

A Hybrid Translation from Two Source Texts: The In-Betweenness of a Homeless Orphan

Hung-Shu Chen

“A Homeless Orphan” (無家の孤兒), translated by Jian Jinfa during the Japanese colonial period, is a story based on Hector Malot’s *Sans Famille*. Jian translated his version from two source texts: *A Child without a Home* (家なき兒), which had been translated into Japanese by Kikuchi Yuho from the French original, and *The Story of a Poor Vagrant Boy* (苦兒流浪記), Bao Tianxiao’s Chinese translation of Yuho’s version. In addition to using two source texts, Jian used two translation techniques, *intralingual* and *interlingual*. This complexity makes Jian’s text worth studying. His adoption of two source texts reflects Jian’s in-betweenness when dealing with his two motherlands—China and Japan. His choice of story may also seem to imply that Taiwan was to him like an orphan looking for a home. In this study I show how a translator can handle two source texts and two languages, and I explore the ambivalence and conflict embedded within this hybrid translation that mediates two source texts and two motherlands.

Keywords: relay translation, indirect translation, intralingual translation, Bao Tianxiao

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兩個源文之下的混種翻譯：居間游移的無家孤兒

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〈無家的孤兒〉是日治時期台灣文人簡進發翻譯的連載小說，原著為 Hector Malot 的 *Sans Famille*。據筆者研究，簡進發採用了兩個源語文本，一個是晚清文人包天笑的《苦兒流浪記》，另一個則是明治作家菊池幽芳的《家なき兒》。菊譯本譯自法文原著，而包譯本則是譯自菊池幽芳的日譯本。簡進發的譯本可說是層層轉譯的結果，而他的翻譯包括了語內翻譯 (intralingual translation) 及語際翻譯 (interlingual translation)。層層轉譯加上兩種翻譯行為，使得這個特殊的譯本十分值得研究。簡進發的譯本經過日譯本與中譯本的中介，可說是翻譯的翻譯，也可說是混種的混種。他採用兩個源文，在某種程度上也反映了他在兩個母國（中國與日本）之間的居間性 (in-betweenness)，而選擇這個故事，彷彿也反映了日治時期台灣文學作品呈現的孤兒意識。本研究將觀察這位譯者如何處理兩個源文與兩種語言，分析其背景資料與翻譯特色，並探討他的作品處於兩個源文與兩個母國之間的矛盾與衝突。

關鍵詞：轉譯、二手翻譯、語內翻譯、包天笑

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Introduction

“A Homeless Orphan” (無家的孤兒), translated by Jian Jinfa (簡進發, 1906—?) in colonial Taiwan, is a story based on *Sans Famille*, an 1878 French novel by Hector Malot (1830-1907). The story was published in Taipei in 1943 in issues 184-188 of the journal *The South* (南方) but unfortunately remained unfinished because the journal began to exclusively publish poems starting with issue 189. In fact, Jian’s translation was not the first Chinese rendition of this story. According to Hung-Shu Chen’s research (陳宏淑, 2012), Bao Tianxiao (包天笑, 1876-1973) translated the first Chinese version from a Japanese translation by Kikuchi Yuho (菊池幽芳, 1870-1947), who had translated directly from the French original. My investigation found that Jian formed his translation from those two separate source texts: Yuho’s *A Child without a Home* (家なき兒) and Bao’s *The Story of a Poor Vagrant Boy* (苦兒流浪記).

In his indirect translation, Jian used two variant methods of translation, performing both an intralingual translation¹ (from Bao’s Chinese version) and an interlingual translation (from Yuho’s Japanese version). This unique combination of relay translation and translation from within and without the target language make this a text well worth studying. Through close reading and text analysis, I clarify and analyze the translation history of “A Homeless Orphan” and its characteristics. In addition, the hybrid language usage—including Japanese, vernacular Chinese (白話), and Taiwanese—are explored as well.

¹ Roman Jakobson (1992, p. 145) distinguishes three ways of interpreting a verbal sign, which he labels intralingual translation, interlingual translation, and intersemiotic translation. According to his definition, intralingual translation is an interpretation of verbal signs by means of other signs of the same language.

Translating from two source texts makes “A Homeless Orphan” an extra-interesting case. How did Jian make his decisions during the translation process? What paragraphs, sentences, or even words did he choose from the two source texts to translate? And when the translator could have just picked one source text and use it from beginning to end, a fundamental question might be “why bother using two source texts?” To analyze a translation from two translations would be exceedingly complex, but it could provide some possible answers to those questions. Jian’s adoption of two source texts, in some way, reflects his own in-betweenness² as a Taiwanese writer and translator dealing with two motherlands—China and Japan, while his preference for one source text or the other was mutable and unstable, echoing the vacillation of identity reflected in his works. In this study, I observe how a translator handles two source texts and two languages; and, by exploring Jian’s background and the features apparent in his translation, I illustrate the ambivalence and conflict embedded within his translation and wedged between two source texts and two motherlands.

Literature Review

There is certainly much literature exploring issues related to the 50-year history of colonial Taiwan,³ but those related publications scarcely portray translations or their translators. Most papers regarding Taiwanese literature in the colonial context delineate writers, their works and their identities.⁴ Some

² Homi K. Bhabha (1994) uses concepts of “in-betweenness,” “the third space,” and “hybridity” to theorize questions of identity, social agency, and national affiliation. This paper could provide an interesting case in which the colonizer shared remarkable similarities with the colonized in language, a situation which was very different from Western colonization.

³ Such as *Becoming “Japanese”: Colonial Taiwan and the Politics of Identity Formation* (Ching, 2001) or *Taiwan under Japanese Colonial Rule, 1895-1945: History, Culture, Memory* (Liao & Wang, 2006).

