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《亚洲之声》播客
Ear to Asia podcast

继《鱿鱼游戏》之后，全球掀起亚洲影视作品的翻译热潮
**Beyond Squid Game: Translating Asian film and TV
for a hungry global market**

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The following is the transcript of a translated *Ear to Asia* podcast, originally in English. The translation and audio recreation into Chinese were undertaken by students of the [Master of Translation and Interpreting](#) from the Asia Institute at the University of Melbourne. All voices in the accompanying Chinese audio recording are of the student translators and not the original speakers. This work has been guided and overseen by Dr Anthony Williams from the Asia Institute, the University of Melbourne.

本文为《亚洲之声》(Ear to Asia) 播客中文版的逐字稿, 原版为英文, 由墨尔本大学亚洲研究院笔译与口译硕士生制作中文译文与译配音频, 音频中所有人声均由学生译者配音, 而非原版参与者。相关的翻译与录制工作在墨尔本大学亚洲研究院教师魏安天博士 (Dr Anthony Williams) 的指导下完成。

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Description: The South Korean mega-hit Squid Game is but one example of an ever-growing pool of Asian video content riding the boom in streaming services to a global audience. And while translations are key to bridging the language divide, what are the factors that make for a good translation? Will fan-based translation and artificial intelligence make trained human translators redundant? Translation studies expert Associate Professor Ester Leung and linguist Dr Sunyoung Oh discuss the art and business of translating Asian film and television with host Ali Moore.

简介: 韩国爆款剧《鱿鱼游戏》(Squid Game), 只是亚洲影视内容在全球热播潮中的冰山一角。随着流媒体平台的快速发展, 越来越多的亚洲作品走向世界, 而作品翻译是正式打破语言壁垒的关键环节。但一项优质的翻译, 究竟需要哪些因素? 随着饭制翻译与人工智能翻译的崛起, 会不会让专业译者失去用武之地? 本期播客中, 主持人阿里·摩尔 (Ali Moore) 与翻译研究专家梁倩雯教授 (Associate Professor Ester Leung) 和语言学家吴宣荣博士 (Dr Sunyoung Oh) 深入探讨亚洲影视翻译背后的艺术与商业价值。

Ali Moore | 阿里·摩尔:

Hello, I'm Ali Moore. This is *Ear to Asia*.

大家好, 我是阿里·摩尔, 欢迎收听《亚洲之声》。

Ester Leung | 梁教授:

Most of the translators that I've known who have been working in the industry, they do it because they enjoy doing it and being the bridge of different cultures, being these cultural brokers in a way that brings one culture to another. That kind of satisfaction, the joy that they can get from doing it, I think, is rewarding as well for these translators.

我认识的多数从事翻译行业的译者, 其实是出于热爱这份工作。他们想作为不同文化之间的桥梁, 用一种“文化掮客”的身份, 把一种文化介绍给另一种文化。工作过程中带来的成就感和快乐, 对他们来说也是一种很有意义的回报。

Sunyoung Oh | 吴博士:

These days, there's so many Korean dramas to watch. I mean it's endless. So people are not patient; they just want to watch the next episode within a day, or within five hours. So they expect low quality translation; actually, it's now low-quality translation at all, thanks to this fan-based translation.

现在韩剧真的太多了，根本看不过来。观众也变得几乎没有耐心，大家都希望最好在一天之内，甚至五个小时内就能看到下一集，于是大家对翻译质量的要求变低了。不过，其实现在很多粉丝做的翻译，质量还挺高的。

Ali Moore | 阿里·摩尔:

In this episode, translating Asian popular film and television for a global audience. *Ear to Asia* is the podcast from Asia Institute, the Asia research specialists at the University of Melbourne.

在本期节目中，我们聚焦亚洲流行影视作品如何通过翻译走向全球观众。《亚洲之声》是由墨尔本大学亚洲研究院推出的专注于亚洲研究领域的深度观察类播客节目。

The huge global growth of video streaming services like Netflix, HBO Max, and Disney Plus, have meant massive investment in television and movie production, not just in the usual places like Hollywood or Mumbai, but in studios across the world. And it's no longer a given that the most popular TV series come from the US, with the surprise South Korean mega hit, *Squid Game*, just one example of a growing arsenal of foreign content that's crossing borders to an ever hungrier international audience.

随着网飞、华纳媒体和迪士尼+这些流媒体平台在全球爆火，影视投资也大幅增加。也就是说投资不再局限于好莱坞或孟买这些传统影视中心了，而是扩展到了全球各地的制作公司。如今，最受欢迎的影视作品也不一定是来自美国的。韩剧《鱿鱼游戏》的爆火，就是如今不断壮大的全球影视内容阵容中的一个生动例子，说明非英语国家的作品同样有能力打入世界主流市场，跨越文化与语言的边界，走向全世界。

Yet, the issue of language and the cultural nuances it communicates remains the tricky bit. Indeed, *Squid Game* attracted considerable controversy over the choice and quality of the series' translation from the Korean language. And as anyone who regularly watches subtitled movies and TV shows knows all too well, translations can often make or break the viewing experience.

然而，语言及其中所承载的文化内涵，依旧是翻译中最棘手的部分。事实上，《鱿鱼游戏》的韩语翻译因其质量和处理方式引发了广泛争议。对于习惯观看字幕影视作品的观众来说，翻译的优劣往往直接决定了观看的体验感。

So, what are the factors that make for a good or embarrassingly bad translation? How can cultural subtleties, often nonverbal ones, be communicated? Who are the translators, and how are they treated by their media bosses? And with increasing fan-based translation and the growing power of artificial intelligence, will we soon be doing human translators out of a job?

那么，是什么因素决定了一部作品的翻译是高质量，还是稍显逊色呢？那些常常难以言传、甚至是非语言的文化细节，又该如何传达？什么人从事译者这一工作？他们在媒体行业中的待遇又如何呢？而随着饭制翻译的兴起和人工智能翻译的不断进步，译者会不会很快就被取代呢？

To help us interpret how translations connect us to the films and TV series coming out of Asia and beyond, I'm joined by translation studies expert, Associate Professor, Esther Leung, and by linguist, Dr. Sunyoung Oh, both of Asia Institute. Welcome to *Ear to Asia*, Ester, and welcome Sunyoung.

为了帮助大家了解翻译是如何把我们与来自亚洲乃至更广泛地区的影视作品连接起来，今天我邀请到了两位嘉宾：来自亚洲研究院的翻译研究专家梁倩雯——梁教授，和语言学家吴宣荣——吴博士。欢迎你们来到《亚洲之声》播客节目，梁教授。欢迎您，吴博士。

Ester Leung | 梁教授：

Hello, thanks for having me here.

大家好，谢谢邀请。

Sunyoung Oh | 吴博士：

Thank you for having me.

感谢你们的邀请。

Ali Moore | 阿里·摩尔：

As a way of illustrating some of the issues we're talking about, let's start with that extraordinarily popular Korean series, *Squid Game*. Sunyoung, what were some of the issues raised around the language translations for *Squid Game*?

