編譯論叢　第十一卷　第二期　Compilation and Translation Review Vol.11　No.2　國家教育研究院

Compilation and Translation Review

編譯論叢

第十一卷　第二期　　2018 年 9 月
Volume 11　Number 2　September　2018

Compilation and Translation Review

Volume 11   Number 2

中華獨立美術協會與早期「超現實主義」譯介

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　　中華獨立美術協會不僅是民國時期重要的前衛美術社團，也是中國第一個全面譯介「超現實主義」的群體。在他們將這個域外藝術觀念譯介入中國的過程中，最為明顯的特徵是在「超現實主義」的語義層中加入「現實性」這個當時中國美術界的進步話語，從而令這場原本旨在譯介域外新銳美術觀念的行動，演變成一場針對專有名詞的改造。然而，這一改造卻使得被譯介入中國的「超現實主義」語義含混，指向曖昧，反而割裂了它與當時本土的美術語境形成互動與溝通的可能，並成為中華獨立美術協會過早解散的內在深層原因。

關鍵詞：中華獨立美術協會、超現實主義、現實主義、東／西方語義和文化
　　　　背景

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The Chinese Independent Art Association and the Early Translation of "Surrealism" in China

Qing Chen

The Chinese Independent Art Association not only became an important *avant-garde* art association during the Republican period after 1912, but it was also the first group to carry out the full-scale translation and introduction of "surrealism" in and to China. In order to "translate" this foreign art form for the Chinese, scholars needed to include the new (Western) discussions of "realism" in order better to explain "surrealism". Translating the *avant-garde* art concept of "surrealism" thus first meant translating the concept of "realism". This led, however, to a semantically ambiguous and vague conception of "Chinese Surrealism", thus hindering a deeper communication and interaction with the local art context at that time. Consequently, it became the underlying reason for the dissolution of the Chinese Independent Art Association.

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壹、問題的緣起：
從中華獨立美術協會的「解散」及其意義談起

　　中華獨立美術協會（以下稱獨立美協）的成員們於 1935 年初步在中國美術界亮相時，大概不會預知其後不到兩年即解散的命運。這一年，他們在《中華獨立美術宣言》中吶喊：

> 我們為著謀我國美術界急入平坦道路而更欲其一日千里起見，於是我們的獨立美術協會乃根此而產生了。（李東平，1935a，頁 1）

協會剛成立，他們便先後在香港、廣州、上海等地舉辦展覽，創辦了獨屬於協會的新銳美術雜誌《獨立美術》。當時中國發行量最大的藝術刊物《藝風》主編孫福熙為這群年輕的藝術家們遞上橄欖枝，在雜誌上連續五期刊登他們的畫作、詩歌及藝評文章。《良友》、《申報》等報刊紛紛轉載他們的作品，為他們所籌辦的展覽、編輯的畫冊、以及他們提倡的「超現實主義」皆進行一番報導宣傳。然而，獨立美協的藝術實踐終究無法如最初設想的那般「震撼全國還向世界去」（李東平，1935a，頁 1），反而難以為繼，不久後即銷聲匿跡。據現有資料顯示，當時中國畫壇對這些年輕藝術家們多採取冷淡質疑的態度，普通民眾更是與他們的新銳作品相隔甚遠、無法溝通。1935 年，當滿懷希望的獨立美協成員在廣州淨慧公園省立民眾教育館三樓舉辦中國第一次展覽時，展出現場卻一派蕭條，觀者寥寥無幾。[1] 第二年他們在上海中華學藝社舉辦的展覽情況略微好些，開展當日到現場參觀人數較多，然而，展後同樣沒什麼迴響。美術史論家閆麗川甚至以「晉灑」為筆名在《藝風》上對這場「超現實主義」巡展譏諷批判了一番（晉灑，1935），引

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[1] 有關這一狀況的描述出自當時廣州市立美術學校西洋畫教授吳琬的回憶文章，吳琬（1937）認為，中華獨立美協的展覽之所以觀者寥若星辰，與當時廣州洋畫界的沒落，廣州繪畫空氣的消沉有關。因為同一時間不僅超現實主義的畫展沒人看，從法國留學歸來的胡善余、謝天濟的後印象主義風格的畫展也沒人看，青年畫家的興趣不到幾年便都轉向木刻運動了。

起獨立美協成員撰稿反駁。

　　獨立美協不到兩年即「陷於無形解散」（陳抱一，1942，頁225）的原因常被不言而喻地視為作品審美過於前衛，以及彼時時局動蕩所致。這點在民國期間既有評論者指出，如上海藝專教授陳抱一（1942）即認為，獨立美協呈現給中國觀眾的作品中只是引進了「單單一種新形式，……甚至僅是新形式之模仿」（頁225），不足以引發中國洋畫界的實質性進展。時人劉獅（1947a）亦感歎：「可惜他們這一群，被無情的炮火在二十六年一炮就沖散了」（頁598）。類似這樣的觀點一直延續到今天，以美術史專家李超的觀點為代表：

> 他們的現代藝術初衷，並未像預期那樣獲得社會的廣泛理解。在局部的沙龍環境中，他們自由地孕育著現代美術之夢，但在社會時局的大環境中，他們的藝術夢想的發揮卻受到了限制，表明他們的探索在當時的中國處在超前的狀態，適宜他們發展的外部環境和時機遠未成熟，他們的創作和民眾的接受能力之間還存著相當大的鴻溝，這使得決瀾社和中華獨立美術協會的最終解散應在情理之中。而導致他們解體的最直接和最主要的原因，則是國難的時局，這使得這批藝術家時常處於社會民生關切和藝術精神探求的雙重體驗和矛盾之中。（李超，2009，頁84）

這一觀點無疑有其合理之處，它不僅提供藝術語境的解釋，也提供了時代語境的解釋。但它同時也決定了對獨立美協這樣民國前衛藝術團體的價值評判不會高，如水中天所說：

> 像一切前衛藝術家一樣，自認為他們的藝術活動將改變現存的藝術秩序，給黑暗的藝術家帶來光明。但實際上，他們的言論和繪畫只在西洋畫家圈裡有過短暫的影響，這些社團活動的意義，超過協會畫家個人藝術作品的意義。（水中天，2008，頁25）

而近年來，隨著問題的進一步展開卻可發現，僅從「超前」和「國難」兩方面來解答某一特定美術團體的發展史，其侷限性逐漸顯露出來。首先，將「超前」和「國難」兩者聯合起來，雖能大致勾勒出獨立美協所處的歷史情境，然而這是一種具有共性的歷史情境，1930 年代中國的其他現代美術社團幾乎都面臨同樣狀況。也就是說，當我們提出何以「超現實主義」這類具體問題時，用「超前」和「國難」來解答，實際上指向的是一個如貢布里希（1994 ／ 1997）所言的，「可以把文化的各方面納入的同一公式」（頁 70）。其次，以往研究大多忽略翻譯在域外美術理論進入中國的重要作用，因此也順應地迴避探討影響譯介的諸多複雜因素，這無疑令對特定個案的研究，無法回歸到該文本的生產。

