



國立臺灣大學文學院翻譯碩士學位學程

碩士論文

Graduate Program in Translation and Interpretation

College of Liberal Arts

National Taiwan University

Master's Thesis

翻譯酷兒性：以邱妙津《鱷魚手記》

之許博理英譯本為例

Translating Queerness: A Case Study of Bonnie Huie's

English Translation of Qiu Miaojin's *Eyu shouji*

董方磊

Fanglei Dong

指導教授：陳榮彬 博士

Advisor: Richard Rong-bin Chen, Ph.D.

中華民國 115 年 6 月

June 2026

謝辭

還是一步一步地走到了這裡，不論有多不捨，三年的碩士生活還是要劃下句點。首先要感謝爸媽，謝謝你們一直都讓我走自己想走的路，給我的只有支持和鼓勵，我才得以心無旁騖地學習研究，也才能無後顧之憂地完成學業。

我也要由衷感謝指導教授陳榮彬老師，感謝老師帶領我敲開學術研究這扇大門，也感謝您在研究、學習和生活上的關心照料。若沒有老師的指導牽引，自己原本對於翻譯與性別議題萌芽般的學術熱情，或許也不會茁壯成長為我今後學術研究的熱忱所在。我還要感謝馬耀民老師，老師譯筆精湛、治學嚴謹，求學期間給予我許多啟發與關懷，學生獲益匪淺。感謝 R12 全體，特別是筆譯組的大家，同窗三載，彼此共享的歡喜憂愁、起起落落，點滴在心頭。最後，感謝台灣七年來給我的一切，我們一定後會有期。

摘要



邱妙津所著之《鱷魚手記》為華語酷兒文學經典，其敘事語言細膩而強烈，生動刻畫酷兒個體在異性戀本位社會中面對自我認同、情慾與社會壓力時的內在掙扎與矛盾。然而，過往研究多聚焦於原作中的同志身分認同困境、同志愛慾、動物意象等主題，其英譯本鮮少受到學界關注。因此，本研究將研究焦點置於其由美國譯者許博理（Bonnie Huie）翻譯之英譯本，結合德蒙（Marc Démon）所提出的酷兒翻譯三種模式與貝克（Mona Baker）的框架策略，試從三個層面切入分析：酷兒主體性之重構、酷兒隱喻系統之變形及酷兒親密關係之重塑。研究發現，譯文雖大致保留邱妙津原作中的情感強度與寫作風格，但傾向將原本充滿張力、矛盾與自我否定的酷兒經驗轉化為較為穩定、更易辨識且更符合當代西方酷兒文化主流論述的敘事形式。具體而言，原作中有關內化污名、自我賤斥與存在危機的書寫，常被轉譯為自我認同與情感肯定的敘事；原本相互高度連結的酷兒隱喻網絡被拆解為較為孤立的意象，使得原作中作為酷兒個體的累積性痛苦與存在困境難以在譯文中完整重現；而原作中關於情感游移且帶有權力不對等的情慾及親密關係書寫，亦被重塑為更符合當代西方酷兒文化主流論述的酷兒親密關係模式。本研究認為，《鱷魚手記》之英譯本並非單純之語言轉換，而是 1990 年代台灣酷兒經驗與 2010 年代英語世界酷兒文化主流論述相互碰撞與協商下的產物。本研究除期望填補邱妙津及華語酷兒文學英譯研究之缺口外，更希望有助於重新思考酷兒文學翻譯中歷史脈絡、情感結構與文化權力之間的複雜關係。

關鍵詞：酷兒翻譯、鱷魚手記、華語酷兒文學、邱妙津、翻譯與性別、翻譯與性

Abstract

Qiu Miaojin's *Eyu shouji* is a canonical work of Sinophone queer literature. Known for its subtle yet raw narrative style, the novel vividly portrays the inner struggles of a queer protagonist negotiating queer identity, same-sex desire, and social pressure within a heteronormative society. While existing scholarship has largely focused on themes such as queer identity, same-sex desire, and animal imagery in the original text, its English translation has received relatively little critical attention. This study therefore shifts the focus to its English translation by Bonnie Huie. Drawing on Marc Démon's typology of queer translation and Mona Baker's concept of framing, the study examines the translation from three perspectives: the reframing of queer subjectivity, the reshaping of the queer metaphorical system, and the reconfiguration of queer relationality. The findings suggest that although the translation largely preserves the rawness and stylistic qualities of Qiu's writing, it nevertheless tends to transform the original's tension-filled, ambivalent, and self-negating queerness into more stable, recognizable, and normalized narrative forms aligned with contemporary dominant Anglophone queer discourses. More specifically, moments of internalized stigma, self-abjection, and existential crisis are frequently reframed as narratives of self-acceptance and emotional affirmation; the highly interconnected queer metaphorical system is fragmented into more isolated images, significantly attenuating the cumulative pain and existential struggles experienced by the queer protagonist; and the unstable, emotionally ambivalent, and imbalanced intimate relationships are reoriented toward more legible forms of queer intimacy within contemporary normative Anglophone queer discourses. This study argues that *Notes of a Crocodile* should not be understood as a neutral linguistic transfer, but as the product of a collision between the queer experiences of 1990s Taiwan and the dominant discourses of queer normalization in the 2010s Anglophone world. This thesis seeks not only to fill

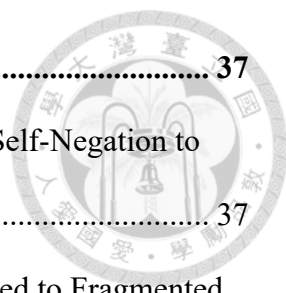
a gap in research on the English translation of Qiu Miaojin's works and Sinophone queer literature, but also to contribute to broader discussions on the complex relationship between historical context, affective structures, and cultural power dynamics in queer literary translation.

Keywords: Queer Translation, *Notes of a Crocodile*, Sinophone Queer Literature, Qiu Miaojin, Translation and Gender, Translation and Sexuality

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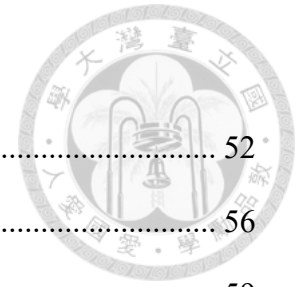
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Chapter 1

Introduction



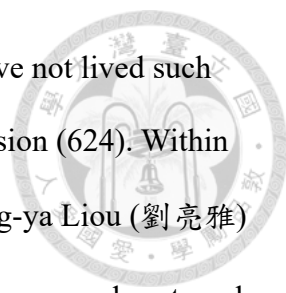
1.1 Qiu Miaojin and *Eyu shouji*

Qiu Miaojin (邱妙津, 1969–1995) was born in Changhua County, Taiwan.

Widely recognized as a pioneering writer in Sinophone queer literature, she received several prestigious literary awards¹ from Taiwan's literary establishment and is also regarded as the best-known lesbian writer in Taiwanese lesbian subcultures (Martin, *Angelwings* 51). Qiu began her literary writing when she was a freshman at National Taiwan University, where she later graduated with a major in psychology. After completing her undergraduate studies, Qiu moved to France to pursue a master's degree in clinical psychology and feminism at the University of Paris VIII. At the age of twenty-six in 1995, Qiu committed suicide in Paris. Her literary legacy includes four cult classic novels: *Gui de kuanghuan* (鬼的狂歡, *Ghost Carnival*), *Eyu shouji* (鯉魚手記, *Notes of a Crocodile*), *Jimo de qunzhong* (寂寞的群眾, *The Lonely Crowd*), and *Mengmate yishu* (蒙馬特遺書, *Last Words from Montmartre*).

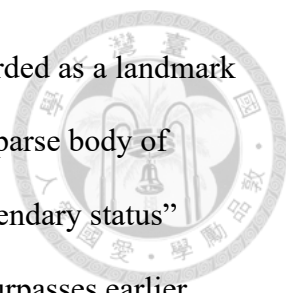
Qiu emerged as a writer during a pivotal moment in Taiwan's literary history, when queer writing was still in its early stages of negotiating its place in the public sphere. As Fang-Ming Chen (陳芳明) describes the era, it was “a time on the verge of opening up,” in which queer fiction was “compelled to remain in a stage of repeated searching” (624, my translation; all translations from Chinese sources are mine unless otherwise indicated). Chen further argues that *Eyu shouji* captures this historical moment with particular intensity: Qiu presents a determined confrontation with her

¹ Including the Recommended Award, The China Times Literary Award (中國時報文學獎推薦獎), for *Eyu shouji* (1995); the Recommended Award, Fourth Unitas Literature New Writers Award for Novella (第四屆聯合文學小說新人獎中篇小說推薦獎), for “Jimo de qunzhong” (1990); and First Prize, First Central Daily News Short Story Award (第一屆中央日報短篇小說首獎), for “Qiu Tu (囚徒)” (1988).



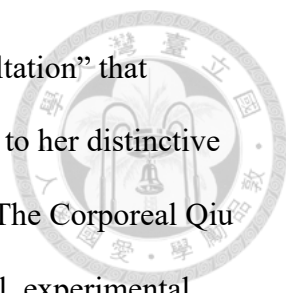
queer self before any engagement with society, and for those who have not lived such experiences firsthand, the act of reading it leaves an indelible impression (624). Within this context, Qiu's works marked a significant turning point. As Liang-ya Liou (劉亮雅) argues, Qiu's novels center on lesbian desire and subjectivity, and her nuanced portrayal of butch-femme dynamics established a milestone in Taiwanese lesbian writing of the 1990s ("Desire" 279). Moreover, Chu Wei-cheng (朱偉誠) situates Qiu as an "enduring legend" in Taiwan's queer literary scene of the 1990s, one forged through both her works and her life ("Crocodile" 119). As Chu further notes, although Qiu had already shown considerable promise as an emerging writer, it was largely after her suicide that readers and critics began to take her work seriously in retrospect, and to recognize in her novels a deeply autobiographical dimension that transformed her writing into what Chu calls "life writing of a bitter youth" (119).

Among Qiu's works, *Eyu shouji* is regarded as her most influential novel and has become a canonical work in Sinophone queer literature. Published in May 1994, *Eyu shouji* appeared at a moment of significant cultural and social transformation in Taiwan. As Chi Ta-wei (紀大偉) observes, the novel was published precisely when queer issues were becoming a prominent subject of public debate in Taiwan, and it went on to stimulate wide-ranging discussions about lesbian subculture ("Discovering the Crocodile" 170). However, as both Chi and Chu note, *Eyu shouji* was initially circulated quietly and attracted little attention until the news of Qiu's death in Paris reached Taiwan, after which the novel went into a second printing and was subsequently awarded the China Times Literary Award (168; Chu, "Alternative Canon" 26). Chi further notes that following Qiu's death, readers who had previously been indifferent began actively interpreting the figure of the crocodile, much like the crowds in the novel itself who chase after the crocodile ("Discovering the Crocodile" 168–69).



In terms of its literary significance, *Eyu shouji* is widely regarded as a landmark in Taiwanese queer writing. As Chi describes, among the relatively sparse body of lesbian writing in Taiwan, *Eyu shouji* is “a work of extraordinary legendary status” (“Discovering the Crocodile” 168). Liou also argues that the novel surpasses earlier queer works such as *Niezi* (孽子) and *Tongnü zhi wu* (童女之舞) in its portrayal of same-sex tragic love, and that its profound engagement with questions of identity and being closeted positions it as one of the defining queer novels in post-martial law Taiwan (Liou, “Marginal Voices” 86). Chi similarly positions the novel as a foundational text and notes that, unlike its predecessors, which treated lesbian desire as a secondary element in narratives of female coming-of-age, *Eyu shouji* elevates lesbianism to a primary theme, making it possible for local lesbian fiction to constitute its own independent literary tradition, distinct from women’s fiction more broadly (170). For Chi, *Eyu shouji* has since become a classic of Taiwan’s lesbian subculture, a status that carries deliberate political intent: the ambition to establish a distinctly Taiwanese lesbian literary canon (170). As he concludes, *Eyu shouji* stands as a canonical work of Taiwanese lesbian literature, and for lesbian subculture, “Qiu has become nothing less than a martyred saint” (169).

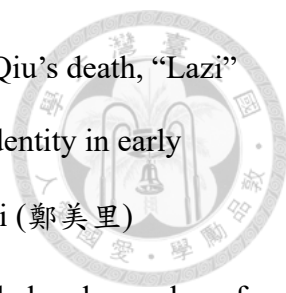
Set in post-martial law Taiwan, the quasi-autobiographical novel takes the form of eight ‘Notebooks’ (*shouji*, 手記) written by the protagonist *Lazi* (拉子), a young lesbian woman navigating desire and social stigma in the late 1980s and early 1990s Taiwan. Known for its intense yet sensitive narrative style, the novel portrays tension-filled and often ambiguous queer experiences through Lazi’s interactions with her lovers and other queer or queer-leaning friends, including *Shui Ling* (水伶), *Meng Sheng* (夢生), *Chu Kuang* (楚狂), *Tun Tun* (吞吞), *Zhi Rou* (至柔), and *Xiao Fan* (小凡). As Nicholas Jose observes, Qiu’s writing is marked by an unflinching emotional



intensity—raw, desperate, and suffused with the same “unsettled exaltation” that permeates every line of her work (Jose). This intensity is closely tied to her distinctive literary style. As Fran Martin notes in her article “Stigmatic Bodies: The Corporeal Qiu Miaojin” (2006), Qiu’s writing is characterized by “mingling cerebral, experimental language use, psychological realism, biting social critique through allegory, and a surrealist effect deriving from the use of arrestingly unusual metaphors” (177). More importantly, the novel constructs queer subjectivity through a first-person narrative voice characterized by instability, ambivalence, internalized stigma, and dysphoria. This queerness is most prominently embodied in the recurring figure of a crocodile that disguises itself as a human to reinforce a logic of self-surveillance, serving as “a powerful metaphor for closeted queer individuals attempting to pass as straight in order to avoid prejudicial treatment” (Rojas 188).

More fundamentally, Qiu’s representation of queerness in the novel is further articulated through an interconnected system of recurring metaphors, including images of animality, vision, secrecy, and other related imagery. These metaphors function relationally with a high degree of lexical consistency, reinforcing and refracting one another across the narrative to construct a cumulative representation of queer experience marked by stigma, self-surveillance, and existential crisis. As such, the coherence of this metaphorical system is central to how queerness is conveyed in the novel. This interconnected structure also raises important questions for translation, particularly regarding the extent to which such coherence can be maintained across linguistic and cultural contexts. These metaphorical patterns will be examined in detail in Chapter 4.

Beyond its textual construction, *Eyu shouji* has also exerted a lasting influence on the linguistic formation of lesbian identity in the Sinophone world. Most notably, the name of the protagonist, “Lazi,” has become a widely used term of self-identification



among Sinophone lesbian communities. As Chi argues, even before Qiu's death, "Lazi" had already been widely used as a common designation for lesbian identity in early BBS² communities ("Discovering the Crocodile" 170). Cheng, Mei-li (鄭美里) similarly notes that the term "Lazi" has come to function both as a label and a marker of identification among lesbian women (218). As Ari Larissa Heinrich (韓瑞) likewise observes, *Eyu shouji* "provided the vocabulary for a whole generation of Taiwanese lesbians" (842). Subsequent studies further indicate that with the expansion of internet culture in the late 1990s, "Lazi" and its derivative forms, such as "Lala" (拉拉), were widely adopted by lesbian online platforms and community organizations, eventually becoming a dominant term of self-naming in Sinophone lesbian communities (Pei-ling Lin 101). The transformation of "Lazi" from a fictional nickname into a shared identity label thus shows how the novel has actively participated in shaping the language and collective self-understanding of Sinophone queer communities.

1.2 The English Translation of *Eyu shouji: Notes of a Crocodile*

Notes of a Crocodile, the translation of *Eyu shouji* by Bonnie Huie (許博理), was published by New York Review Books Classics (NYRB) in 2017 under a grant from the PEN/Heim Translation Fund, of which Huie was a recipient. The translation quickly gained visibility and recognition in the Anglophone literary field. It won the Lucien Stryk Asian Translation Prize and was longlisted for the PEN Translation Prize. The translation's reception in major English criticism consistently stresses its

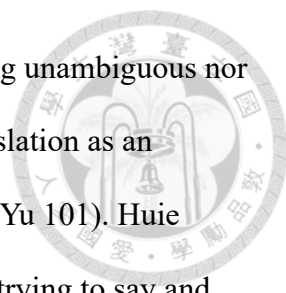
² BBS (Bulletin Board System) refers to an early form of online communication platform that was widely used in Taiwan in the 1990s. These text-based forums allowed users to post messages and interact in topic-specific boards, and played a crucial role in the formation of Taiwanese queer online communities. For instance, within university-based lesbian online communities, the "La Ban" (拉版, Lesbian Board) on the National Taiwan University BBS system PTT (<https://www.pttwab.cc/bbs/lesbian>) has long been recognized and still remains active to this day. It continues to serve as an ongoing site where the term "Lazi" circulates as a shared marker of lesbian identity in Taiwan.

preservation of voice and stylistic intensity in the original text. For example, Subashini Navaratnam writes in *PopMatters* and praises Huie's translation as "sensitive and fluid" (Navaratnam). Leopoldine Core, writing in *The New York Times*, describes Huie's translation as "nothing short of remarkable," and notes that "great pains" have been undertaken to preserve the voice of Qiu's "lush, ontological masterwork" (Core).

The emergence of *Notes of a Crocodile* is shaped by Huie's own proactive role and a broader network of mediation. As Lai, Hsiang-yin (賴香吟)³ notes, Huie's engagement with Qiu's work was driven less by institutional assignment than by a personal commitment to the text (Lai). During the translation process, Huie not only worked on the manuscript but also actively read Qiu's writing aloud to the Anglophone world and wrote essays to introduce her work (Lai). Lai further observes that Huie's investment in translating *Eyu shouji* and promoting the novel much exceeded that of Lai herself (Lai). Jeffrey Yang (楊君磊), the editor of *Notes of a Crocodile* at NYRB, recalls that Huie proactively recommended her translation of *Eyu shouji* during his work on the translation of another novel by Qiu, *Last Words from Montmartre*, which commenced their collaboration and contributed to the eventual publication of *Notes of a Crocodile* (Hsin-hui Lin).

