repertoires referred to here should mean the conglomerate of laws and elements that govern the production of texts. The definition of literary repertoires is comparable to that of linguistic repertoires. Linguistic repertoires are the conglomerate of grammar and lexicon of a given language, while literary repertoires are the aggregate of rules and items that enable a specific text to be formed and understood (Aveling 2006). The evolution of literary systems should therefore be unravelled as follows: on the one hand, the peripheral and secondary literary system in the literary polysystem would follow the repertoires of the centralised and primary literary system closely in order to attract more readers' interest – for instance, in the translation of children's literature; on the other hand, the centralised and primary literary system would endeavour to maintain the central position of the literary polysystem by modifying its repertoires. If the modifying procedure fails to succeed, both the literary system and its repertoires that once occupied the central position will be pushed into a peripheral position, and the centre of the polysystem will be taken up by other literary systems and repertoires.

evolution of such a literary system can be revealed without a critical understanding of the social nature of translation activity. For example, Liang (2007a) studied the children's fantasy fiction translation between the period of 1996 and early 2006. The data show that 347 translated children's fantasy fiction books were published in Taiwan within that ten-year period, with the translation of the genre reaching a peak in 2003. If the data are looked at more closely, it is found that 75 items of children's literature of various genres from English-speaking countries were translated in 2000, with 28 of these belonging to the fantasy genre, while fiction dealing with emotional and family issues came second with 11 items and fairy tales third with nine items.

Another example is provided by publishing data from 2004, showing that 154 items of translated children's literature of various genres from English-speaking countries were published in 2004; 53 of these were translations of children's fantasy fiction, accounting for more than one-third of the total, while fairy tales and fiction with emotional and family topics came second and third, with 26 and 21 items published respectively. From the perspective of the polysystem model, the data suggest that translated fantasy children's literature is the most active literary system, and that it occupies the central position in the literary polysystem of translations of children's literature in Taiwan. Yet, who actually takes part in the manipulation of literary evolution is not ascertainable from Liang's study due to the scant attention given to studying human agents or institutions. The lack of consideration of individuals involved in the production of translations is the main driving force for the need of a more agent-oriented research. This is why Bourdieusian sociology is attracting more and more attention when describing and explaining translational phenomena in TS.

textual-linguistic norms, on the macro-structural level, govern “the selection of material to formulate the target text in, or replace the original textual and linguistic material with” (ibid.). Textual-linguistic norms may be general, applying to translation as such, or particular, applying to a particular genre or mode of translation (ibid.): for instance the translation of drama either as text or for the stage may have different textual-linguistic norms.

Toury’s notion of the three classifications of translational norms implies that the relation between preliminary and operational norms is linked to the initial norm, and that the three classes intersect to determine whether a translation inclines more toward adequacy or acceptability. Furthermore, it is important to stress that the regularities tracked in texts, which are the outcome of a translator’s choices and decisions, cannot reveal the motivations lying behind the textual evidence. What Toury (1995:65) suggests regarding the motivations of translators’ choices and decisions is the evidence obtained from paratextual and metatextual materials, e.g., prefaces by translators, editors, publishers and any other person involved in this activity, reviews of translations from other documents, etc. Although Toury offers sources where one can observe regularities of translators’ behaviours, he does not further discuss the idea that the conceptualisation of norms should largely depend on certain socio-cultural factors in a given social community. The investigation of translational norms should therefore extend its scope from textual evidence to the socio-cultural evidence that governs a translator’s behaviour.

To sum up, the present study attempts to survey the phenomenon of fantasy fiction translation in Taiwan not only via textual analysis in order to address the issue of translation agency's practices but also and more importantly, from the perspective of social agents and their interactive relations within the socio-cultural contexts that constitute and sanction the agents' production practices. The textual analysis of translations of fantasy fiction in Taiwan will be presented in Section 4.6.

holds that the true meaning of the primary experience of the social world is understood through a relationship of familiarity with the environment (Bourdieu 1977:3). Bourdieu, however, found aspects of subjectivism-oriented knowledge problematic, especially Sartre's arguments about the transformative power of revolutionary consciousness. He argued that:

if the world of action is nothing other than this universe of interchangeable possibles, entirely dependent on the decrees of the consciousness which creates it and hence totally devoid of objectivity, if it is moving because the subject chooses to be moved, revolting because he chooses to be revolted, then emotions, passions and actions are merely games of bad faith, sad farces in which one is both bad actor and good audience (Bourdieu 1977:74).

