

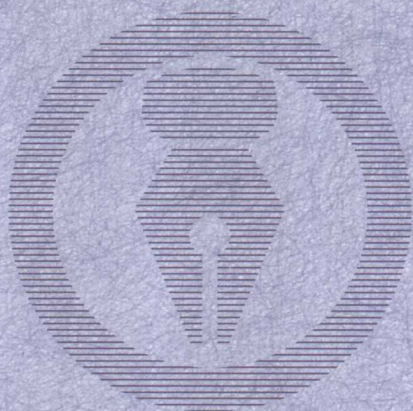
# Chinese Translation of Western Modernity

Proceedings of the International Conference on the Narrative  
Construct of the Chinese Translation of Western Modernity

## 西方现代性翻译在中国

“中国现代性翻译的叙事和建构”  
国际研讨会论文集

郭洋生 何畏◎主编



外语教学与研究出版社  
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS



# Chinese Translation of Western Modernity

Proceedings of the International Conference on the Narrative  
Construct of the Chinese Translation of Western Modernity

## 西方现代性翻译在中国

“中国现代性翻译的叙事和建构”  
国际研讨会论文集

郭洋生 何畏◎主编



外语教学与研究出版社  
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS  
北京 BEIJING

## 图书在版编目 (CIP) 数据

西方现代性翻译在中国：“中国现代性翻译的叙事和建构”国际研讨会论文集：英、汉 / 郭洋生，何畏主编. — 北京：外语教学与研究出版社，2015.12

ISBN 978-7-5135-7010-7

I. ①西… II. ①郭… ②何… III. ①西方国家—现代主义—翻译—中国—文集—英、汉 IV. ①H059-53

中国版本图书馆 CIP 数据核字 (2015) 第 319908 号

出 版 人 蔡剑峰

责任编辑 赵东岳

封面设计 彩奇风

出版发行 外语教学与研究出版社

社 址 北京市西三环北路 19 号 (100089)

网 址 <http://www.fltrp.com>

印 刷 北京九州迅驰传媒文化有限公司

开 本 730×980 1/16

印 张 28

版 次 2015 年 12 月第 1 版 2015 年 12 月第 1 次印刷

书 号 ISBN 978-7-5135-7010-7

定 价 85.90 元

购书咨询：(010) 88819926 电子邮箱：club@fltrp.com

外研书店：<https://waiyants.tmall.com>

凡印刷、装订质量问题，请联系我社印制部

联系电话：(010) 61207896 电子邮箱：zhijian@fltrp.com

凡侵权、盗版书籍线索，请联系我社法律事务部

举报电话：(010) 88817519 电子邮箱：banquan@fltrp.com

法律顾问：立方律师事务所 刘旭东律师

中咨律师事务所 殷 斌律师

物料号：270100001

## Preface

In July 2012 the editors of this volume, Professor Guo Yangsheng and Professor He Wei, convened an international conference on “the narrative construct of Chinese translation of Western modernity”. The place was the Wuhan Textile University, where He was working as Dean of the Faculty of Foreign Languages and Guo as a chair professor. They did me the honour of inviting me to give a key-note address. The conference was a beautifully organized and significant event, and as a social and cultural experience it was thoroughly enjoyable, with an atmosphere conducive to learning and exchanging ideas. They have done me a further honour by inviting me to write a preface for this splendid book, a follow-on result of the international conference.

However, it was the academic side that seemed to me most important. The translation of modernity is an important topic. There were many papers on various aspects of translating from Chinese into other languages and vice versa. But actually the idea of “translation” was very much more than simple rendering from one language into another. It involved also major issues ranging from how ideas from one culture are expressed in another, to how people understand and adapt other cultures. It also involves larger issues such as inequality and unequal power relations, because modernity came originally from the West, while its translation into China was to a large extent part of a colonial process: in effect, the West imposed modernity on China to suit its own ends rather than China’s.

So let me expand on this by saying what I think this conference was all about. Precisely what does it mean to talk about the narrative construct of the Chinese translation of modernity?