Against this backdrop, Huie's own reflections clarify the principles of her translation strategies. In her interview with Pei-ju Yu (余佩儒), she states that her primary concern was to do justice to Qiu's "style and originality" (Yu 102). In an interview with *Neocha*, Huie remarks that when translating, she intended to preserve

³ Or Kaori Lai (1969–), who is a prominent contemporary Taiwanese writer and was the closest confidante and literary peer of Qiu Miaojin. Following Qiu's relocation to Paris and her subsequent death in 1995, Lai took on the monumental task of preserving and organizing Qiu's unpublished manuscripts and personal correspondence. Her efforts were crucial to the posthumous publication of Qiu's major works, including *Last Words from Montmartre* and *Qiu Miaojin riji* (邱妙津日記). Lai's own literary work, most notably her novel *Thereafter* (其後それから), reflects on her shared literary journey with Qiu and the trauma of loss after Qiu's passing.



“the unstable, poetic dimension of the text by neither making meaning unambiguous nor rendering emotions into limp prose” (Cattel). She also describes translation as an interpretive act that “shares key attributes with the performing arts” (Yu 101). Huie further argues that the translator should render “what the author was trying to say and not necessarily what the text says verbatim” (Yu 104). In her reflection on the creative agency of the translator, Huie states that “there were many ways to reconstruct the narrator’s voice” by manipulating the interplay between “gender and linguistic register.” For her, this linguistic fluidity in English was instrumental in creating “a desired balance” that would render the narrator’s identity as a lesbian both legible and stylistically faithful to Qiu’s original intent (Yu 103). These remarks clearly reflect Huie’s willingness to intervene as an agentive translator. As she puts it, one of her aims when translating is to “interweave the traits of the narrator, who is stifled by her own society, with those of her cosmopolitan influences, which offer the hope of transcendence through art” (Cattel).

At the same time, Huie observes that written Chinese is highly information-dense and requires a “meticulous eye” for accurate comprehension, whereas English encourages skimming, a reading habit that can become an obstacle when approaching a text such as *Eyu shouji* that is “loaded with cultural references,” where “even minute details can have a political undercurrent” (Coolidge). These remarks suggest Huie’s recognition of the fundamental differences between Chinese and English not only at the level of language expression, but also at the level of reading practice and interpretive engagement. In the case of *Eyu shouji*, where meanings are often distributed through compressed syntax, layered imagery, and a large number of culturally specific references, such differences pose particular challenges for translation, especially in attempts to retain these elements with their original connotative power in the target text.

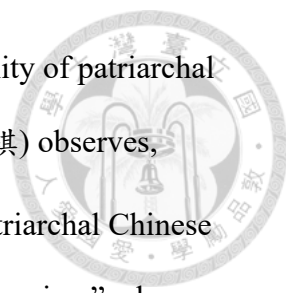
The above materials suggest that both reviewers and the translator herself frame *Notes of a Crocodile* as a work that preserves Qiu's stylistic intensity, ambiguity, and emotional force (Core; Cattel). At the same time, Huie's own account of her translation practice reveals a series of interpretive and interventionist decisions during her translation process. The extent to which these stated aims are realized in the translation, particularly in relation to Qiu's representation of queerness, will be examined through close comparative textual analysis in Chapter 4.

1.3 Socio-Cultural Contexts: 1990s Taiwan and 2010s Anglophone Queer Discourses

1.3.1 Pre-1990s Stigmatization and the Rise of *Tongzhi* Culture in 1990s Taiwan

To better understand Qiu's representation of queer subjectivity in *Eyu shouji*, it is necessary to situate the novel within the sociohistorical context of pre-1990s Taiwan, when homosexuality was still heavily stigmatized, as well as in relation to the social and cultural transformations that reshaped Taiwanese society in the 1990s. The novel was written between 1987 and 1991, a period before Taiwan's *Tongzhi* (同志, homosexual) movement had gained significant momentum.

Under the pre-1990s order in Taiwan, homosexuality had no legitimate place in public discourse. As Chou Wah-shan (周華山) argues, before the 1970s, the period in which Qiu was born and raised, Taiwanese society "had barely any reference to homosexuality and had never referred to homosexuality as a generic identity" (143). Jens Damm similarly notes that during this period in Taiwan, "public discourses of same-sex desire were nearly non-existent" (68). When homosexuality did appear, however, it was treated as "a medical and immoral category," an "abnormal phenomenon" (Chou 147), and a kind of "perverted behavior" (Wu 39). The structural



underpinning of this silence and stigma lies in the Sinocentric mentality of patriarchal domination and Confucian hierarchy (Lee 4). As Travis Kong (江紹祺) observes, homosexuals in Taiwan at the time lived within “traditional heteropatriarchal Chinese family settings that viewed homosexuality as a disease or sexual perversion,” where “filial piety was the organizing principle, manifested by producing an heir to continue the paternal line” (38–39). Josephine Chuen-juei Ho (何春蕤) further notes that this regime of governance operated through shame and stigmatization to produce “a chilling effect on sexual dissidence” while enforcing a vision of “a singular, ideal sexuality” that is “heterosexual, marital, [and] procreative” (466).

It was within this repressive climate that Qiu Miaojin composed *Eyu shouji*. The lifting of martial law in 1987 initiated the conditions for change, but the *tongzhi* movement that would transform Taiwan’s public culture did not gather momentum until the mid-1990s, shortly after Qiu’s death. As Ming-che Lee (李明哲) describes it, “the progressive decay of the KMT’s totalitarian regime had *de facto* empowered those formerly oppressed voices to articulate themselves,” and previously disregarded populations, including sexual minorities, began slowly to assume an identifiable position in the cultural scene (5). Yet this process was still nascent when Qiu was writing *Eyu shouji*. It is therefore reasonable to argue that the novel was not a response to an already established queer public culture in Taiwan, but rather an intervention into a social field that had barely begun to name the very desire that Qiu was articulating.

The developments that followed Qiu’s death make this timing all the more significant. As Fran Martin describes, the 1990s Taiwan was marked by “the unprecedented confluence of a number of social and historical factors” that together produced “the conditions for the emergence of the new public cultures of sexuality,” with the *tongzhi* political movement drawing significant impetus from the concurrent

feminist critiques of existing gender relations (*Angelwings* 10). Petrus Liu characterizes the period as producing “a euphoric feeling about the 1990s as a moment of queer heteroglossia, carnival, subversion, efflorescence, and free play,” and describes it as “the era when *tongzhi wenxue*—a self-stylized queer literature—emerged,” driven by “electrifying cultural energy and undercurrents” (87). Kong similarly writes that the 1990s Taiwan witnessed “an explosion of *tongzhi*-themed publications—novels, documentaries, biographies, and movies” (41). *Eyu shouji* was published in May 1994, at the very beginning of this cultural and political efflorescence, and Qiu died the following year. She did not live to see the *tongzhi* and lesbian movements that her writing helped to catalyze.

1.3.2 The 2010s Anglophone Queer Context

Compared with the socio-cultural context of pre-1990s and 1990s Taiwan, where queer identities were still largely marginalized and stigmatized, the Anglophone world in the 2010s witnessed a significant transformation in both public attitudes toward LGBTQ+ communities and their representation in the cultural field. However, this transformation should not be simply understood as a linear progression toward equality; rather, it involves a complex interplay between increased visibility, normalization, and depoliticization of queer representations.

At the institutional level, LGBTQ+ rights in the 2010s Anglophone world were increasingly framed as universal human rights, particularly under the Obama administration. As Kawasaki Kazuyoshi notes, the promotion of LGBTQ+ rights became an explicit component of U.S. foreign policy, as exemplified by Hillary Clinton’s 2011 landmark speech, “Gay Rights are Human Rights” (24). The 2015 U.S. *National Security Strategy* even includes LGBT rights as a part of “American values” to

be promoted globally (20). At the same time, this global promotion was often carried out through soft power mechanisms, including celebrity endorsements and public cultural events, which gradually framed LGBTQ+ issues as not only socially acceptable, but even fashionable (Kawasaka 26).

Parallel to these political developments, media representations of queerness in the 2010s also underwent a marked shift. As Whitney Monaghan and Damien O'Meara observe, television narratives moved away from earlier portrayals of isolated LGBTQ+ characters toward the depiction of diverse queer communities and relational networks. Rather than focusing solely on "coming out" as a central narrative, media in the 2010s began to represent more complex and nuanced queer experiences, including friendships, chosen families, and everyday social interactions. These "queer storyworlds" construct immersive environments in which queerness is embedded in shared spaces, thereby situating queer life as part of a broader, socially integrated world (1–12). In this sense, queerness becomes not only visible, but also narratively normalized.

However, scholars caution against equating increased queer visibility with genuine social progress. Yep et al. emphasize that queer relationality has historically existed within a landscape of cultural unintelligibility, where the lack of linguistic and interpretive resources has rendered certain queer experiences difficult to articulate or recognize. This condition, described as "epistemic injustice," points to the structural absence of interpretive frameworks through which queer experiences can be meaningfully understood (2). Although the 2010s saw efforts to make queer identities more "legible" within mainstream culture, this process necessarily involved the translation of complex and often opaque forms of queer relationality, such as coded interactions, affective bonds, and alternative modes of belonging, into more recognizable and culturally acceptable forms (Yep et al. 3). In other words, queer

intelligibility in 2010s Anglophone culture appeared to be achieved at the cost of simplification.

This dynamic could be further complicated by what has been described as “post-gay” representation. As Whitney Monaghan argues, contemporary LGBTQ+ media visibility is often accompanied by a shift toward normalization, in which the original unstable and unintelligible queerness is framed through “aspiration to sameness, and assimilation into heterosexual norms and spaces” (3). While LGBTQ+ representation has increased dramatically, such visibility does not necessarily challenge existing power structures; instead, this new visibility can create “new forms of homophobia...and lends itself to a false and dangerous substitution of cultural visibility for inclusive citizenship” (Walters 10). Beneath this apparent tolerance of post-gay culture lies a politics of normalization that transforms queer desire into depoliticized and consumable images for a broader audience (Monaghan 2).

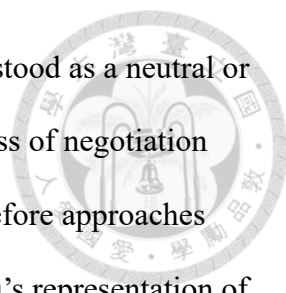
Given that Bonnie Huie translates within a socio-cultural environment shaped by post-gay sensibilities, it is likely that her translation is informed, whether consciously or not, by the dominant framework of visibility, intelligibility, and normalization prevalent in the 2010s Anglophone world. Consequently, the translation may exhibit a tendency to render queer experiences in *Eyu shouji* more legible and culturally accessible to contemporary Anglophone readers, as will be examined in Chapter 4.

1.4 Research Rationale and Research Questions

Although *Eyu shouji* and its English translation *Notes of a Crocodile* have both received growing scholarly attention (as will be examined in Chapter 2), the relationship between Qiu Miaojin’s queer writing and Bonnie Huie’s translation has not yet been sufficiently examined from the perspective of queer translation. Existing studies on *Eyu*

shouji tend to focus on Qiu's literary significance, her representation of lesbian subjectivity, and the novel's role in the development of *tongzhi* literature in 1990s Taiwan. On the other hand, Huie's translation is often discussed primarily as a means through which Qiu's work is introduced to Anglophone readers, rather than as a text that may itself reshape the meanings of the original. The question of how Qiu's representation of queerness in *Eyu shouji* is transformed in its translation remains largely unaddressed.

This gap becomes particularly significant when the historical and cultural distance between the source and target contexts is taken into account. As discussed in the previous sections, *Eyu shouji* emerges from a moment in Taiwan when homosexuality was still heavily stigmatized, and when *tongzhi* discourse had not yet fully developed into a stable framework of identity or visibility. In this context, and together with the previous introduction to the novel in Section 1.1, this study proposes a definition of the queerness in *Eyu shouji* as one marked by self-negation, self-abjection, and an acute crisis of identity and existence, one in which the queer self is frequently experienced as monstrous, unintelligible, and irreconcilable with the social and gender frameworks of its time. Rather than a stable or legible identity position, the queerness in the novel manifests as a state of persistent ambivalence and dislocation, in which queer desire resists containment within any fixed social and gender category. The queer subject thus remains perpetually at odds with both society and herself. The Anglophone world of the 2010s, however, operates under a markedly different set of discursive conditions. Queer identity in this context is not only more readily expressed through narratives of self-recognition, disclosure, emotional authenticity, and relational affirmation, but is also increasingly normalized within mainstream cultural discourses.



For this reason, the translation of *Eyu shouji* cannot be understood as a neutral or transparent transfer of meaning. It involves, at the very least, a process of negotiation between two distinct regimes of queer intelligibility. This thesis therefore approaches *Notes of a Crocodile* not only as a translation, but as a site where Qiu's representation of queerness is rearticulated within a different socio-cultural framework. As will be demonstrated in Chapter 4, many of the shifts observed in the translation suggest a tendency to render complex, historically specific, and often ambivalent queer experiences into more legible and affectively accessible representations to contemporary Anglophone readers. Thus, this thesis seeks to address the following research questions:

- (1) How does Bonnie Huie's English translation reframe Qiu Miaojin's representation of queer subjectivity in *Eyu shouji*?
- (2) To what extent does the translation preserve or reshape the novel's interconnected metaphorical system in Qiu's construction of queer subjectivity?
- (3) How does the translation reconfigure queer relationality in the novel, and what are the implications of these shifts for the representation of queer intimacy, desire, and power relations between characters?

To examine these research questions more systematically, this thesis draws on Marc D  mont's framework of queer translation and Mona Baker's concept of framing. D  mont's typology will be used to distinguish between different modes of queer translation, particularly in terms of whether queerness is misrecognized, stabilized, or preserved. Baker's approach, on the other hand, provides the framework for identifying how such transformations in queer translation are realized through narrative framing, including strategies such as selective appropriation, labelling, and repositioning of participants. These two analytical tools will be discussed in more detail in Chapter 2.

Chapter 2

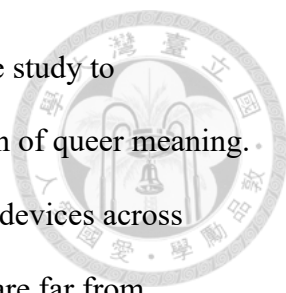
Literature Review



2.1 Queer Translation

Keith Harvey is widely regarded as one of the pioneering scholars who first systematically theorized the relationship between translation and queer identity. With his two seminal articles, “Translating Camp Talk: Gay Identities and Cultural Transfer” (1998) and “Gay Community, Gay Identity and the Translated Text” (2000), Harvey established the theoretical groundwork for examining how queer meanings are transformed across linguistic and cultural boundaries. In the latter article, Harvey argues that the translation of texts dealing with homosexual experience inevitably engages with notions of *identity* and *community*, which are not fixed categories but mutually constitutive constructs shaped through discourse and cultural practice (137). He further contends that queer translation does not simply transmit a pre-existing queer identity but modifies it in accordance with target cultural pressures: translation as an activity and translated texts as products “operate with the textual elaboration of this identity position, either to introduce it as an innovative device in the target cultural polysystem or to modify (heighten or attenuate) it for the target reader” (140). Translated queer texts can therefore be seen “to register the influence of factors peculiar to a receiving culture” (137). Harvey also warns against reading translation shifts in queer translated texts as deficiencies, arguing instead that “the diminished surface textual features of gay identity formation and reinforcement in a target culture are the consequence of cultural pressure and not the translators’ deficiencies” (159), a position that this thesis adopts in its analysis of Huie’s translation choices.

Similarly, in his earlier article “Translating Camp Talk: Gay Identities and Cultural Transfer,” Harvey takes camp, a verbal style associated with gay male



characters in French and Anglo-American fiction, as his primary case study to demonstrate that queer translation is a culturally mediated negotiation of queer meaning. His central argument is that while camp may draw on similar formal devices across languages, “the functions that camp performs in its diverse contexts are far from uniform,” and that “one of the chief variables determining these functional differences is the conception of homosexuality as a defining property of identity” (295). Through comparative analysis of published translations, Harvey shows that a translator’s handling of camp is shaped by a cluster of cultural factors, including the visibility of queer identities in the target culture, the existence of an established gay literature, and the translator’s own relation to queer subcultural codes (296). Most relevant to the present thesis, Harvey argues that translators tend to produce texts that “harmonize with the prevailing view of human subjectivity that obtains in the target culture,” which can result in the systematic attenuation of queer subcultural specificity in the target text (310).

Building on Harvey’s concern with queer identity and target-cultural pressure, William J. Spurlin further situates queer translation within a broader politics of difference, untranslatability, and cultural production. For Spurlin, “queering translation” is an act of “navigat[ing] and linger[ing] in the ambiguities and gaps” produced by asymmetrical relations between languages and cultures (213). In this sense, queer translation resists the drive toward transparency and intelligibility that often governs translation into dominant cultures. Spurlin therefore pushes back against “domesticat[ing] texts temporally or culturally distant to the hegemony of the target culture,” arguing instead for the preservation of cultural and historical difference in queer translation (213). This understanding finds concrete expression in Brian James Baer’s Russian gay/queer translation case study, which demonstrates that such acts of

translation are neither simple borrowings from a dominant culture nor passive submissions to its terms. Instead, as Baer argues, translation functions as “a complex act of cultural negotiation, resistance, and world-making” (54), one that allows non-Western cultures to engage with, appropriate, and ultimately reshape the very categories imported from the West.

In the same vein, José Santaemilia further clarifies this queer turn by explicitly bringing sexuality and translation into the same analytical field. He posits that sexuality in translation should not be treated merely as a thematic issue, since “translating the language of sex or pleasure” is never neutral but “a political act” with rhetorical and ideological consequences (12). This is because sexual identities and desires are not self-evident categories that can be transferred unchanged across languages; rather, they are rewritten through culture-specific negotiations between different moral, linguistic, and ideological positions (20–21). For Santaemilia, queer translation studies thus moves beyond the simple question of whether sexual content is accurately reproduced, and instead asks how translation may “problematize sexual identities” and “develop a queer politics through translation” (18).