为了更具体地说明我们接下来要讨论的一些问题，我们就从那部现象级的韩剧《鱿鱼游戏》开始吧。吴博士，当时围绕《鱿鱼游戏》的字幕翻译，主要有哪些讨论和争议呢？

Sunyoung Oh | 吴博士：

I think many fans of Korean dramas and Korean films, and those people who know Korean language are not really happy with the final product of translation in English. It is because there are some misleading information and missing information regarding to cultural components.

我觉得很多韩剧和韩国电影的粉丝，尤其是那些懂韩语的人，其实对最后的英文翻译并不太满意。因为翻译中有一些误导性的内容，甚至有时会遗漏某些与文化有关的重要信息。

Ali Moore | 阿里·摩尔：

Can you give us an example of the sorts of cultural components that were missing?

那你能举个例子吗？说明有哪些文化层面的内容在翻译中被遗漏？

Sunyoung Oh | 吴博士:

For example, some titles or honorific terms, and the workplace status are not really well represented in translation. I think translation lost those details in English terms because there's no equivalent terms. They're just simply replaced with "sir", or just replaced with the first name, which is not commonly used in Korean society. So, Korean workplace is strictly based on titles. There're many managers in ranks, and then there's a senior management, and then there's an executive or CEO or president.

比如说像韩语中的称谓或敬语，在职场里对不同职位的称呼，这些在翻译的时候常常没能表现出来。因为英语里其实没有完全对等的说法，翻成英语之后，这些细节就被忽略了。有时候翻译就简单用个“sir”，中文中“先生”一词来表示，或者干脆直接叫名字，但这是不太常见的。韩国职场很讲究职位头衔，像“经理”都有好几个等级，然后还有高管、执行官、CEO、总裁之类的

So, entitlement is very important in the workplace. Just mere translation to "sir" or "mister" can be just polite form. It doesn't really present the hierarchy in the society, especially if it is important in a workplace. And in the Squid Game, for example, there's a conversation between a foreign worker and the person who is in trouble in his company, but this foreign worker never met him before, but just started to call him sajangnim (사장님), meaning president.

所以，在韩国职场中，非常讲究称谓的使用。如果只是翻译成“sir”或“mister”这类在英语里代表“先生”或“女士”的礼貌用语，无法准确体现出社会中严格的等级制度，尤其在职场这种特别讲究上下关系的地方。在《鱿鱼游戏》中，有这样一段对话，是一位外籍工人与一位在公司遇到了麻烦的韩国人之间的交流，尽管他们此前素未谋面，但这位外籍工人一开始就称呼对方为“sajangnim (사장님)”，也就是韩语中“社长”的意思。

This is, I think, a given expectation in his workplace to call Korean boss sajangnim (사장님), but he doesn't have to call this guy he met at the game, but he just continued to call him sajangnim (사장님). This is a good example how class certification is represented in film, but also at the same time, it's not really a correct representation to be translated in "sir" or "mister".

我认为，在韩国职场里，称呼上司为“sajangnim (사장님)”已经是一种基本的行为习惯了。即使在剧中，两人是在游戏中而非在工作环境下认识的，对方也并不是他的上司，但他依然习惯性地沿用了这一称谓。这个细节很好地展示了在影视作品中是如何体现社会等级意识的。但如果字幕只是将其翻译为“sir”或“mister”的话，并不能准确传达这种文化和阶级内涵。

Ali Moore | 阿里·摩尔:

Ester, I can bring you in here, from your experience, and Chinese is your language, not Korean, but to what extent are the issue that we've just talked about with Squid Game indicative of those broader challenges facing translators in film and television?

梁教授，我想请教您一个问题。虽然您的母语是中文而非韩语，但根据您的专业经验来看，像《鱿鱼游戏》里我们刚刚提到的这些翻译问题，是否也普遍存在于其他的影视作品翻译中？

Ester Leung | 梁教授:

I'll talk about the general issues rather than specifically to the Chinese language. For these kind of grammatical items that exist in one language and does not exist in another, for example, the cultural loaded elements like Sunyoung had just given us as an example, that exists in one language but that is not available in another language, how do we address those problems in translations?

我来谈谈这个普遍性问题，不只局限于中文。像吴博士刚才提到的那个例子，某种语言中存在的语法结构或文化元素，在其他语言中根本没有对应表达，而当原文语言特有的元素在目标语言中缺失时，我们作为译者要如何处理这些问题？

With written translations, of course, we can deal with that with other explanations rather than just word-for-word translations, or change your examples to make it adapt to the local culture, the target culture. But with subtitling that we are talking about here, because of the limitation of the screen, because of the time that would be allowed for each of the screen that people have to process, not just about the written information, but also the visual information, we have to take all these into considerations in the translations.

如果是书面翻译，我们当然可以借助注释来解释原意，而不必逐字逐句直译，或者可以通过调整例子使其更符合目标文化。但就我们讨论的字幕翻译而言，情况就复杂得多了。由于屏幕空间的限制和观众处理屏幕信息的时效性，观众在阅读文字的同时要处理视觉信息，译者在翻译时必须考虑到所有因素，操作空间极其有限。

So, that is why some of these matters, some of these grammatical elements just cannot be rendered within that timeframe, within that screen frame, to be dealt with in the subtitles. So, I think having that understanding that, yes, the subtitles have limitations, but it also opens up opportunities to have access to other languages, other cultural, through these media. I think that is equally important as well.

因此，有些语法要素确实很难在简短的字幕里完整呈现。但值得我们思考的是，尽管字幕存在局限性，它同时也是一扇窗，通过影视媒介实现跨文化传播，让观众有机会接触到其他语言和文化。这种积极意义同样十分重要。

Ali Moore | 阿里·摩尔：

But how, Ester, does a translator get around those challenges? How do they walk that line between literal word-for-word translation and, I guess, cultural adaptation, taking into account everything that's on the screen and the cultural context?

那么，梁教授，译者要如何在逐字翻译与本土化之间找到平衡？尤其是在遇到画面信息和文化语境的都需要考量时，该如何取舍呢？

Ester Leung | 梁教授：

It really depends on who we are trying to reach out to through the translations. Some people might want to keep this original cultural element in the translations so that people who are watching it know this is a foreign or exotic elements for them, so we don't change much of what we see or what we can capture in the subtitle. But for some other people who want to reach out to the audience as they would receive it in the first language, they can change examples to make it sound like that this is what they would see in their own culture.

我觉得关键还是看我们想把内容传达给谁，也就是翻译的受众。有些观众更愿意保留原汁原味的文化元素，让他们能通过字幕感受到外国文化的独特魅力。在这种情况下，译者会尽量保持原文不需要做太多改动。但如果是面对那些希望内容更贴近母语、更有代入感的观众，那就得做一些文化上的转换，让内容更贴近他们的本土文化。

For example, we would change the name of famous persons in the original text into someone that is also famous in a similar context in the target culture, for example, actor's name. So, we will change it, different examples to make the people feel, okay, this is something that you will understand in the native language, that's what it is in your target language, someone who is that famous, for example, in that genre.