⁴ Instances include Scruggs’ dissertation (2003) *Collective Consciousness and Individual Identities in Colonial Taiwan Fiction* and Hsu’s *The Study on Novels in Colonial Taiwan* (許俊雅, 1995, 日據時期臺灣小說研究).

of those studies on Taiwanese literature and languages may be used as a reference when I analyze the translator's text and linguistic styles. Regarding the characteristics of mixed languages, *Imagination and Boundaries: The Mixture of Linguistic Styles in Taiwan* (想像和界限：臺灣語言文體的混生) provides inspiring ideas about “creole” in Taiwan (陳培豐，2013，頁9-12) and that special linguistic hybridity, the mixture of Japanese, Chinese, and Taiwanese phrases, is also shown in Jian's translation, in spite of not being immediately obvious.

Japanese and Taiwanese phrases appearing in a Chinese text was certainly made possible by developments and changes within the Chinese language itself as well as the influence from without of foreign languages, though it may also have been the result of language education and the assimilation policy promoted by the Japanese government (李育霖，2008，頁33). Shu-chin Liu (柳書琴，2005) indicates that Japanese colonialism in Taiwan consisted of both Chinese uniculturalism⁵ (漢文同文主義) and Japanese-language assimilation (日語同化主義), which worked together for the political purpose of language control. In such a context, language usage in journals was indicative of the swing of the pendulum between the two languages. The survival of the *Wind and Moon Magazine* (風月報) after the ban of Chinese writing demonstrates that the Taiwan Governor-General's Office (台灣總督府) responding to the war against China, tried to manipulate the uniculturalism by allowing Chinese writing in only a small number of leisure journals (柳書琴，2008，頁

⁵ “Chinese uniculturalism,” according to Liu, refers to the ideology by which the Japanese Empire attempted to appropriate the cultural foundations of Chinese language, literature, and Confucianism commonly possessed by both the Japanese and Chinese people into a mode of colonial thought, discourse, and practice and through such means attain the ends of colonial rule and cultural unification (柳書琴，2005，頁65-66).

21) . Figure 1 was compiled by me from the figure composed by Shimomura Sakujiro and Ying-che Huang (下村作次郎、黃英哲，1999，頁250) . It is a representation of a complete picture of the linguistic development from 1895 to 1945.

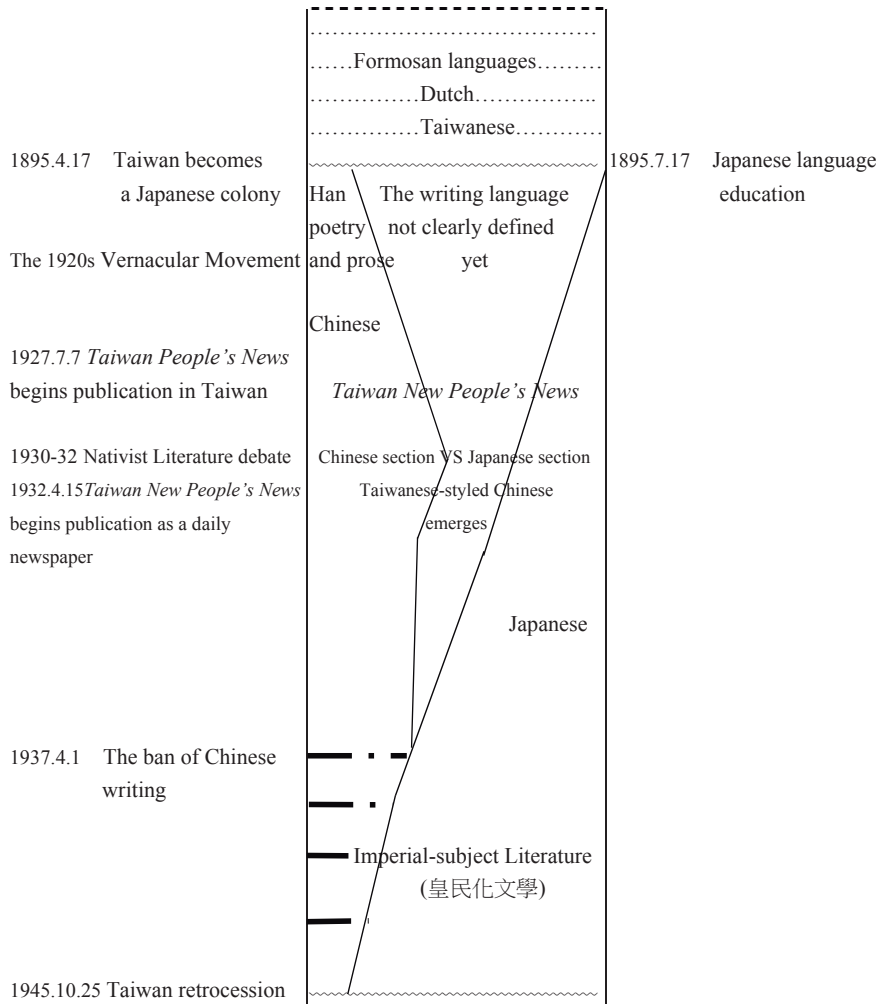


Fig. 1 The growth and decline of languages used in writings in colonial Taiwan, 1895 to 1945 (Source: Compiled by the author)

The literary scenario, in addition to linguistic evolution, is another notable aspect for Jian's translation. Popular novels introduced to the Taiwanese literature scene through serial stories in newspapers and journals provided windows to different worlds for Taiwanese readers. According to Mei-e Huang's research on the *Chinese Taiwan Daily News* (漢文臺灣日日新報) from 1905 to 1911, the newspaper introduced stories portraying Western images and served as a medium of exchange between Taiwan and the West (黃美娥, 2009, 頁4). Although the authors of those stories used pseudonyms, and though it is hard to say whether the works were originals or translations, it is evident that their content did form the Taiwanese conception of the West. According to Huang, the translations of Western literary texts were mainly published in newspapers and journals. Due to the limitation of space and the lack of Western language skills, most of the popular novels were translated from Chinese or Japanese renditions (黃美娥, 2004, 頁320). However, novels with content from the Western world were still far fewer than the ones describing China, Japan, or Taiwan (黃美娥, 2009, 頁5). Small quantity and uncertain sources undoubtedly lead to the peripheral situation of those novels in Taiwanese literature and related studies.