The foregoing discussion of queer translation is particularly relevant to the present thesis, since Huie’s translation of *Eyu shouji* does not merely render Qiu’s representation of queerness into English, but can be understood as a “political act” that reconstructs Lazi’s queer subjectivity within a different framework of intelligibility shaped by the target culture. While existing scholarship has extensively theorized the concept of queer translation, systematic discussions of queer translation strategies remain relatively limited. Among the available frameworks, Marc Démont’s model has been one of the most widely cited and applied approaches in recent studies. It will be

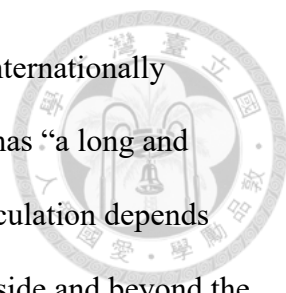
examined in detail in Section 2.4 as one of the analytical frameworks adopted in this thesis.



2.2 Taiwanese Queer Literature in Global Circulation

Andrea Bachner's article "Globally Queer? Taiwanese Homotextualities in Translation" (2017) provides a crucial framework for understanding the translation of Taiwanese queer literature within a broader context of global circulation and asymmetrical cultural exchange. She argues that any discussion of queerness in Chinese-speaking contexts inevitably raises the issue of translation, since modern conceptualizations of sexuality and queer theory were largely "European imports" mediated through translation into the Sinophone world (77). This dynamic is evident in the emergence of the term *ku'er* (酷兒), which Bachner describes as a hybrid formation that both "rewrites queerness in a Chinese shape" while retaining its "global Anglophone legacy" (78). Such a formulation underscores that queer identities in Taiwanese and broader Sinophone contexts are not merely derivative of Western paradigms, but are instead produced through localized reinterpretations of globally circulating concepts. Bachner further proposes that the translation of Taiwanese queer texts participates in a process that can be understood as a form of "double translation": Western queer discourse is first translated into Sinophone contexts, and these localized articulations are subsequently translated into global (particularly Anglophone) circuits (84). Such movement of Taiwanese queer texts may "challenge facile notions of global queerness" and preserve "the radical definitional openness of the term *queer*" (85).

If Bachner's framework theorizes the structural conditions of Taiwan queer literature in global circulation, Chi Ta-wei's work maps out its specific literary-historical trajectory. In his overview of Chinese-language queer literature in translation,



Chi situates Taiwanese queer literature as a particularly visible and internationally circulated branch of Sinophone queer writing. He notes that Taiwan has “a long and uninterrupted history of local queer literature,” and that its global circulation depends not only on Taiwanese writers, but also on “translators and editors inside and beyond the Sinosphere” (“Negotiations” 66). Within this trajectory, Pai Hsien-yung (白先勇) and Qiu Miaojin occupy a central position. Chi describes them as “among the national treasures of Taiwan” and as “among the most internationally known writers not only in Taiwanese *tongzhi* literature but also in Taiwanese literature at large” (68). More importantly for the present thesis, Chi observes that by the 2010s, Qiu’s translated novels had attracted especially wide international attention, reaching “writers and readers with few connections to the Chinese-speaking world” (69). This suggests that *Notes of a Crocodile* should not be understood merely as the transfer of a Taiwanese queer text into English, but as a part of a broader process through which Taiwanese queer literature is circulated, framed, and made legible in global literary contexts.

Building on both Chi’s historical mapping and Bachner’s theoretical framework, Ming-che Lee examines the institutional mechanisms that contribute to the global visibility of Taiwanese queer literature. In his doctoral dissertation “*Worlding” Queer Literature from Taiwan: A Study on World Literature and English Translation* (2023), Lee argues that the “continuous, systematic Englishnization/commodification of Taiwanese queer fiction (subsidized by official organizations or supported by elite university presses) is the key accelerator” in bringing Taiwanese queer writing into global circulation (183). He identifies a range of key institutional mechanisms driving this process, including governmental translation funding schemes such as “Books from Taiwan” program and other long-term sponsorships. These institutional infrastructures have enabled Taiwanese queer fictions to transition, as Lee puts it, “from a state of

invisibility to international visibility” (65), transforming locally produced queer narratives into texts legible and marketable within the global literary system.



2.3 Previous Studies on *Eyu shouji* and *Notes of a Crocodile*

Among Chinese-language scholarship on *Eyu shouji*, Liang-ya Liou’s study offers a foundational reading of Qiu Miaojin’s lesbian writing in relation to gender, desire, and narrative. In her article “Desire, Gender, and Writing: Chiu Miao-Jin’s Lesbian Fiction” (2000), drawing on Judith Butler’s theory of gender performativity, Liou argues that the T/po (butch/femme) dynamics in Qiu’s novels should not be read as mere imitations of heterosexual role division, but as stylized performances that expose the constructed and unstable nature of gender itself. She demonstrates that the T narrator’s masculine identification is continuously destabilized by the desires and subjectivities of the po figures, who are portrayed as active agents rather than passive objects of desire, such that the T/po relationship functions as a parodic citationality that simultaneously mimics and subverts heterosexual norms (280–90). Liou continues with the discussion of the central animal imagery, the crocodile, in *Eyu shouji*, which she reads through Eve Kosofsky Sedgwick’s concept of queer performativity and shame. Liou argues that the crocodile, designated by the gender-neutral pronoun “it” (ta, 它), transforms stigmatized identity into a site of narcissistic, childlike performance and subversive humor, resisting institutional homophobia through irony and theatricality rather than direct political confrontation (291–96).

In a subsequent article, “Ghost-writing: Trauma and Queer Performativity in Taiwanese Lesbian Fiction” (2005), Liou revisits *Eyu shouji* through the framework of trauma and queer performativity, drawing on Diana Fuss’s concept of “ghost-writing” and the Lacanian gap between biological and symbolic death to argue that Lazi/the

Crocodile occupies a liminal position between the two, using the public space for narration to resist the symbolic annihilation imposed by the heterosexual order (237–40). While the Crocodile’s theatrical self-display initially enables a form of self-empowerment, Liou argues that the relentless persecution by the state and the media apparatuses ultimately overwhelms it, so the Crocodile’s final self-immolation registers simultaneously as protest and defeat (251–52).

Building on Liou’s discussion of the animal imagery of crocodile, Chi Ta-wei’s reading further politicizes the crocodile allegory by placing it within a postcolonial framework. Chi argues that Taiwanese lesbians are placed in a colonized position within the heterosexual mainstream, where the heteronormative society interprets and represents lesbians without allowing them to represent themselves. The act of “discovering the crocodile” is comparable to the colonial logic of “discovering” a new land, since the supposedly discovered object has always already existed as a subject, what is truly revealed is not the crocodile itself but the dominant society’s ignorance of it (“Discovering the Crocodile” 171). Therefore, the crocodile episodes in the novel can be seen as a survival strategy that prevents lesbian subjectivity from being fully consumed by voyeuristic reading (171–75).

While Chi focuses on the defensive and anti-voyeuristic function of the crocodile episodes, Fran Martin approaches the same imagery from a different angle by reading it as a more active act of “coming out.” She argues that *Eyu shouji* enacts a tactic of *xianshen* (現身, coming out), a strategic self-exposure that both responds to and subverts the heteronormative demand for homosexual visibility. In this sense, Lazi actively stages her own appearance, symbolically challenging the regulatory power associated with the fear of *puguang* (曝光, being outed) (“The Crocodile Unmasked” 233).

To date, scholarship on *Eyu shouji* has provided rich and nuanced readings in terms of its themes of gender performativity, trauma, postcoloniality, and queer visibility. Yet such discussions have largely remained confined to the original Chinese text. Little attention has been paid to how these issues are mediated or reconfigured in translation. Given that *Eyu shouji* has reached a global readership through its English translation, it becomes crucial to examine how Qiu's representation of queerness and narrative strategies are negotiated in the novel's translation.

Wen-chi Li (利文祺)'s "Made in Taiwan: Reading Chiu Miao-chin's Lesbian Tales as World Literature" situates *Eyu shouji* within a broader inquiry into the transnational formation of Taiwanese queerness. Li draws on Lawrence Venuti's theory of translation and cultural identity formation to argue that Qiu's queer subjectivity was itself constituted through a process of cultural translation shaped by successive waves of foreign influence including Western sexological discourse, Japanese literature, and European avant-garde cinema (175–83). Li traces how the importation of pathologizing Western psychiatric frameworks in Taiwan during the 1970s and 1980s transformed what had historically been a relatively tolerant premodern Taiwanese (and Chinese) attitude toward same-sex eroticism into a medicalized, stigmatizing discourse. Li reads this historical context as directly informing the satirical crocodile episodes in *Eyu shouji* (178–79). Of particular relevance to the present thesis is Li's observation that after being translated into English, Qiu's works have circulated globally through a strategy of what Franco Moretti calls "distant reading," whereby foreign readers engage with the text primarily through the lens of shared queer experience, often at the expense of its specifically Taiwanese cultural and historical dimensions (186–87). Li concludes that while translation has enabled *Eyu shouji* to reach a broad international readership, it has

simultaneously produced a homogenizing effect, collapsing the original text's culturally specific layers of meaning into a more universalized queer narrative (187).

At the level of textual translation, however, existing research remains limited. So far, the only study that takes *Notes of a Crocodile* as its primary research object appears to be Pei-Ju Yu's MA thesis *Exploring the Perspective of Intersemiotic Aspects of Interlingual Translation: The Case Study of Dun Hao Translation Strategy in Bonnie Huie's Notes of A Crocodile* (2021), which examines how Huie handles the Chinese-specific punctuation mark *dunhao* (頓號) in translation. Yu's interview with Huie is particularly relevant to the present thesis, as the translator explains her translation approaches in detail, as discussed earlier in Section 1.2. The scarcity of translation-focused scholarship on *Notes of a Crocodile* further underscores the need for the present study.

In addition to academic discussions, some non-scholarly writings have also documented the transnational circulation of Qiu's works. For instance, Lai Hsiang-yin (2019) provides a valuable account of the publication history of the English translations of *Mengmate yishu* and *Eyu shouji*, highlighting the role of independent translators, publishers, and the affective motivations behind the translation process. While not a scholarly study, Lai's essay sheds light on the cultural and institutional contexts that have enabled Qiu's works to reach a global readership.

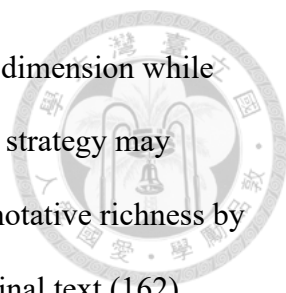
2.4 Démont's Framework of Queer Translation

In the field of queer translation studies, Marc Démont (2018) proposes a threefold framework for examining how queerness is negotiated in literary translation. Departing from the assumption that queerness is inherently "multilayered and prismatic," and resistant to fixed or unidimensional interpretations (157), Démont

argues that translation actively shapes how queerness in literary texts is (mis)recognized or transformed. He offers three modes of translating queer literary texts: the misrecognizing translation, the minoritizing translation, and the queering translation, each reflecting a different way of engaging with the indeterminacy of queer textuality.

The first mode, misrecognizing translation, refers to a translation strategy through which the original queerness of the source text is either overlooked or deliberately erased. Démont contends that such misrecognition may manifest at two levels. At the level of textual content, texts that suggest same-sex desire or non-normative sexualities are neutralized or reinterpreted within a heteronormative framework in the target culture, as seen in early translations of Walt Whitman's poems where his homoerotic desires are rendered as homosocial or bromantic comradeship. Misrecognition may also occur at the level of cultural context, where seemingly equivalent lexical choices in translation fail to account for the queer imaginaries in the source text, as shown by the translation of "bear" culture, which symbolizes a subversive queer identity in the United States but acquires heteronormative or even chauvinistic connotations in the Italian context through translation. Therefore, Démont emphasizes that misrecognizing translation should not be understood merely as translation errors, but as a strategy shaped by translators' ethical decisions that may constrain the legibility of queer textuality for target readers (157–58).

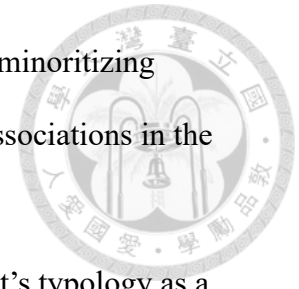
The second mode, minoritizing translation, differs from misrecognizing translation in that it does not erase queerness, but instead stabilizes and defines it through explicit identity categories, thereby "flattening its connotative power" (157). As Démont explains through the example of modern translations of François Villon's *Ballades en jargon*, a text that encompasses multiple layers of meaning, including themes of crime, gambling, and male-male sexuality, is reduced in its translation to a



single and unidimensional narrative that foregrounds its homosexual dimension while suppressing other semantic layers (160–61). While such a translation strategy may increase the visibility of queerness, it simultaneously flattens its connotative richness by eliminating the discontinuities and ambiguities that structure the original text (162). More importantly, Démont argues that this mode of translation reflects an alignment with identity politics, in which queerness is rearticulated in a more unilateral and recognizable way. As a result, the disruptive and indeterminate qualities of queerness in text are suppressed, and the text’s potential to sustain multiple interpretations is significantly constrained. In this sense, minoritizing translation can be understood as prioritizing the logic of identity politics at the expense of queerness itself (163).

The third mode, queering translation, on the other hand, can be understood as an approach that resists both the suppression and the stabilization of queerness found in misrecognizing and minoritizing translation strategies. Queering translation aims not only to acknowledge and respect “the queer meaning potential of a text” (166), but more importantly, to recreate the “disruptive force” of queerness in the target text (163). Démont illustrates this mode through his discussion of French translations of Herman Melville’s *Moby-Dick*, whose earlier translations often neutralize or attenuate homoerotic connotations embedded in the source text through strategic lexical choices. In contrast, what Démont conceptualizes as a queering translation foregrounds these underlying queer connotations and preserves the text’s “queer semantic play,” thus allowing its queer meaning potential to remain salient in the target language (165). Moreover, Démont highlights the importance of paratextual interventions, particularly the use of translator’s notes, as a means of preserving the aforementioned queer connotations. By supplementing the translated text with explanatory or interpretive commentary, translator’s notes can reintroduce layers of queer meaning in the source

text that might otherwise be flattened or lost by misrecognizing and minoritizing translations, thereby assisting in retaining “the connotative web of associations in the queer source text” (167).



Building on this framework, the present study adopts Démont’s typology as a guiding analytical tool to examine how Qiu Miaojin’s queer narrative is translated in Bonnie Huie’s English translation, *Notes of a Crocodile*. In particular, this study investigates the extent to which the translation reproduces, suppresses, or reconfigures the novel’s queer meanings, and how such translation decisions reshape Qiu’s representation of queerness for Anglophone readers. The three modes will therefore serve as a set of analytical categories that will inform the textual analysis in Chapter 4.

2.5 Baker’s Framing Strategies in Translation

While Démont’s framework provides a useful typology for categorizing how queerness is negotiated in translation, it offers relatively limited insights into the narrative mechanisms through which queer meanings are transformed at the textual level. To further account for how translation reshapes the representation of queerness, this study draws on Mona Baker’s framing strategies in translation studies as a supplementary analytical tool.

In her 2006 book, *Translation and Conflict: A Narrative Account*, Mona Baker conceptualizes translation as an active process of narrative construction rather than a neutral act of linguistic transfer. She argues that translators and interpreters are not passive mediators but agents who “participate in creating, negotiating and contesting social reality” (105). Following this line of thought, translation inevitably involves ethical and ideological positioning, as translators may choose either to reproduce or to challenge the narratives in the source text.

Central to Baker's framework is the notion of "framing," which she defines as "an active strategy that implies agency and by means of which we consciously participate in the construction of reality" (106). Through framing, translators can strengthen, undermine, or modify specific aspects of a narrative embedded in the source text, thereby reshaping how identities and relationships are represented in the target text (5). Baker further claims that the same series of events can be "framed in different ways to promote competing narratives" (108), highlighting the interpretive nature of translation.

Baker identifies four main textual and paratextual strategies through which such (re)framing is realized. The first framing strategy is "temporal and spatial framing." Baker defines it as a practice of embedding a text in a particular temporal and spatial context to accentuate certain narratives and encourage readers to establish connections between the text and current social or cultural narratives (112). Such framing could be achieved without altering the text itself, for instance through publication context, paratextual presentation, or the historical circumstances in which a translation is produced and received. While this strategy provides important insights into the circulation and reception of translated texts, the present thesis focuses primarily on textual shifts within the translation itself and therefore draws mainly on the remaining three framing strategies discussed below.

The second is "selective appropriation," whereby patterns of omission and addition "suppress, accentuate or elaborate particular aspects of a narrative" in the source text (114). In other words, selective appropriation points to a patterned filtering of texts, where certain meanings are foregrounded while others are downplayed. Baker further suggests that the strategy operates at two levels: at a broader level, it may involve the selective inclusion or exclusion of particular authors, texts, languages, or

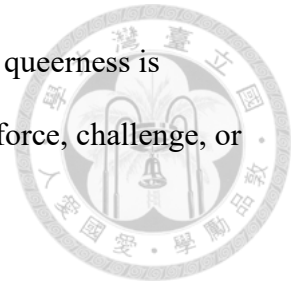
cultures; at the text level, it becomes visible in omissions, additions, and shifts in emphasis in translations (114–15).

The third is “labelling.” Baker defines it as “any discursive process that involves using a lexical item, term or phrase to identify a person, place, group, event or any other key element in a narrative.” Such labels are not neutral; instead, they provide “an interpretive frame that guides and constrains our response to the narrative in question” (122). Based on this, lexical choices in translation play a crucial role in shaping how narratives in the source text are understood by the target audience.

The fourth is “repositioning of participants.” According to Baker, participants in a narrative are always positioned in relation to one another, and “any change in the configuration of these positions inevitably alters the dynamics of the immediate as well as wider narratives” (132). In translation, such repositioning manifests through shifts in time, space, deixis, dialect, register, and forms of self- and other-identification. While Baker’s discussion of this strategy frequently addresses the relationship between translators, readers, and broader social communities at both textual and paratextual levels, the concept is equally applicable to shifts among participants within the narrative itself. Thus, in the present thesis, the notion of repositioning of participants is primarily employed at the intra-textual level to analyze how translation reconfigures the agency and power dynamics of characters within the original narrative.