Actually, each of these five terms — narrative, construct, Chinese, translation and modernity — is quite complicated. Is a “narrative” something that does nothing more than tell a story and does it require to be counter-posed against “analysis”? So did the conference aim to promote narrative as opposed to analysis or does calling it “narrative” mean something else? When we talk of something being “Chinese”, does that mean just the Han majority or does it mean the nation-state or territory that the international community currently recognizes as China? “Translation” means not only putting a text, film, stage-show, or poem, from one language into another, but also finding ways of making what is sensible in one culture meaningful and useful in another, not just words but also cultural and social phenomena, practices, ideas, modes of production, forms of government and so on.

The most complex of these terms, and the one over which the most ink has been spilt and the most words processed is modernity. It would be totally pretentious of me to think I could add meaningfully to the literature on modernity in a brief preface like this, so I do not propose to take this road. However, what modernity seems to mean in the present context is that whole array of scientific, technological, social, economic, political, cultural and intellectual phenomena that accompanied the period of the Enlightenment and the Industrial Revolution in Europe.

Among the most important concomitants of this process we call modernity was a confident and expansionary Europe that felt it had the right and even the duty to conquer the world. The implication was imperialism, and that meant colonizing countries that the West thought inferior to itself and forcing them to adopt its practices, forms of government, religion, ideas, and educational practices and giving up their own. Why? Because what the West did was superior and what everybody else did was inferior.

So, inherent in “translating modernity” is inequality. Because “modernity” originated in Europe, with America following very quickly, it is possible to coalesce “modernization” and “westernization”. Of course, we know the two are far from synonymous and that non-European countries and cultures can be very modern indeed, think Japan and the cities of the currently rising China. But the association of modernity and the West is long-standing and widespread. “Translating modernity” tends to mean taking a superior Western phenomenon and adopting it in an inferior place where it will be able to improve things.

Inevitably, this assumption of superiority spawned a reaction. Chinese did not necessarily regard themselves as inferior just because the technologically advanced West was able to defeat them militarily in the nineteenth century that came to be known as the “century of humiliation”. They fought back, and in the current world we see a China that is rising to an extent that it has the potential to challenge Western superiority. And, in my opinion, that is something the West is going to have to get used to.

In fighting back, the Chinese asserted the validity of their own traditions and the superiority of many of them. They were certainly not about to give up key features of their own culture because of Western imperialism. But what is important here is that in the process of fighting back China has adopted and adapted — translated — many Western things. These included modes of scientific method and education, literary and theatrical forms, governmental practices.

I do not see it as my role to answer in a short preface the many questions or solve the multiple problems the International Conference raised. However, what I hope to have done is to show the complexity of the issues the conference raised. The implications of “the translation of modernity” in China, as I have understood it above, are incomprehensibly vast. The various chapters of this book take up some of the issues in all kinds of ways, through Western images of China, through literature, through theory, through intercultural phenomena, through Westerners who lived in China and interpreted it to the West, through theatre and through many other things.

The papers of the conference were rich in descriptive detail and in theoretical contribution. Two of the papers concerned the career of the American writer Pearl S. Buck (1892-1973). I personally find her especially interesting because of her intercultural work and association with missionaries, who played so important a role in Chinese cultural translation over one period in Chinese modern history. She was so interested in the peasantry and yet so hostile to the Chinese Communist Party (CCP) which had so extensively supported and relied on the peasantry; she loved China and its people so much and yet by her opposition to the CCP she declared herself so strongly on the wrong side of history during her lifetime. Other papers took up translation theory as it has developed in contemporary times, with its explorations of themes of modernism and post-modernism, national and personal identity, and power relations.



The theme of power relations bears on a topic in which I have long taken a special personal interest, namely Western images of China. It has always struck me strongly that when the West views China, power relations are highly relevant, because how the West and China relate in terms of their relative power is a key factor in determining how they see each other. Western images of China are based as much on Western politics and on the psychology and experience of Western individuals as on realities. In viewing China, of course Westerners see and interpret many realities of China sensibly, but they also see their own imaginings and dreams.