Hsu Chun-ya (許俊雅) may be one of the few researchers in Taiwan who has noticed the special case of Jian's translation. When describing the phenomena and strategies of the rewriting of novels published in newspapers and journals in Taiwan under Japanese rule, she uses Jian's "A Homeless Orphan" as an example. According to her study, Jian translated this story neither from the French original nor from a Japanese translation, but from Bao Tianxiao's Chinese translation.⁶ She provides the first paragraph as a convincing

⁶ The original: "但簡譯本並非直接從愛克脫·麥羅法文原著譯出, 亦非自日譯本轉譯, 而是根據包天笑文言譯本《苦兒流浪記》再「轉譯」為語體文(白話文)。(許俊雅, 2013, 頁162) (Unless otherwise noted, all the punctuation marks in Chinese and Japanese sentences in this paper follow the original ones.)

example to prove the similarity of Jian's and Bao's translations. Although she finds that Jian's contexts and dialogues were closer to Yuho's *A Child without a Home* and assumes that Jian probably referred to at least two source texts,⁷ she still maintains that Jian's translation is based primarily on Bao's Chinese version.

My own investigation proves that Hsu's assumption is partially right. Only showing one similar paragraph of Jian's and Bao's translations, without further providing any paragraphs from the Japanese version, her paper does not offer a more detailed comparison or a deeper analysis of paragraphs from Jian's translation and Yuho's Japanese version. Actually, I found from using close reading that Jian's adoption of source texts was a more complicated decision-making process, which will be explored later in section IV. But first, let us acquaint ourselves with the translator and the relay process.

The Translator and the Relay Process

Jian Jinfa was born in Taoyuan (桃園) in 1906. After he graduated from the Taiwan School of Commerce and Industry (台灣商工學校) (興南新聞社, 1943, 頁103), he worked at the accounting department of the Taiwan Governor-General's Office from 1925 to 1927 (臺灣史研究所, 2010). It was in that year that *Taiwan People's News* (台灣民報) began to be published in Taiwan. The next year Jian entered the newspaper's editorial office. That bilingual newspaper was renamed *Taiwan New People's News* (台灣新民報) in 1930, and it was regarded as the only publication where Taiwanese people could really speak out against the biggest official newspaper in Taiwan, *Taiwan Daily News* (台灣日日新報). Jian's career change provided him an opportunity to work with

⁷ The original: “簡譯本的行文脈絡及會話是接近菊池的《家なき兒》，因此綜合觀察這一譯作的翻譯過程、參考的譯本，應至少有兩種譯本。”（許俊雅，2013，頁164）

journalists and writers, which might be one of the factors that prompted him to try writing. He wrote a story titled “Ge’er” (革兒) and had it published in the *Taiwan New People’s News* as a serial story over 34 issues in 1933.

When Jian was working at the Taiwan Governor-General’s Office, he seemed to all appearances to be performing well. According to *The Staff Log of the Taiwan Governor-General’s Office* (台灣總督府職員錄) (臺灣史研究所, 2010), Jian was given a salary raise each year he worked there, but apparently he was more interested in working with words than numbers. Jian’s new career surely helped him gain access to literature, both local and foreign. His “Ge’er”, written in vernacular Chinese, might have been his first step to becoming a writer. When Wu Mansha (吳漫沙) won “special mention” (佳作) in a writing contest held by the *Chinese Osaka Daily News* (華文大阪每日) (Lin, 2014, pp. 188-215), he was not the only contestant from Taipei; there was another named by Nakamura Jihei (中村地平) as “簡直發.” Pei-Chun Tsai (蔡佩均, 2006, 頁193) guessed that it may have been a miswriting of “簡進發.” If the contestant was indeed Jian, one might interpret from this that he had a strong ambition to become a popular writer. Unfortunately, the only publications written in his name which have been recorded in Taiwanese Literature are “Ge’er” in 1933 and *Patriotic Flowers* (愛國花) in 1944, in addition to his 1943 translation “A Homeless Orphan.” Additionally, “Volunteer Soldier” (志願兵) and “The Song of the Great East Asia War” (大東亞戰爭歌) were published under the name of Jian Andu (簡安都) and Andu (安都), respectively.⁸ Jian preferred to write in the Chinese language, which is why the colonial government’s ban against Chinese writing may have become an important factor that impeded his development as a writer. Just as Huang Deshi

⁸ Jian Jinfā used the pseudonym ‘Andu’ (安都) (興南新聞社, 1943, 頁103).

(黃得時, 2009, 頁247) said in his “The Recent Movement History of Taiwanese Literature” (輓近の台灣文學運動史), many writers who wrote in vernacular Chinese stopped writing due to the lack of media for vernacular Chinese writings. The *Wind and Moon Magazine* (renamed *The South* in 1941) was the only medium that Jian could turn to for publishing his translation and writings, but it was soon forced to cease publication in 1944.

Chen demonstrated that Bao’s *The Story of a Poor Vagrant Boy* was translated from Yuho’s Japanese translation, which in turn was translated directly from the original *Sans Famille* (陳宏淑, 2012). As for Jian’s Chinese version, as mentioned earlier, it was translated from both Bao’s Chinese translation and Yuho’s Japanese translation. This is the conclusion I reached after my comprehensive comparison of several texts. Many of the words and phrases in Jian’s version are exactly the same as the ones in Bao’s, especially proper names, including “可民”, “青鳩村”, “羅鴉爾河”, “司蒂姆”, “達爾權”, and “那脫達爾姆”, which indicates that Jian simply copied these terms from Bao’s translation. However, even with such similarity, in Jian’s translation there are still some paragraphs which are not included in Bao’s, meaning that they must have come from some other texts or from Jian’s own addition.