Together, these strategies demonstrate how translation can function as a site of narrative intervention that enables the rearticulation of meaning and ideology across linguistic and cultural contexts. In the context of this study, instances of omission, addition, lexical choices, and shifts in the representation of queerness in the English translation of *Eyu shouji* will be examined through the strategies of selective appropriation, labelling, and repositioning of participants. This approach makes it

possible to identify recurring patterns in how Qiu's representation of queerness is textually reframed, and to assess how those semantic shifts may reinforce, challenge, or even reverse narratives across different socio-cultural contexts.



Chapter 3

Methodology



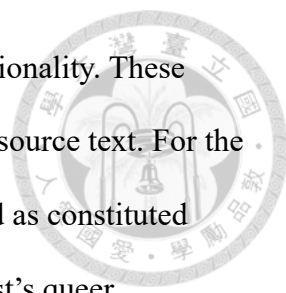
3.1 Research Design

The present study adopts a qualitative and comparative textual approach to examine the English translation of Qiu Miaojin's *Eyu shouji* by Bonnie Huie. The study does not aim to evaluate translation accuracy, but focuses on how the novel's original queerness is rearticulated and transformed in translation.

First, this study adopts a case study design by focusing on a single literary work and its English translation. This approach enables an in-depth exploration of the complex ways in which queer meanings are negotiated across linguistic and cultural contexts, an approach that is particularly necessary given the oblique and embedded nature of queer expression in the source text.

Methodologically, this study is situated within the framework of descriptive and interpretive translation studies. It treats translation not as a neutral transfer of meaning but as a discursive re-narration, in which linguistic shifts are understood as carrying interpretive weight that may reflect cultural and narrative reconfigurations. Accordingly, the study centers on identifying recurring patterns across the target text rather than isolated instances of divergence, and examines how such patterns contribute to the representation of queer meanings in the translation. Therefore, the study employs close reading and comparative textual analysis as its primary research methods, drawing on detailed comparisons between selected passages in the source text and the target text. These comparisons are not limited to lexical or syntactic differences, but extend to shifts in narrative construction and metaphorical structure.

Furthermore, the research design is guided by an analytical emphasis on three interrelated dimensions: (1) the reframing of queer subjectivity, (2) the reshaping of the



queer metaphorical system, and (3) the reconfiguration of queer relationality. These three dimensions are inductively derived from a close reading of the source text. For the purpose of this study, Qiu's representation of queerness is understood as constituted through three interrelated registers: the construction of the protagonist's queer subjectivity, an interconnected system of metaphorical imagery that articulates queer experience, and the ambivalent and often painful dynamics of queer intimacy and relationality. While these three dimensions are not directly imported from any single theoretical framework, they are informed by the queer theoretical and translation studies concepts discussed in Chapter 2, which provide the critical vocabulary for recognizing and analyzing such patterns in the texts. The three dimensions therefore provide the analytical framework for the textual analyses in Chapter 4 and ensure a systematic examination of how Qiu's representation of queerness is reshaped in translation.

3.2 Research Texts and Data Selection

This study draws on two primary texts: Qiu Miaojin's novel *Eyu shouji* and its English translation *Notes of a Crocodile*, translated by Bonnie Huie. The source text is widely regarded as a canonical work of Sinophone queer literature, notable for its complex narrative style and its nuanced portrayal of the painful queer experience. Its English translation, published for an Anglophone readership, provides a valuable site for examining how culturally and historically specific queer experiences are mediated and reframed through translation. The selection of this text is motivated by both its literary significance and its relevance to the research focus of the present study. As a work that foregrounds themes of queer identity and desire, *Eyu shouji* offers a rich body of textual examples for analyzing the representation of queerness. At the same time, the relative

lack of critical attention to its English translation highlights the need for a closer examination of how such representations are reconfigured in translation.

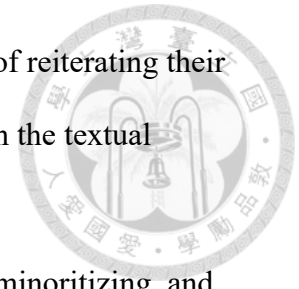
The data analyzed in this study consist of selected textual examples drawn from both the source text and the target text. The selection is conducted after a complete and close reading of both texts, with passages identified on the basis of their relevance to the three analytical dimensions outlined in Section 3.1: the representation of queer subjectivity and self-perception, the use of recurring metaphorical imagery, and the depiction of queer relationships and affective dynamics. As mentioned earlier, instead of applying a mechanical screening procedure, this textual selection reflects theoretically informed judgment, guided by the aim of identifying recurring tendencies of transformation across the translation rather than documenting isolated instances of difference.

All examples are presented in parallel source text (ST) and target text (TT) format to assist in close comparison. In addition to textual excerpts, this study makes use of tables and diagrams where appropriate to enhance clarity in presenting the analytical findings. Tables are employed to organize and compare recurring translation patterns, while diagrams are used to illustrate the development of queer subjectivity and the interconnected structure of the queer metaphorical system in the source text. Through these forms of data presentation, the study aims to provide a clear and systematic account of how queer meanings are structured in the source text and reshaped in translation.

3.3 Theoretical Framework and Analytical Procedure

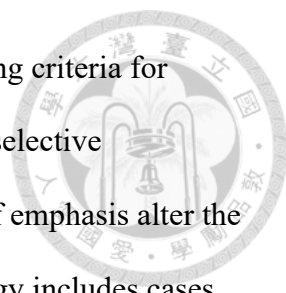
Based on the theoretical discussion in Chapter 2, this study draws on Démont's framework of queer translation and Baker's framing strategies as analytical tools for

examining how queer meanings are reshaped in translation. Instead of reiterating their theories, this section focuses on how these frameworks are applied in the textual analysis in Chapter 4.



Démont's three modes of queer translation, misrecognizing, minoritizing, and queering translation, are employed as heuristic categories for identifying the translation shifts in relation to the representation of queerness. In the present study, translation shifts are categorized as instances of misrecognizing translation when queer meanings in the source text are obscured, effaced, or reinterpreted in ways that reduce or erase their legibility as queer. These include cases where the queerness embedded in the source text is minimized or completely erased in the target text. Textual instances are identified as minoritizing translation when queer meanings are preserved but rearticulated in more stable and recognizable forms. This often involves the reduction of ambiguity, the attenuation of internalized queer stigma, the stabilization of ambiguous queer affective states, or the reframing of queer relationships into more familiar normative models, such as coherent normative queer romance or balanced interpersonal dynamics. By contrast, queering translation refers to cases in which the translation retains or even underscores the ambiguity, instability, and disruptive force of queer meanings in the source text. Such textual instances preserve the indeterminacy of queer experience and resist its reduction to stable and normative interpretive frameworks.

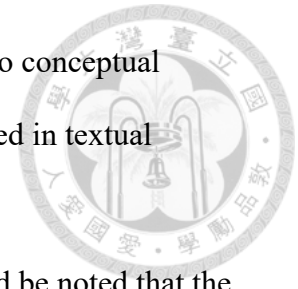
While Démont's framework enables the identification of broader translation tendencies, it offers limited insight into the specific textual mechanisms where such shifts are realized. To address this, the present study adopts Baker's concept of framing as a complementary analytical tool. In this study, framing is understood as a set of discursive textual strategies through which translation reshapes the representation of queer identities and relationality.



To apply Baker's framework, this study draws on the following criteria for identifying framing strategies in the target text. Textual instances of selective appropriation are identified where patterns of omission or addition of emphasis alter the salience of particular queer elements in the source text. Such a strategy includes cases where queer narrative ambiguities or social constraints are downplayed, while other elements are foregrounded. Textual instances can be categorized as labelling when shifts in lexical choice assign new interpretive categories to key queer elements in translation. This includes the translation of terms associated with queer identity and desire into expressions that carry different connotations, thus guiding the reader toward more familiar or stabilized interpretations. Lastly, textual instances can be identified as repositioning of participants when the relational configuration between characters is altered in translation. Specifically, these textual instances can include shifts in agency and evaluative stance, particularly in cases where power relations between characters are reconfigured, or where a character's position shifts from passive to active, uncertain to evaluative, or vulnerable to agentive.

In the textual analysis, each example is first examined through close comparison between the source and target text, with attention to how queer meanings are constructed in the original text, and how these meanings are reshaped in translation. Based on this comparison, Démont's typology is applied to categorize the more macro translation pattern reflected in each case, to determine whether the shift in translation aligns with misrecognizing, minoritizing, or queering translation. Following this categorization, Baker's framing strategies are employed to further analyze the specific textual mechanisms that lead to such shifts in translation. Specifically, the analysis examines how strategies, including selective appropriation, labelling, and repositioning of participants, contribute to the rearticulation of queer meanings. This set of

approaches allows the study to move from detailed textual analysis to conceptual categorization, and it also ensures that theoretical analysis is grounded in textual evidence.



In addition to the aforementioned analytical process, it should be noted that the study emphasizes the role of context. Most of the examples are examined based on their immediate narrative and affective logic, including preceding and subsequent passages and plots where necessary. This approach is intended to ensure that the interpretation of translation shifts is grounded in the internal logic of the narrative, rather than derived solely from isolated lexical or syntactic differences. The analysis thus remains attentive to the ways in which queer meanings are (re)produced cumulatively within the texts. The contextual approach also enables the analysis to remain sensitive to the socio-cultural conditions under which queer meanings are produced and transformed.

3.4 Clarification of Key Terms

Before proceeding to the textual analysis, it is necessary to clarify several key terms employed throughout this thesis. Although closely related, these terms operate at different analytical levels and are therefore distinguished for analytical purposes.

In this thesis, *queer meaning* is used as an umbrella term to encompass the various meanings, values, affects, and ideological implications associated with the queerness in *Eyu shouji*. Depending on analytical focus, it may be examined at the level of queer subjectivity, queer relationality, and, at the broader socio-cultural level, queer intelligibility and queer normalization.

Queer subjectivity refers to Lazi's understanding and experience of herself as a queer subject, particularly in relation to the self-negation, self-surveillance, and existential crisis that characterize her queer experience. *Queer relationality* concerns the

configuration of intimacy, desire, and power dynamics among queer characters in the novel, as well as the ways these relationships are negotiated and represented within the narrative.

By contrast, *queer intelligibility* and *queer normalization* operate primarily at the socio-cultural level discussed in Chapter 2. The two terms address related but distinct questions: intelligibility concerns whether queerness can be recognized and understood at all within a given cultural context, while normalization concerns the subsequent process by which recognized forms of queerness are rendered stable and compatible with dominant social expectations. Following this distinction, *queer intelligibility* denotes the degree to which queer subjectivity or experiences become recognizable within the interpretive resources available in a given cultural context, while *queer normalization* refers to the process by which queer experiences, once recognized, are assimilated into normative frameworks of identity and intimacy.

Distinguishing these concepts makes it possible to examine how translation negotiates queer meanings across the three dimensions outlined in Section 3.1, and to account more precisely for the shifts identified in the textual analyses that follow.

Chapter 4

Textual Analysis



4.1 Reframing Qiu's Representation of Queer Subjectivity: From Self-Negation to Affirmative Disclosure

The following section, through a series of comparative textual analyses, argues that Huie's translation systematically reframes Qiu's representation of queer subjectivity by transforming Lazi's self-loathing and resistance to her same-sex desire into a more affirmative narrative of queer self-recognition and disclosure. More precisely, in the source text, Lazi's homosexuality is often experienced as self-hatred, monstrosity, social exclusion, and existential suffering. In the translation, however, these connotations are frequently rearticulated through a narrative of queer defiance and transgressive desire. Rather than preserving the source text's painful and historically specific account of queer abjection, the translation exhibits a consistent approach that often redirects it toward a more familiar Anglophone narrative of queer liberation.

ST	<p>這隻特殊的眼睛在我青春期的某一刻張開後，我的頭髮快速萎白，眼前的人生偷換成一張悲慘的地獄圖。所以當我還沒成年時，我就決定要無、限、溫、柔，成為這一個人。把自己和這隻眼睛關進去暗室。</p> <p>(Qiu, <i>Eyu</i> 15–16; emphasis added)</p>
TT	<p>But the eye of suspicion had been cast upon me from the very beginning, and this extraordinary eye reached all the way back to my adolescence. My hair started to go gray early. Life ahead was soon supplanted by a miserable prison sentence. It was as if I never really had a youth. Nonetheless, I was determined at all costs to become a person who would love without</p>

	boundaries. And so I locked myself and that eye together in a dark closet. (Qiu, <i>Notes</i> 19; emphasis added)
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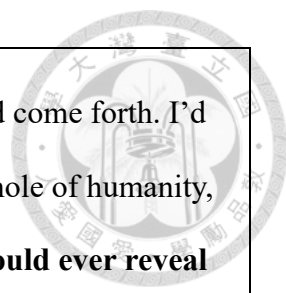
In the example above, the motif “特殊的眼睛” (“special eye”; my literal translation) refers to Lazi’s awareness of her homosexuality from adolescence. It serves as a metaphor for her internalized self-surveillance shaped by a heteronormative social context in which same-sex desire is stigmatized (see Section 1.3.1). Growing up under such conditions, Lazi attempts to suppress and regulate her same-sex desire, and her resolution to “無、限、溫、柔，成為這一個人” (“to become this person with infinite gentleness”; my literal translation) cannot be conveniently understood as an expression of queer emotional openness, a narrative dominant in the 2010s Anglophone queer context. Rather, it reflects Lazi’s self-disciplinary logic in which her queer identity is experienced as something that must be contained, managed, or even compensated for. In this sense, “infinite gentleness” functions as a self-regulatory mechanism. Because her queer existence is not accepted by the heteronormative social framework, she must become more restrained and more careful, so that she can be less harmful in order to justify her very own existence. “Gentleness” thus becomes both a compensatory practice and a self-inflicted discipline, even self-punishment. The deliberate segmentation with *dunhao* (the Chinese enumeration comma) of “無、限、溫、柔” even further reinforces this reading, which makes the phrase resemble a vow or moral injunction. Crucially, “這一個人” (“this person”) does not point to Lazi’s authentic queer self, but to a constructed version of herself, one that can be tolerated within a heteronormative social order.



In Huie's translation, however, this configuration is significantly reoriented. The phrase “特殊的眼睛” is rendered as “extraordinary eye,” and the phrase “無、限、溫、柔，成為這一個人” becomes “I was determined at all costs to become a person who would love without boundaries.” This shift reframes Lazi's self-regulatory narrative as an affirmative articulation of queer emotional expansiveness, and therefore transforms it into a narrative of queer liberation and transgressive desire. As a result, the tension between desire and constraint that structures Lazi's internalized homophobia in the source text is substantially reversed.

From Démont's typology, this strategy can be read as an instance of minoritizing translation, in that the narrative of queer self-abjection in the source text is stabilized into a more legible and affirmative identity-based narrative. At the same time, drawing on Baker's concept of framing, this shift can be categorized as a combination of selective appropriation and labelling. While the dimension of “love” is foregrounded and amplified, the connotations of constraint and self-surveillance are downplayed or even omitted. The translation thus constructs a different narrative reality, where Lazi's queerness is aligned with visibility and affirmation, rather than with ambivalence and self-negation.

ST	<p>是我沒辦法接受自己，那個在相愛之中所使用出來的我，也就沒辦法解毒，毒源是更早種下的，毒源是全部人類為我種下的，他們全體以下毒的方式在那裡發出大合唱的鼓噪，在我還沒把這個自己推出到其他人之前，我已先替他們蓋上「作廢」的章，撕成碎片了。(Qiu, <i>Eyu</i> 119; emphasis added)</p>
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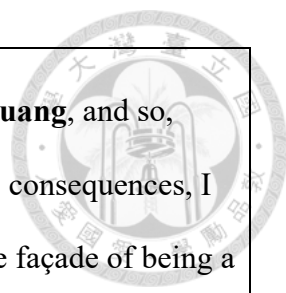
TT	<p>I didn't accept myself. There was no curing the me that had come forth. I'd ingested the poison long ago, and its origins were in the whole of humanity, who'd infected me with their collective chorus. Before I could ever reveal the real me, first I had to remove the label on me that read NEGATED and tear it up. (Qiu, <i>Notes</i> 134; emphasis added)</p>
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In this example, Lazi articulates a deeply internalized self-negation that even comes before any social judgment against her homosexuality. The expression “毒源是更早種下的，毒源是全部人類為我種下的” (“The source of the poison was planted earlier, the source of the poison was planted for me by all of humanity”; my literal translation) frames Lazi's homosexuality not as an internal construction, but as something toxic as “poison” derived from the heteronormative society. Within this structure, Lazi's statement “是我沒辦法接受自己” (“It is that I cannot accept myself”; my literal translation) does not simply denote her personal insecurity, but signals a deeply internalized social stigma. Her inability to “accept” herself is the direct consequence of this collective poisoning. The most important part of the paragraph appears in the final clause: “在我還沒把這個自己推出到其他人之前，我已先替他們蓋上「作廢」的章，撕成碎片了” (“Even before presenting this self to others, I had already stamped it ‘void’ on their behalf and torn it into pieces.”; my literal translation). “這個自己” (“this self”; my literal translation) refers to Lazi's authentic lesbian self. Here, Lazi describes a preemptive act of self-negation, because she foresees the rejection of others due to her homosexuality, and enacts this negation upon herself in advance. The image of stamping oneself as “void” and tearing oneself into pieces is an extreme form of self-erasure, and more importantly, it suggests that in Lazi's mind, her

queer self is perceived not merely as undesirable, but as fundamentally illegitimate and unworthy of existence.