举个具体的例子，如果字幕中提到了一位在原文化中十分著名的演员，我们会将其替换成本土文化中具有相似知名度、更熟悉的同类型的演员。通过这样的调整，观众才能理解、自然带入原文所表达的“当地耳熟能详的名人”。

Ali Moore | 阿里·摩尔：

And Ester, is that the decision of the translator, because that's quite a big decision. I understand that a famous person... but they get to choose who the famous person is.

梁教授，我理解需要选择对应的名人，但更换名人听起来是个挺大的决定，那这种决定是由译者来做的吗？

Ester Leung | 梁教授:

Yeah, exactly. So, this is not exactly just the decisions of the translator. The translators have to make decisions based on the instructions or the preferences of this commissioner who commissioned the translations to be done and how it could be done and to what target audience they have in mind when they have this subtitling done. So, the translators have to make that decisions based on all these. So, it's much more than language.

事实上, 这类决定并非是由译者单方面做出的。译者在工作时必须要遵循委托方的要求和偏好, 包括他们希望作品怎么呈现, 目标受众是谁等具体范围。所以译者的选择, 是在这些框架之下做出的, 这已经不单单是语言转换的范畴了。

Ali Moore | 阿里·摩尔:

Absolutely. It's incredibly complex when you look at it. Sunyoung, how difficult do you think it is to capture those things that often don't exist in the language you are translating to? How complicated do you see the translation process for film and television in particular?

确实, 这远比表面看起来的要复杂得多。吴博士, 您怎么看? 在影视翻译中, 那些目标语言中根本没有对应的文化元素, 是不是最难翻译的? 整体来看, 您认为影视翻译到底有多复杂?

Sunyoung Oh | 吴博士:

Previously I think translation was just thought as a practical practice to translate from a language A to B, but now there's a global consumption is growing. People expect more things beyond the language, so they don't want to lose anything in translation. I think the role of translator are now bigger than before, and they are not just mere bilingual who know the language, but they need to be aware of cultural sensitivity of viewers and audience. Also, they have to use the right terms or right vocabulary to deliver the message in the target language correctly.

过去我们通常把翻译看作是一种实用技能, 就是把 A 语言转化成 B 语言。但如今, 随着全球受众的多元化, 观众的期待也不同了。观众不仅仅想“看懂剧情”, 更希望翻译能尽可能地保留文化信息。所以译者的角色比以前更重要了。他们不再只是“懂两种语言的人”, 还需要具备对观众文化背景的敏感度。同时, 只有选词和表达方式恰当, 才能真正准确地传递信息。

Thanks to this Squid Game and all these discussions going viral, I think cultural component and translation is really important and essential to understand the society, culture, and the people and the language. Before, we just watched those foreign film to just understand the plots. Now, I think viewers, well, we are all a global citizens, and we are mainly multicultural, I think we are exposed to different cultures pretty well.

其实《鱿鱼游戏》引发的热议也证明了, 文化元素和翻译是密不可分的, 它们是我们理解社会、文化、语言和人类的重要桥梁。过去, 我们看外国影视作品主要是为了看懂剧情; 但现在, 其实我们都算是“全球公民”, 生活在多元文化的环境里, 早就习惯了接触各种不同的文化。

So, people do not really like a simple translation, word-to-word translation, and translators need to be trained for this cultural awareness and cultural sensitivity. For professional translation or interpretation training in Korea for example, we have a very good university targeting this professional translation interpretation. However, our market for entertainment is pretty new. And before, those who were highly trained in the skill – professionals in translations are working in a diplomacy, public relations or international relations, media reporter, or literature or literary translations.

正因如此，观众不再满足于简单的直译，同时也要求译者通过接受更专业的训练，提升他们对文化的理解力与敏感度。以韩国为例，一些高校已经开设了专业的口笔译课程，来培养专业译者。不过目前看来，娱乐产业里的翻译市场还比较新的。以前，很多高水平的专业译者更倾向于选择外交、公关、国际关系、新闻媒体或者是文学翻译这些更传统、更被看重的领域，而不是像影视字幕这样的工作。

Because of that, for this entertainment, I think it has been regarded a little bit lower than those I mentioned in industry. Because of that, people just considered finding a translator is easy. So, they find less skill, cheap labour for this entertainment translation, just to make a fast turn-over in the market. So, many students were doing translations as a part-time job.

所以，娱乐翻译在整个行业里一直是被看作比较“低端”的，不像我刚才提到的那些领域那么受重视。很多人觉得影视字幕翻译非常简单，不需要太高的专业能力。为了赶进度，很多公司更喜欢雇佣技术水平一般、价格便宜的翻译人员，这也导致很多学生兼职做字幕翻译的情况很普遍。

Now, it is changing because we are moving to a Korean wave or hallyu (한류) for the third generation. So, Korean government are very supportive. Also, each major companies, they established a new studio such as Dragon Studio or CJ Entertainment. They are now going for global consumption and then targeting global audience, and I think they're doing serious recruitment in translation.

不过现在，随着第三代“韩流”的兴起，情况正在发生变化。韩国政府开始大力支持娱乐产业的发展，像 Dragon Studio 和 CJ 娱乐这样的大型公司也成立了新的工作室，开始瞄准全球市场，面向国际观众进行运营。我觉得他们对翻译人才的需求也越来越重视。

Ali Moore | 阿里·摩尔：

Ester, that's an interesting point that Sunyoung makes about what's happening in the Korean market, because my question would be, to what extent has this boom in global streaming services been matched in the number and the training of translators?

吴博士刚才提到的韩国市场发展情况非常有意思。那我也想请问梁教授：面对全球流媒体产业的迅猛发展，翻译人才的数量和培养是否能跟得上这样快速增长的需求呢？

Ester Leung | 梁教授:

A lot of these universities these days who offer translation training do offer media translations, and we have found more and more students who have received this kind of training who engage in this industry as well, which is a good thing. So, people who used to have these impressions that any bilingual can be a translator in the past, now have to accept the fact that we need to have professionally trained translators in the industry to do specifically this kind of stuff, media translations.

现在很多大学在翻译培训中都会加入媒体翻译的课程，我们也发现越来越多接受过这类培训的学生进入了这个行业，这是一件好事。过去人们常常认为，只要会两种语言就能当翻译，但现在大家逐渐意识到一个事实：我们需要经过专业培训的翻译人才来从事媒体翻译这类工作。

So, specialised translations is getting more and more important in translation training these days, which include, of course, media translations, legal translations, business translations. It is all specialised these days rather than just having translation as a general skill. So, I think this is a good trend that we can see in the training of translators these days.

如今的翻译培训已经越来越强调“专业化”了，不再只是一个通用技能，而是根据不同领域进行分类，比如媒体翻译、法律翻译、商务翻译等等。这种分类也更加细致，有助于提高翻译质量。我认为，这是当前翻译培训中一个很好的发展趋势。

But the other thing I think we need to consider is, because the media is changing itself all the time, and also is changing very rapidly, especially after the lockdown I think people's use of social media and all these different kind of medias to get information and to get the information disseminated, is exponentially growing in a way that not everything's professionally translated, it is out of the reach of the professional translators. So, a lot of amateur translators who are not professionally trained have been asked to do some of the translations as well.