That being the case, all the Japanese translations published before 1943 are possible sources.⁹ Once again, Chinese characters might function as helpful indicators. Some of the Chinese characters used by Jian in those particular paragraphs are exactly the same as the ones in Yuho’s, such as “祭禮”, “蠟燭”, “恐怖”, “苦惱”, “正直”, among others, but those Chinese characters were absent in both Bao’s Chinese translation and other Japanese translations

⁹ A list of all the Japanese translations before 1943 was retrieved from 翻譯作品集成 (Japanese Translation List).

before 1943, including the earliest Japanese rendition *Unseen Parents* (未だ見ぬ親) by Gorai Sosen (五来素川) in 1903, *Sans Famille* (サンファミーユ) by Noguchi Entarō (野口援太郎) in 1914, *Orphan* (みなしご) by Muto Naoharu (武藤直治) in 1924, *A Homeless Child* (家なき子) by Kikuchi Kan (菊池寛) in 1928, and *A Child without a Home* (家の無い児) by Kusuyama Masao (楠山正雄) in 1921 and his later retranslation *The Teenager Rumi and His Mother* (少年ルミと母親) in 1931, as well as *A Child without a Home* (サンファミーユ 家なき児) by Tsuda Yutaka (津田穰) in 1939. After performing my own textual comparison, it is extremely likely that Jian adopted Yuho's 1939 version, which was published by Kaizōsha (改造社) in the second volume of *The Anthology of Popular World Masterpieces* (世界大衆文学名作選集). The details of which will be discussed in the next section.

Referring both to Yuho's Japanese translation and Bao's Chinese translation, Jian had his translation published in *The South* in 1943. Initially named *Wind and Moon* (風月), the journal adopted the title *Wind and Moon Magazine* in July 1937. Later, in 1941, it was renamed *The South* (南方). In February 1944, it was renamed again, this time *The South Poetry* (南方詩集). Two issues later it was completely suspended (Lin, 2014, p. 190). After the ban of Chinese writing, the *Wind and Moon Magazine* was one of the few Chinese-language journals that survived and was tolerated by the Japanese authorities, but the renaming process revealed that its target audience gradually included Chinese readers in South Asia. The Chinese it used then served as an effective tool to create an imagined community under the same culture of Chinese characters for readers in China and South Asia (陳培豐, 2013, 頁278, 頁290, 頁298). Therefore, it is no surprise that Jian would have his translation published in the survival of Chinese writing, because that might have been the only space then left to Chinese intellectual writers.

Linguistic and Textual Hybridity

In a colony, a struggle usually exists between the dominant language used by the colonizer and the native language used by the colonized. In colonial Taiwan, the situation was more complicated, because there was a triangular relationship among the Chinese, Japanese, and Taiwanese languages. The colonizer's language, Japanese, shared certain similarities with Chinese, the language which had been used by Taiwanese people before colonization. The written system of Japanese consists of a syllabary of Kana (仮名) and Chinese characters (Kanji 漢字), which could serve as a means of communication between the colonizer and the colonized when they were written or printed. Actually, these two languages have interpenetrated one another for centuries. Kanji in Japanese were imported from Chinese, and many terms in modern Chinese are, in turn, loanwords from Japanese, such as accounting (kaikei 會計), citizen (kokumin 國民), and culture (bunka 文化). However, many of them were return graphic loans,¹⁰ which were derived from classical Chinese. While Chinese and Japanese were the major written languages during the colonial period in Taiwan, Taiwanese was the major spoken language of most Taiwanese people. Taiwanese was usually regarded as a dialect within a larger Chinese language set, so some terms in colloquial Taiwanese penetrated into Chinese, especially vernacular Chinese, which became popular after the vernacular movement in 1919.

Therefore, when intellectuals in colonial Taiwan chose to use Chinese to write or translate, their Chinese could possibly be written as a mixture of

¹⁰ "The term 'return graphic loan' refers to classical Chinese-character compounds that were used by the Japanese to translate modern European words and were reintroduced into modern Chinese." (Liu, 1995, p. 302)

Japanese-styled Chinese, vernacular Chinese, and Taiwanese-styled Chinese. Jian's translation was certainly no exception. Some phrases used in "A Homeless Orphan" were noticeably Japanese-styled, such as "點々", "僅々", "頻々", "徐々", "食卓", "番號", "朝餐", "合意", "一箇年間", "運命". The iteration mark "々" (おどりじ) in phrases like "點々" obviously shows the influence of the Japanese language. It is a habit of modern Japanese to use the iteration mark to represent a repetition of the Chinese character that precedes it. All the iteration marks from five issues are listed in Table 1.

Table 1

*All Repetitive Japanese Symbols from Five Issues of **The South***

Issue 184	僅々, 頻々, 點々, 直騰々, 處々, 潺々, 徐々, 淙々, 吞々吐々, 絮々, 好々, 謝々, 輕々,
Issue 185	偷々, 瑩々, 徐々, 灼々, 家々, 件々, 微々, 歷々, 蠕々, 悶々, 悄々, 微々, 媽々, 笑嘻嘻々, 吱々, 爸々, 狠々, 輕々, 哈々, 僅々, 真々の,
Issue 186	爸々, 一々, 偷々, 好々, 熱烘々, 一系々, 頻々, 狠々, 明々, 媽々,
Issue 187	瑩々, 媽々, 漸々, 乖々, 爸々, 鳴々咽々, 呱々, 昏々沉々, 深々, 好々, 灼々, 摸々,
Issue 188	慢々, 緊々, 狠々, 個々, 坐々, 看々, 毛茸々, 絮々, 頻々, 老伯々, 微々, 蠕々, 恐々驚々, 哈々, 媽々, 僅々,

Note. Compiled by the author.

The iteration mark "々" was occasionally used in casual writing in Chinese to represent a doubled character, but Jian's translation was obviously influenced by the Japanese usage rather than the classical or vernacular Chinese because the phrase "毛茸茸" from Bao's version was presented as "毛茸々", and the phrase "蠕蠕而動" as "蠕々地微動著". The decision demonstrates that using

the iteration mark might have been more common in colonial Taiwan than simply repeating the Chinese character.