Subjectivism maintains that the social world is merely built upon the subjective consciousness of actors and the concept of objective social reality is dismissed. Both existentialist and phenomenological knowledge assume a substantial subjective understanding of the social world in which human agents' direct experience of the social world is the main concern. Even if this problematic aspect existed, it cannot be denied that Bourdieu's reading of phenomenology and existentialism contributed a great deal to his development of sociological knowledge as well as to his later analysis of the ordinary experience of the social.

Being in direct opposition to phenomenology and existentialism, structuralism also captured Bourdieu's attention. Bourdieu followed Lévi-Strauss's concept of structuralism, and in the early 1960s his research interests turned to the perspectives it

Bourdieu's notion of habitus, which considers the realisation of social reality in a particular social space as taking place in a world of common sense social agents which reproduce the social reality that eventually becomes a regularity.

In terms of his thinking related to objectivism, Bourdieu was influenced by Lévi-Strauss's structuralism which, combined with Saussure's ideas about language, helped to increase the importance of the humanities and social sciences in academia (Chio 2002:27). In the early 1960s, Bourdieu conducted an ethnographical study of the kinship structures and matrimonial strategies among the Kabyle of North Africa. He followed Lévi-Strauss's structuralism closely and incorporated some features of Lévi-Strauss's method, especially in the analysis of relations and oppositions (Bourdieu 1992:3). He discovered, however, that the fundamental tenets of Lévi-Straussian structuralism could not account for the data he gathered in his fieldwork. Based on observations from his fieldwork, Bourdieu found that people's behaviours and practices do not conform to the rules of conduct proposed in structuralists' models. He therefore criticised Lévi-Straussian structuralism for regarding action as the mere execution of a theoretical, perpetual and logical model (Swartz 1998:59). What seems problematic in objectivism is that any activity carried out by social actors is the result of complying with "formal standards of logical coherence" (ibid.). In other words, individuals' behaviours are developed under the principle of a logical purpose within the society they inhabit, without benefiting from a practical purpose. However, Bourdieu considers that individuals' social activities originate in and are developed from practical reasoning rather than from logical purposes.

In real life, people carry out actions for practical purposes in consideration of social

social world as a space of objective relations that can reflect the mutual dynamics of individual and society (Wolf 2006:134). Thus, in Bourdieu's sociology, social life is a collection of social practices and, in fact, social practices are exercised by agents in/through particular fields in the social world.

Bourdieu's sociological framework allows a perspective that transcends the orthodox dichotomy and enables an understanding of how social agents' practice constructs the social field and how the social field is constructed by social agents. It is therefore important to define what Bourdieu means by social practice. According to Bourdieu (1977:8), practice is structured by time and is defined by its tempo. This signifies that practice belongs to a particular social space and is constructed at a particular time. In fact, practice is an objective social phenomenon, the logic of which people outside of that time/space cannot understand. Bourdieu further proposed a formula to elucidate the notion of practice: [(habitus) (capital)] + field = practice (Bourdieu 1984:101). The formula is an indication that the interpretation of social life cannot be understood through lineal logic.

Bourdieu employed the structural relation between habitus and field to account for the longstanding dichotomy in sociology between structure and agency. He considered that practice is governed by an objective structure and that an individual's practice is affected by the constructed habitus and the capital he/she has accumulated; it is also affected by an individual's position in the field (Chio 2002:153). Accordingly, the interrelation between the categories of habitus, capital and field at a particular time structures what is called social practice.

himself to the translation and introduction of fantasy fiction to readers in Taiwan, for instance. Zhu's translations of Margaret Weis and Tracy Hickman's *Dragonlance Chronicles* and J.R.R. Tolkien's *Rings* have helped Zhu to acquire economic and symbolic forces (capital) and have improved the visibility of such literary works in the literary field. Taiwanese readers originally thought of orthodox works of fantasy as "fairy tales", but after the promotion of fantasy fiction by translation agents, its visibility increased so people started to question orthodox fantasy fiction, i.e. fairy tales, and tried to find out what fantasy fiction was really like. The revolt against the establishment can be seen in the agents' promotion and refinement of the definition of fantasy fiction.