但另一方面我们也必须考虑到，媒体本身在快速变化，尤其是疫情封锁之后，人们通过社交媒体和各种平台获取和传播信息的需求呈指数型增长。这种爆发式的增长意味着，并非所有内容都能由专业译者来完成，很多时候已经超出了他们的覆盖范围。因此，不少未经专业训练的业余译者也被吸纳进来，参与部分翻译工作。

Ali Moore | 阿里·摩尔:

Is that one of the issues? Where does translation sit, Ester, in terms of the need for returns? To what extent does it come down to a question around sacrificing quality for the return and also for the efficiency because of the speed and the volume of new series coming on? Where do you think the perfect translation as an end goal sits, or is it just not the end goal because it wouldn't make sense financially?

这是不是当前面临的一个问题？梁教授，您怎么看翻译的商业回报率呢？当面临新剧集的海量需求和极速上线压力时，行业在多大程度上需要为了回报率和效率而牺牲翻译质量？您认为完美翻译应不应该被视为最终目标？还是说从商业角度考量，这根本就是個不切实际的追求？

Ester Leung | 梁教授:

I think for some companies it would not make sense, because I've seen, for example, a film company who would go to this amateur translators rather than professional translators because of the pay. These days, like fansub production, machine translations, artificial intelligence translation, whatever you want to call it, if they can do it to the standard that they can do it, we would expect human beings to do much better than that.

对一些公司来说，确实不现实。我见过一些电影公司为了省钱，宁愿找业余译者，也不请专业翻译。现如今，不论是饭制字幕、机器翻译还是 AI 翻译，如果它们已经能达到一定的“可接受”标准，人们就会默认人类译者理应做得更好。

So, we would expect much higher quality out of the translators, or interpreters, than these machine translations, than these fans, than these artificial intelligence. So, I think there's still room for us to train translators, interpreters. If we have more translators, if the quality is better, hopefully the remunerations will be better, and people would recognise that the quality would be different from these productions too.

我们理应要求专业译员的水准远高于机器翻译、饭制翻译和 AI 翻译，这正说明翻译人才培养仍然大有可为。如果从业者的数量和质量都能提高，那么他们的收入也有望提高，大家也会开始真正认识到，专业翻译的作品与这些“低成本”产物之间的差异。

Ali Moore | 阿里·摩尔:

I want to look at artificial translation and fan-based translation in just a minute, but Ester, can you give us a sense of, I suppose, what translators, how they're remunerated, because I know for example that Netflix will pay an agency something like \$13 US per video minute for a Korean to English translation, but how much of that would actually end up in the pocket of the translator?

我们稍后再讨论人工智能翻译和饭制翻译的问题。梁教授，能否请你先谈谈译者的报酬情况？比如我了解到网飞给翻译机构的韩英翻译报价大约是每分钟 13 美金，但最终到译者手里的能有多少呢？

Ester Leung | 梁教授:

Not much, I have to say, because of the agencies. Yeah. We have translations agencies who deal with that. And the actual money that translators usually get is much less than what the translation agency would get. I had the impression that it was almost 50-50 when I was working in Hong Kong. So, the translation agency, the referral agencies got 50, and I got only 50. So, that's \$13 that you mentioned for Netflix translations, maybe six or seven dollars that would go to the translators. 说实话，译者拿到的其实不多，主要就是因为代理机构的抽成。翻译工作常常是通过代理来安排的，而译者拿到的报酬往往远低于代理公司收到的费用。我记得以前在香港工作的时候，大概是五五分成，也就是说代理公司拿一半，我拿一半。所以如果网飞给 13 美元每分钟，那译者最终可能也就拿到六七美元。

Ali Moore | 阿里·摩尔：

So, where's the incentive for more translators to come into the industry and to be properly trained for what is such an increasingly complex job?

那么问题来了——现在影视翻译的门槛越来越高，要求也越来越专业，那对于译者来说，究竟是什么动力让他们愿意加入这个行业，甚至愿意花时间接受系统的专业培训呢？

Ester Leung | 梁教授：

It depends on the area of translations that people are working. If you ask community translators or interpreters, they would have this sense of commitment or the duties that they would think that they need to deliver to fellow citizens or whatever community group that they come from. So, rather than just because of the money, it sometimes comes from the satisfactions of their work as well. So, if you ask a professional translator, of course, that may not be just the sense of duty or commitment to the community that they're working with, but also maybe the remuneration that they can get.

这要看他们具体从事哪一类翻译工作。如果是做社区翻译或者口译的，他们通常会有一种责任感，觉得自己有义务为同胞，或者是自己所在的社群服务。对他们来说，动力不一定是经济回报，有时候更多的是一种内心的满足感。但如果你问的是职业译者，那他们考虑的就不只是对社群的责任感了，报酬当然也是一个重要因素。

And it is usually a very flexible arrangement between the translators and the referral agency as well. So, they're not tied down by one job, so they freelance for all different kind of jobs as well to make a living. So, this is what usually, the current practice, what translators do. And they just have make up the money that they lost on a particular task by doing some other things at the same time. 另外，在这个行业里，译者和代理机构之间的合作方式一般也很灵活，他们不会被一份工作“绑定”，通常是以自由职业者的身份接不同类型的工作来维持生计。这种工作模式在行业里其实挺常见的。如果某个项目赚得不多，他们就会同时接其他的活儿来补贴收入。

But most of the translators that I've known who've been working in the industry, mainly they do it because they enjoy doing it, have been the bridge of different cultures, being these cultural brokers, in a way, that brings one culture to another. That kind of satisfaction, the joy that they can get from doing it, I think is rewarding as well for these translators. And that's why we could find people who are in the industry still doing it, maybe not at the remunerations that they would like to have, but they just keep on doing it.

但说到底，我认识的大多数译者，其实是因为真的热爱这份工作才一直坚持下来。他们在不同文化之间搭建桥梁，充当“文化掮客”的角色，让一种文化能够被另一种文化理解和接受。对他们来说，这种跨文化交流带来的满足和喜悦，本身就是一种非常有价值的回报。也正因为如此，哪怕收入并不总那么理想，他们仍然愿意继续做下去。

Ali Moore | 阿里·摩尔:

You're listening to *Ear to Asia* from Asia Institute at the University of Melbourne. And just a reminder to listeners about Asia Institute's online publication on Asia and its societies' politics and cultures, it's called the *Melbourne Asia Review*. It's free to read and it's open access at <http://www.melbourneasiareview.edu.au>. You'll find articles by some of our regular *Ear to Asia* guests and by many others. Plus you can catch recent episodes of *Ear to Asia* at the *Melbourne Asia Review website*, which again, you can find at <http://www.melbourneasiareview.edu.au>.