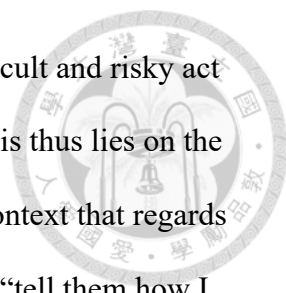
In Huie's translation, however, the phrase "Before I could ever reveal the real me, first I had to remove the label on me that read NEGATED and tear it up" presents a markedly different narrative, as it reframes Lazi's self-negation and self-destruction as a necessary step toward her queer disclosure. The term "reveal the real me" invokes a familiar concept of coming out, while "remove the label" indicates that the external homophobic imposition on Lazi can be actively rejected. Consequently, what is originally depicted as an internalized act of self-destruction is rendered into a narrative of queer agency and liberation. Again, the violent self-negation in the source text is therefore rearticulated as a process of overcoming imposed stigma, a narrative that aligns more closely with a stabilized and recognizable Anglophone model of queer self-affirmation, echoing Démon's minoritizing translation approach. Based on Baker's framework, this semantic shift is realized through a combination of selective appropriation, labelling, and repositioning of participants. The source text's emphasis on internalized stigma is downplayed, while elements of self-disclosure and agency are created (selective appropriation); the term "NEGATED" and the verb "remove" present an image of a removable label that redefines Lazi's self-negation (labelling); and Lazi is repositioned from a subject who internalized social rejection to one who actively removes imposed stigma (repositioning of participants).

ST	<p>所以，二十歲生日過後，除開夢生和楚狂自然地就透悉我的隱藏之外，我決定不計後果，勇敢地面對這兩個女孩，從我「照顧者」的面具底下走出來，向她們展現我內心的真實狀況，……。(Qiu, <i>Eyu</i> 137; emphasis added)</p>
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TT	<p>I’d only divulged my secrets to Meng Sheng and Chu Kuang, and so, after my twentieth birthday, I decided that regardless of the consequences, I would bravely approach these girls: I would drop the whole façade of being a protector and tell them how I really felt. (Qiu, <i>Notes</i> 155; emphasis added)</p>
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This example presents a significant shift in the representation of Lazi’s agency with regard to her queer disclosure. In the source text, the phrase “除開夢生和楚狂自然地就透悉我的隱藏之外” (“Aside from Meng Sheng and Chu Kuang, who intuitively saw through what I had concealed”; my literal translation) suggests that Meng Sheng and Chu Kuang come to recognize Lazi’s “hidden” self, namely her homosexuality, intuitively rather than through any deliberate act of queer disclosure on Lazi’s part. To Meng Sheng and Chu Kuang, Lazi’s queer identity thus remains unspoken as a latent but perceptible presence rather than an openly discussed topic. By contrast, Huie’s translation renders this as “I’d only divulged my secrets to Meng Sheng and Chu Kuang,” a reversal that is associated with a sense of intentionality and self-disclosure. Specifically, the verb “divulged” foregrounds Lazi as an active queer agent who consciously reveals her identity. Once again, an implicit queer recognition is thus reimagined into an explicit and intentional coming out. Lazi’s original narrative is thus reoriented toward a more Anglophone queer narrative of voluntary disclosure. The other shift in the example can be observed in the rendering of Lazi’s decision to come out to her friends Zhi Rou and Tun Tun (“兩個女孩” [“these girls”] and “她們” [“them”] in the target text). To Chinese readers, following the narrative context, it can be readily understood that the phrase “我內心的真實狀況” (“the true state of my inner world”; my literal translation) refers specifically to Lazi’s homosexuality and her decision to



disclose it to her two female friends. The moment is framed as a difficult and risky act undertaken after careful consideration. In the source text, the emphasis thus lies on the tension between concealment and exposure within a socio-cultural context that regards such disclosure fraught with consequences. However, the translation “tell them how I really felt” abstracts this moment into a generalized expression of emotion and significantly obscures the connotation of Lazi’s disclosure. Instead of signaling the revelation of a stigmatized sexual identity, the translated phrase may simply be interpreted as an expression of personal feelings or emotional vulnerability. The connotation of queer disclosure that is readily recoverable in the source text becomes considerably less visible in the translation.

Thus, while the earlier rendering of “自然地就透悉我的隱藏” as “I’d only divulged my secrets” can be understood as an instance of Démont’s minoritizing translation, the translation of “我內心的真實狀況” as “how I really felt” moves closer to misrecognizing translation. In terms of Baker’s framing theory, these shifts are accomplished through repositioning of participants and selective appropriation. The rendering of “divulged my secrets” repositions Lazi from a subject whose queerness is socially constrained to one who actively manages and articulates her queer identity through intentional disclosure. By contrast, the translation of “how I really felt” selectively foregrounds the emotional dimension of the scene while attenuating or even erasing the queer specificity of the disclosure. Consequently, the socio-cultural tension surrounding Lazi’s coming out becomes less salient, and Anglophone readers are instead encouraged to interpret the moment as one of personal emotional expression.

ST	 <p>像我這樣一個人。一個世人眼裡的女人——從世人眼瞳中焦聚出的是一個人的幻影，這個幻影符合他們的範疇。而從我那隻獨特的眼看自己，卻是個類似希臘神話所說半人半馬的怪物。我這樣的怪物竟然還有另一個女人願意癡心地愛著。 (Qiu, <i>Eyu</i> 106; emphasis added)</p>
TT	<p>I'll tell you the kind of person I was. In the eyes of the average person, I was a woman, but that vague semblance was an illusion, an easy category. In my own mind, I was a beast straight out of Greek mythology: a centaur. Like that beast, I'd willingly and madly fallen in love with a woman. (Qiu, <i>Notes</i> 122; emphasis added)</p>

In this passage, Lazi implies a profound sense of self-alienation shaped by the tension between social perception and self-perception. In the eyes of others, she appears as a “woman” who fits into an intelligible and socially acceptable category, yet this identity is described as a mere “幻影” (“illusion”) constructed through the normative gaze of the heteronormative society. By contrast, when she looks at herself through her “獨特的眼” (“special eye”; my literal translation), she perceives her own queer existence as monstrous, likened to a centaur from Greek mythology. This metaphor of monstrosity reflects not only her internalized sense of deviance but also her inability to reconcile with her sexual identity. The final sentence, “我這樣的怪物竟然還有另一個女人願意癡心地愛著” (“How could a monster like me still be loved so devotedly by another woman”; my literal translation), emphasizes her self-perceived impossibility and incomprehensibility of her being loved by another same-sex person. As a “monster,” she is the object of another woman’s devoted love, a situation that appears both astonishing and undeserved within Lazi’s self-perception. This statement thus

encapsulates a deeply internalized sense of estrangement and unworthiness.

In Huie's translation, this reading is once again reframed. While the metaphor of monstrosity is retained and even made more explicit through the lexical choice "a beast," the translation of the final sentence presents a crucial shift in narrative agency and effect. Instead of being the object of another woman's love, Lazi becomes the active subject who had "willingly and madly fallen in love with a woman." This shift reverses the direction of desire: the expression of incredulity at being loved despite Lazi's perceived monstrosity in the source text is recast as an assertion of active same-sex passion and desire. This shift once again aligns Lazi's queer experience with an Anglophone discourse that underscores the legitimacy of queer desire. It is also worth noting that this translation simultaneously preserves the imagery of deviance while reorienting the dynamics of same-sex desire, which produces a narrative tension within the translation itself, where monstrosity and queer affirmation coexist in a way that is absent in the source text. From Démont's perspective, this translation can be categorized as minoritizing translation as well, insofar as the self-negating queer experience in the source text is reorganized into a more legible narrative of desire and identity. At the same time, Baker's framing concept helps identify this translation decision as a combination of labelling and repositioning of participants: the term "beast" amplifies the deviant imagery, and the translation narrative relocates Lazi from object to subject of same-sex desire.

ST	為什麼會不明白？這牽涉到我內在的問題。自從青春期，我開始懂得愛別人來，我就不明白我之所以是這樣到底有什麼道理？對於我身外另一個人類的渴望這件事，像一把鑰匙，逐步地把隱藏在我身內獨特的秘密開啓出來，像原本就雕刻在那裡的圖案從模糊中走出來，清楚
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	得令我難以忍受，那是屬於我自己的生存情境和苦難。(Qiu, <i>Eyu</i> 116; emphasis added)
TT	Why didn't I get it? That has to do with my own issues. Ever since I was little and started to learn what it meant to love, I never understood that I had to love me too—otherwise, what was the point? If I wanted to join the rest of humanity, the only solution was gradually to reveal my secret. I would begin to construct what was in my internal blueprint. There was no other way I could go on. For me, it was a matter of life and death, and of pain. (Qiu, <i>Notes</i> 131; emphasis added)

In this example, Lazi reflects on the moment that she gradually becomes aware of her same-sex desire, a process framed as both incomprehensible and deeply unsettling. The statement “我就不明白我之所以是這樣到底有什麼道理？” (“I just don’t understand what the reason is for me being this way”; my literal translation) conveys her inability to understand why she “是這樣” (“is like this”), that is, why she is attracted to women. This difficulty in reconciling with her homosexuality signals not a neutral uncertainty but a profound existential suffering rooted in her internalized identity conflict. As indicated by the statement “對於我身外另一個人類的渴望這件事，像一把鑰匙，逐步地把隱藏在我身內獨特的秘密開啓出來，像原本就雕刻在那裡的圖案從模糊中走出來” (“This longing for another human being outside of myself acted like a key, gradually unlocking the unique secrets hidden within me, as if a pattern originally carved there was emerging from the blur”; my literal translation), the emergence of this same-sex desire becomes even clearer through the metaphor “鑰匙” (“key”) that gradually unlocks the “秘密” (“secret”) hidden within her, and of a pre-

existing “圖案” (“pattern”) that slowly comes into focus. Importantly, this series of images suggests that her queer identity is not actively revealed but gradually emerged, as if it has always been inscribed within her and is now being unwillingly uncovered. This queer unfolding is experienced as intolerable rather than queer empowerment. In doing so, the passage constructs queer self-awareness as a passive and involuntary process, even one of confusion and suffering.

However, in Huie’s translation, the original statement of incomprehension is rendered as a lack of self-love: “I never understood that I had to love me too—otherwise, what was the point?” This shift creates a moral and affective logic of self-acceptance that is absent in the source text, and therefore transforms Lazi’s existential confusion into a problem of insufficient self-recognition. More notably, the metaphors of gradual passive revelation are reinterpreted through a narrative of queer agency. The translation renders the unfolding of Lazi’s queer identity as a deliberate and voluntary process: “If I wanted to join the rest of humanity, the only solution was gradually to reveal my secret” and “I would begin to construct what was in my internal blueprint.” The verbs “reveal” and “construct” position Lazi as an active subject who consciously discloses and even builds her own identity, in contrast to the source text’s emphasis on its involuntary emergence. Eventually, what is originally depicted as an uncontrollable and painful unveiling is reframed again as a purposeful act toward queer self-realization. This shift in narrative framing is also reflected in a review by Ryan K. Strader, where she reads Lazi’s development primarily in terms of “self-inquiry and liberation,” and interprets her struggle as a process of learning how to “join the rest of humanity” through transparency and self-understanding. Notably, the review directly cites the example above, “gradually reveal my secret” and “construct my internal blueprint,” as central to Lazi’s development of self-growth (Strader). This example once

again echoes Démont's minoritizing translation, as the indeterminate experience of queer becoming is flattened into a familiar narrative of identity formation. Baker's notion of selective appropriation can be observed here as well. The translation creates queer agency and self-acceptance, whereas the passivity and existential distress in the source text are downplayed.

ST	我明白我這次再難翻牆逃走，新的網在見面的瞬間已織就好。我褪掉一層「無資格」的黏膜，罪惡感也被死亡的浪潮沖退，僅挾帶少量的自卑感前來，準備好與你赤裸擁抱。(Qiu, <i>Eyu</i> 122; emphasis added)
TT	This dilemma leaves me with little recourse but to remove the box around me. It's time I shed my unworthiness, let my feelings of shame and doom die away, and purge my self-hatred. I want to meet your pure embrace. (Qiu, <i>Notes</i> 136; emphasis added)

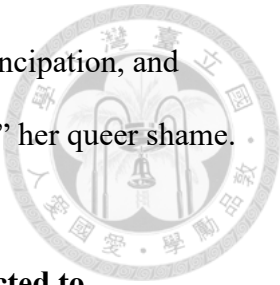
In this example, Lazi narrates an emotional turning point following her earlier decision to leave Shui Ling due to her own internalized shame and sense of unworthiness. Having once retreated into a state of despair so profound that it brought her to the brink of suicide, Lazi now recognizes that she “再難翻牆逃走” (“cannot escape again by climbing over the wall”; my literal translation), as a new emotional entanglement has already been formed at the moment of their reunion. The metaphor of “新的網” (“newly woven web”; my literal translation) implies an inescapable intimate bond between Lazi and Shui Ling instead of a conscious choice. Lazi's narrative later is not framed as empowerment but as a reluctant and constrained adjustment. The phrase “我褪掉一層「無資格」的黏膜” (“I peel off a layer of membrane of ‘unworthiness’”;



my literal translation) suggests that her sense of being undeserving of love is strongly internalized, and can only be partially shed. Similarly, while “罪惡感也被死亡的浪潮沖退” (“my guilt is washed away by the waves of death”; my literal translation) suggests a temporary suspension of guilt, it is not actively overcome but passively receded. More importantly, Lazi has not conquered the self-hatred derived from her queer identity, but “僅挾帶少量的自卑感前來” (“carrying only a small amount of inferiority”; my literal translation), indicating that self-abasement remains an integral part of her subjectivity. Even the final image of “赤裸擁抱” (“to embrace nakedly”; my literal translation) is thus underpinned by a fragile and ambivalent negotiation with shame, rather than a confident affirmation of queer intimacy.

Again, in the English translation, Lazi’s original ambivalent narrative is rendered into a far more active process. The opening sentence, “This dilemma leaves me with little recourse but to remove the box around me,” reframes the situation from one of entrapment to one of conscious decision-making, where Lazi actively chooses to “remove” the constraints that confine her. More significantly, the rendering of “僅挾帶少量的自卑感前來” as “purge my self-hatred” presents a distinct break from the logic in the source text. While the original emphasizes the persistent, albeit reduced self-abasement, the translation suggests a complete and deliberate elimination of negative self-perception. The verb “purge” conveys an active cleansing process, which contributes to a narrative of overcoming and self-liberation, the target text can therefore be read as an instance of minoritizing translation in Démont’s terms. In doing so, the translation once again replaces the original self-loathing narrative with an Anglophone queer narrative, in which queer self-acceptance is achieved through an active rejection of shame, rather than through an ongoing and unresolved coexistence with it. The translation also shows Baker’s selective appropriation and repositioning of participants,

since it underplays Lazi’s persistent shame but amplifies her self-emancipation, and recasts her as an agent who actively “removes,” “sheds,” and “purges” her queer shame.



4.2 Reshaping the Queer Metaphorical System: From Interconnected to Fragmented

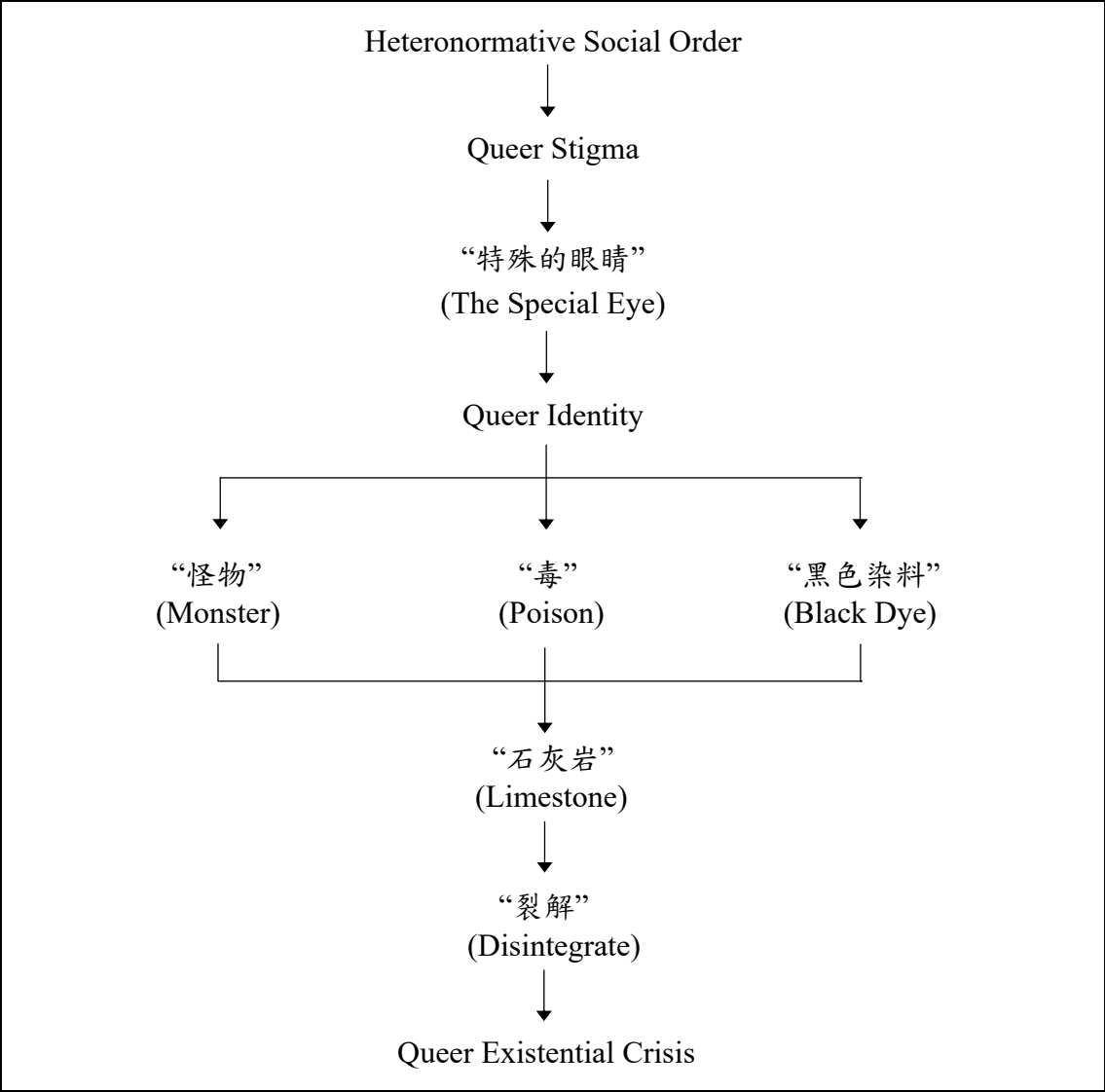
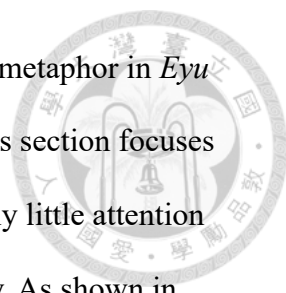


Figure 1. The Metaphorical System of Queer Subjectivity in Qiu Miaojin’s *Eyu shouji*

Building on the previous discussion of the reframing of Qiu’s representation of queer subjectivity in Huie’s translation, this section shifts the focus to the metaphorical dimension of the novel that presents the construction of Lazi’s queer subjectivity.