Do subjects of the sort raised at the conference matter? And if they are significant, why should that be so? For me, the vastness of the implications of “the translation of modernity”, as illustrated in the previous paragraphs, suggest that the subjects raised in this book are indeed important. They are about interpreting how cultures understand and adapt to each other, explaining and overcoming inequality and conflict. Put in very basic terms, these subjects represent how people and peoples try to understand and get on with each other. And that is more than adequate reason just by itself for asserting the importance of the “translation of modernity” as an academic subject and as a core topic for an international conference.

So let’s end where we began, with the conference itself. I reckon conferences can be evaluated according to four criteria: academic, organizational, social and gastronomic. The first of the four means the intellectual core of the conference, whether one learns and shares big ideas. “Organizational” means whether the conference proceeds smoothly, before, during and after its occurrence. The third term “social” means getting together with friends, old and new, and forming a community of people interested in similar ideas, which they are able and willing to discuss and debate fruitfully and without acrimony. Gastronomic means the food, drink and hospitality available, whether one eats well in terms of quantity and quality, whether the food helps the discussions.

On all four criteria, the International Conference on the Narrative Construct of Chinese Translation of Modernity was an excellent gathering. Personally, I learned a great deal, met several old friends and made many new ones, enjoyed the food, drink and hospitality, and experienced no mishaps in terms of organization. I thank Professor Guo, Dean He and all their team for inviting me to this conference, for treating me so well before, during and after it, for allowing me to give an address to

it, and for making the effort to edit this follow-on book. Most of all, I thank them for the brilliance of the concept of the “Chinese translation of modernity” that formed the core theme around which the conference revolved.

Colin Mackerras  
Professor Emeritus, Griffith University  
July 2013



# Contents

## 目 录

The Narrative Construct of the Chinese Translation of Western Modernity: An Introduction

导言：中国现代性翻译的叙事和建构..... 1

---

Part One Translating Modernity: Between China and the West

第一部分 现代性翻译：中西之间..... 19

American Godson of the 1911 Revolution: Paul Myron Anthony Linebarger

辛亥革命的美国教子：林白乐.....20

Towards an Alternative Modernity: Wang Tao's Cross-cultural Behavior in the Contact Zone

另类现代性的追求：王韬在中西接触地带的跨文化行为.....39

Chinese Translation of Western Law: An "Historical" Narrative

中国的西方法律翻译：一种“历史”叙事.....63

Cultural Relativism and Its Implications in Translation: A Post-colonial

Perspective on Loan Words

文化相对主义及其对翻译的影响：后殖民视角下的借词.....89

---

Part Two Political Dimensions

第二部分 政治维度 ..... 117

Ideological Manipulation on Translation in the Late Qing Dynasty: A Brief Analysis of Liang Qichao's Translation

晚清翻译的意识形态操控——以梁启超为中心的考察 ..... 118

Yan Fu's Political Intentions in Translating <i>Evolution and Ethics</i>	
严复翻译《天演论》的政治意图.....	133
Towards a Feminist Perspective in Translation Studies	
建立翻译研究的女性批评视角.....	139
Literary Translation under Ideological Manipulation: The Case of Goldblatt's	
Translation of Mo Yan's <i>Life and Death Are Wearing Me Out</i>	
意识形态操纵下的文学翻译——以莫言《生死疲劳》葛浩文英译本为例 .....	146
Cultural Conflicts and Integration: A Post-colonial Perspective on the Movie	
<i>Kung Fu Panda</i>	
文化冲突与整合：从后殖民视角看影片《功夫熊猫》 .....	157
Troubling the Post-colonial Tendency in English Education	
质疑英语教育中的后殖民倾向.....	165

---

### Part Three Imagining the Other

#### 第三部分 想象他者 ..... 175

Western Views of China's 1911 Revolution: An Interpretive Overview	
西方眼中的中国辛亥革命：一种解释性概说.....	176
An American Writer's China Complex: A Post-colonial Perspective on	
<i>The Good Earth</i>	
一个美国作家的中国情结：从后殖民角度看《大地》 .....	193
Deciphering Pearl S. Buck's View on Feminism in the Chinese Context:	
<i>The Case of Women in the Courtyard</i>	
赛珍珠女性主义观在中国语境中的解读：以《群芳亭》为例.....	202
The Stereotyping of the Homosexuals in Movies: An Inquiry into the	
Politics of Richard Dyer's Media Representation	
同性恋电影中的刻板形象——理查德·戴尔的媒体再现政治探微.....	210
Traces of Idealism: Pound's Poems in the View of Orientalism	
理想主义踪迹：庞德诗歌的东方主义观.....	222
Comparing the Translations of Dazai's <i>Run! Meros</i>	
太宰治小说『走れメロス』的翻译对比.....	231