Vernacular Chinese is the primary language that Jian used in his translation. The addition of “兒” as a noun suffix is a feature of the Beijing dialect, on which vernacular Chinese was based. Examples include “心房兒”, “耳朵兒”, “惡鬼兒”, “肩膀兒”, “腳步兒”, “厨櫃兒”, “一壁兒”, and “打價兒”. The adverb marker “地” added after an adjective to make it an adverb was an invention added to vernacular Chinese after the vernacular movement in China. Examples include “很光輝地”, “一般地”, “很明瞭地”, “慌狂地”, “像感覺着什麼似地”, “毫無客氣地”, “很失望地”, “來回地”, and “輕聲地”. The many “兒” and “地” which appeared in Jian’s translation produced a Beijing-style Chinese with tones of May Fourth literati.

Taiwanese-styled Chinese phrases were also used occasionally in Jian’s translation, phrases such as “開費”, “三粒的蘋果”, “積蓄開光”, “笑破人家的嘴”, “沒要緊”, “費一點多鐘”, “手股”, and “所在”. Some phrases like “三粒的蘋果” or “笑破人家的嘴,” compared with “三個蘋果” or “三顆蘋果” or “笑掉人家的大牙” in vernacular Chinese, are much more akin to Taiwanese expressions, although they could also be interpreted as phrases understandable to Chinese speakers. Below are some instances of how some of these phrases were used:

1. 她很知道打官司這樁事情是要很多的開費的……（簡進發，1943，184期，頁28）
2. 我慌忙地打開提箱的蓋兒一看，裡面有一鉢的牛乳和一小皿的牛酪以外還有四五箇的雞卵和三粒的蘋果，件々都是我喜歡渴望的可口的東西，我這時真的驚喜得欲狂了。（簡進發，1943，185期，頁21）
3. 什麼，親生的兒子，虧你說得出來，可不要笑破人家的嘴……

(簡進發，1943，186期，頁18)

4. 司蒂姆對我作了一個手勢，好像是在說「可民！沒要緊，你跟他去吧。」(簡進發，1943，187期，頁27)
5. 可是達爾權好像察覺了我的用意似的，突然轉過身來把我的手股緊攏地握住着，一些也不肯放鬆。(簡進發，1944，188期，頁21)

Jian's translation was generally written in fluent vernacular Chinese, though sprinkled with phrases like those above. Although Japanese and Chinese were two separate languages, and intellectuals in the colonial era usually chose either Japanese or Chinese to articulate themselves in their works, this dichotomous viewpoint is too limited to illustrate the hybridity of Chinese language appearing in such a linguistically unique period. Cheng-Chi Li described this Chinese in colonial Taiwan as a hybrid language, which could even be called *Taiwan People's News*-styled (臺灣民報式) Chinese (李承機，2004，頁220) .

Phrases with iteration marks, adverbs and nouns with suffixes such as “地” and “兒，” and occasional Japanese or Taiwanese vocabulary work together to shape the overall writing into a hybrid style. Interpenetration and influence between languages occurs frequently, of course, and it is likely that no language in history could declare itself pure or unmixed. However, the mixture of vernacular Chinese with Japanese and Taiwanese vocabulary was certainly a unique phenomenon in colonial Taiwan. Compared with contemporary writers, such as Lai Ho (賴和) , whose writing was even more hybridized,¹¹ Jian's writing and translation consist generally of vernacular Chinese with limited use of Japanese and Taiwanese phrases.

¹¹ A paragraph from Lai Ho's "A Letter of a Friend" (一個同志的批信) in 1935 could serve as a typical example: 「郵便！在配達夫的喊聲裡，『卜』的一聲，一張批擲在机上，走去提起來。施灰殿，無錯，是我的，啥人寄來？」(賴和，2000，頁255)

In addition to the linguistic hybridity common in the colonial context, textual hybridity caused by two sources is also apparent in Jian's translation. In the advertisement in issue 183, the journal announced the upcoming publication of "A Homeless Orphan." The content of the advertisement was obviously an intralingually translated version from Bao's preface. The following is an excerpt:

Bao's version:

是書英德俄日均有譯本，世界流行，可達百萬部，蓋其為法蘭西男女學校之賞品，而於少年諸子人格修養上良多裨益，媿余不文，未能如林先生以佳妙之筆，曲曲傳神，或且生人睡魔者，是則非原文之過，而譯者之罪也。（天笑生，1915，1978，序言，頁1）

Jian's translation:

這部小說日，德，俄，英，米等各國都有翻譯，大博世界的好評，發行的部數突破百萬以上，亦受過文藝院的褒賞，是法蘭西男女學校推薦的佳作。對於少年人格的修養上頗有所得，是世界文學史上不可多得的傑作。譯者因才疏學淺，不但不能以佳妙流麗的文章曲々傳神，就是對於文字上或是翻譯上自然難免有多少錯誤的地方，但此並不是原文的錯過，實是譯者的學力不足所致，這點望讀者諸彥原諒。（譯者的話）（南方雜誌，1943，無頁碼）

Apparently, Jian tried to use vernacular Chinese to translate Bao's classical Chinese with only a few additions or amplifications. However, the sentence "亦受過文藝院的褒賞" did not come from Bao's own preface but from "文藝院の賞をも得て居るが" in Yuhō's preface. Actually, it is this particular

sentence that hints at the Japanese source text that Jian adopted. Yuho's Japanese renditions are known to have been published in 1912, 1924, 1928, and 1939. The first three of these versions contained the same preface in which this particular sentence “而も佛國文藝院の賞を得たもので” occurred, while the difference in the 1939 version is the lack of the term “佛國” (France). The same sentence in Jian's translation misses that information, as does the 1939 version of Yuho's. Therefore, there is a strong likelihood that Jian adopted Yuho's version published in 1939. It may also be assumed that in the beginning Jian made his translation with reference to Bao's Chinese version, though with occasional reference to Yuho's Japanese version for supplementary information.