Compared with other fields in social space, the literary field is relatively autonomous. Yet, one should not view the literary field as unaffected by economic, political, religious or scientific conditions (Gerhards & Anheier 2000:124). The influence of these conditions, especially economic conditions, sometimes governs literary production. For instance, the blossoming of fantasy fiction translation in Taiwan after the success of the *Harry Potter* translations in the early 2000s has largely been due to the economic profit reaped by their publisher. Literary production is, however, not strictly and directly bound to patrons, nor only considered for its aesthetic value (ibid:125). The production of literature is relatively free of censorship in capitalist societies and has greater autonomy compared with other fields in social space, such as law, medicine and politics.

Bourdieu argues that fields do indeed proliferate and one should not ignore the existence of subfields (Swartz 1998:122). The relative nature of fields therefore needs to be taken into account when studying a social phenomenon. In the literary context,

suggests that the actual products of translation are the results of diversely distributed social habitus, governed by the rules belonging to the field in which the translation takes place (ibid.). Indeed, Simeoni's statement is quite reasonable insofar as literary translators' works are by definition in the literary field: they compete with various agents within that field to determine their hierarchical positions and are governed by the internal repertoires/rules of the literary field.

The lack of the codification of professional practices for translators is another reason that the idea of a field of translation seems ambiguous. Sela-Sheffy (2005:9) underlines the fact that a lack of an agreed code of professional ethics and formal obligatory training constitute a challenge in locating a field of translation. Some may argue that there are more institutions training translators now, yet it is undeniable that the majority of translators involved in translating literary works have never received any formal training in translating.

The subservient role of translators and the lack of codification of their professional practice appear to be two of the major reasons for the non-formation of a field of translation. Although translations from other foreign languages comprised 24.3% of all publications in Taiwan in 2007, translators generally have less income than other dominant agents in the literary field (GIO 2007). Their low income forces translators into a disadvantageous hierarchical position in accumulating economic capital. Both Li (1998) and Chang (2003) point out that the qualifications required for entering the translation profession in Taiwan are very low, so that bilingual specialists of any age can become translators, regardless of whether they have received any formal training. The formation of the profession is thus quite weak, and the lack of entry qualifications required directly results in an uneven quality of translations. Moreover, there is no

interview with the current author, after the huge success of translations of the *Rings* and the *Harry Potter* books, the production of fantasy fiction translations was determined by economic and social factors rather than brought about by fantasy fiction fans. The producers of fantasy fiction translation in Taiwan became proponents of “bourgeois art” or “commercial art” (Bourdieu 1996:223) to gain large-scale and popular success as well as economic capital. Seen in this light, the Taiwanese production of fantasy fiction translations must be grouped under the “field of large-scale cultural production”, in which it targets the “non-producers of cultural goods”, that is, “the public at large” (Bourdieu 1993a:115). Large-scale cultural production indicates the heteronomous character of cultural goods, complying with the laws of the market. The struggle in a field of cultural production with heteronomous character may often be decided in favour of economic profit over symbolic achievement (ibid.:45-46).

The need to make translations of fantasy fiction a separate field seems to fail due to its present heteronomous character. Translators of fantasy fiction find that their work overlaps with work in other fields of cultural production, and that their productions are governed by the economic and social factors of the literary field. It is therefore proposed here that the field of translation or field of fantasy fiction translation should be subsumed under the literary field. This proposition echoes Sela-Sheffy’s (2005:11) argument that there is not a compelling need to differentiate between a literary field in which translators operate and a separate translation field. In view of the above considerations, fantasy fiction translations in Taiwan should hence be situated in the field in which they operate, that is, in the literary field.

3.2.2 Capital

It was argued in Section 3.2.1 that a field is a social space containing the power relations between agents or social institutions, or, to put it another way, the accumulation of power that agents have acquired in previous struggles determines their relative positions in the field. To conceptualise the power relations of a social structure and function, Bourdieu borrows the concept of capital from economic theory.