您正在收听的是来自墨尔本大学亚洲研究院的一档播客节目《亚洲之声》。在这里提醒各位听众，亚洲研究院有一个在线刊物《墨尔本亚洲评论》，内容聚焦亚洲社会、政治与文化的各类议题，所有文章均为免费开放获取，网址是 <http://www.melbourneasiareview.edu.au>。在这个网站上，您可以看到我们节目的常驻嘉宾，以及其他很多学者写的文章。另外，您也可以在《墨尔本亚洲评论》官网收听近期更新的《亚洲之声》节目，再次提醒大家网址是 <http://www.melbourneasiareview.edu.au>，感兴趣的朋友可以去看看。

I'm Ali Moore, and I'm joined by Dr. Sunyoung Oh, and Associate Professor Ester Leung. We're asking how well language and culture are being translated in the boom in global streaming of Asian film and television. Sunyoung, can I ask you about this very common practice in the translation industry of English templating, what exactly does that mean?

我是主持人阿里·摩尔，本期节目的嘉宾是吴宣荣——吴博士和梁倩雯——梁教授。今天我们探讨的话题是，在亚洲影视剧通过全球流媒体平台蓬勃发展的情况下，语言和文化的翻译效果如何。吴博士，我想请您谈谈一个在翻译行业里非常常见的做法，也就是所谓的“二次翻译模式”，您能具体解释一下它是什么吗？

Sunyoung Oh | 吴博士:

English templating means English used as a default language for translation. So, for example, even though there is a movie with an original language in Korean or Japanese, they will use English as their template to translate to different languages such as French, Italian, or German.

所谓的二次翻译模式，就是指在翻译过程中默认使用英语作为中间语。比如说，一部电影的原语言是韩语或者是日语，翻译团队会先把它翻译成英语语言，再以英语版为基础，翻译成法语、意大利语或者德语等其他语言。

Ali Moore | 阿里·摩尔:

And what does that mean? I guess in practice it means it's a translation of a translation. 那具体来说会怎么样呢？听起来就是“翻译的再翻译”。

Sunyoung Oh | 吴博士:

Overall, I think the quality won't matter, and those viewers will get the correct understanding of the movie in general. However, if you are really into a cultural component in the movies or drama, then they may not appreciate this kind of English templating, but I think this is easy way to provide a common ground in translation for the translation industry, because it's much easier translating from English to other languages rather than translating from original language, which is different from English.

整体来说是没有问题的。他们基本能理解剧情。但如果你特别追求还原影片里面的一些文化细节，那可能就不太喜欢这种处理方式了。不过，对于整个翻译产业而言，这倒是一种非常便捷的处理方式，毕竟相较直接从韩语、日语这些原语言翻译，先译成英语再转译成其他语言，比如法语、德语，会轻松很多。

Ali Moore | 阿里·摩尔:

Sunyoung, do you see that changing in the future if, for example, like in Korea where there's more emphasis now being put on building a translation service, do you see English templating becoming less common or more common because of the sheer volume of production?

那你怎么看待这种翻译方式未来的发展？比如像韩国现在越来越重视本土翻译服务的发展，那在影视内容产量持续增长的情况下，你认为以英语作为中介语的翻译策略，会变得更常见，还是会逐渐被弱化呢？

Sunyoung Oh | 吴博士:

In Korea, this entertainment industry, they're focusing translating from Korean language to other language. In that case, target language is English. So, I think English templating is not the primary issue, but now we have bigger distributors based in Korea targeting global consumption, they need to provide those subtitles and translations in different languages other than English. So, in that case, I think, still, English templating is important. And specifically this Korean wave or hallyu (한류), they are targeting this kind of consumption. They are aware of this growing market.

在韩国，当前的影视娱乐产业主要还是以把韩语内容翻译成英语为主，也就是说，英语本身就是他们优先考虑的目标语言。所以，是否使用英语作为中介语进行翻译，并不算一个特别突出的问题。但如今，随着越来越多韩国本土的大型发行商开始面向全球市场，他们需要为非英语观众提供多语言的字幕和翻译。在这种情况下，英语作为中介语的作用仍然十分重要。尤其是现在的韩流，本身就是面向全球观众的。他们也很清楚这个市场正在迅速扩张。

They really pay attention to this format, but still there are room for improvement, because translation is really a new market for entertainment business. Just like Ester said, there are so many freelancers working for this entertainment sector for just pocket money, just part-time job, as opposed to other legal translation or more professional translation in business or for the government.

他们确实越来越重视翻译的流程和操作方式了，但整体水平还有很大的提升空间。毕竟对韩国娱乐产业来说，翻译还是一个相对新兴的市场。就像刚才梁教授提到的，目前这个行业中有许多的兼职译者，只是靠接些零散的项目赚点零花钱。相比之下，法律、商务或为政府翻译的翻译工作则更加专业，行业认可度也更高。

But I feel that this is a growing market, and then we need to pay attention and then have to train more young professionals who are open to different cultures, and also want to be part of this culture exploration globally.

不过我认为，影视翻译是一个充满潜力的增长型市场。我们需要更加重视这个领域，投入资源去培养一批既具备跨文化理解能力，又愿意投身于全球文化交流实践的新一代翻译人才。

Ali Moore | 阿里·摩尔：

Ester, how do you see the future of English templating, and is it just a fact of life?

梁教授，您怎么看二次翻译模式的未来发展趋势？它是不是已经成为一个不可避免的行业现象了呢？

Ester Leung | 梁教授：

It is a fact of life, but from a translations point of view, I think we might be taking it cautiously because it is translation of translation, as you have just mentioned, because every translation is the interpretation of the translators. So, we know that translations has got its own limitations. So, if you are taking one translation to translate it into another language, that means that you are losing even more of what the original is supposed to be.

可以说，这种做法确实已经成为行业中的常态了。但从翻译的角度来看，我觉得我们还是需要对这种做法稍加考虑。毕竟，就像你刚才提到的，它本质上是“翻译的再翻译”。而我们都知道，翻译本身就是译者对原文的一种理解和再创造，这个过程本身就有局限性。如果在这个基础上再进行一次翻译，就意味着我们可能会进一步偏离原意，丢失更多原始信息。

So, that is why I think English templating also brings along other issues like, okay, you're making English much more dominant. English has been referred as a world language, so if we are translating all these using English template, you are reinforcing that English become this dominant language of the world in a way which is inevitable. But we as translators, as academics in translation studies, we would want to diverse maybe a bit away from that.

另外，这种做法还带来一些问题，比如说，强化了英语的主导地位。英语本来就被视为一种“世界语言”，而当我们所有的翻译都要先经过英语，再转译成其他语言时，无疑是在进一步巩固英语作为全球通用语言的地位。但作为翻译工作者，尤其是我们这些从事翻译研究的人，还是希望能够摆脱对英语的这种高度依赖，探索更多元的翻译途径。

That is why I think we want to see this, whatever cultural productions or whatever, whichever countries, we want it to be translated into other than English, not through English template. We want it to be translated into Japanese, Chinese Korean, or whatever languages that is targeted at by translated themselves in the target culture rather than the central pool of translators who are translating from this English template.