However, the situation is not the same in the later paragraphs and issues. If Hsu Chun-ya had continued comparing paragraphs and issues in her study, she would have found that although the content of Jian's first and second paragraphs were nearly the same as Bao's, the later paragraphs contained some sentences which could be found *only* in Yuho's version, such as the following example:

Bao's translation:

「達爾權福運殊不佳，在巴黎頗負債累，一時且不得脫身，聞債家竟將涉訟也。」（天笑生，1915，1978，頁7）

Yuho's version:

權も運の無え男よ。巧く行きやア一生の食扶持をものして歸れるのだが、強慾な受負にか、つちやアかたがねえ。併し、己等ア權に裁判沙汰にするがい、と勧めて來た。（菊池幽芳，1939，頁11）

Jian's translation:

「唉！達爾權真的倒運，要不是這樣，怕他一輩子就可以無憂無愁地過日子。包辦的人真是貪圖無厭，可惡至極呀！我教達爾權去訴訟，也許因此可得到多少扶助的金錢……」（簡進發，1943，184期，頁27）

This is a dialogue between Remi's foster mother and a co-worker of Remi's foster father, a man who had come from Paris to deliver bad news. The man says that he had suggested that Remi's foster father sue the contractor; however, this information is missing in Bao's translation and appears only in Yuhō's translation. In fact, after comparing the five issues of Jian's translation with its two source texts, I found it likely that he meant to use Bao's version as the main reference from the very beginning, just as Hsu noticed, but in the later issues, he seemed to prefer Yuhō over Bao. The following paragraph is another compelling example:

Bao's translation:

我斗念吾家紅犁出售時，販牛之人之相視之也，亦與此老人無異，我其為紅犁乎！當日交易既成，販牛者，即牽曳牝牛而去。（天笑生，1915/1978，頁40）

Yuhō's translation:

私は一度同じやうな場に立会つた事がある。それは牝牛の赤を賣つた時で、牛買は今老爺が私を試みたやうに、赤を擦つたり叩いたりした。そして同じやうに首をかたげて、顔をしかめた。それは善い牝牛ではないと云つた。買つても二度賣る事が出来ぬから商賣にならぬと云つた。それでも牛買は買つて曳いて行つた。（菊池幽芳，1939，頁34-35）

Jian's translation:

我這時忽想起先前牛販來我的家裡要買紅犁時的情景來了，那時的牛販就像現在這老人一樣的摩一摩紅犁的背上又打一打牠的屁股，同樣的把頭斜在一方，緊縐着双眉露着很不滿意的臉色說：「這牛瘦削的很，乳質又劣，是不適於製造牛酪的，買了後想再找個買手怕是難上之難啊！」牛販雖是這麼說著，可是他終於還是把紅犁買去了。（簡進發，1944，188期，頁23）

It is obvious that Bao's paragraph was too concise to be Jian's main source for translation, and that Jian's version was basically a literal translation of Yuho's version. Table 2 indicates that Jian was more faithful to Yuho's version in terms of the number of lines that follow Yuho's version in a way similar to the example above. In issues 187 and 188, more than 70% of Jian's sentences followed Yuho's.

Table 2

Number of Lines Following Yuho's Version

Issue	Number of lines following Yuho's version	Total lines	Proportion
184	24	118	20%
185	45	138	33%
186	52	138	38%
187	106	142	75%
188	106	138	77%

Note. Compiled by the author.

Observing the similar paragraphs, I found that Jian also followed the overall structure of Yuhu's translation. In each issue Jian consistently ended his serial story at the end of a complete paragraph. The same ending was also situated at the end of Yuhu's paragraph but was in the middle of Bao's paragraph. Table 3 presents the ending paragraph in issue 184 as an example.

Table 3

Comparison of the Ending Paragraph

Bao's translation:	Yuhu's translation:	Jian's translation:
嗟夫，我與吾養母司蒂姆，固常三月不知肉味者，幸賴吾家紅犁，與吾輩一家以滋養之品，使之無缺，吾母子兩人，直視紅犁為家族而已。願在今日，則直逼處此，蓋欲出達爾權於困厄之地位，除此，別無方法。於是乃招牛販來家，此人軀體癡肥，蟠腹睜目，側其首，細相吾牛曰：「此牛瘦瘠，不能出善價，乳劣不能製酪」絮絮不已……（天笑生，1915，1978，頁11）	私等とてもその通り、直と二人肉類などは減多に食する事もないが、家の赤（牝牛）が居るので牛乳に事缺かず滋養分を取つて行ける。赤は二人の命の綱であるばかりか、同じ仲間とも友達とも家族の一人とも思つて居る。……けれども今はどうしても赤と別れなければ權藏を満足させる方法が無かつた。	我和我的養母司蒂姆，時常好幾箇月未嘗吃過肉類，幸喜有這紅犁我們就可以得到滋養無缺了。所以我們母子兩人視此紅犁好像自己的家族一般地保重，無論怎麼樣也不肯放手。但是為要救我養母的丈夫於困難之中，除此以外是沒有比較好的辦法的。（簡進發，1943，184期，頁28） (the end of issue 184) (the beginning of issue 185)
	牛買が家へ來た。さも氣に入らぬといふ容子で、長い事首を拵りながら赤を吟味して、こんな瘠牛はどうもならん。買取つても商賣にならぬ、善い乳も出ぬ、悪い牛酪ほか出ぬ、……（菊池幽芳，1939，頁12-13）	牛販來我的家裡了，他斜著頭把紅犁仔細地端相了一刻，故意露著失望的神情向我的養母司蒂姆道：「這牛瘦削的很，乳質又劣，怕不適用於製酪……」（簡進發，1943，185期，頁20）

Note. Compiled by the author.

It may be reasonably assumed that Jian's translation was primarily based on Yuho's version, with terms borrowed from Bao's translation; this is probably due to the linguistic aspect: the path of least resistance was for Jian to intralingually translate from Bao's version. Phrases such as “祝儀”, “木雞”, “寢屋”, “庖室”, “落薄”, “淚痕”, “棄兒”, “破曉”, “寒氣”, “上流”, “歷史”, “寂寞”, “小牌”, “野犬”, “喪家”, “髣髴”, “奇異”, “鬚髮”, “短褂”, “毛茸茸”, “玲瓏”, “短襖”, “蠕蠕”, and “矛盾” appearing *only* in Bao's version could prove that Jian did refer to Bao's translation even though he was more faithful to the content and structure of Yuho's translation.