Although the “crocodile” is undoubtedly the most prominent metaphor in *Eyushouji* and has been extensively examined in existing scholarship, this section focuses on a set of interconnected metaphors that have received comparatively little attention but are equally central to the construction of Lazi’s queer subjectivity. As shown in Figure 1, the construction of Lazi’s queer subjectivity in the novel is not only articulated at the level of plot or character development, but is also presented through a dense network of recurring metaphors spread across different chapters, including images of vision (the special eye), monstrosity (monster), contamination (poison, black dye), and self-imposed confinement (limestone). More importantly, these metaphors do not function in isolation; instead, they form an interconnected and progressive metaphorical system in which different metaphors develop through a layered causal relationship. More specifically, the emergence of metaphors such as “monster,” “poison,” and “black dye” is predicated upon the prior formation of the “special eye,” which marks Lazi’s recognition and subsequent self-surveillance over her queer identity. This process of queer self-recognition subsequently gives rise to internalized stigma, self-loathing, and the perception of queerness as monstrosity and contamination, which eventually culminates in the metaphor of “limestone” and its disintegration, where Lazi’s accumulated queer suffering reaches the level of existential crisis. The metaphorical system therefore encodes Lazi’s queer experience as one shaped by social stigma, self-recognition, internalized conflict, and, eventually, queer existential crisis.

The interconnectedness and progression of these metaphors are thus vital to readers, as they are essential to assist them in understanding the totality and internal logic of Qiu’s representation of queerness. Therefore, although some of the metaphors have been briefly discussed in Section 4.1, whether this interconnected and cumulative

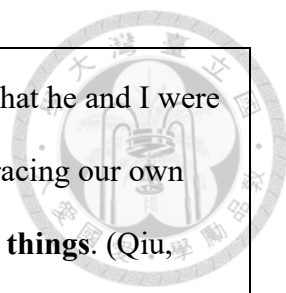
metaphorical structure is retained or not in Huie's translation is of paramount interest in the comparative textual analyses that follow.



Table 1

ST-TT Examples of the “Special Eye/Secret” Metaphor

ST	TT
<p>1. ...它早已被我特殊的眼睛看出。這隻特殊的眼睛在我青春期的某一刻張開後，我的頭髮快速萎白，眼前的人生偷換成一張悲慘的地獄圖。所以當我還沒成年時，我就決定要無、限、溫、柔，成為這一個人。把自己和這隻眼睛關進去暗室。(Qiu, <i>Eyu</i> 15–16; emphasis added)</p>	<p>But the eye of suspicion had been cast upon me from the very beginning, and this extraordinary eye reached all the way back to my adolescence. My hair started to go gray early. Life ahead was soon supplanted by a miserable prison sentence. It was as if I never really had a youth. Nonetheless, I was determined at all costs to become a person who would love without boundaries. And so I locked myself and that eye together in a dark closet. (Qiu, <i>Notes</i> 19; emphasis added)</p>
<p>2. 「我比你小。笑話，你這種人根本不會有幸福，這兩個字該從你腦裡除去。」他輕蔑地說。然後又高興地在地上翻筋斗。</p> <p>我馬上就明白他跟我是同類人，</p>	<p>“You’re the one with seniority here. What a joke—people you have no clue what happiness is. That word has been erased from your mind,” he said contemptuously. Then he did a gleeful somersault, right there on the ground.</p>



擁有那隻獨特的眼睛。(Qiu, <i>Eyu</i> 23–24; emphasis added)	Instantly, I recognized that he and I were the same ilk, each embracing our own singular way of seeing things . (Qiu, <i>Notes</i> 28; emphasis added)
3. 而從我那隻獨特的眼看自己，卻是個類似希臘神話所說半人半馬的怪物。我這樣的怪物竟然還有另一個女人願意癡心地愛著。(Qiu, <i>Eyu</i> 106; emphasis added)	In my own mind , I was a beast straight out of Greek mythology: a centaur. Like that beast, I’d willingly and madly fallen in love with a woman. (Qiu, <i>Notes</i> 122; emphasis added)
4. 對於我身外另一個人類的渴望這件事，像一把鑰匙，逐步地把隱藏在我身內獨特的秘密開啓出來，像原本就雕刻在那裡的圖案從模糊中走出來，清楚得令我難以忍受，那是屬於我自己的生存情境和苦難。(Qiu, <i>Eyu</i> 116; emphasis added)	If I wanted to join the rest of humanity, the only solution was gradually to reveal my secret . I would begin to construct what was in my internal blueprint. There was no other way I could go on. For me, it was a matter of life and death, and of pain. (Qiu, <i>Notes</i> 131; emphasis added)

The “獨特的眼睛/秘密” (“special eye/secret”) metaphor functions as a central metaphorical device in Lazi’s queer construction. It encapsulates Lazi’s queer self-awareness as well as the internalization of social stigma. As indicated in Figure 1, due to the holistic rejection of queerness by the heteronormative social order, queer stigma is then generated and internalized by Lazi, giving rise to the formation of her “special eye/secret.” Hence, when Lazi’s queer identity is recognized by this “special eye,” it is not only a process of realizing her queer self, but also a mechanism of self-surveillance.

Given this, and the metaphor's presence across different chapters in the source text, it can be argued that preserving its interconnected metaphorical effect should be one of the translator's major concerns when translating the novel into English, as this affects whether the interconnectedness of the metaphor can also resonate with English readers in their understanding of Lazi's queer subjectivity.

Across the four examples presented in Table 1, the "special eye/secret" in the source text is associated with consistent imagery that is involuntary and painful. The metaphor thus constructs Lazi's queerness as something that does not emerge through affirmation, but through a painful process of queer self-recognition that cannot be undone. Moreover, its relatively consistent Chinese wording "獨特/特殊的眼睛/秘密" enables Chinese readers to understand the metaphor as a cohesive whole, and it thus allows them to resonate more readily with Lazi's self-hating and painful queer experience. However, this metaphorical interconnectedness is disrupted in Huie's translation. In Example 1, "特殊的眼睛" appears twice but is rendered differently in English: once as "the eye of suspicion" and once as "extraordinary eye." While the Chinese phrase "特殊的眼睛" does not carry strongly negative or positive connotations, its translation here implies both negative and positive semantic shifts. The rendering of "the extraordinary eye" is particularly affirmative, as the translator may be using it to legitimize the narrative of queer liberation that follows in the paragraph, a narrative that is absent in the source text. In Example 2, the conversation takes place between Lazi and Meng Sheng at a moment when Lazi has come to realize, through her "獨特的眼睛" ("special/unique eye"), that Meng Sheng and she share a similar identity, namely, that they are both homosexual. However, Huie adopts a translation approach that renders "獨特的眼睛" as "singular way of seeing things," a strategy that prevents English readers from connecting the metaphor here with that in Example 1. More

importantly, it obscures and effaces the queerness embedded in the source text.

Similarly, in Example 3, Lazi scrutinizes her queer self through her “獨特的眼,” where she later arrives at the conclusion that she is a “半人半馬的怪物” (“centaur”) because of her queer identity. Here, “獨特的眼” itself is closely associated with Lazi’s queer existential suffering. However, this layer of meaning in the source text is flattened into “In my own mind” in the translation, and the queerness in the phrase “獨特的眼” is consequently lost. A similar approach can be found in Example 4, where the phrase “獨特的秘密” (“special secret”) is translated simply as “secret.” While this may not seem problematic at first glance, the translator’s omission of the adjective “獨特的,” which is shared across all the above-mentioned examples, breaks the connection between this instance and the others of the same kind. Therefore, Huie’s translation of the “special eye/secret” metaphor not only disrupts its interconnected metaphorical effect, but also produces similar yet isolated metaphors in the target text, which may cause difficulty for English readers in accurately understanding the process of Lazi’s queer construction.

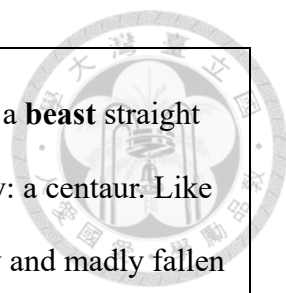
Based on Démont’s framework, the translation strategies observed across these examples reflect a combination of minoritizing and misrecognizing translation. In Example 1, the metaphor is rearticulated as more affirmative and stabilized, which aligns with minoritizing translation. In Examples 2, 3, and 4, in the source text, the queer semantic layer in the metaphor is partially or entirely effaced through various word choices, a strategy that can be categorized as misrecognizing translation. From the perspective of Baker’s framing strategies, the shifts observed in these examples are primarily achieved through labelling, supplemented by selective appropriation. Labelling functions as the dominant strategy, as what operates as a single and interconnected metaphorical network in the source text is repeatedly assigned different

lexical labels in the translation, including “extraordinary eye,” “a singular way of seeing things,” and “In my own mind.” As a result, the coherence of the “special eye/secret” metaphor is fragmented, making it more difficult for Anglophone readers to recognize these instances as components of the same metaphorical system. Selective appropriation further contributes to this fragmentation through omissions such as the removal of the adjective “special” in Example 4, which weakens the recurring connection among the metaphors.

Table 2

ST-TT Examples of the “Monster” Metaphor

ST	TT
5. 距離正式成立雖然快一個學期了，但實際運作還不到一個月，尤其社長長得奇醜無比，脾氣又古怪，相處久了會覺得像某種怪物哦……這些講過嗎？」我說。(Qiu, <i>Eyu</i> 60; emphasis added)	It’s been a semester since we officially founded the club, but in actual practice, we haven’t even been in operation a month. The club president is super ugly. And moody and strange, too. I’ve known her a long time, and I think she’s some kind of freak ,” I said. “Have you heard this already?” (Qiu, <i>Notes</i> 72; emphasis added)



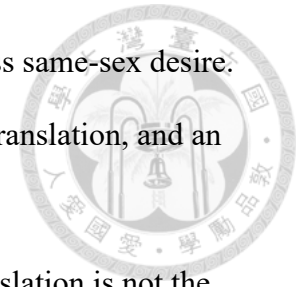
<p>6. 而從我那隻獨特的眼看自己，卻是個類似希臘神話所說半人半馬的怪物。我這樣的怪物竟然還有另一個女人願意癡心地愛著。(Qiu, <i>Eyu</i> 106; emphasis added)</p>	<p>In my own mind, I was a beast straight out of Greek mythology: a centaur. Like that beast, I'd willingly and madly fallen in love with a woman. (Qiu, <i>Notes</i> 122; emphasis added)</p>
<p>7. 在那短短半年讓我們發展愛情的歷史裡，我是個「怪物」，這個怪物用牠的手撫摸擁抱你，用牠的嘴親吻你，用牠怪物的欲望熱烈渴望著你的身體，然後承受你眼中毫無怪物陰影的完整愛慕與審美，這一切都殘酷地磨蝕著我。(Qiu, <i>Eyu</i> 118; emphasis added)</p>	<p>During those six short months when there were feelings between us, I became a monster. That monster caressed you, its paws held you, and its maw pressed against you in a kiss. With its monster desires, it lusted after your body. It took in the adoration and admiration in your eyes, which reflected nothing of the monster's shadow. The experience, every bit of it, brutally scathed me. (Qiu, <i>Notes</i> 133; emphasis added)</p>

Following the discussion above, after Lazi comes to realize her queer identity, her internalized queer stigma manifests in the novel as three major metaphorical representations, one of which is the metaphor of the “monster.” The “monster” metaphor represents the outcome of Lazi’s understanding of herself as fundamentally deviant and unintelligible. More importantly, as mentioned in Section 4.1, this metaphor is closely associated with a sense of illegitimacy and unworthiness and denotes a being that violates natural and social categories. Moreover, its recurring and interconnected

presence across chapters in the source text indicates that it is one of the crucial metaphors in the construction of Lazi's queer subjectivity.

Nevertheless, this interconnectedness of the metaphor is once again disrupted in the English translation. In Example 5, when introducing the student club that she is in charge of, Lazi jokingly describes herself as a “怪物” (“monster”) in a way that also reflects a trace of self-negation. Here, the translator renders the word as “freak.” Unlike “monster,” which can retain a degree of metaphorical ambiguity, “freak” carries a more colloquial and socially charged connotation associated with ridicule and external labeling, and can therefore be understood as a case of Baker's labelling strategy. Overall, Lazi's self-description in this example is reframed as a socially recognizable abnormality, rather than an internally negotiated sense of existential otherness. In Démont's terms, this shift can be seen as a case of misrecognizing translation, as the queer dimension of the metaphor is displaced into a more general form of social deviance. In Example 6, the metaphor is rendered as “beast.” Instead of suggesting a violation of natural order, “beast” refers to a creature that still belongs to nature and is often associated with physicality and raw desire. Although it may carry connotations of savagery, its existence remains intelligible within a natural framework. In doing so, the translation reconfigures Lazi's queer being as more legible and less existentially threatening, and it can thus also be read as an example of Baker's labelling. In Example 7, unlike previous instances, the translation retains the term “monster,” which, in my view, carries a meaning closest to the original “怪物,” as it more accurately depicts Lazi's queer being as beyond both social and natural categories and preserves her sense of illegitimacy and unworthiness. It is also worth noting that the pairing of “paws” and “maw” not only produces a poetic rhyme, but more importantly, the word “maw” carries connotations beyond a simple equivalent of “mouth,” as it may also evoke the image of

an all-consuming abyss, symbolizing Lazi's inescapable and hopeless same-sex desire. The example can thus be read as an instance of Démont's queering translation, and an instance of Baker's labelling and selective appropriation.

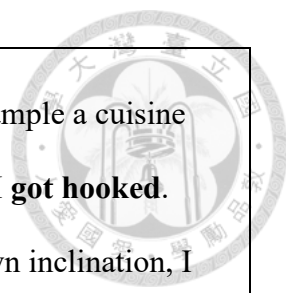


These examples together suggest that the issue in Huie's translation is not the impossibility of translating the "monster" metaphor, but rather the lack of a consistent translation strategy. The alternation between "freak," "beast," and "monster" fragments what is originally a coherent network of monstrous imagery into a series of semantically related yet structurally disconnected expressions. Consequently, for English readers, the metaphor loses its cumulative metaphorical effect across the text, and its function as a key component in constructing Lazi's queer subjectivity is significantly weakened.

Table 3

ST-TT Examples of the "Poison" Metaphor

ST	TT
<p>8. 我活在一個「食物有毒」的世界 上。我愛與我同類的女人，以一種 無、可、救、藥的姿態，從愛的自覺 在我生命中誕生，直到目前，「無可救 藥」這四個字包含我全部的苦難，這 個判刑也將是我貫穿一生的重軛。 (Qiu, <i>Eyu</i> 117; emphasis added)</p>	<p>My world is one of tainted sustenance. I love my own kind—womankind. From the moment my consciousness of love was born, there was <i>no hope of cure</i>. And those four words—<i>no hope of cure</i>— encapsulate my state of suffering to this day. My condition is one that will keep me in shackles for life. (Qiu, <i>Notes</i> 132; emphasis added)</p>

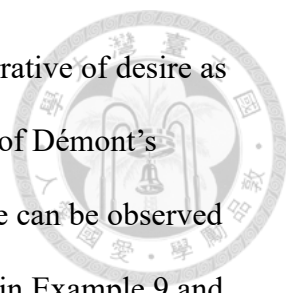


<p>9. 順任自己的愛欲，吃下女人這個「食物」，我體內會中毒，面臨這樣的設計，我跟自己解釋有三條路可走：（1）是改變食物（2）發明解毒劑（3）是替代性生存策略。(Qiu, <i>Eyu</i> 117; emphasis added)</p>	<p>My desires led me to sample a cuisine known as woman, and I got hooked. Confronted with my own inclination, I saw three possible courses of action: (1) Undergo a change of diet; (2) Invent an antidote; (3) Try the old “substitute” trick. (Qiu, <i>Notes</i> 132; emphasis added)</p>
<p>10. 是我沒辦法接受自己，那個在相愛之中所使用出來的我，也就沒辦法解毒，毒源是更早種下的，毒源是全部人類為我種下的，他們全體以下毒的方式在那裡發出大合唱的鼓噪... (Qiu, <i>Eyu</i> 119; emphasis added)</p>	<p>I didn’t accept myself. There was no curing the me that had come forth. I’d ingested the poison long ago, and its origins were in the whole of humanity, who’d infected me with their collective chorus. (Qiu, <i>Notes</i> 134; emphasis added)</p>
<p>11. 「我要不起的，你給我的如果不是有毒的，就是我會自動把它打落在地上。如果我又開始有一點想要需要你、依賴你，...」(Qiu, <i>Eyu</i> 205; emphasis added)</p>	<p>“It wasn’t what I needed. Even if you weren’t secretly trying to push me away with it, I’d still have to say no. If I started to need or rely on you, ... (Qiu, <i>Notes</i> 224; emphasis added)</p>

The metaphor of “poison” constitutes another major component in the construction of Lazi’s queer subjectivity. In the source text, Lazi repeatedly associates her homosexuality with images of toxicity and contamination. Similar to the metaphor of “monster,” it suggests that her queerness is not only socially stigmatized, but also experienced as something that permeates and corrupts her very being. As such, the

“poison” metaphor plays a crucial role in connecting external social rejection with Lazi’s internal psychological suffering. It reinforces the broader metaphorical system upon which Lazi’s queer subjectivity is constructed. Again, given its recurring presence and its close relation to other metaphors in the system, the extent to which the interconnectedness of this metaphor is preserved or disrupted is the focus of the following discussion.