對獨立美協的諸畫家而言，他們確實處在一個大眾普遍對現代藝術認知嚴重落後的歷史情境中，其表現慾望與當時社會普遍存在的審美趣味之間，註定產生鴻溝，而隨後發生的淞滬戰役、國仇家恨也令現代藝術話題顯得不合時宜。然而翻閱史料卻可發現，即便是在抗戰期間，有關現代藝術的討論也並不絕跡，如《良友》在 1940 年刊登「超現實主義三作家」、「夢的藝術」等專題，《雜誌》亦在 1942 年刊登「超現實主義的攝影」作品等。抗戰勝利後，《申報》繼續刊登關良、劉獅等人的長篇文章，探討西方現代繪畫，並特別關注法蘭西繪畫，其中就包括討論超現實主義的篇章（劉獅，1947b；關良，1947）。反過來，在這長達十餘年的時間裡，獨立美協的成員或投身抗戰宣傳工作，或從事教育事業，皆不約而同不再提及他們曾大力宣導的「純」藝術話題。

這一耐人尋味的史實已超出上述「超前」和「國難」結合起來的解釋框架，一個明顯事實是，儘管是偏安一隅，又受到備受救亡圖存的大環境的質疑與衝擊，民國期間有關繪畫的現代性討論卻從未真正銷聲匿跡。也就是說，現存史料與「超前」與「國難」這個解釋框架勾勒出的現代藝術想像圖景相悖，使民國時期現代藝術的複雜狀況，超出「超前」和「國難」的詮釋範疇。它意味著當我們重新考察獨立美協時，除

了思考大環境對美術的現代性進程所具備的影響之外，更值得討論的或許還包括 1935 年獨立美協到底建造了什麼樣的「超現實主義」？為何這種「超現實主義」無法真正移植到中國土壤之中？探索這些問題，需與長期以來被學界所忽略的譯介問題結合，重新思考翻譯在其中的重要作用。

貳、重回歷史語境：
獨立美術之前的超現實主義譯介

獨立美協的成員白砂在〈從批判說到現代繪畫的認識〉一文中指出，他們是中國最早譯介「超現實主義」的一群人，他這樣寫道：

> 這種趨向在東亞可說是先由一九二八年日本為開始，而一九三五年時才由中華獨立美術協會的幾位新傾向的作家在藝風雜誌第三卷第十號介紹出來。（白砂，1935a，頁 59）

獨立美協諸君確切來說應該是第一批宣導超現實主義的畫家，但若認為超現實主義是由他們到 1935 年才被譯介入中國，則有違史實。最直接的證據來自獨立美協另一位成員梁錫鴻的文章，他在評論超現實主義畫家的文章中提及：1930 年，獨立美協成員趙獸在就讀廣州市立美術學校時，便已經開始研究超現實主義的著作（梁錫鴻，1935a，頁 47）。也就是說，在翻譯未曾真正介入之前，超現實主義作為一種新興的繪畫思潮，已被介紹給當時廣州市立美術學校油畫系的學生，此時距布赫棟（Breton）發表《超現實主義宣言》不過五、六年。

那麼，中文裡有關超現實主義繪畫的譯介始於何年？學者杜少虎認為：

> 中國人開始接受超現實主義繪畫，大概在 1931 年，評論家海燕在當年的《申報》上發表了〈超現實主義繪畫〉一文，詳盡介紹

了超現實主義的起源、主張、理論基礎及主要畫家。（杜少虎，
2009，頁 109）

杜少虎這一說法並不精確，事實上這個詞進入中國的時間更早：1925
年沈乙夫在《申報》上發表文章，首次使用「超現實」一詞論及《浮士
德》歌劇中的神秘境界（沈乙夫，1925）。其後，1929 年，師竹在評論
日本二科展時提及了展覽作品中的「超現實」表現（師竹，1929）。同
年，《申報》刊登崇素撰寫的〈新野獸派與超現實派〉一文，這是目前
所見中國最早譯介超現實主義繪畫的文章（崇素，1929）。到 1930 年，
謝海燕（即評論家海燕）在論及日本東京帝展洋畫巡展時，再一次提及
「超現實派」作品被帝展拒之門外實是不智之舉（謝海燕，1930）。

　　將這些史料羅列一起，不僅讓史料之間互為證明，也提醒我們關注
當時歷史語境中的兩處關鍵因素：首先，《申報》上的種種材料剛好從
側面印證了上述梁錫鴻文中提到的，1930 年廣州美專學生就已經在研
讀超現實主義。也就是說，當時中國已經存在一個略為廣泛地譯介、談
論「超現實」的語境。使當時作為廣州美專學生的中國獨立美協成員，
有機會先行接觸到這一主義的相關文本。其次，進一步整理這些材料可
以發現，當時中國境內對 Surréalisme 一詞的翻譯，存在「超現實」、「超
現實派」、「超現實主義」三種譯法。而這三種譯法，絕大多數都流通
於談論繪畫藝術。這種情況在進入三〇年代後，由於倪貽德、沈起予等
有留法背景的藝術評論家的加入，Surréalisme 一詞逐漸被規範在「超現
實派」、「超現實主義」兩種譯法，將譯詞的語義限定於特定的現代藝
術派別中。1932 年，獨立美協成員在上海藝專的老師，油畫家倪貽德
在《武漢文藝》上發表〈超現實主義概觀〉一文（倪貽德，1932）。一
年後，他將這篇文章略事修改，署名「尼特」發表於《藝術》月刊上。
與海燕略嫌平板的推介式文章不同，倪貽德以藝術家的敏銳觸覺，將超
現實主義放置在達達主義之後的歐洲文學氛圍中，指出這一主義的特質
在於自由打通意識與無意識、現實與超現實之間的壁壘。他這樣寫道：

　　〔創作者〕即如一匹水母漫然地浮在海面上，溶於耀眼的陽光中，〔與〕碧空和海底的神秘互相溝通。（引自尼特，1933，頁 1）

超現實主義暗含的「解放」意味想必也打動了倪貽德，因此他不吝讚譽，認為這主義開闢了一個由明朗的藝術所創造的新世界。1933 年，沈起予發表〈從達達派到超現實主義派〉，文中非常清晰地描述了超現實主義派的主要宗旨，以及其對藝壇的重要貢獻（沈起予，1933）。1934 年，翻譯家黎烈文將蘇聯作家伊利亞・愛倫堡（Ilya Grigoryevich Ehrenburg）的〈論超現實主義派〉翻譯成中文，並發表在《譯文》上。這是中國已知最早一篇評論超現實主義的翻譯文章，有趣的是，這同時也是一篇對超現實主義不乏揶揄諷刺的文章。文中愛倫堡認為所謂的超現實主義不過是巴黎時髦又有錢的少年們玩的新把戲。其無聊之處與卓別林電影裡放著新鮮鴨子不吃，而偏要吃腐臭鴨子的古怪食客相近（愛倫堡，1934，頁 367）。