Referring to two source texts makes the translation more complicated, sometimes to the point of causing inconsistency. In the story, Signor Vitalis, an old busker traveling through France with three dogs and a monkey, proposes to adopt Remi. In Yuho's version, firstly he says he had a proposal; after several minutes he says his proposal is to adopt Remi, which surprises Remi's foster father. In Bao's version, however, Signor Vitalis says that he wanted to adopt Remi at the very beginning, and when he repeats it, Remi's foster father merely ponders it over rather than feeling surprised. As usual, Jian mixes parts from the two sources. Jian's translation follows Bao's version in this part, so his Signor Vitalis makes the offer twice, but Remi's foster father is not surprised until the second time he hears it (the surprising plot is obviously from Yuho's version). This combination results in a logical inconsistency, for it does not make sense that Remi's foster father would not feel surprised when he heard the first offer but instead is surprised at hearing the proposal the second time. Therefore, the mixture causes some confusion. It is not easy to adopt materials from two different sources, because attaining consistency is a constant challenge. A literary work is whole by the connection of its every element to every other element in a consistent way. But when some parts come from source A and other parts come

from source B, inconsistency may result, so long as the translator fails to review or give the text a thorough read-through. Therefore, two sources bring not only linguistic and textual hybridity but sometimes an unintentional inconsistency to the translation.

Orphanage and Homelessness

It was a unique decision for Jian to publish his first and only translation in *The South* because not many translations were published in that journal. From the first issue of *Wind and Moon* in 1935 to the last issue of *The South Poetry* in 1944, only nine translations were published in total:¹²

- 〈俠女探險記〉，曉風（譯），（85-92期）
- 〈斯遠的復讐〉，沈日輝（譯），（89期）
- 〈血戰孫圩城〉，荊南（譯），火野葦平（著），（103-111期）
- 〈鬼與人間〉，黃淵清（譯），（134期）
- 〈林太太〉上，〈林太太〉下，黃淑黛（譯），賽珍珠（著），（140-142期）
- 〈復歸〉上，〈復歸〉下，楊鏡秋（譯），賽珍珠（著），（144-145期）
- 〈秋山圖〉上，〈秋山圖〉，下湘蘋（譯），芥川龍之介（著），（146-147期）
- 〈女僕的遭遇〉上，〈女僕的遭遇〉下，岳蓬（譯），林芙美子（著），（173-174期）
- 〈無家的孤兒〉，簡進發（譯），愛克脫麥羅（著），（184-188期）

¹² The nine works were compiled from Appendices 2 and 3 of Tsai's thesis（蔡佩均，2006，頁177-191）。

Most of those translations were marriage-romance novels (婚戀小說) published in only one or two issues. Compared with them, Jian's translation had a different topic and could have been a much larger work if the journal had continued. The 685 pages of Yuho's Japanese translation could be a clue to show that Jian chose a long story, which may have been a serious decision after careful consideration. The story of a homeless orphan may actually have deeper implications. His earlier work "Ge'er" showed an inclination to proletarian socialism. His later work *Patriotic Flowers*, on the other hand, was a typical imperialized (皇民化) literary text (蕭玉貞, 2005, 頁100-121), and "Volunteer Soldier", appearing in issues 187 and 188 of *The South*, also honored the brave soldiers and nurses participating in the Pacific War, similar to *Patriotic Flowers*. Jian's own writings consistently reveal strong ideological trends, so his orphan story may also have been a deliberate choice.

In many texts of literature, the main characters are often orphans. From Pip in Charles Dickens' *Great Expectations* to Harry in J. K. Rowlings' *Harry Potter*, from Ann in Lucy Maud Montgomery's *Anne of Green Gables* to Wilbur in E. B. White's *Charlotte's Web*, these orphans share some similarities. They are adopted, they are independent, and their life journeys are full of adventures and challenges. Kemin (可民), the homeless boy in "A Homeless Orphan," shares in the similarities. Like Pip and Harry, he was adopted and then was forced to leave his foster home and start his own life's journey. Faced with "the danger and discomfort of lack of parental love," (Nodelman & Reimer, 2003, p. 197) these orphans often fear the loss of security and constantly pursue self-identification, self-understanding, while trying to figure out who they are and what they should do.

Another orphan, Hu Taiming (胡太明) in Wu Zhuoliu's *The Orphan of Asia* (亞細亞的孤兒), is a character who Chien-hsin Tsai (2013, p. 28) believes

we must add to the gallery of memorable literary orphans. Similarly, when Wu Mansha wrote an article celebrating the 100th issue of the *Wind and Moon Magazine* in 1940, he also described the magazine as an “abandoned orphan.”¹³ Actually, the orphan metaphor certainly had a great influence at that time, so much so that “orphan” became a figure of speech. The orphan consciousness has been one of the prototypes from which many great literary works originated. When the orphan Kemin in Jian’s translation was introduced into colonial Taiwan, his story and image also perfectly presented the orphan metaphor. Jian’s homeless orphan revealed the in-betweenness, the sense of loss, and the fear of insecurity, which in some way reflected Taiwan’s circumstances. “The notion of an orphan, of being abandoned, of not belonging, has become a powerful metaphor in thinking about and defining the modern history of Taiwan.” (Ching, 2001, p. 179)

When the story was introduced into late Qing China and Meiji Japan, it was translated with different motives for different contexts. Bao translated the story after he had agreed to introduce Education Fiction (教育小說) to the audience of *Education Magazine* (教育雜誌). He often went to the Hongkou (虹口) District of Shanghai, where many Japanese bookstores were to be found and browsed, to buy books for translation (包天笑, 1990, 頁460-461), and his *The Story of a Poor Vagrant Boy* was one such work of Education Fiction. Yuho, on the other hand, was delegated to France by the *Osaka Daily News* (大阪每日新聞) in 1909 and thus had access to the French original; so, returning to Japan, he decided to publish his own translation in the newspaper (菊池幽芳, 1911, 序言, 頁2). However, different from Bao and Yuho,