正因如此，我们更希望看到的是，各国的文化产品能够直接被翻译成目标语言，比如日语、中文、韩语等等，而不是先经过英语再转一手。简单来说，我们希望这些翻译工作能由目标语言文化中的译者来完成，而不是集中在一个以“英语为中心”的翻译体系中。

Sunyoung Oh | 吴博士：

Yes. I think content of the translated material matters most, and then also the money or the investment or what the industry or the agency can provide. So, with limited money for translators, I think they have to use English templating, which has been a common practice in Korea. But for the accurate translation, including all those details between the lines, I think translation from the original language to the target language is more encouraging in the future practice.

我觉得，最关键还是内容本身——也就是翻译的材料是什么，其次才是预算，或者说翻译机构、制作方能提供多少支持。像在韩国，因为预算有限，行业里的普遍做法确实是采用英语中介语这种方式，也就是我们说的二次翻译模式，这已经是一种很常见的做法了。但如果我们追求更精准、更细致的翻译，尤其是那些隐藏在字里行间的文化信息，我认为未来的方向还是应该尽可能地从原语言直接翻译到目标语言。这样做，才更有利于呈现作品原本的内涵和质感。

Ester Leung | 梁教授:

And I think it's related to machine translations these days because English templating is basically, I think, a lot of them are being translated by machine. It's the human interventions after the machine-produced translations that we need to post edit, that is what we call in translation study these days, post editing of whatever the machine translations has produced, exactly because of the English template, why it is possible, because of the data that it has accumulated in the past that will allow them to translate into English from whatever languages with this big database supporting it.

我觉得这其实也跟现在的机器翻译有很大关系。像“二次翻译模式”这种方式，其实很多时候用的就是机器来完成第一步翻译。接下来才是人工介入，对机器生成的内容进行修改和润色，也就是我们现在在翻译研究中常说的“后期编辑”。之所以这种模式成立，很大程度上就是因为机器翻译在“翻成英文”这一步上有大量的语料支持。它可以利用过去积累的大数据，把各种语言先翻成英文，然后再继续进行下一步处理。英文之所以成为中介语，其实也是因为这个技术基础的存在。

But the thing is, we need to have another layer of work by humans, the post editing is part of it, to make these translations better. But again, that is another kind of training that we need translators to have, how to post edit this machine produced text, the English template in a way. So, what do we post edit, what do we edit, what things we need to pay attention to when we edit this kind of text that's generated by machine or generated by a pool of translators who does not have enough knowledge of the target language but they can only translate it into English.

So, that the same kind of post editing translations that we would need to have. So, sometimes the machine translations may help, sometimes it doesn't. So, we need to be aware of what it is.

但问题在于，我们还需要人工来做进一步处理，后期编辑就是其中的一部分，目的是让这些翻译更完善。不过话说回来，这其实是我们需要对译者进行的另一种训练，也就是如何对机器生成的文本进行后期编辑，比如英文模版这样的文本。所以我们到底该改些什么？哪些地方需要修改？在处理这类文本时，我们又需要注意哪些地方？尤其是当这些文本是由机器，或者是一些对目标语言掌握不够深入、只能翻成英文的译者所产出的时候，这些问题就显得尤为关键。所以，后期编辑的工作也需要有一套方法和标准。有时候机器翻译确实能帮上忙，但有时候也可能误导我们。我们必须清楚认识到，眼前的文本是怎么来的，以及我们该怎么处理它。

Ali Moore | 阿里·摩尔:

So, Ester, how do you see the future role of machine translations given that AI, artificial intelligence is moving in leaps and bounds? Do you see it playing a valuable role, for want of a better word, for doing the grunt work that the human can then finesse and refine?

那么梁教授，在人工智能飞速发展的情况下，你怎么看待机器翻译未来的角色？你觉得它会不会像你刚才说的那样，主要负责那些基础性的“粗加工”，然后由人类在这个基础上进一步润色和完善呢？

Ester Leung | 梁教授:

It does. For me, I can't live without my mobile phone for a day, maybe just a couple of hours, it would make me very anxious. The same way is machine translations. There's no way to revert back to what we did not have in the past. So, that is the inevitable way to go. But the thing is, we need to know exactly what it cannot do so that we can do better than the machine. So, that is, in a way a machine can relieve us from doing the mundane, the repetitive work that would give humans the time to finesse the higher level of productions that human can do. So, I think, if it is a good thing, it's cooperation between the machine and the human being.

是的，对我来说，机器翻译现在已经是离不开的工具了。就像手机一样，我连几个小时不用手机都会觉得焦虑。同样地，我们也不可能回到没有机器翻译的时代，这已经是无法逆转的发展方向。但关键在于，我们要清楚地知道机器做不到什么，这样我们才能在人类擅长的领域做得比它更好。某种意义上，机器确实可以帮我们分担那些枯燥、重复性的翻译工作，从而让人类腾出时间，专注于更高层次、更有创造性的内容打磨。所以我认为，如果说机器翻译是件好事，那它的价值就在于“人机协作”。

But we have to bear in mind the machine translations are very much based on statistics, numbers, data. So, the data that we need to input into the machine to allow it to produce good translations, that's something that we need to monitor carefully as well. And that is something I think that's lacking at the moment that we need to focus a bit more on the database building for the machine translations, otherwise we don't know what are the things that machine translation would produce and that we need to address. Sometimes the work is even more than human produced translations. So, we need to strike a balance between the two.

但我们也必须意识到，机器翻译的本质是基于大量数据、数字和统计模型的。换句话说，我们输入给它的数据库质量，决定了它输出的翻译质量。这也意味着，数据的输入和数据库的建设是我们当前比较欠缺、但非常需要加强的环节。如果我们不能有效监控机器的“学习素材”，那它最终输出什么内容、出现什么偏差，我们就无法判断。而有时候，机器生成的内容反而需要投入更多人工去修正，工作量甚至比人工翻译还大。所以最终，我们还是要要在人和机器之间找到一个平衡点，充分发挥各自的优势。

Ali Moore | 阿里·摩尔:

Sunyoung, you've got some examples, haven't you, of where you've found the limitations of machine translations when it comes to Korean sayings, for example, that are based on Chinese characters?

吴博士，你手上是不是还有一些例子？关于机器翻译在处理韩语时会遇到的一些问题，尤其是像那些来自于汉字的韩语俗语，在翻译时就特别容易出错，对吧？

Sunyoung Oh | 吴博士:

In Korea, we have many proverbs based on the four letters, idioms. So, these four letters are from Chinese characters. For example, *gwan deung seong myong* (관등성명) or *gwan hong sang je* (관혼상제). So, the first one, *gwan deung seong myong* (관등성명) is just 'identify yourself'. So, your title, rank or name, age, something like that. It's a military term in Korea. And *gwan hong sang je* (관혼상제), this is just a passage of life, including becoming of age, marriage, funeral of parents, and then also ancestors' rituals.