In Example 8, Lazi describes the fact that she is attracted to women as “食物有毒” (“the food is poisonous”; my literal translation). Here, she compares the group of people she is attracted to, that is, women, to food that is poisonous. This metaphor is particularly striking, as it frames same-sex desire itself as both necessary and destructive: like food, it is something essential for survival, yet at the same time, it is a source of harm. In this sense, Lazi’s queer desire is constructed as inescapable but fatal. In Huie’s translation, however, the metaphor is rendered as “tainted sustenance.” While this expression retains the general sense of contamination, it weakens the immediacy of the original image. The word “food” is replaced by the more abstract “sustenance,” and the direct assertion of “poison” is softened into “tainted,” which implies impurity instead of outright toxicity. The metaphor thus attenuates the intensity of Lazi’s internalized stigma and partially obscures the extremity of her perception of queer desire in the source text. In Example 9, Lazi continues to develop the “poison” metaphor by stating that if she follows her desire and “eats” women as “food” (“吃下女人這個「食物」”), she will become “中毒” (“poisoned”; my literal translation). Here, queer desire is once again framed as an internal toxicity that inevitably leads to danger and self-destruction. By contrast, in the translation, “中毒” is rendered as “I got hooked,” which conveys addiction, habit, or even pleasurable dependence. Therefore, the sense of danger and involuntary suffering in the original metaphor is significantly



attenuated, and the emphasis is redirected toward a more familiar narrative of desire as addictive but engaging. Both examples can thus be read as instances of Démon's minoritizing translation and Baker's labelling strategy. A further issue can be observed in the inconsistency between the rendering of “解毒劑” (“antidote”) in Example 9 and “解毒” (“to detoxify”) in Example 10, which disrupts the interconnectedness of the “poison” metaphor across the text. While “解毒劑” is rendered as “antidote” in Example 9, a lexical choice that preserves the medical logic of the metaphor (if poisoned, then an antidote is needed), the corresponding expression “解毒” in Example 10 is translated as “curing,” which shifts the metaphor from one of poisoning to a more generalized concept of illness. At the same time, although the word “poison” is retained in Example 10, its connection to the metaphorical chain is no longer fully preserved due to the absence of consistent lexical repetition. Furthermore, in Example 11, the metaphor of “poison” is effectively erased in the translation. In the source text, Lazi states that what she receives is either “有毒的” (“poisonous”) (homosexual love) or something that she will instinctively reject (anything other than pure homosexual love). In the translation, however, “poisonous” is omitted and replaced by the pronoun “it,” which removes the explicit reference to the poisonous same-sex desire altogether. Therefore, the translation decision here can be understood as an instance of Démon's misrecognizing translation and Baker's selective appropriation. As a result, the metaphorical association between desire and poisoning is no longer preserved, and the intensity of Lazi's internalized stigma is considerably reduced.

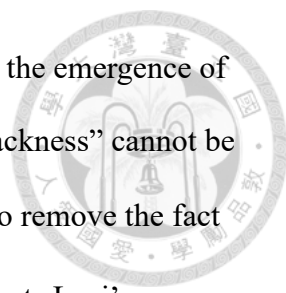
Again, the translation produces a fragmented metaphorical structure in which individual elements remain intelligible in isolation but fail to form a cohesive system. The cumulative effect of the “poison” metaphor, which in the source text serves to connect social stigma with embodied psychological distress, is thus significantly

diminished, making it more legible, less threatening, and aligned with a more recognizable Anglophone framework of queer desire.



ST	<p>其實愛女人跟愛男人根本是不相干的兩回事，對女人的愛欲既已展現，無論以後是否會消失，或在記憶裡將留存下什麼面貌，它已經在我裡面，猶如和它對抗而引發衝突的部分又更早在那裡，道理相同。像一缸水，原本已加進黑色染料，再加進別的顏色或許會改變外觀的顏色，但卻無法將水中有黑色這個事實除去。(Qiu, <i>Eyu</i> 117–18; emphasis added)</p>
TT	<p>Falling in love with a man and falling in love with a woman are two completely different things. My attraction to women has materialized, and regardless of whether it becomes a thing of the past, it's a part of me. By the same token, the part of me battling that attraction has been around even longer. It's like taking a bucket of black dye and adding other colors to it, hoping to change black into a different color. You can try, but you'll never succeed. (Qiu, <i>Notes</i> 132–33; emphasis added)</p>

In this example, the source text employs the metaphor of the “black dye” to articulate another important metaphorical representation of Lazi’s internalized stigma toward her homosexuality. As indicated in the phrase “像一缸水，原本已加進黑色染料” (“like a bucket of water into which black dye has already been added”; my literal translation), the image presupposes an original state of colorless water, which can be read as symbolizing purity and neutrality. Within this metaphorical framework, it can be argued that, from Lazi’s perspective, heterosexuality is the representation of “pure” and

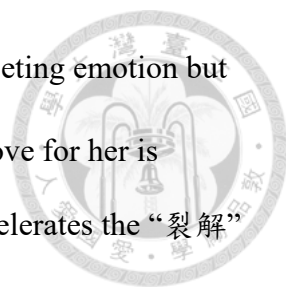


uncontaminated existence, while the addition of black dye represents the emergence of homosexuality as a kind of contamination. Once introduced, this “blackness” cannot be removed: “卻無法將水中有黑色這個事實除去” (“it is impossible to remove the fact that there is black in the water”; my literal translation). It thus constructs Lazi’s queer identity as something irreversible and fundamentally at odds with her ideal of purity, that is, heterosexuality. The metaphor therefore encodes not only irreversibility but also a deeply internalized sense of aversion and non-acceptance toward her own sexuality.

However, in the translation, this metaphorical logic is substantially altered. The phrase “一缸水” (“a bucket of water”) is rendered as “a bucket of black dye,” which removes the original metaphorical image of colorless water and, with it, the implied contrast between purity and contamination. Instead of depicting Lazi’s undesirable realization from purity to “blackness,” the translation presents the substance as already and originally black. Therefore, the ideological implication that homosexuality is experienced by Lazi as a contamination of an originally “pure” and “ideal” heterosexuality is lost. The metaphor is thus simplified into a fixed image of darkness, and the complex negotiation of Lazi’s internalized stigma rooted in the opposition between purity and impurity is no longer fully maintained. This instance echoes Démont’s minoritizing translation, as the metaphor is reduced to a more stable and unidimensional image. In terms of Baker’s framework, this shift is accomplished through selective appropriation, as the contrastive structure of the metaphor (pure colorless water versus black dye) is omitted, and through labelling, as the image is redefined into a singular and less context-dependent representation.

ST	<p>我曾說你太快樂了，那使我很寂寞，其實是我自己被苦的石灰岩層層包圍，你碰觸不到我，你只能靠愛情中的直覺，像盲人點字般摸到一塊輪廓，而痛苦時時轉向我裂解，那樣的石灰岩內部，你幾乎是完全無知的。所以自從你加入石灰岩，像硫酸一樣加速我痛苦的裂解，直到裂解的產物淹沒我，叫我叛逃的那個點為止，你並不了解我發生什麼變化，也不了解你的命運正被我捲向何方。(Qiu, <i>Eyu</i> 116; emphasis added)</p>
TT	<p>I once said you were so happy that it made me feel lonely. But the truth is, I was so hardened by pain that you couldn't touch me. Relying on only a lover's intuition, the way a blind man reads a cluster of braille, you reached for me, but your touch was painful, and it broke me down a little more every time. You were like acid on my limestone, unaware of how hardened I was. My sense of self had begun to disintegrate, and so I had to flee. Still, you know nothing of how it transformed me, nor do you realize how I altered your destiny. (Qiu, <i>Notes</i> 131–32; emphasis added)</p>

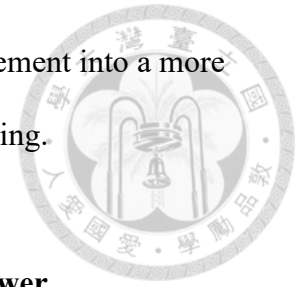
The example above demonstrates how Qiu employs the metaphor of “limestone” to further narrate Lazi’s queer subjectivity. As the final metaphor in the larger metaphorical system examined in this chapter, “limestone” represents the materialization of Lazi’s accumulated queer suffering. The stigma, self-surveillance, and self-loathing articulated through earlier metaphors are here transformed into a hardened structure that encloses and isolates the queer subject. In the source text, Lazi describes herself as being “被苦的石灰岩層層包圍” (“surrounded layer upon layer by bitter limestone”; my literal translation), suggesting that her suffering has sedimented into an enclosing and hardened structure that isolates her from others. The repeated use of “石



灰岩” (“limestone”) in the source text constructs her pain not as a fleeting emotion but as a stratified and inescapable confinement. Moreover, Shui Ling’s love for her is metaphorized as a corrosive force, “硫酸” (“sulfuric acid”), that accelerates the “裂解” (“disintegration”) of this limestone. This image captures a paradox: while intimacy brings Lazi and Shui Ling closer, it simultaneously intensifies Lazi’s suffering and pushes her toward collapse. The metaphor thus articulates Lazi’s dilemma between reciprocating Shui Ling’s love and risking mutual destruction, and suppressing her same-sex desire by fleeing away from Shui Ling, both of which are grounded in her belief that her homosexuality is so socially and morally unacceptable that it will inevitably lead to mutual and total destruction.

In the translation, however, the metaphor is again significantly condensed and partially reconfigured. Although the image of “limestone” is retained once (“You were like acid on my limestone”), the layered and enclosing effect of the metaphor in the original text is largely omitted. In the translation, the emphasis shifts toward Lazi being “hardened by pain,” which foregrounds an internal psychological state rather than an externally structured and stratified confinement. More importantly, for English readers, the phrase “hardened by pain” tends to evoke the interpretation that Lazi has developed emotional resilience or numbness in response to pain. In this sense, Lazi appears less as a subject immobilized by accumulated suffering and more as someone who has adapted to it psychologically. Consequently, the logic of the original metaphor, in which her suffering creates an impermeable barrier between herself and Shui Ling, is weakened, and her queer subjectivity is reframed as a psychological state of endurance rather than a structurally and socially imposed confinement. This shift can be categorized as an instance of Démont’s minoritizing translation and Baker’s selective appropriation, as it

transforms a layered metaphor of queer social and existential confinement into a more stable and psychologically legible representation of emotional suffering.



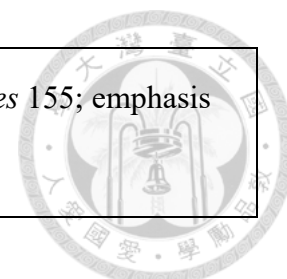
4.3 Reconfiguring Queer Relationality: Intimacy, Desire, and Power

Following the analysis of queerness reframing in Section 4.1 and metaphorical restructuring in Section 4.2, this section further examines how Huie's translation reconfigures queer relationality at the level of interpersonal dynamics. In particular, it focuses on how the translation reshapes the ways in which queerness is experienced and negotiated in the interactions between characters. Furthermore, this section analyzes how shifts in queer intimacy, desire, and power relations contribute to a more legible and stabilized presentation of queer relationships in the target text.

4.3.1 Intimacy Shifts

ST	<p>由於她們自己伸向我的信任基礎，使我開始蠢動著想從監牢裡翻出去與人剖腹相見的渴望，這在過去是要被我趕盡殺絕的，我決定要試著信任一個人類——不涉及情欲，以平等的真誠了解與關懷為前提，建立趨於完全信任的關係。(Qiu, <i>Eyu</i> 137; emphasis added)</p>
TT	<p>They had reached out to me and shown that I could trust them, forever changing my world. Now that I was on my way to breaking free of the prison I'd been living in, I was dying to be close to someone, and this was the same feeling that the old me had once extinguished in myself. And so I made up my mind that I would learn trust through a relationship in which lust had no part. First there had to be love and equality, so that</p>

	the relationship would be built on pure trust. (Qiu, <i>Notes</i> 155; emphasis added)
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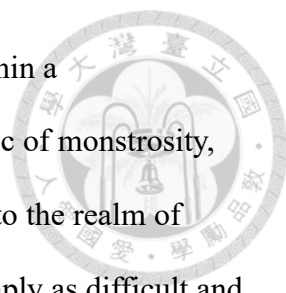
In this passage, Lazi narrates a crucial moment where she resolves to disclose her hidden self, that is, her homosexuality, to Zhi Rou and Tun Tun. The source text constructs this moment not as a romantic development, but as an emotionally charged decision grounded in trust. The expression “想從監牢裡翻出去與人剖腹相見的渴望” (“the longing to climb out of the prison and meet someone with my belly cut open”; my literal translation) frames Lazi’s queer disclosure as an extreme act of breaking out of confinement, while “不涉及情欲，以平等的真誠了解與關懷為前提，建立趨於完全信任的關係” (“Not involving erotic desire, predicated on equal and sincere understanding and care, to establish a relationship tending toward total trust”; my literal translation) explicitly defines the intended relationship as non-erotic, based on equality, sincerity, and understanding. Notably, the source text does not invoke the concept of “love” at all. Instead, the intimacy is carefully delimited as a trust-based relationship between friends, where queer self-disclosure concerns the revelation of one’s being rather than the fulfilment of emotional needs. Therefore, the emphasis lies on the vulnerability and risk involved in revealing Lazi’s stigmatized identity within a heteronormative context.

Interestingly, in Huie’s translation, this narrative undergoes a clear affective turn. The phrase “與人剖腹相見的渴望,” which metaphorically encodes the act of coming out, is rendered as “I was dying to be close to someone,” shifting the focus from queer disclosure to emotional proximity. More importantly, the presentation of a non-erotic and trust-based friendship is transformed into “a relationship in which lust had no part” and further reframed through the introduction of “love and equality.” The addition of

“love,” absent in the source text, constitutes a strong case of amplification that redefines the relational framework. In doing so, what is originally a moment of self-risking and trust-based queer disclosure is reoriented as a positive, legible, and romantic narrative of queer relational closeness. Based on Démont’s framework, this shift thus exemplifies minoritizing translation. Drawing on Baker’s notion of repositioning participants, Lazi is thus repositioned from a subject cautiously negotiating trust within friendship to one who actively pursues emotional intimacy and interpersonal romantic closeness.

ST	<p>之於你，愛上女人是件自然的事，如同愛上男人，你不相信有悲劇更不願承認眼前有不幸在等著，所以你常把我眼中的劇烈痛苦火花歸諸於我天生的悲劇性格，你只享受著幸福，以及畸戀中特有的激情。</p> <p>(Qiu, <i>Eyu</i> 116–17; emphasis added)</p>
TT	<p>For you, being in love with a woman is natural, the same as being in love with a man. You didn’t believe in unhappy endings, much less admit that misfortune lay ahead, awaiting you. So you took the agony in my eyes to be part of my tragic disposition, and as in any lopsided romance, you partook of the happiness. (Qiu, <i>Notes</i> 132; emphasis added)</p>

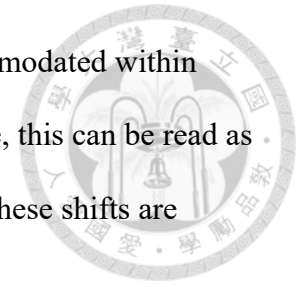
In this example, Lazi reflects on Shui Ling’s perception of their relationship and reveals a fundamental asymmetry in how their intimacy is understood. In the source text, Shui Ling’s love is portrayed as sincere yet naïve, as she “不相信有悲劇更不願承認眼前有不幸在等著” (“does not believe in tragedy and refuses to admit the misfortune that lies ahead”; my literal translation). Here, Lazi characterizes their relationship as a “畸戀” (“deviant love”; my literal translation), a term that carries



strong connotations of social illegitimacy and moral abnormality within a heteronormative context. More importantly, the term extends the logic of monstrosity, contamination, and illegitimacy articulated elsewhere in the novel into the realm of intimacy and desire. The relationship is therefore constructed not simply as difficult and unequal, but as one whose very existence is perceived as socially unintelligible and fundamentally unsustainable. Within this framework, Shui Ling's ability to “只享受著幸福” (“only enjoy the happiness”; my literal translation) is not presented as a positive emotional state, but as a symptom of her failure to grasp the structural constraints and ultimate suffering attached to such a relationship. The reference to “畸戀中特有的激情” (“the peculiar passion of deviant love”; my literal translation) further suggests that the intensity of their desire is inseparable from its very illegitimacy, as if the excess of passion is itself catalyzed by the transgressive and unsustainable nature of the relationship.

In Huie's translation, however, the term “畸戀” is rendered as “lopsided romance,” which shifts the relationship from a socially deviant and illegible desire into a recognizable, if uneven, category of romantic relationship. While “lopsided” indicates imbalance, the term “romance” nevertheless situates the relationship within an acceptable affective framework, and thus neutralizes the original sense of deviance. Similarly, the phrase “你只享受著幸福” is translated as “you partook of the happiness,” a formulation that presents Shui Ling's experience as a legitimate participation in shared emotional engagement instead of as a limited and naïve perception. Together, Shui Ling and Lazi appear not as participants in a socially stigmatized and structurally impossible relationship, but more as two queer individuals who are both emotionally invested in a legitimate relationship, albeit one characterized by emotional asymmetry. The relationship is therefore reconfigured from one defined by

structural impossibility and queer stigma into one that can be accommodated within familiar models of romantic asymmetry. From Démont's perspective, this can be read as a clear instance of minoritizing translation, while in Baker's terms, these shifts are realized through labelling and selective appropriation.



Overall, the pattern observed in both examples above contributes to an affective and legible rearticulation of queer relationality, where the original socially unintelligible queer emotions are rendered into more stable, recognizable models of romantic attachment.