　　法國史學家帕特里斯・伊戈內（Patrice Higonnet）曾這樣評論超現實主義關心的問題核心：

　　自我的本質是什麼？我們最神秘的心理結構是什麼？這些都是超現實主義的大問題。要想深入到無意識中的各個角落，要接觸我們最原始的，最重要的天性，最著名的超現實主義方法可能就是自動寫作了。（伊戈內，2006 ／ 2014，頁 363）

綜合梳理上述史料可知，至少在 1934 年以前，中國有關超現實主義的譯介並沒有偏離法國超現實主義者們的基本觀點，特別是倪貽德與沈起予，對他們而言，超現實主義之所以值得譯介入中國洋畫界，不僅在於這是當時風行於歐洲的，代表前衛與革新力量的新藝術流派，還在於它透過無限靠近無意識，鼓勵藝術家打破現實的屏障，從而觸摸內心的真實。換句話說，倪貽德更關注的是「超現實主義」的直接價值，其目的是改變當時中國藝壇對歐洲現代畫派普遍缺乏基本認知、對西洋畫仍然

停留在「不顧氣韻，拘泥寫實」（引自尼特，1932，頁 8）的固化印象。有鑑於此，也難怪倪貽德需要這樣去解釋超現實主義：

> 這是一種魔術的寫實主義，他不為時間和空間所規定，自由自在地生活於一種交錯的世界。這也許是從純潔的神話世界出來，和柏格森的哲學相結合的東西。（引自尼特，1933，頁 5）

然而值得注意的是，倪貽德的敘述在無形中卻也將「超現實主義」定義為一個遙遠國度中已然發生的既定「事實」，一個與畢卡索（Picasso）、波洛克（Pollock）、契里柯（Chirico）、米羅（Miró）等巨匠聯繫在一起的藝術「奇觀」，而非一個與中國畫家有關的現狀。也因為這樣，超現實主義對當時的中國洋畫界而言，新奇大於晦澀，淡漠大於關心。這種狀況到 1934 年後開始發生質的轉變。這一年，中華獨立美術協會於日本東京成立，舉辦了對抗東京帝展的「旅日作家十人展」。該展覽收入趙獸、曾鳴等帶有超現實主義風格的畫作，這是中國畫家的超現實主義作品第一次公開展出。1935 年獨立美協諸成員回國後，《良友》雜誌刊登趙獸的畫作《跳躍吧》（同年又刊登在《新世紀》雜誌上）、白砂的畫作《欲望》；《新中華》雜誌刊登曾鳴的畫作《構成》；《藝風》雜誌為獨立美協成員開闢的「超現實主義」專刊上，也刊登了他們的諸多畫作；在廣州、上海的兩次獨立美術展覽，更是集中展現出成員的藝術探索。這些都令超現實主義被確定為一種能被中國年輕畫家所學習、吸取和轉換的新銳藝術風格。與此同時，有關超現實主義的譯介也被大量推出，其中既有趙獸翻譯的《超現實主義第一次宣言》（節選）和若干詩歌，也有以李東平、白砂、曾鳴、梁錫鴻為代表的眾多評論性文章。值得一提的是，直到 1937 年，也就是獨立美協解散後，在李東平主編的《現代美術》和梁錫鴻主編的《新美術》雜誌上，有關「超現實主義」的文章仍然零星可見。

不能否認，獨立美協成員的外語程度、中文寫作水準不及倪貽德。

趙獸翻譯的《超現實主義宣言》文白相雜、晦澀艱辛；李東平、曾鳴撰寫的藝評文章每每到筆力不繼之處，便代之以口號式話語；白砂、梁錫鴻的文筆稍勝一籌，然而同樣不如倪貽德能夠對西方藝術觀念深入淺出，隨意指點。即便如此，他們此時對「超現實主義」的譯介也已與早期國人所寫的推介性文章截然不同。「超現實主義」被他們建構成為一個可以再現的客體，一個與中國年輕畫家創作思考息息相關的「事實」。他們的「超現實主義」既選擇性地保留了法國超現實主義的知識內涵，又進行了一系列中國式的改造和重寫。在獨立美協的超現實主義知識場域的更迭轉換之中，一個被建造出來的新「超現實主義」，成為比域外美術概論更為具體的實在物，它與獨立美協一起組成一個具有特殊時代及本土意涵的專有名詞。

參、現實性與大眾性：中國式「超現實主義」改造

獨立美協的年輕藝術家們之所以迫切需將「超現實主義」改造成中國語境內一個獨特的專有名詞，與當時他們深受域外前衛美術觀念所震撼，將之內化為對民族藝術落後的狀況有關。獨立美協年輕人所面對的兩個尖銳問題是：中國的藝術家能夠創作本土意義上的超現實主義作品嗎？在他們譯介超現實主義的整個過程中，如何跨越前衛精神與大眾審美、西方現代畫派與中式洋畫之間的鴻溝？這兩個問題貫穿了獨立美協對超現實主義的整個譯介過程，同樣也關乎今天的論者如何評價這場源自三〇年代的中國式「超現實主義」運動。此處以 1935 年晉灑對獨立美協批評的出發點，討論幾處以往被忽略的細節。

如前文所述，晉灑此文撰寫於獨立美協在上海舉辦的第二次展覽之後，他對獨立美協之超現實主義的批評，主要集中在域外前衛的美術觀念與當時中國的藝壇現狀以及大眾審美無法趨近。針對獨立美協成員李東平的文章將超現實主義解釋為「非現實的現實」，晉灑如此批評：

然而「非現實的現實」這一詞說，對於我卻又成了一個疑難了！
「有現實」與「無現實」並不關重要，今既認為是「非現實」，
當不能再稱為「現實」。把超字作為跨過解釋吧，是則權當「現
實」是客觀存在著的「有」，而今卻也已從那「有」上走開了，
又何涉於「現實」本身？所以依我看來，這幾句解釋，究底終也
超不過「非現實」三字。（晉灝，1935，頁 58）

晉灝在此提出的問題是：如果一種藝術流派的宗旨在於展現不為外人道
哉的非現實，那麼這一藝術對於生活在現實中的人們而言，還有意義
嗎？在這個基礎上，他進一步發問：

藝術以及其他一切，假若要變作非現實的時候，則雖是所謂嶄新
的，怕也是無需乎了吧？怕要和整個的人生關係毫無瓜葛了吧？
自然，這種藝術當是不會使人瞭解的。（晉灝，1935，頁 58）