Tellingly, Bourdieu (1992:229-231) refers to a field as a “multi-dimensional space of positions”, that is, each position is defined by a “multi-dimensional system of co-ordinates whose values correspond to the values of the different pertinent variable”. Values are viewed as forces that agents have acquired through previous struggles to determine their position in the field; those forces are referred to by Bourdieu as “capital”. Capital is an “accumulated labor” (Bourdieu 1986:241) that appears in either embodied or objectified forms. For example, the material form of money or property agents have accumulated normally appears as the objectified form in “economic capital”, while knowledge which agents have gained through education is internalised as the embodied form of “cultural capital”. It is important to note that either type of capital is not acquired quickly or easily; it needs time to be accumulated through the agents’ social and cultural practices.

Through Bourdieu’s explanation, the relations between field and capital should be understood as the relations of forces between agents who define the structure of the field. In other words, the structure of a field is determined by the type of capital dominant in that field and the distribution of this capital among its members

form of educational or technical qualifications offered by educational institutions. The value of institutionalised cultural capital is normally achieved through certification. As Bourdieu (1986:248) puts it, an individual agent would be capable of acquiring “a conventional, constant, legally guaranteed value with respect to culture” from a “certificate of cultural competence” that is normally received through an academic qualification. In Taiwan, translators’ cultural capital in institutionalised and objectified form is often featured paratextually on the front cover, the back cover, or in the preface of the translation. This is done through mentioning the translator’s academic background as well as the translations he/she has done. The advantage of highlighting the translator’s academic qualification is that if the translator has a good degree or the degree is obtained from an overseas institution, it establishes a sense of professionalism for the benefit of the readers. In addition, the translator’s past translations, although in objectified form, can also convey the sense that the translator is a professional and competent. For example, when the third translated novel of *Narnia* was published, the academic title of the translator, Qian-wen Peng (彭倩文), was mentioned on the front cover, and her other translations, e.g. *Harry Potter* and the first and second novels of *Narnia*, were also mentioned on the front cover. This gives her some advantage over other translators of fantasy fiction as readers would regard her as a translator relatively experienced in fantasy translation, which may give her a higher position within the power structure of the literary field in Taiwan.

Furthermore, institutionalised cultural capital is a convertible form of capital. As Bourdieu (1986:248) puts it, academic recognition can establish “conversion rates between cultural capital and economic capital by guaranteeing the monetary value of a given academic capital”. Thus, the higher the degree the agent possesses, the higher the economic income that is possible for him or her to achieve. However, the scarcity

of an academic qualification also needs to be considered in terms of its symbolic value. Once a given academic qualification becomes commonplace, the holders of the qualification will gain no prestige from it.

(B) Economic Capital

By bridging the link between cultural capital inherited by the social background and the economic profit acquired through cultural production, Bourdieu (1986:252) claims that “economic capital is at the root of all the other types of capital”, such as cultural capital, social capital and symbolic capital, and those other types of capital are indeed “transformed, disguised forms of economic capital.” For the most obvious reason, individuals may need economic capital to make the investment in cultural capital possible. Economic capital not only consists of capital in Marx’s sense of the world, but also of other possessions of economic benefit that increase an agent’s capacity in society (Siisiäinen 2000). In fact, the acquisition of cultural capital is often so time-consuming that it would not be possible without the support from economic capital. Furthermore, cultural capital is somehow the precondition of both economic capital and symbolic capital. Hence, it is undeniable that economic capital lies at the root of all other types of capital. It should be noted that economic capital normally appears in objectified form: for example, money or property.

(C) Social Capital

Social capital generally accrues from membership of a particular social group. Membership of a group denotes the institutionalised relationship that an individual has with acquaintances and acknowledges recognition of a durable network that allows its members to enjoy “collectivity-owned capital” (Bourdieu 1986:248).

According to Bourdieu (1986:249), the volume of the social capital possessed by an agent is decided on “the size of the network of connections he can effectively mobilize and on the volume of the capital (economic, cultural or symbolic) possessed in his own right by each of those to whom he is connected”. In other words, the volume of social capital an individual agent possessed is linked with other capital he has accumulated; social capital never exists independently when discussing the social structure and function of a field. Moreover, differences in agents' capacity for social capital can result in different degrees of profit, even though they may hold the same amount of cultural and economic capital, and can lead to different power relations between agents in a field.