---

## Part Four Theorizing Translation

### 第四部分 翻译理论化.....239

#### The Mental Spaces of Translators: Applying the Conceptual Integration Theory in Translation

译者的心理空间：概念整合理论在翻译研究中的应用.....240

#### A Skopos-theoretical Perspective on Strategies in Translating Subtitles: The Case of *The Sorcerer and the White Snake*

目的论观照下的字幕翻译策略：以《白蛇传说》为例.....249

#### An Equivalence-based Model for Quality Assessment in Literary Translation:

##### A Comparative Analysis of the Translations of *Ti pa san jue*

基于等值的文学翻译质量评估模式探讨——以《题帕三绝》译文比较分析为例.....259

#### Principles and Classification of Translation Compensation in Interpreting Activities

口译的翻译补偿原则及分类.....268

#### Functional Equivalence within the Cultural Context of Translating Movie and TV Show Titles

文化视域下的中英影视片名翻译的功能对等原则.....276

#### Analyzing Intratextual and Extratextual Elements in Translation

文本翻译所涉诸因素分析.....285

#### Textual Translation from the Viewpoint of Hatim-Mason's Text Typology

哈蒂姆-梅森文本类型理论观照下的文本翻译.....299

#### A Multimodal Discourse Analysis of the Concept Poster *The Flowers of War*

《金陵十三钗》概念海报的多模态话语分析.....308

#### A Multimodal Perspective on Tourism Translation

多模态视角的旅游翻译研究.....316

---

## Part Five Crossing Cultural and Textual Divides

### 第五部分 跨越文化和文本鸿沟.....329

#### A Study on the Translational Norms in Xu Yuanchong's Translation of Poems from the Tang Dynasty

许渊冲唐诗英译的翻译规范研究.....330

#### Chinese Dragon vs. Western Dragon: A Perceptive Study on the Inequilibrium in Cultural Export

中国龙与西方龙：文化输出中的不对等现象探讨.....338

When Implicitness Encounters Straightforwardness: The Case of Translating Mo Yan	
当含蓄遭遇直白——论莫言《生死疲劳》英译本中四字词组及抽象词汇的翻译及误译现象.....	346
On the Necessity and Strategy for Optimizing the Source Text in Professional Translation	
论专业翻译中优化源文本的必要性和方法.....	356
The Perlocution of Euphemism Translation in Current Political Affairs	
时政委婉语翻译的取效性研究.....	367
Cultural Adaptation in Drama Translation: The Case of <i>Thunderstorm</i>	
戏剧翻译的文化适应：以《雷雨》为例.....	374
A Critical Reading of Chinese Business Culture	
中国商业文化：一种批评性解读.....	386
Context and Chinese Translation of English Titles: A Commentary on the Chinese Title of the '09 English Text of Han Suyin Award for Young Translators	
语境与英语标题汉译：论2009年韩素音青年翻译征文奖原文标题汉译.....	394
<hr/>	
Part Six Teaching Translation	
第六部分 翻译教学 .....	405
Social Constructivism in Translation Teaching and the Significance of Its “Transformation”	
浅析社会建构主义翻译教学理论及其“转变”意义.....	406
Error Analysis: Chinese-English Translation by Non-English Majors	
非英语专业学生汉译英错误分析.....	414
Translating French Literature in China	
法国文学在中国的翻译.....	422
<hr/>	
Postscript	
跋 .....	433