¹³ Wu describes the *Wind and Moon Magazine* as an abandoned orphan who has climbed 100 rock steps (the metaphor of its 100 issues) all alone under difficult circumstances. The original: “這個被遺棄的孤兒—風月報—在悲傷的歲月裏，孤獨無助的，在遍地泥濘、荊棘叢生的荒野，不畏風雨、披荊斬棘、流汗流淚，在陡峭溜滑的梯岩，顛顛躑躑，一級一級的爬，爬上這一百級” (吳漫沙, 2000, 頁90)

Jian left no prefaces, memoirs, or commentaries to indicate his motivation in translating this story. During the Japanese Imperialization Period (皇民化時期), when Chinese writing had been banned and most of the literary texts, including his own “Volunteer Soldier” and *Patriotic Flowers*, were promoting Japanese Imperialization, his selection of this particular work to translate, with the strong sense of orphanage disclosed in the story, seem to conflict with the loyalty and patriotism promoted in his own and other authors’ writings. Perhaps under severe censorship, translation became an indirect and relatively safe means to express the widespread “orphan anxiety” to its readers. A novel with ‘homeless orphan’ in its title could arouse empathetic responses from Jian’s readers, who were mainly Chinese speakers with infrequent chances to read Chinese after 1937 or people of Chinese origin in South Asia with similar nostalgia.

The orphan metaphor was made especially clear in Jian’s translation of the title. The term “孤兒” did not come from the French title *Sans Famille*, which simply means “without a family.” Neither did it come from Yuho’s “家なき兒” in which “兒” only means “kid” or “child.” The term “苦兒” from Bao’s Chinese title was not adopted by Jian either. The particular use of “孤兒” could be Jian’s own emphasis or a reflection of his unconscious motivations. In his translation, two inner monologues which come from neither Yuho’s nor Bao’s translations but obviously result from Jian’s own addition dramatically emphasize the orphan’s resentment towards his birth parents:

唉！我真是個薄命的孩子啊！我真實的媽々和爸々是誰呢？現在住在那兒，你們真的太無責任呀！你們既然生我，就應該要負養我的義務的，怎可這樣放我流浪無依呢。（簡進發，1943，186期，頁18）

唉！我的真實的母親你現在住在那兒，你實在太無責任，你是犯著棄兒的重罪，你真的太忍心呀！我一面對司蒂姆表示著十分的感激，一面又難免要使我怨起我真實的母親來了。（簡進發，1943，187期，頁27）

These two added monologues were accusations against the orphan's biological mother for her abandonment of her own child. The sense of anger and lament echoed Taiwan's collective psychological state. In actual fact, Taiwan's history has been one of betrayal and abandonment.

Jian's title implies another important issue: homelessness. The "home" is where the protagonist belongs, a place where he can enjoy family life with his mother and sibling. The entire story follows a common home-away-home pattern in literature. At first, the protagonist is at home; he then leaves home, encounters adventure and challenges, and finally returns to his home (or finds a new home). In *Sans Famille*, the original home was a foster home; eventually Remi finds his real home with his birth mother and brother. By analogy to Remi's story, China is like the mother who abandoned her child, Taiwan; and just like the foster mother who adopted the child after he was abandoned, Japan annexed Taiwan after it was abandoned by China.

For Remi, home is where his mother is. At the end of the story, he is no longer homeless, because he finds his birth mother. His journey eventually brings him home. The implied longing for home is once again echoing Wu Zhuoliu's *The Orphan of Asia*, which reveals a strong desire to "return and reunify with the primordial Chinese essence" (Ching, 2001, p. 182). Zhong Lihe's (鍾理和) *My Native Land* (原鄉人) is another later example indicating that the native land or motherland was China, sitting remotely across the strait. Thus writers during that period imagined China, regarding her as a home to which they

belonged. Similar to Remi's journey, some of these writers also journeyed to China to look for their sense of belonging, even though eventually they realized that such illusions were merely that—illusions, and that their in-betweenness made them eternally Other. Jian's translation seems to convey such longing in an ambiguous, ambivalent way, whereas Jian's original writings apparently conform to the ideology of imperialism. The conflict of identity or dual loyalty to two motherlands was as complicated as his vacillating choices between two source texts.

Conclusion

After the Chinese section was banned in *Taiwan New People's News*, Jian Jinfu had no further opportunities to publish his writings in the newspaper he worked for. The *Wind and Moon Magazine* became one of the few remaining media where writers could publish their Chinese writings. Therefore Jian turned to *The South*, renamed from the *Wind and Moon Magazine*, described as an orphan by Wu Mansha, to have his translation of the orphan story published. As for his own writings, he seemed to have no other choice but to comply with colonial policy and published his "Volunteer Soldier" and *Patriotic Flowers* because "other than the collaborative (komin 皇民) authors, many writers had either stopped writing altogether or were forced to produce works that complied with colonial policy for the war effort" (Ching, 2001, p. 187).

As an author and translator, Jian was apparently more Chinese-oriented, but in the colonial context it was also apparent that although the translated story was mostly written in the Chinese language, it was also laced with a scattering of Japanese-styled and Taiwanese-styled terms. The meaning of the text was therefore to be grasped through the mixture of linguistic signs. When facing two source texts, as well as two motherlands, the translator needs to make many

decisions—language usage is just one of them. Those decisions betray the translator's intention, inclination, and ideology. In Jian's translation, looking for a home constituted the source of the orphan's anxiety, which was reflected in the title and the translated text; the orphan presented was not only the protagonist Kemin, but also the Chinese-writer-translator Jian Jinfu, possibly even colonial Taiwan. The translation of the orphan's story is full of ambivalence and hybridity, and through tracing the relay history and analyzing the intralingual and interlingual translation, this particular case, among many other works in colonial Taiwanese literature, leads us to better understand the in-betweenness existing in the text, the nation, and the individual.

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