　　晉灝的批評放在 1930 年代的語境之下，無疑是相當嚴重的。在此
之前，傅雷已經公開對青年美術家熱衷於西方現代派提出質疑：

多少青年，過分地渴求著「新」與「西方」，而跑得離他們的時
代與國家太遠！有的自號為前鋒的左派，模仿立體派，達達派的
神怪的形式；至於那些派別的意義和淵源，他們只是一無所知的
茫然。（傅雷，1932，頁 3）

將現代派藝術斥責為「神怪」已經算比較溫和的口吻。差不多同一時期，
魯迅在上海中華藝術大學的演講中，對此有更嚴厲的批評：

中國有一些從歐美或日本留學回國的畫家，他們的創作命題很抽
象，如一幅少女像，題為《希望》、《思想》之類。用命題欺騙
群眾，或以色彩誘惑讀者的虛偽畫家，在中國為數不少，別人如
問作品的內容，他便笑你不懂藝術。（引自劉汝禮，1979，頁 4）

　　與備受批判的現代派藝術相對的，是以版畫運動為載體而蓬勃發展的左翼美術運動。上海中華藝術大學於 1930 年 2 月成立「時代美術社」；同年 8 月成立「左翼美術家聯盟」，現代美術史上著名的「新木刻運動」由此拉開序幕。這種新興的普羅美術高舉「進步」旗幟，無疑於思想與行動上更契合當時左翼知識精英設想的「時代精神」，並且回應了魯迅十幾年前便提倡的「進步的美術家」之標準：

> 美術家固然要有精熟的技工，但尤須有進步的思想和高尚的人格。……我們所要求的美術品，是表記中國民族知能最高點的標本，不是水平線以下的思想的平均分數。（魯迅，1973，頁 49）

　　因為看見社會的不公，以及對進步的渴求，使得很多藝術家取材現實，披露現實，並將之視為衡量藝術高低優劣的標準。伴隨著現實風格興盛的，是奉現實主義為圭臬的另一波年輕藝術家，他們自覺性的攻訐現代派風格。其中以吳作人為例，1935 年同樣是在《藝風》雜誌上，他這樣批判現代派畫家：

> 你問他為什麼要如此畫？他說在他慧眼看來，自然就是這樣。好，你說你不愛，他說你不懂。那末有馬氏作風之類的畫，也許我不甚清楚，充滿了作者之個性，但是否現實人生之表現，民族靈魂之寄託？（吳作人，1935，頁 81）

吳作人在此處使用「人生之表現」、「民族靈魂之寄託」等大概念來表示對馬蒂斯以及表現主義的不滿時，他所討論的已不是藝術問題，而是「藝術是否必須突破政治話語」的老話題。當強國欲望與抗日救亡的社會責任糅雜在一起，藝術的宣傳功能便突顯出來；當「進步／落後」的二元對立標準成為評判藝術價值的意識形態，凝聚成一種廣泛的民族主義精神，令獨立美協加諸在「超現實主義」譯介中的激進主題難逃被削減、被轉化、被否定的命運。

　　因為不甘願被削弱激進意義而被歸入詭誕嘩眾取寵之流，獨立美協無法對晉灃的文章一笑置之。一個月後，白砂同樣在《藝風》雜誌上發表文章反駁晉灃。在簡略回顧法國二十世紀前葉的諸多藝術流派後，白砂指出，晉灃無法理解超現實主義之新銳意義，恰恰因為他「對現代美術缺乏研究」（白砂，1935a，頁 59），他的批判與否定更是「錯誤得不可言狀，……淺薄可見一般」（白砂，1935a，頁 59）。仔細研讀可發現，白砂在這篇文章中披露了一個以往研究者們都清楚，卻極少有人願意提出來討論的事實：那就是獨立美協的成員並非個個都是超現實主義者。他們在上海展覽中展出的作品當中，只有少數幾幅屬於超現實主義風格。對此，白砂毫不避諱的寫道：

> 至於晉灃君認為獨立會的作家都是超現實主義者，這根本是晉灃君關於各主義作風的認識缺乏研究了吧。而很顯明地李東平先生之作風是新野獸主義的，他的表現上都是相似的取材。如梁錫鴻先生是野獸主義的，……同時他們之間的作風，技法，表現方面，精神方面完全不同，為什麼晉灃君全部都成為超現實主義的作風？是不是我們介紹了超現實主義的論文以後他們全部都變為超現實的作家嗎？這聽聲而盲從的人也許不止晉灃君一個人吧？
> （白砂，1935a，頁 60）

無獨有偶，在《藝風》雜誌刊登的〈中華獨立美術協會小品展座談會〉一文中，獨立美協成員亦承認他們當中只有趙獸和曾鳴的畫作具有超現實主義風格，其他人分屬於現代藝術的不同流派。[2] 問題在於：既然獨立美協的畫家們心知肚明並且願意在各自的繪畫中呈現多種西方現代派繪畫的風格，為何他們在行動綱領中，卻單單青睞譯介「超現實主義」？

　　白砂對這個問題給了解答。他指出，獨立美協在《藝風》上連續發表十幾篇文章推介超現實主義「並非站在什麼政治或社會的立場，

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[2] 獨立美協中只有趙獸和曾鳴的作品具有超現實主義風格，這並非是後來研究者們的判斷，而是獨立美協諸成員內部交流時便確知的事實，詳見白砂（1935b）。

〔只是為了〕給一般大眾去瞭解現代繪畫的門徑」（白砂，1935a，頁64）。但這個解釋並不能令人滿意，因為與立體主義、機械主義、未來主義、新野獸派等藝術流派比起來，超現實主義未必通俗好懂。從這篇文章卻可以發現另一個有趣的細節，白砂極力否認晉灑所稱「超現實主義」是資產階級的產物，註定與大眾審美脫節的說法，他指出：「超現實主義始終能成為大眾藝術之一種的緣故，是由其中所含的暗示和潛在的意識而得來」（白砂，1935a，頁63）。而對於晉灑批評獨立美協的「超現實」是脫離現實，他認為這一判斷也完全錯誤：

> 他們不單沒有離開現實一步，同時還以他們的力量去為國家文化的先導者；因此藝術上的進化也是社會和時代的進化！（白砂，1935a，頁64）

耐人尋味的是，白砂這句竭力為獨立美協申辯的話語，卻無意中揭示了他們推崇超現實主義的一個重要前提，而這個前提也是晉灑認為什麼是「進步藝術」的評判前提，即對藝術的現實性考量。白砂的批駁文章基本上並不否認晉灑的藝評標準，他竭力否認的是晉灑認為獨立美協操演的「超現實主義」脫離現實又背離大眾這個判斷。他們二人的分歧在於：白砂所說的「大眾藝術」並非普遍意義上的大眾藝術和普羅藝術，也不是布赫棟在 1928 年寫下的「走向全世界」那充滿革命意味的超現實主義理想；而是一個經由獨立美協的成員們結合本土語境所改造組合的特定詞彙，這個詞彙作為中國式超現實主義的邏輯，前提被賦予了廣泛的意涵。