# The Narrative Construct of the Chinese Translation of Western Modernity: An Introduction

Guo Yangsheng

## 导言：中国现代性翻译的叙事和建构

郭洋生

### 小引

几年前，刚回国任教时，偶然谈到后殖民翻译理论。有个研究生说，他听到一位“学术超（潮？）人”讲，后殖民主义已经过时——用流行句式说就是“out了”！闻此言，笔者大惊，一时语塞。因怕冷场，在没有时间对此论进行必要的思考的情况下，匆匆应变道：没听说过。不会吧，它又不是时装，怎么会过时？作为一种文化、政治、社会等批判理论，后殖民主义旨在为理解、解释、批判、改变现当代人类生存状态，提供一套原理、视角和方法。只要我们还没有摆脱或超越后殖民状态（postcoloniality），这套理论就有其生命力。进而言之，即便我们摆脱或超越了后殖民状态，后殖民主义作为一套理论，对未来的类避免重蹈历史覆辙，仍然会是有益的思想资源。

笔者进而稍作发挥：所谓的后殖民主义、后现代主义、全球化理论、女性主义等等，无非是从不同立场和角度深入到当今（国际）社会现实的各个层面和侧面中去，揭示（不同）人的被政治、经济、历史、文化等迷雾笼罩着的生活真相。就任何理论所必然具有的历史性和地理性<sup>[1]</sup>而言，后现代主义针对的主要是业已现代化的、在全球殖民时期处于权力中心的国家和地区（特别是西欧和北美）的历史和现状；后殖民主义涵盖的主要是曾经被殖民、半殖民、双（多重）殖民的民族-国家的经历和现实；全球化理论则从市场经济的角度，探讨被殖民历史带到一起的世界各国（不得不）相互联系、相互依存的生存境遇和可能的未来。我们正处在互为因果、相互制约、纠缠不清的后现代、后

(新)殖民、(被)全球化等状态中,因此,从不同基点出发将这些状态理论化的学说,还远远没有“过时”。

这番应景之言,那位研究生也许早就忘了,而我本人没有忘怀,一直在结合自己对明末以降的中国近现当代翻译经历和经验的考查,逐步深入思考以下问题:为何包括那位“学术超(潮?)人”在内的学人能大胆断言,某某理论过时了?“理论过时”论的基础是什么?且不说较近的“后学”等理论,像中国古代的儒释道等学说,如今“过时”了吗?诚然,儒学自汉代被立为“国学”之后,历朝统治者便利用它,设置一系列具体的包括“三纲五常”在内的治家、治国、治世、治人、治心的政治、社会、伦理等“吃人”(鲁迅语)规范,其“应用”部分必然地遭到了唾弃,但儒学本身作为一种知识系统、认识论和方法论,并不“吃人”——正如核科学的应用制造出原子弹等大规模杀伤性武器,但作为知识和方法的核物理学本身是救世而不是杀人一样。儒学不仅没有过时,如今正以“新儒学”等形式,对中国和世界发挥着积极作用。常理上讲,一套系统化的,包含着知识、知识论和方法论,具有民族乃至国际影响的重大理论,只会不断得到丰富、修正和发展,而不会过时。

此处最重要的问题是:后殖民主义作为一套产自西方的理论,在其源产地还鲜活着,为什么在被引进到经济建设日新月异的中国才十几年,就被宣布“过时”了,寿终正寝了?不仅如此,该理论引进中国后,学界很快就有人提出中国历史很“另类”,不应划归到印度、非洲、拉丁美洲等后殖民范畴<sup>[2]</sup>。“过时”了这一论点本身是怎么来的?“另类”论的现实基础是什么?是什么样的思想范式、思维方法、意识形态和价值观,给这类似是而非的“过时”论和“另类”论提供了依据?

这里涉及到我国知识界一定范围内“流行”的时间观、历史观、知识观、理论观等远非本文能够厘清或辩证的哲学问题。这些流行观念与中国当下的浮躁、急功近利、投降于“市场”效益、自欺欺人式“创新”的人文大气候密不可分。假如我国人文研究真想基于中国本土经历和现实,同时能占领国际学术思想“先机”的话,人文学者们首先必须谦卑地反思我国近现当代时间观、历史观、知识观、理论观等等的形成过程,以及它们在处于经济、技术、社会、思想、文化等急剧变革的当今中国所面临的尴尬局面。