4.3.2 Desire and Power Shifts

ST	<p>「讓我看你的眼睛……以後你叫我怎麼辦？」她說。柔情似水。 小凡她之所以接受我，是因沒有拒絕。而不是愛。(Qiu, <i>Eyu</i> 184; emphasis added)</p>
TT	<p>“Look at me. Now tell me, what do you want me to do?” she asked devotedly. The reason Xiao Fan accepted me was because I didn’t reject her. And because it wasn’t love. (Qiu, <i>Notes</i> 204; emphasis added)</p>

This example exposes a fundamental asymmetry in Lazi and Xiao Fan's relationship. In the novel, Lazi's attachment to Xiao Fan is presented as a displaced desire following her separation from Shui Ling. Lazi's emotional investment in this relationship with Xiao Fan is not only intense but almost excessive. By contrast, Xiao Fan somehow remains affectively unavailable, as she is still entangled with her unfaithful fiancé and maintains an emotional boundary that Lazi cannot cross. This



asymmetry is encapsulated in the statement “小凡她之所以接受我，是因沒有拒絕。而不是愛” (“The reason Xiao Fan accepted me was because she did not reject me, not because of love”; my literal translation). Here, Xiao Fan’s “acceptance” is framed as a passive tolerance rather than an active expression of affection, and the explicit negation “不是愛” (“not because of love”; my literal translation) underscores the absence of mutual emotional reciprocity in this relationship. More importantly, this statement also reflects Lazi’s internalized queer stigma, which leads her to consider herself unworthy of being loved by another woman. Her interpretation of the relationship thus positions her as an unworthy subject, one who anticipates rejection and is consequently situated within a passive and vulnerable position. The relationship is therefore constructed as structurally imbalanced, conditioned by Lazi’s negotiation with her internalized queer stigma, and characterized by unfulfilled desire, a degree of resentment and an underlying instability that foreshadows its eventual collapse.

In Huie’s translation, however, the sentence is rendered as “The reason Xiao Fan accepted me was because I didn’t reject her,” which completely reverses the direction of relational agency. Instead of portraying Xiao Fan as the one who passively accepts without love, the translation repositions Lazi as the agent whose (non-)rejection becomes the condition for the relationship, a strategy typical of Baker’s repositioning of participants. Such a shift not only reconfigures the power dynamics between the two characters, but also attenuates the sense of internalized stigma that shapes Lazi’s self-perception in the source text. Rather than a subject who doubts her own worthiness and remains emotionally passive, Lazi appears as one who retains a degree of control over the relationship. Consequently, the original self-negation and relational asymmetry are obscured, and the relationship is rendered more balanced and legible within a familiar

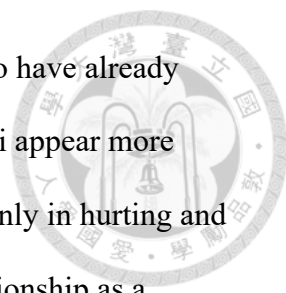
Anglophone framework of queer relationality in the 2010s. In D mont's terms, this thus can be read primarily as an instance of minoritizing translation.



ST	我在等待你是不是我該獻身以待的人。如果我那樣去對待一個不是我該如此對待的人，那我就只是徒然在傷害和糟蹋自己。(Qiu, <i>Eyu</i> 193; emphasis added)
TT	I waited for you though you weren't the one, and succeeded only in hurting and debasing myself. (Qiu, <i>Notes</i> 213; emphasis added)

The example above shows another instance of power shifts in translation. In the source text, Lazi's statement "我在等待你是不是我該獻身以待的人" ("I am waiting to see if you are the one for whom I should wait with total devotion"; my literal translation) presents that she is in a state of uncertainty and hesitation. She is still waiting and trying to determine whether Shui Ling is someone worth devoting herself to. This sense of suspension places Lazi in a relatively passive position in the relationship. At the same time, the conditional clause "如果我那樣去對待一個不是我該如此對待的人" ("If I were to treat someone like that, who is not the one I should treat in such a way"; my literal translation) highlights her fear of being hurt. Here, devotion is not presented as certain or positive, but a risky act that may lead to self-damage. Overall, the relationship is constructed as an unstable one that is shaped by Lazi's desire for love and her fear of rejection, which together place her in a vulnerable position.

In Huie's translation, this uncertainty is turned into a clear and final judgment: "I waited for you though you weren't the one." The ongoing process of waiting is replaced



by a completed conclusion. Instead of hesitating, Lazi now appears to have already decided that Shui Ling is not worth waiting for. This shift makes Lazi appear more powerful and in control in this relationship. The phrase “succeeded only in hurting and debasing myself” further reinforces this reading by defining the relationship as a mistake rather than an unresolved emotional struggle. Hence, the original power imbalance, where Lazi is waiting and emotionally dependent on Shui Ling, is considerably weakened. In Démont’s terms, this can be read as minoritizing translation, since the ambiguity and instability of the original queer relationship are simplified into a more stable and recognizable one. Following Baker, this can be seen as an instance of repositioning of participants, because Lazi is moved from a passive and uncertain position to a more evaluative and controlling one.

These examples show a consistent shift in the configuration of power between characters in translation, which reduces the tension and imbalance that structure queer relationality in the original, and recasts it into a more stable and unidimensional form.

The analyses presented in this chapter demonstrate that Huie’s translation does not merely reproduce the queer meanings in the source text, but systematically reshapes them across multiple textual dimensions. Through queerness reframing, metaphorical reshaping, and relationality reconfiguring, ambiguous and tension-filled queer experiences are frequently rendered into more legible forms. It can be argued that such recurring shifts indicate a broader pattern of stabilization and normalization in the translation. The implications of these shifts will be further discussed in the following chapter.

Chapter 5

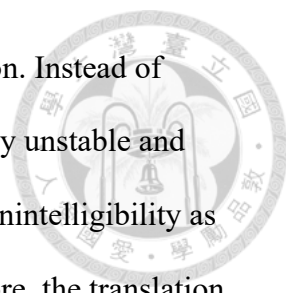
Conclusion



5.1 Research Findings

This thesis has examined how Bonnie Huie's English translation, *Notes of a Crocodile*, reshapes Qiu Miaojin's representation of queerness in *Eyu shouji* across three interconnected dimensions: the reframing of queer subjectivity, the reshaping of the metaphorical system, and the reconfiguration of queer relationality. Drawing on Marc Démon's typology of queer translation and Mona Baker's framing strategies, the textual analyses in Chapter 4 have demonstrated that Huie's translation does not operate as a neutral transfer of meaning, but as a site of negotiation between two distinct regimes of queer intelligibility, one located in pre-1990s Taiwan and the other in the 2010s Anglophone world.

As discussed in Section 1.4, in this study, the definition of Qiu's representation of queerness in *Eyu shouji* is one that is suffused with self-negation, self-abjection, and an acute crisis of identity and existence; a queer subjectivity experienced as monstrous, unintelligible, and irreconcilable with the gender and social frameworks at the time; a state of persistent ambivalence and dislocation that refuses to be contained within any fixed social and gender category and remains perpetually at odds with both society and the queer self. Based on this definition, and with regard to the first research question of how Huie's translation reframes Qiu's representation of queer subjectivity, the textual analyses in Section 4.1 have shown a consistent shift from queer self-negation and existential suffering in the source text to narratives of queer defiance and self-disclosure. Expressions of self-abjection, such as the preemptive self-erasure of stamping oneself as "void," the disciplinary logic encoded in "infinite gentleness," and the reluctant and constrained negotiation with shame, are repeatedly reoriented toward



an Anglophone framework of queer affirmation and identity formation. Instead of preserving Qiu's representation of queer subjectivity as fundamentally unstable and self-negating, the translation frequently reframes the original queer unintelligibility as more recognizable narratives of queer agency and liberation. Therefore, the translation not only dilutes the sense of pain and dysphoria that permeates the source text, but also increasingly stabilizes and normalizes the queer subjectivity that, in the original, is emotionally and existentially unresolved. The extent to which Anglophone readers can fully engage with the depth of queer suffering and self-alienation in the source text is thus significantly reduced. This shift can be categorized in Démont's terms predominantly as minoritizing translation, while Baker's concepts of selective appropriation, labelling, and repositioning of participants account for the textual mechanisms through which these cases of reframing are realized.

Second, regarding the extent to which Huie's translation preserves or reshapes the novel's metaphorical system, Section 4.2 has shown that the interconnected network of queer metaphors in *Eyu shouji*, including the "special eye/secret," "monster," "poison," "black dye," and "limestone," is substantially transformed in translation. In the source text, these metaphors do not function as separate images, but form a layered and causally progressive system: Lazi's recognition of her queer identity through the "special eye" gives rise to subsequent metaphors of monstrosity, contamination, and poisoning, which eventually culminate in the image of "limestone" and its disintegration. Although Huie's translation often retains individual metaphorical elements, the inconsistent lexical choices and partial omission cause these metaphors to function more as context-specific images than as parts of a cumulative metaphorical structure. As a result, the original system's internal progression, through which Lazi's queer self-recognition develops into internalized stigma, self-hatred, and finally

existential crisis, becomes considerably less perceptible to Anglophone readers. Consequently, the cumulative pain of being queer that Qiu deliberately constructs in the source text is much weakened in translation, and readers of the target text may find it more difficult to fully grasp the structural logic that governs the construction of queerness in the original. These translation decisions reflect a combination of misrecognizing translation and minoritizing translation in Démont's terms, and are mainly realized textually through Baker's labelling and selective appropriation strategies.

Third, in response to the reconfiguration of queer relationality, Section 4.3 reveals that the translation consistently reshapes queer intimacy and power dynamics as more stable, reciprocal, and legible within familiar Anglophone frameworks of queer romantic and emotional engagement. The process can be observed in shifts such as the transformation of queer self-disclosure into a narrative of emotional closeness or even romantic love, the neutralization of deviant desire into a "lopsided romance," and the repositioning of Lazi from a passive and self-doubting subject to one who retains relational agency. It can be further argued that these translation shifts collectively relocate Qiu's representation of queer intimacy and power relations into the dominant discourse of normalization characteristic of 2010s Anglophone queer discourse. In the source text, queer relationships are frequently marked by ambivalence, instability, self-negotiation, and internalized stigma, and are experienced by the characters themselves as emotionally and existentially unintelligible. Through the translation, however, these ambivalent and often indeterminate queer dynamics are repeatedly reframed into more emotionally transparent and socially recognizable forms of queer intimacy, consistent with contemporary Anglophone discourses of queer normalization. Thus, queer relationships that originally resist stable interpretation are rendered into more

comprehensible and normalized same-sex relationships, thereby reducing the degree of ambivalence and existential uncertainty that fundamentally structure Qiu's representation of queer relationality in the source text. These patterns are again consistent with minoritizing translation in Démont's framework, and are realized through Baker's repositioning of participants, labelling, and selective appropriation strategies.

5.2 Queer Translation, Normalization, and Cultural Negotiation

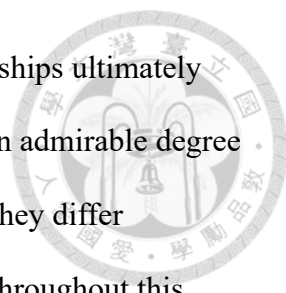
The findings of the thesis point to a broader pattern of stabilization and normalization in Huie's translation, which can be understood in relation to the socio-cultural context outlined in Section 1.3.2. As argued there, the 2010s Anglophone queer discourse is shaped by what Amin Ghaziani describes as a "post-gay" sensibility, in which queer visibility and legibility are achieved through "a troubling politics of normalization" (103). In such a context, queer identity is increasingly articulated through strategies that emphasize similarity, normalization, and integration into the mainstream. This is closely tied to what Ghaziani identifies as the "heterosexualization of gay culture" and the assimilation of queer subjects into dominant social norms (100–01). Following in this vein, the translation shifts identified in Chapter 4 are consistent with this broader discursive environment, suggesting that, consciously or not, Huie's translation of *Eyu shouji* is informed by the dominant framework of queer intelligibility and normalization in the target culture. This observation corroborates Wen-chi Li's argument that the global circulation of *Eyu shouji* in English carries the risk of producing a homogenizing effect, which can lead Anglophone readers toward a more universalized reading of Qiu's representation of queerness (186–87).

At the same time, the research findings in this thesis complicate Huie's own stated translation aims. As discussed in Section 1.2, Huie states her primary goal as preserving Qiu's "style and originality," maintaining the "unstable, poetic dimension of the text," and avoiding the rendering of emotions "into limp prose" (Yu 102; Cattel).

The textual evidence presented in Chapter 4 suggests, however, that while Huie preserves many aspects of Qiu's stylistic intensity, the translation nevertheless exhibits systematic tendencies toward the stabilization and legibilization of queerness, a process that often runs counter to the source text's deliberate construction of queer abjection and ambivalence.

This tension is further intensified by the fact that the translation does not consistently or coherently present Qiu's original queerness. As observed in Chapter 4, narratives of affirmative queer disclosure and self-abjection sometimes coexist within the same translated passage, or are distributed across different passages in different chapters. The translation thus, at times, constructs an internally contradictory queer narrative across the target text. While Huie's translation largely succeeds in preserving the emotional rawness and pain that suffuse Qiu's original writing, the simultaneous presence of affirmative queer language and self-negation risks producing a degree of confusion for Anglophone readers, who may find it difficult to reconcile these competing registers within a coherent reading of Lazi's queer experience.

This normalizing tendency is not confined to the text itself, it is also reflected in the way the novel has been framed within the Anglophone publishing context. Jeffrey Yang, editor of *Notes of a Crocodile* at NYRB, contrasts the novel with *Mengmate yishu* by describing *Eyu shouji* as "a coming-of-age novel with a clear storyline" and emphasizing the presence of its "humorous and entertaining crocodile character" (Hsin-hui Lin). Similarly, in her review of *Notes of a Crocodile*, Strader characterizes Lazi's



story as one of “self-inquiry and liberation,” arguing that her relationships ultimately teach her “how to stop warping herself” and enable her to achieve “an admirable degree of self-awareness” (Strader). Such readings are noteworthy because they differ markedly from Qiu’s original representation of queerness identified throughout this thesis. Instead of narrating a gradual process of self-realization or liberation, *Eyu shouji* repeatedly foregrounds self-negation, internalized stigma, and existential crisis. These interpretations may therefore be understood as further evidence of the novel’s increasing legibility and normalization within dominant Anglophone frameworks of queer identity and personal growth.

In light of these findings, I argue that the reframing, reshaping, and reconfiguration of queerness, together with the narrative inconsistency observed in Huie’s translation of *Eyu shouji*, suggest that the translation’s normalizing tendency does not function as a fully coherent or intentional strategy, but as the result of the constant negotiation between two competing translation imperatives: on the one hand, the effort to preserve the Taiwanese-specific queer affective subtlety and stylistic rawness of Qiu’s writing, and on the other, the pressure to accommodate the expectations of Anglophone readerships for clarity and readability, as well as the discursive influence of the dominant discourses of queer normalization in the 2010s Anglophone world. Huie’s translation is therefore not a neutral linguistic transfer, but, as Spurlin and Baer argue, a complex act of cultural negotiation that is shaped by the asymmetrical relations between languages and cultures. In this sense, *Notes of a Crocodile* can be further understood as the product of a collision between the queer affective and sociohistorical conditions of post-martial-law Taiwan in the late 1980s and early 1990s and the dominant discourses of queer intelligibility and normalization in the 2010s Anglophone world.

5.3 Limitations and Suggestions for Future Research

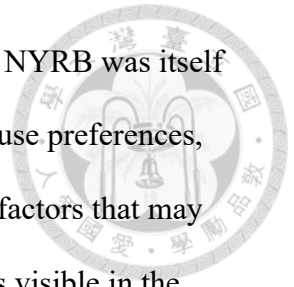
This thesis has focused on a selection of textual examples excerpted from *Eyu shouji* and *Notes of a Crocodile*, and has analyzed them through the frameworks of Démont's queer translation and Baker's framing strategies. While these analytical tools have proven productive in identifying and categorizing translation patterns, several limitations should be acknowledged.

First, the scope of this study is necessarily selective. The textual analyses in Chapter 4 focus on recurring and representative examples, but do not claim to offer an exhaustive account of every translation shift in the target text. Future studies might expand the corpus to include a more comprehensive analysis of the full text, or even adopt quantitative methods to complement the close reading approach adopted in this study.

Second, this thesis deals exclusively with the English translation by Bonnie Huie, and does not engage with Qiu's other works or with the existing translations of *Eyu shouji* into other languages such as Japanese, French, and Italian. Comparative studies involving multiple translations of the same source text may be able to offer richer and more nuanced insights into how Qiu's representation of queerness is differently mediated across various linguistic and cultural boundaries.

Finally, while this study draws on Huie's publicly available statements and interviews to reconstruct her translation principles, it does not include primary interview data collected directly by the author of this thesis. This means that the motivations behind specific translation decisions remain, to some extent, a matter of inference. More importantly, the thesis has given relatively little attention to the broader network of institutional and ideological factors that may equally influence the final presentation of the translation. As discussed in Section 1.2, the translation of *Notes of a Crocodile* was

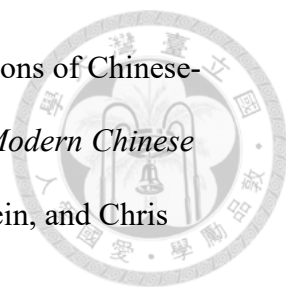
supported by the PEN/Heim Translation Fund, and its publication by NYRB was itself the outcome of a particular editorial vision. Patronage, publishing house preferences, and the ideological orientations of editors and funding bodies are all factors that may constrain or redirect a translator's choices in ways that are not always visible in the translated text itself. Future research that incorporates both direct translator interviews and a more sustained examination of the institutional context surrounding the production of *Notes of a Crocodile* would therefore significantly enrich the understanding of the forces that shaped the translation.

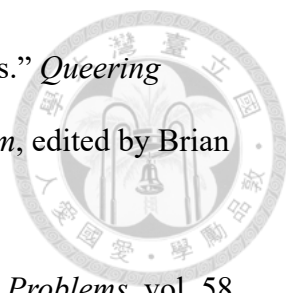


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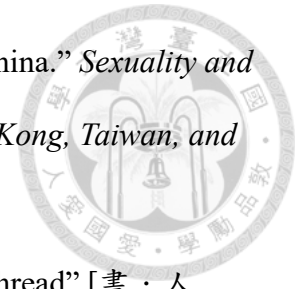


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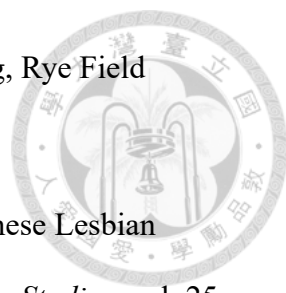
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