獨立美協的另一個成員曾鳴在〈超現實主義的詩與繪畫〉一文中，補充白砂的觀點：

> 超現實主義集了全歐洲各個好的要素，而吸收了一切主義的精華，因而不能不說它是成為世界的了。而更可說是現代的一個大

的藝術運動，這是含有健康意味的，而極容易地征服衰頹弱病的
傾向。這樣，超現實主義在現在是一種呈示著詩與繪畫的一個大
傾向而更是成了世界的典型了。（曾鳴，1935，頁 38）

將「大眾」、「世界的典型」作為描繪超現實主義價值趨向的詞彙，這
並不是白砂和曾鳴兩人的創見。同一時期，梁錫鴻也認為：

超現實主義愛著藝術的不合理想，直觀的表現形態，……同時集
了一切生活的要素，一切吸收的當中不能不成為世界的了。（梁
錫鴻，1935b，頁 29）

當上述這些詞彙與同時期在中國本土蓬勃興起的左翼美術家聯盟、
新木刻運動、普羅藝術等帶有明顯現實主義傾向的藝術運動聯繫起來，
超現實主義的「大眾性」與「世界性」已然具備相當鮮明的本土意涵。
在這個基礎上，重讀李東平備受詬病的文章〈什麼叫做超現實主
義〉，可以進一步獲悉建造中國式超現實主義的另一個基礎：

超現實主義之運動是從超現實性底想像出發的藝術。可是這裡說
超現實性，我們不能不和日常眼所見到的現實分別清楚；所謂
「超現實」這名詞，雖是一種「非現實」的東西，可是它絕不是
「無現實」的。因此我們可以叫它為「非現實的現實」他們以這
非現實的現實為作畫的根底和中心。而一種現實化的東西，在這
主義繪畫上絕不是日常的現實，而是一種非現實。這種超現實，
例如超現實和超自然，我們這樣稱它還來得妥當吧。（李東平，
1935b，頁 27）

這段引文中，李東平理解的「超現實主義」乃是立足於強調「非現
實」的「現實」，他試圖將兩個看似矛盾的概念「非現實」和「現實」

彌合在一起，為超現實主義找到一個平衡點。換句話說，即便李東平也同意「超現實主義」繪畫能將無所聯繫的事物堆放在一塊，但堆放後產生的意義載體，仍然要歸附於現實。這就與先前倪貽德譯介時強調的，超現實主義將跨越夢幻與現實，意識與潛意識的說法大相徑庭。那麼，畫家如何將「非現實」和「現實」處理在一個畫框內，並賦予其意義呢？李東平補充：

> 繪畫這東西，畫家把心中所描寫一種現實，而不是從視覺中描寫視覺的形態。那種現實性從想像中的作用說來，是一種非現實，即超自然的，同時是對於超現實的變態。因此那不是一種現實的繪畫，而成為一種超現實的繪畫了。例如所畫面的構成，這構成是超越了現實物的形狀和位置，而自由地把對象變態著，把從來的繪畫法則和約束無視和否認，在想像的當中，為尊重意識和本能，而把其當時的形態補入。（李東平，1935b，頁 28）

與其說超現實主義者的使命是挑戰經典視覺審美習慣，不如說是拓寬藝術表現領域，是一種試圖讓「人類活動的所有領域對超現實主義者開放」（羅素，1968／1998，頁 215）的野心；而李東平對「超現實主義」的詮釋，卻突顯出「超現實主義」的另類「現實性」。就如白砂、曾鳴等強調超現實主義具備「大眾性」和「世界性」一樣，李東平亦在努力將「現實性」的價值判斷雜糅進「超現實主義」的「非現實」特質中。

肆、趙獸與「超現實主義宣言」節譯本

從以上的論述作為基礎，重讀趙獸的《超現實主義宣言》節譯本，便能理解獨立美協為何要對「超現實主義」精神實質進行中國式改造。在進入譯本研究之前，有必要先探索當時譯者所身處的情況。首當其衝的問題便是：在 1930 年代同批旅日美術留學生中，為何《超現實主義宣言》的翻譯會出自趙獸之手？

　　前文已提及，中華獨立美協成員幾乎都在日本受過現代藝術的專業訓練，普遍身兼畫家及評論家的雙重身份，給當時的藝術界留下深刻的印象。時人劉獅曾經讚道：

> 決瀾〔社〕與獨立〔美協〕可稱為中國的野獸群，雖然他們僅僅是幾個年輕作家的集團，但他們都是能使用雙筆，不但能畫，而且能寫，不但憑空宣傳，而且還發行了集中純藝術性的刊物——《藝術旬刊》、《美術雜誌》，介紹了許多最新穎的理論和技巧，頗為當時社會所注意。（劉獅，1947a，頁 601）

根據現存文獻顯示，從 1933 到 1935 年，中華獨立美協成員先後主編、主筆或供稿的雜誌有《藝風》、《獨立美術》、《良友》、《現代美術》、《新美術》、《美術雜誌》、《群力》（上海）、《青年藝術》等。除了未見有李仲生的相關文稿存世之外，李東平、曾鳴、白砂、梁錫鴻、趙獸都算能寫會畫之人。然而這五個人當中，李、曾、白、梁明顯都比趙獸擅長寫作。他們所撰寫的文稿不僅數量上遠超過趙獸，內容上也較趙獸現存文稿豐富得多。以 1935 至 1936 年間，中華獨立美協發表在《獨立美術》、《藝風》上的宣傳式文章為例，這些文章無一例外均出自李東平與曾鳴之手；而有關歐洲現代藝術流派和藝術大師的介紹、相關作品分析的文章，則大多由曾鳴、白砂、梁錫鴻三人共同擔綱。中華獨立美協漸漸沒落之後，李東平、曾鳴又回到廣東汕頭創辦《現代美術》雜誌，縱觀這本新銳藝術雜誌上所刊的文章，也多出自李、曾、白之手。另一位藝術家梁錫鴻，雖比起上述三人不算筆耕不輟，然而零星文章也能見諸於《良友》、《藝風》、《現代美術》等雜誌。

　　跟其他四位主要成員比起來，趙獸這個名字見諸於報刊雜誌上的次數寥寥無幾。除了《藝風》1935 年的《超現實主義特刊》有刊登過他的幾篇譯作外，1936 年他參與梁錫鴻《美術雜誌》的創建，但只在上面發表過《禮贊辟卡梭》詩歌一篇。抗戰期間，他輾轉於廣東粵北山區