The acquisition of social capital requires endless effort and is not naturally receivable or inheritable from previous holders. Actually, its acquisition is the result of investment strategies, which are either individual or collective, conscious or unconscious, attempting to reproduce “social relationships that are directly usable in the short or long term” (Bourdieu 1986:249), so as to accumulate social capital. The reproduction of social relationships is achieved through social exchange (of gifts, compliments, material and symbolic profits, etc.) which enhance the social bonding between agents and improve their mutual recognition (Hanna 2006:61). This relates to Bourdieu's statement that “exchange transforms the things exchanged into signs of recognition and, through the mutual recognition and the recognition of group membership which it implies, re-produces the group” (Bourdieu 1986:250). Therefore, social capital is symbolically oriented and will be transformed into symbolic capital. Yet, unlike cultural capital, it cannot be incorporated into an agent's habitus, either objectified or institutionalised (Hanna 2006:61).

choose a delegate to represent the whole group by the conditions they defined (Bourdieu 1986:251).

In the context of fantasy fiction translation in Taiwan, group membership plays a crucial role in defining agents' social capital. As mentioned in Section 3.2.1.1, Taiwanese fantasy fans built online fan clubs and discussion boards to exchange their reading experiences of fantasy fiction in the late 1990s. Although those fan clubs and discussion boards are not institutionalised ones, their members did establish relationships through mutual recognition and acquaintanceship that have symbolic character. Some active members, such as Ching-wen Hsu and Xue-heng Zhu, even worked together to initiate the Chinese translation of *The Dark Elf Trilogy* in 2000. In this case, the two agents mentioned are examples of personally authorised delegation for their cultural production. Personally authorised delegation could be someone who is a "great critic or prestigious preface-writer or established author" and has accumulated symbolic capital in the field (Bourdieu 1992:239). Hsu and Zhu act as the representatives for their group and therefore commit the social capital of the whole group, which bears symbolic value. The symbolic character inherited from the delegation made the translation of fantasy fiction possible and then the translation helped the agents to develop objectified cultural capital and also economic income, although the profit was not much, as Ching-wen Hsu, the managing editor of Muse Publishing Company, revealed in an interview conducted by the current author.

The above example demonstrates that social capital is closely linked to cultural capital and economic capital. In addition, as mentioned in Section 1.3.2, Xue-heng Zhu's retranslation of J.R.R. Tolkien's *Rings*, published in 2001, earned him 30 million New Taiwan Dollars (approximately half a million British Pounds). This helped him to

translations published in the literary field. But the translator may benefit from the symbolic capital of the original work published in the source society. Through the translation process, the translator does not inherit the symbolic capital of the source writer, but the symbolic value of the original work has been conferred onto the target literary field by the translator.

The four categories of capital (cultural, economic, social and symbolic) distinguished by Bourdieu are the core factors defining the positions of various agents in a given field. As discussed previously, three types of capital (cultural, social and symbolic) are transformed and disguised forms of economic capital. This does not mean that they need to hide their economic and material interests in order to function effectively (Bourdieu 1986:252). The form of capital can be converted from one into another in a field whenever it is convenient for agents to do so. The example given in the discussion of social capital earlier in this section shows that the agent, Xue-heng Zhu, accumulated social capital through group membership. This social capital was then transformed into symbolic capital through social networking and recognition with group members and further converted to cultural capital through his translations of fantasy fiction that also brought him economic capital and symbolic capital. Because of the acquisition of different forms of capital, Zhu established and consolidated his position of power in the literary field in Taiwan.

The notion of capital is important for translation studies because it can help researchers to reveal the relations between the internal structure of the field in question (that is, the literary field) and the translation agents' translatorial habitus. This would involve the analysis of the social structure and the power relations between different forms of capital and the agents who possess them. For further

structure can only be explained by analysing agents' practices and relating agents to their social position and to their social trajectory. Therefore, he developed the triad concept of field, capital and habitus to explain how regularities of behaviour become established and maintained in social space.

Bourdieu's triadic concept is important for this thesis because it provides a theoretical basis for the study of the phenomenon of fantasy fiction translation in Taiwan. Assigning fantasy fiction translation activity to the literary field in Taiwan, allows a systemic study of the translation phenomenon through its objective social structure as well as the practices of individuals and institutions within it. The concept of capital contributes to an explanation of the power relations among the agents within the literary field under study. Finally, the notion of habitus can be applied to explore the textual and above-textual collective regularities of the agents.