就本文的语境讲,上述必要性首先见于中国近现当代翻译经历和经验的研究上:一来因为我国当今人文学科所使用的关键概念和理论,源自那个从定义上讲众说纷纭、莫衷一是、名叫“西方现代性”(以下简称“现代性”)的东西;二来因为当今流行的非学术然而深刻影响着学术研究的观念,特别是前面提到

的“过时”论，也是现代性——其另一面或孪生兄弟便是（新）殖民性——的产物。更确切地说，这一切均来自现代性的翻译。

以上，部分地构成了2012年7月于武汉纺织大学召开的“中国现代性翻译的叙事和建构”国际研讨会的背景。诚如 Colin Mackerras 博士在本书序言中所讲，（中国）现代性、翻译、叙事和建构，每个词的内涵和外延均深刻且广泛，可谓博、大、精、深。一定程度上讲，由武汉纺织大学外国语学院这样一个几乎与国内翻译和跨文化研究领域的“主流”、“潮流”、“风流”等绝缘的单位组织这样的研讨会，难免不自量力之嫌。

然而，这个单位拥有近120名教师常年艰苦地战斗在“现代性”翻译教学和 research 的前线；我们默默无闻的工作正在丰富、延伸、拓展着中国现代性翻译——其基础便是英/外语教与学——的叙事；可是，我们穷忙得几乎没有时间去思考和理解中国现代性翻译这一宏大叙事的词汇、语法、篇章、情节、结构、前景，甚至没有时间去“反思”这一居功至伟的民族事业所带给我们的职业痛苦。我们生活在现代性中，但不知道现代性为何物；我们对现实（现代性）不满，但不知道让我们不满的根源在哪里；我们在努力工作——在不同语言和不同文化之间翻译着，因此在发展着现代性，但不知道发展的目的是什么或往哪里发展。

当我国翻译研究领域的主流们忙于引进、介绍、挪用、消费、淘汰域外各种花样翻新的“新潮”理论时，我们或许更有理由卑微地回到理解什么是现代性翻译这个最基本的问题上去。因此，这次会议是极其普通的现代性翻译工作者最朴素的职业认识活动。

## “自杀的”现代性及其翻译

谈现代性翻译，首先必须明确何谓现代性。虽然“现代性”这个词，我国学术界“主流”、“潮流”的精英学者们早就在随口说出、信手拈来，但是，常常憋屈地生活在主要是翻译过来的“现代性”之中的普通中国人或沉默的大多数，却并不真正明白此词所指何物。

例如，2011年我们按有关规定报批本次国际研讨会时，申请报告递交上去很久，没有任何批复。眼看审批期限快过了，我们斗胆上询有关部门，得到的口头回复令我们哑然：上级有关部门的一位工作人员当初一看到会议标题，便感到难办，于是一直未对我们的申请作出处理。这位同志将标题理解为“中国——现代——性——翻译”，并且觉得虽然我国已经很开放了，但召开以高



度敏感的“性”翻译为主题的国际研讨会合不合适，难以定夺。

这一“念”之差，差点让本次会议胎死腹中。

由此可以从象征的意义上看出，在汉语中“现代性”一词具有“自杀”的性质和功能。

然而，从语言上讲，让汉语的“现代性”来充当英语modernity的对等词，其实很妙，因为这个汉语词高度体现了原文那个词的复杂性、模糊性、歧义性、难分难解性，以及自杀性。

到底何谓现代性/modernity？回答这一问题最简单的方式，莫过于像学术精英们那样“频繁引证并讨论安瑟尼·吉登斯、于尔根·哈贝马斯、梅苔·卡利内斯库、阿君·阿帕杜莱以及弗雷德里克·詹姆逊等西方思想家和学者的观点”<sup>[1]</sup>。然而，以西方思想精英的角度、立场和语汇理解和描述现代性，恰好与本次会议的精神背道而驰——那样会将大家带入新潮思想的迷宫，会继续让现在和将来的、至少大学毕业的文化和学术管理人员对此词过敏。

此处，我们拟以普通的语言、文化工作者的身份，从普通中国人的角度，结合主要是西方普通人的词典“维基百科”该词条<sup>[4]</sup>的有关论述，说说什么是现代性及其翻译。