從事抗日救亡工作，創作抗日宣傳畫、擔任抗戰動員劇團顧問，參演話
劇、歌詠等宣傳活動，直到 1942 年，他的名字才再見諸於報紙，起因
還是因為有人誣陷梁錫鴻為漢奸，他義不容辭撰文為好友正名。除此之
外，趙獸再沒有任何藝術隨筆、藝術評論付諸文字。[3] 這種情況一直持
續到 50 年以後，中國美術史研究領域的學者們重新發掘中華獨立美術
協會的歷史價值，趙獸作為仍然在世的歷史親身經歷者，才動筆寫下幾
篇回憶性文章。由此可見，趙獸一生留下的文稿很少，不管是出於自身
原因或是出於特殊時期的歷史原因，他都不是一個喜歡寫作，喜歡用文
字表達自己的人。那麼，在 1935 年左右，當中華獨立美協的前衛藝術
家們決定以「超現實主義」作為拯救死氣沉沉的中國畫壇的「最先進」
武器時，《超現實主義宣言》這樣一篇重量級的檄文，為何會交給趙獸
這樣不擅長寫作的藝術家來翻譯呢？

　　根據梁錫鴻的文章，趙獸大約在 1933 年翻譯《超現實主義宣言》，
時年 22 歲（梁錫鴻，1935a，頁 46）。其後兩年時間內，他與朋友們一
同抵制中國留日學生監督處所舉辦的中華留日學生美術展覽會，策劃展
出與之對抗的「旅日作家十人展」，並參與創辦了中華獨立美術協會；
回國後他還籌辦獨立美協的第一次和第二次展覽。有關他的生平，時
人穆天梵（1935）指出：趙獸 1910 年出生於廣西梧州，17 歲才到廣州
（1927 年），翌年（1928 年）進入市立美術學院，畢業後到上海，
1932 年留學日本，1933 年參加中華美術協會主辦的作家十人展，同年
創立中華獨立美術協會。穆天梵雖然與趙獸是同一個時代的人，但他在
趙獸生平年的敘述上卻有誤，最明顯的是中華獨立美術協會創辦的年
份。這點趙獸自己就曾指出：

　　　　不容官學派的藝術家們把時代記載錯誤，……溯中華獨立美術協
　　　　會的成立，係於民國二十四年。（趙獸，1945）

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[3] 趙獸生平發表的藝評文章、譯詩、所存書信、畫作已由廣東美術館策展人員搜集整理
　　完畢並集結出版，參見廣東美術館（2008）。

　　而且穆天梵並沒有明確指出趙獸在廣州市立美術學校就讀的時間
（1928—1931），這點尤其重要，因為它關係到趙獸開始接觸超現實主
義理論時，到底是身在日本還是中國。經過多方比對，廣東美術館出版
的《趙獸：神秘的狂氣》一書中，關於趙獸生平的敘述可信度較高：

> 趙獸（1912—2003），蛋家人，原名趙偉雄。1928 年至 1932 年
> 間，先後就讀於廣州市立美術學校圖案科、上海藝術專科學校，
> 師從丁衍鏞、陳之佛、倪貽德等人，接受洋化運動啟蒙。1933
> 年留學日本，入川端畫學校、日本大學藝術科學習，取用筆名趙
> 獸。……1934 年在東京參加反抗官展立場的「中華旅日作家十
> 人展」，並繼而於 1935 年初在東京與梁錫鴻、李東平、曾鳴等
> 人創立「中華獨立美術協會」。（廣東美術館，2008，前言）

　　若是要清楚了解趙獸身為譯者所具備的特殊性，除了研究他受過的
教育外，還應該研究他的性格特徵，以及趙獸這個筆名的由來。已有研
究者指出，這個筆名取自他留日期間，即 1933 年前後（廣東美術館，
2008，頁 172）。陶詠白先生認為：

> 〔趙獸〕也許是受當時日本畫壇超現實主義藝術浪潮的影響，聯
> 想到青少年時期，愛看聊齋故事，迷戀故事中的鬼狐精靈，覺得
> 禽獸倒有情有義，遠勝於滿口仁義道德的偽君子，故用「趙獸」
> 作為筆名。（陶詠白，2008，頁 19）

陶先生的這個說法，雖然未見其他材料佐證，但他是新時期以來最早重
新挖掘中華獨立美協歷史價值的評論家，他的說法很可能是依據趙獸晚
年的口述，具有參考價值。無獨有偶，1935 年《藝風》有篇文章裡一個
被人忽略的細節，側面印證了陶詠白對趙獸的看法：在這篇由白砂記錄
的獨立美協座談會紀錄中，李東平評論趙獸繪畫時戲稱：「你的畫都是
由你的怪性格所產生，這怪性格跟你的名相符合呢」（白砂，1935b，

頁 35），白砂笑他：「你這四腳的怪總是多事」（白砂，1935b，頁
35），據稱趙獸本人聽了也哈哈大笑，不以為意。

　　可見即便身處志同道合的前衛藝術家行列中，趙獸仍然顯得「怪」
且特立獨行。讓我們再來看梁錫鴻於 1930 年代對趙獸的評價，可以推
敲出更多的細節：

> 趙獸為中國最初超現實主義繪畫的提倡者。
> 他的思想，是一種非現實的，同時一九三〇年起，他埋頭研究
> Andre Breton 之 Manifest du Surrealisme 和 Poisson Soluble ，一方
> 面從東洋古代超現實主義精神的研究，一位超現實主義的繪畫
> 是，以東洋的精神，以西洋的技法的表現。（梁錫鴻，1935a，
> 頁 42）

梁錫鴻言明趙獸接觸超現實主義理論的時間在 1930 年，而這段期間恰
好是趙獸還在廣州市立美術學校圖畫科求學的階段（1928 至 1931 年）。
這樣一來，趙獸接觸超現實主義的時間，便從學界一般以為的留日期間
（1933 年），推前至他的廣州求學階段（1930 年）。結合當時廣州洋
畫界的歷史狀況可知，梁錫鴻的敘述可信度很高。原因有兩個：首先，
三十年代初期的廣州美術學校中，歐洲現代藝術教育已普遍展開。根據
吳琬（1937）的回憶，彼時廣州除了赤社和市立美術學校之外，還有私
立的博文美術學校，以及由留美歸來的何三峰、譚華牧、陳士潔開辦的
主潮美術學校等。其中以趙獸就讀的廣州市立美術學校最具規模，教授
中不乏新派美術的領軍人物，如陳之佛、丁衍鏞等，學生學習的語言課
程包括法文。其次，吳文中提到一個有趣的細節，約莫在 1930 年前後，
何三峰、譚華牧、陳士潔歸國舉辦了一次包括超現實主義在內的後印象
派風格畫展，市立美術學校帶學生前往參觀，學生們回來大為振奮，不
再只是滿足於繪畫技巧上的求知欲，而更希望能獲知近代西洋繪畫進展
的最新理論和最新動態（吳琬，1937，頁 12）。從趙獸對現代派藝術