对, 在韩语里有很多四字词语, 这些词语大多数来自汉字。比如说“관등성명” (官等姓名) 和“관혼상제” (冠婚喪祭)。比如说, 第一个词“관등성명” (官等姓名), 意思是“请报上你的身份”——像是你的职务、职级、姓名、年龄等等。这是一个韩国军队中的用语。还有一个是“관혼상제” (冠婚喪祭), 指的是人生中的几个重要阶段, 比如成人礼、婚礼、父母的丧礼, 还有祭祖仪式。

So, the first letter in these two cases, *gwan* is also a synonym for *coffin*. And I was watching a drama, I cannot remember which one, but it's a recent one, and then the translation subtitle is saying, "Call your coffin", something like that. So, I was, "What, what is that?" And then it was *gwan deung seong myong* (관등성명). So, basically the character was just requesting 'identify yourself' and then the subtitle just provided "Call your coffin". So, I was just laughing.

问题在于, “관” (*gwan*) 这个字在韩语里也是“棺材”的同音词。然后有一次我在看一部新出的韩剧, 具体是哪部我不太记得了, 字幕里竟然把“관등성명” (*gwan deung seong myong*) 翻成了“叫你的棺材”。我当时简直一脸问号: “这什么呀?” 角色本来只是想说“请报上你的身份”, 结果字幕翻译成了“叫你的棺材”, 我真的忍不住笑出声来了。

And this morning I just typed another word just randomly. I just typed *gwageo siheom* (과거시험). It is *imperial exam*, or *civil service examinations*, for more than 10 centuries. And when I typed *gwageo siheom* (과거시험), the machine translation provided "past test" because of *gwageo* (과거), while we have other meaning, which is a past, as opposed to present or future. And it just said "a past exam" instead of a 'civil service examination'. So, I was quite surprised.

然后, 今天早上我随手输了一个词“과거시험” (*gwageo siheom*), 这个词本意是指“科举考试”或“公务员考试”, 这种用法已经延续了十几个世纪。但当我输入“과거시험” (*gwageo siheom*) 的时候, 机器翻译直接把它译成了“过去的考试”, 因为它把“과거” (*gwageo*) 理解成了现代韩语中表示“过去”的意思。机器翻译直接把它翻译成了“过去的考试”, 完全没意识到这里指的是一种历史考试制度, 这一点还让我挺意外的。

So, this machine translation I think is useful to have in this busy life, and I think it serves as pilot translation, but there should be something more to a translation from a human or those trained professionals. And if we could recognise the roles and importance of human translations from machine translations, I think there is a promising industry and then market for a professional translator.

所以我认为，虽然机翻在我们快节奏的生活中确实很实用，能做个初步试译参考，但真正的翻译还是得靠人，尤其是靠那些受过训练的专业译者。如果我们能清楚地区分机器翻译和人工翻译的优缺点，就会发现翻译行业依然前景广阔，专业译者的市场也仍然很大。

Ali Moore | 阿里·摩尔：

And Ester, do you think maybe in terms of using artificial translation, we need better integration of the human translation study and the artificial so that they can work together and so that there can be better understanding of what computers can't do?

梁教授，那你觉得我们是不是应该更好地把人工翻译研究和机器翻译结合起来？这样一来，两个系统能互相配合，也能更清楚地知道哪些是机器做不到的。

Ester Leung | 梁教授：

Definitely, because I think, well, artificial intelligence, machine translation, whatever that we're talking about, they are built and designed by humans. So, they are built in a way that they can do things maybe faster, in larger volume, but we still need to have these human interventions to tell the machine to use this data in ways that we think that it can help us rather than to divert from the task itself.

确实，无论是 AI 翻译还是其他形式的机器翻译，本质上都是由人类设计和构建的。它们被创造出来的初衷，是为了更高效地处理大规模翻译任务。但关键在于，这些系统始终需要人工的指导和干预——我们需要教会它们如何正确运用数据，确保最终的翻译结果是符合实际需求的，而不会偏离翻译的本身目的。

So, that is something I think we need to study a bit more to see how these different perspectives of humans' way of looking at the source text and the target text that could be dealt with by the machine, and we really can focus on something else as humans to produce better quality translations.

这方面我觉得我们还有很多要研究的。人类看一段话，理解它、再翻译出来，是有思考、有判断的。我们需要弄清楚哪些部分是机器能做的，哪些是我们人该做的。这样一来，机器就能省去一些重复劳动，而我们可以把时间和精力用在提升质量上。

Ali Moore | 阿里·摩尔：

And Ester, you mentioned before that fan-based translations. Can you tell us about this whole sub genre known as fansubs? Who are they and how did they come about?

您之前提到饭制字幕翻译。能不能再详细介绍一下？这些饭制字幕是怎么来的？

Ester Leung | 梁教授:

They are fans – of different actors, actresses, or different genres of films. It's very popular these days. I think it's similar to what we've seen in Wikipedia. People put together their efforts to provide information and translations. In the past we couldn't really take this as the official or the best quality productions of knowledge. But these days we rely more and more on these fans to do it. They're very familiar with a particular actor or actress or genres of films, and that is why sometimes the quality is not bad at all.

如今这种现象非常普遍。这些粉丝译者可能是某些男女演员的粉丝或者某种电影类型的爱好者。这有点像维基百科的模式：众人协作，共同提供信息和完成翻译。过去我们并不会把这些视为官方或者是高质量的翻译成果。但如今，我们越来越依赖这些粉丝译者来完成这些工作。因为他们对特定演员、电影类型非常熟悉，有时候他们产出的翻译质量其实并不差。

But if you take the translations at this superficial value as what we have discussed before, by whoever who are not professionally trained, it does get the message across because the social media platform that we're looking at these days, they are not just verbal, they're not just written. They have other information that the viewers can make use of to make sense of what they have seen from the screen.

不过就像我们之前讨论过的，即便这些翻译出自非专业人士之手，作为最基础的信息传递是完全可行的。尤其是在当下，我们所使用的社交媒体平台不再单纯依靠语言或文字媒介，同时还包含很多其他的信息，辅助观众理解屏幕内容。

So, that is why it seems to work somehow. fansubs' translations, subtitling, seems to provide a channel for people who would otherwise have no understanding of a different language, to understand what is going on in film. But again, the quality that you're getting varies a lot. You get some good ones, you get some bad ones, but the crowd-sourced data of these fansubs produced subtitles really varied a lot. People who've seen that, okay, because of this poor quality of translations that I don't want to see this film, or whatever. It affects the market of professional translators in this area.

这解释了饭制字幕能够流行的原因。这些由粉丝制作的饭制翻译和饭制字幕，为那些原本无法理解其他语言的外语观众提供了一种渠道，让他们能够欣赏原本看不懂的电影，不过问题在于这类字幕的质量存在明显差异。有的翻译很出色，有的则错误百出。不少观众在遭遇低质量字幕后，可能会对影片本身失去兴趣，这种现象在一定程度上冲击着专业翻译在这一领域的市场空间。

Ali Moore | 阿里·摩尔：

Indeed, if you look at a survey just last year by the Entertainment Globalisation Association, they found that most streaming subscribers in Spain, France, Germany, and Italy, regularly encountered poor subtitling. And something like 70% of them said that they would just quit watching a show or a movie because of that. So, Ester, what are the benchmarks for an acceptable translation? 80% accurate? Is that pretty good? Something less? What should we be expecting? And bottom line, how much is lost in translation?