第一，正如“现代”一词从辞源上讲来源于外（日）语一样，对于中国而言，“现代性”是外来的东西。

第二，既然是“舶来品”，“现代性”首先是翻译的产物。【“翻译”一词在本文里有多重意义，差不多包含了韦氏大辞典给 translate 下的12种定义里的8种意思，包括口/笔/文本翻译；解释；更/改/转换（化）；从事翻译；经过翻译等。】

第三，“西方现代性”分为三个时期：

- 1) 早期（1500-1789）（或1453-1789）；
- 2) 古典时期（1789-1900）；
- 3) 晚期（1900-1989）。

假如从1517年欧洲殖民先驱葡萄牙人开始叩响中国明朝的大门<sup>[5:363]</sup>以及随后耶稣会士从事的汉-欧互译<sup>[6]</sup>算起，中国的现代性翻译几乎与西方现代性同步发展。由此也可以看出，现代性与全球殖民性相辅相成，是一个硬币的两个面。

第四，从社会形态讲，“现代性”指的是后传统（post-traditional）、后中古（post-medieval）时代，是社会从封建或农业文明向资本主义、工业化、世俗化、理性化、民族-国家及其相应的制度与监控形式转变的过程。其标志便

是下列事物的形成、成长和发展：现代哲学（特别是欧洲中心式普适主义）、社会学、政治学思想；现代文化、艺术；现代科学、技术、发明；现代工业、战争等。这期间的新生事物包括：资本主义兴起，社会主义国家的出现，代表制民主制度的确立，个人主义的盛行，城市化，独尊科学和技术，各种社会运动，全民教育，大众媒体，围绕工业化建立的管理和控制体系等。

由此观之，中国自明末清初开始，历经鸦片战争、洋务运动等时期的现代性翻译，终于于西方现代性晚期开始之际，将中国从半封建半殖民地状态，“翻译”成了早期现代型国家，并且于世界历经两次世界大战、美苏冷战结束之后进入全球化时代的20世纪90年代，将中国“翻译”成了走向全面现代化的国家。

第五，从语言、思想和文化上讲，现代性有其一整套的名词术语，这些名词术语反映出现代性对于自然、人类社会以及二者之间的关系的理解和理论构架。其关键词和概念包括：理性化、世俗化、异化、商品化、去脉络化、去关联化、主观主义、客观主义、线性发展、进步、普世主义、化约主义、浑沌、大众社会、工业社会、同质化、单一化、交杂化、多样化、民主化、中心化、机械化、极权化、官僚化等等。

虽然上述及众多其他关键词和概念像现代性本身一样复杂，充满矛盾和冲突，但从汉语词源上讲，它们无一例外地来自翻译，且主要来自中国成为早期现代型国家之后的翻译：明末清初和洋务运动的翻译，大多只是在科学技术方面建立了少数至今仍在沿用的术语；严复，这位现代性翻译最伟大的先驱，这位以先秦散文为准，固执地将evolution（进化）译成“天演”、将liberty（自由）译成“群己权界”的划时代翻译家，也未奠定多少可供今日使用的“现代”术语；倒是甲午战争之后兴起的赴日本——这个将“脱亚入欧”作为基本国策、亚洲范围里率先现代化的国家——留学和考察风潮，通过“翻译”为中国打下了现代语言基础。据王彬彬<sup>[7]</sup>的研究，中国现代人文社会科学所有学科的基本术语，百分之七十以上，来自日语。换言之，除了越发走向衰败的“国学”之外，中国现当代所有带“学”这个后缀的学科的基本语汇，绝大多数来自翻译，也就是说，如果剔除这些外来词，现当代中国几乎无“科”可分，无“学”可问，无“术”可言，无“研究”可做。

事实上，正是多以双音节词为特征的日语现代性汉字（Kanji）词汇的批量引进，为远在美国的胡适所倡导的白话文运动和以白话为基础的文学革命——一种形式的自我殖民——的成功，杀出了一条文化血路。说它是条文化血路，是因为抛弃作为中华传统文化的载体的古汉语这一行为，无异于让中华