的熱愛程度可推測，當時身為學生一員的他很可能也觀看了這個展覽，並在其後濃厚的求知氛圍中，對超現實主義理論產生了濃厚興趣。這與梁錫鴻說他埋頭研究布赫棟的時間在 1930 年，是吻合的。

　　換句話說，與同時期其他獨立美協的成員比起來，趙獸是他們當中最早對超現實主義理論發生興趣且頗有研究的人，其感觸與理解應該更為深入和獨到，更重要的是，由於他學過法文，在中國便開始研讀超現實主義派文章，因而當他翻譯《超現實主義宣言》時所依據的原文本，很可能主要是法文版，而非日本詩人北川冬彥發表在《詩與詩論》上的日文譯本。想必正因為如此，梁錫鴻才認為趙獸是「中國最初超現實主義的提倡者」，而獨立美協的其他人，選趙獸來翻譯《超現實主義宣言》也顯得順理成章。

　　在此基礎上重讀趙獸翻譯的《超現實主義宣言》節譯本可看出，儘管譯本語言文白相雜、行文艱澀，依然能看出趙獸翻譯時是煞費苦心。以下載自《超現實主義宣言》的法文原文：

> Par contre, l'attitude réaliste, inspirée du positivisme, de saint Thomas à Anatole France, m'a bien l'air hostile à tout essor intellectuel et moral. Je l'ai en horreur, car elle est faite de médiocrité, de haine et de plate suffisance. C'est elle qui engendre aujourd'hui ces livres ridicules, ces pièces insultantes. Elle se fortifie sans cesse dans les journaux et fait échec à la science, à l'art, en s'appliquant à flatter l'opinion dans ses goûts les plus bas; la clarté confinant à la sottise, la vie des chiens. L'activité des meilleurs esprits s'en ressent; la loi du moindre effort finit par s'imposer à eux comme aux autres. (Breton, 1924, p. 2)

> 然而，現實主義態度則從實證主義中獲得靈感，在我看來，從聖托馬斯直至阿納托爾・法郎士，現實主義態度似乎對所有精神和道德的飛躍都抱有敵意。我十分厭惡現實主義態度，因為這種態

度就是集平庸、仇恨以及自負於一身的混合物。正是這種態度在當今造就出這些滑稽可笑的書籍，造就出這些侮辱性的劇作。這種態度在報紙上逐漸變得強硬起來，以極庸俗的情趣，竭力去迎合公眾輿論，進而阻撓科學及藝術的發展，它給人的啟示近乎愚蠢，使生活變得十分悲慘。那些有才氣的人也受到這種態度的影響，最省力法則最終還是落到他們頭上，就像強加給其他人一樣。（布赫棟，1924 ／ 2010，頁 12）[4]

趙獸的譯文如下：

反之，由散多媽遍至阿拉多奴，法蘭西之實證主義向之啟示了現實之能，在我以為這是所有精神的飛躍發展的大大一個阻礙，我固然不滿他，何故呢？因為現實是中庸和空虛和嫌惡之滿足。今日可笑、可恥的現實書物之製造者。現實是淪於絕路了，欲在諸新聞之中堅固其身，於是，不得不追隨著最低趣味的輿論，在科學上在藝術上伸其王手，近於愚劣的聰明，這是犬的生活，因為那樣把優美的精神活動狹隘了，最少努力之法則至多是和他人同樣，這個優美的精神活動終不能不適用，這個事物狀態之滑稽的結果。（布赫棟，1935，頁 26）

　　從譯文中可見，趙獸將原文中幾個表達情緒的主要修辭如 hostile 譯成「阻礙」而非「敵意」，horreur 譯成「不滿」而非「厭惡」，這令文中情緒表達的效果大打折扣；其次，關鍵句子主賓倒置，不是借鑒於實證主義方法的現實主義對所有精神和道德的飛躍抱有敵意，而是反過來，受現實啟發的實證主義阻礙了所有精神的飛躍發展；第三，原句中布赫棟厭惡現實主義乃因其固守實證壁壘，成為精神與道德發展的桎

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[4] 這段譯文乃筆者在參照袁俊生譯本的基礎上略作修飾，據查證，袁俊生譯文依據的法文版為 Jean-Jacques Pauvert 於 1962 年編輯出版的合集 *Manifestes du surréalisme*。見布赫棟（1924 ／ 2010）。

梏。然而這句話到了趙獸筆下，主語卻被置換成實證主義。正是遵循實證主義原則的現實主義，才是「中庸和空虛和嫌惡之滿足」，才需要為製造「可笑、可恥的現實書物」負責任。譯文中顯露出來的策略在於，趙獸將這種機械實證主義之外的其他現實性，從布赫棟的批判中摘了出去，隔絕在「最低趣味」、「愚昧的聰明」種種負面評價之外。他認為，惟有以實證主義為標榜的現實性才是需要大加鞭撻的，因為正是這種現實性限制了優美的精神活動，限制了畫家自由心靈馳騁於夢幻與日常的本質上的現實。整段譯文顯示出不同於布赫棟原文中的「現實性」意涵，並對這一概念做出區分。他暗示傳統意義上遵循實證方法的現實主義是讓精神受限，道德停滯的罪魁禍首。這固然是布赫棟的批判，也是獨立美協所抵制與努力突破的繪畫思維。無論這一翻譯是出自有意為之的誤譯，或者無意為之的誤解，皆符合李東平所提出的「非現實的現實」這個中國式超現實主義的基本內涵。

伍、結語

　　綜上所述，若只是將獨立美協的成員們視為歐洲現代主義藝術觀念的追隨者，僅將他們的譯介視為某種外來文化影響與中國本土需求相結合的一般性產物，則很可能令其中的複雜狀況掩蓋在「新／舊」、「傳統／現代」的二元論格局之中，無論對這個團體解散原因的思考，抑或對這個團體歷史價值的判斷，都將始終桎梏於「審美超前」與「國難動蕩」的敘述框架裡。正是在這層意義上，重新探索獨立美協的群體性譯介與《超現實主義宣言》翻譯的個案研究，顯得尤為必要。正如上文所述，1930 年代獨立美協對超現實主義的譯介，實質上是一場圍繞「超現實主義」的語義改造過程，也是製造中國式超現實主義專有名詞的過程。年輕的藝術家們在譯介背後所隱藏的現代性訴求，以及這種訴求與歷史語境之間的割裂與彌合，他們為了將「超現實主義」收編入當時本土語境中藝術的「現實主義」話語體系所做出的努力，反映出這場有關