确实，根据 EGA（《娱乐全球化协会》）去年发布的调研数据显示，在西班牙、法国、德国和意大利的流媒体用户中，普遍存在字幕质量不佳的困扰。约 70% 受访者表示曾因字幕问题放弃观看影视作品。那么梁教授，翻译达到什么程度算合格？80% 的准确率是否足够呢？或者说标准可以放的更低？同时最关键的问题是：在翻译过程中，我们究竟流失了多少关键信息？

Ester Leung | 梁教授：

It depends. If you are looking at written translations of a literary text, I think most of them have done very well. I would say more than 80%. Well, Google said that they can produce 80% of accuracy these days, but of course it's debatable whether it is actually 80%. But bearing in mind that, as we're looking at the media, it has got other clues for people to understand what is going on. So, it's not a 100% verbal.

这得看情况。如果是文学作品的书面翻译，我觉得大多数其实翻得还不错，准确率大概能有 80% 以上。谷歌自己也说他们的翻译准确率能到 80%，不过这个数字准不准还是有争议的。但我们现在说的是媒体翻译，其实观众并不是完全靠语言来理解内容的，还有画面、语气、表情这些都能帮上忙。

So, if you count 80% of accuracy of the verbal translation, so people compensate it with other visual clues of what the message is about, then people get quite a lot out of what they are seeing through these subtitles. So, it really depends on the channels that they're using these subtitles or translations for. I don't think that there is a benchmark all across the board for the different translations that we are talking about here, but for media translations, I think 80% of accuracy would be quite good because people can make use of other clues to understand.

所以即使字幕的翻译只有 80% 的准确率，观众通常也能够通过其他信息搞懂大部分意思。并且不同的字幕组或者翻译平台，质量也不一样，我觉得很难有一个统一的标准来评判所有类型的翻译。不过就媒体翻译来说，能达到 80% 其实已经挺不错了，毕竟大家还有其他线索可以辅助理解。

Ali Moore | 阿里·摩尔：

And Sunyoung, let me ask you, do you think that given the sheer scale of the number of these productions, do you think that the audience is being well served the basis that getting access to something, even if it's less than perfect, is better than getting access to nothing?

那吴博士，我想问您一下，像这么多的影视作品，您觉得观众是不是还是能享受到不错的体验？能接触到内容本身就算翻译没那么不完美，是不是也总比什么都没有强？

Sunyoung Oh | 吴博士:

I think so, because if it's a fan-based service, they want to have access to as many media materials and sources as they could. Even if it's poorly translated, I think it's better than nothing, because what they are interested in is learning language or pick up some expressions or idioms or neologism, and the cultural interactions. Translation can be less important for those who are interested in the culture. For those viewers who just want to relax and then enjoy foreign movie or drama, 80% accuracy is quite good.

我觉得是的。尤其是那种粉丝自己翻译的字幕，他们的目标就是尽可能多的提供资源。就算翻译得不太准确，对于某些人来说也比没有强。因为大家可能是想通过这些剧学习语言、学习一些表达方式、成语或新语，还能了解别的文化。对这类观众来说，翻译得准不准其实没那么重要。还有一些人只是想放松一下，看看外国的电影或剧集，那 80%的准确率其实已经够用了。

Ester Leung | 梁教授:

I think Sunyoung is talking about me. I was watching this Korean drama for the purpose of learning the language. I think it applies to other viewers of these films and these dramas too. It depends on the purpose of why you are watching it. For example, if I can pick up a few new phrases from watching this episode of Squid Game, I would be happy. Yeah. So, for me, I think humanity is the same. We just have different expressions of it, and that is why translation is possible. It brings as much closer. Really, the world is much smaller than what we thought. So, I think that's just the beauty of translation.

我觉得吴教授说的就挺像我现在的状态。我最近在看韩剧，其实主要是为了学韩语。有时候我从一集《鱿鱼游戏》里学到几个短语，就特别开心。我觉得，归根结底，人和人之间是相通的，只是我们表达的方式不一样。而这也正是翻译的意义——它让我们能够理解彼此、走得更近。说实话，世界真的没我们想象得那么大，而翻译就是让我们彼此更靠近的那座桥梁。

Sunyoung Oh | 吴博士:

And these days there's so many Korean dramas to watch. I mean there's endless ... So, people are not patient enough. They just want to watch the next episode within a day or within five hours. So, they expect low quality translation. Actually, it's not low quality translation at all, because thanks to this fan-based translation provided online, or illegally sometimes, as Ester mentioned, I think it's a really a great collaborative work, just like Wikipedia. It's just getting better and better.

现在韩剧真的太多了，根本看不过来。观众也几乎变得没有耐心了，大家都希望最好在一天之内，甚至五个小时内就能看到下一集，于是大家对翻译质量的要求变低了。就像梁教授提到的，多亏了网上那些饭制字幕组，虽然有些不太合法，但我觉得这真的是一种非常棒的合作形式，有点像维基百科那种感觉——大家一起做、一起修，越做越好。

And this kind of information is a bit different from those agency provided translations because this fan knows the culture of Korea, and then they want to disseminate this kind of cultural importance to other people or other viewers. So, they're very enthusiastic about promoting Korean culture throughout their own translation, and they're very proud of their work.

而且这种信息与那些机构提供的翻译有些不同，因为粉丝了解韩国文化，并且他们想把这种文化传达给更多人。所以，他们非常热衷于通过他们自己的翻译来宣传韩国文化，并为自己的作品感到自豪。

Ali Moore | 阿里·摩尔：

But I get that “that they're very proud of their work”, Ester. All translators are, bringing us back to that earlier where you just said it makes the world smaller, and that much earlier point that you made that translators pride themselves on being a bridge, bridging the cultural divides.

我能理解您说的那种“他们为自己的作品感到自豪”。梁教授，其实所有的译者多多少少都有这种感觉吧。这也让我想起你之前说的“翻译就是让我们彼此更靠近”，还有更早提到的“译者在不同文化之间搭建桥梁，充当‘文化掇客’的角色”，把不同文化连接在一起。

Ester Leung | 梁教授：

Yeah, we do. I certainly do.

是，是这样的。

Ali Moore | 阿里·摩尔：

Thank you so much to both of you. It's one of those topics that you don't think about it, but when you do you realise just how challenging it is to bring some of these amazing productions to full life for people in other cultures and other languages. So, an enormous thank you to both of you for talking to *Ear to Asia*.

非常感谢你们二位。这是一个我们不会特别去想的话题，但你开始了解就会发现其他文化背景和语言的人们带来这些优秀的作品，是非常有挑战性的。非常感谢你们接受《亚洲之声》的采访

Ester Leung | 梁教授：

Thank you.

谢谢

Sunyoung Oh | 吴博士：

Thank you.

谢谢

Ali Moore | 阿里·摩尔:

Our guests have been translation studies expert, Associate Professor Esther Leung, and linguistic scholar, Dr. Sunyoung Oh, both of Asia Institute at the University of Melbourne. *Ear to Asia* is brought to you by Asia Institute. You can find more information about this and all our other episodes at the Asia Institute website.

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