「超現實主義」的譯介並不是單向的傳播,而是幾重話語體系之間的角力與妥協。其中呈現的豐富性與矛盾性,不僅挑戰了學界長久以來對獨立美協的一般性假設,同時也令我們無法迴避這個特殊藝術團體的主體性欲望,以及潛藏其中的焦慮。

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線上機器翻譯：東南亞新住民語言服務芻議

史宗玲

　　本文研究動機緣起於近年來東南亞新住民在臺灣人口快速成長，卻缺乏以其母語提供網路資訊的平台，另則線上統計式機譯系統翻譯品質已大幅改善，可以成為多語服務的媒介，因而思考如何使用線上機器翻譯來做為提供東南亞新住民語言服務的平台。本研究首先採用文獻考察及初探性調查，探討何以線上機譯系統可以成為移民線上資訊取得之輔助工具，接著採用訪談方式進行機譯品質評估，證實前編措施確實能夠幫助東南亞新住民對其母語（越南語及印尼語）機譯內容大意之了解。最後再探究機譯語言服務所彰顯的語言人權及民主意涵。本研究藉由訪談四位越南籍人士和三位印尼籍人士，就其對母語機器譯文大意理解度來做分析，結果顯示越南籍及印尼籍受訪人士之理解程度皆達到八成以上；受訪者表示，只要網站能提供八成以上理解度之機器譯文，他們願意利用機器翻譯工具來擷取更多臺灣社會與文化的相關資訊。有鑑於此，作者建議臺灣網頁文本可增加控制性中文書寫版本，以利提供東南亞新住民友善的線上機譯服務，此種語言服務在東南亞新住民已佔有相當比例的臺灣社會中，可彰顯其人權意涵，如語言平權、多元文化主義與庶民語言運動。

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A Probe into the Language Service of Online Machine Translation for Southeast Asian Immigrants

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This article looks at the use of online machine translation (MT) to provide language service to Southeast Asian immigrants in Taiwan. Its motivation is twofold: (a)Taiwan's immigrant population has been growing in recent years and yet the immigrants still lack a web-based information service, and (b) there has been a significant improvement in the online statistical MT systems' capacity for automated translation. This research began with a review of the MT-relevant literature and a pilot investigation, followed by an interview-based survey to demonstrate how pre-editing using controlled Chinese helped Vietnamese and Indonesian audiences to understand the gist of MT outputs. It concluded with a probe into the implications of online-MT-enabled language services. The findings of the MT-based comprehensibility survey showed that an average score of more than 80% earned by Vietnamese and Indonesian interviewees supported the effectiveness of pre-editing in improving MT performance. Meanwhile, all the interviewees expressed that they would use the MT tool to access Taiwan's socio-cultural information, since the gist of MT outputs was more than 80% comprehensible. Thus, besides natural Chinese web-texts, controlled Chinese web-texts can be supplemented, and so Southeast Asian immigrants will be able to read the MT outputs for the purpose of information mining and knowledge acquisition. Despite the small samples used in this research project, the positive findings have shed light on some humanistic issues: equal language rights, multi-culturalsim, and the "civic language" campaign. The importance of controlled-Chinese-enabled MT service cannot be overlooked in Taiwan's contemporary society as Southeast Asian immigrants now constitute a significant part of Taiwan's population.

Keywords: Southeast Asian immigrants, machine-translation-based language services, controlled Chinese, language rights, multiculturalism

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壹、前言

近年來臺灣東南亞新住民人口愈形趨多，根據內政部移民署（2015）目前於網路公佈的最新資料，至 2015 年 8 月底統計，東南亞新住民在臺灣的總人數為 591,420 人，含印尼籍 220,688 人、越南籍 165,849 人、菲律賓籍 122,063 人、泰國籍 65,194 人及馬來西亞籍 17,626 人；而根據教育部（2017）針對新住民子女人數分布概況統計，民國 105 學年新住民子女就讀國中、國小一年級的學生總人數為 196,178 人，面對約 80 萬東南亞新住民人口，再加上政府如火如荼推動「南向政策」，更突顯東南亞語言、文化之重要性。目前臺灣有客家電台、原住民電台，但仍未見有東南亞相關語言如越南語、泰語、印尼語等的電台或電視節目。其次，網站的使用語言，除了主流之中文或英文，偶見德文、法文、日文、西班牙文、義大利文等之外，少見東南亞語文；透過網路搜尋也僅有中央廣播電台的網站提供少許泰文、越南文及印尼文的節目，故臺灣的東南亞新住民欲以母語閱讀臺灣網站資訊的機會微乎其微，相較於臺灣其他族群如客家人、原住民等，東南亞語言之使用率和呈現率更是相形見絀，顯然還有很大的改善空間。今日臺灣已是多語族群的社會，政府應該思考實施多語政策，俾使不同族群可以其母語閱讀或取得資訊，尤其是來自東南亞國家的新住民，更需盡快了解臺灣社會文化的資訊，期能早日融入當地社群。「語言人權之理想」在實踐過程中難免會遇到一些困難和挑戰，如政府經費補助不足或欠缺持續的推動等，以致於理想無法如期實現。為免經費不足之憾，本文提議使用免費線上機器翻譯（Machine Translation，簡稱 MT）來作為東南亞新住民語言服務的小幫手，然欲達成此目的，我們必須先探討機譯服務之可行性和機譯品質，並提出相關配套措施，以證實其應用效益。

Bowker（2009）文章中曾提及政府預算有限，加上專業譯者不多，加拿大政府無法提供充裕的法語翻譯官方網頁，故加拿大

政府官方語言專員辦公室（Office of the Commissioner of Official Languages）建議政府機構使用科技來解決翻譯供需差距的問題（Adam, 2013; Office of the Commissioner of Official Languages [OCOL], 2005）。OCOL（2005）人員表示，政府應該探究如何經由新的管道（explore new avenues）來增加翻譯文件的效益與效率，語言科技工具（technolinguistic tools）即可列入政府考量政策之一，以強化其翻譯服務成效（p. 58）。其實，加拿大氣象報告自 1976 年起，就開始應用 TAUM-METEO 系統來進行法英、英法翻譯，而 Systran 系統自 1978 年以來，就已應用在盧森堡歐洲共同體委員會的多語文件翻譯（Somers, 2003a）。Bowker 在其論文亦中提到，根據 Brace 之研究顯示：

> 自 1990 年代以來，歐洲執行委員會的 MT 使用率已飆升。於 1996 年，MT 系統處理了 220,000 頁文件；到了 2000 年時，數量已倍增至 546,000 頁。（引自 Bowker, 2009, p. 124）[1]

此外，英特爾（Intel）和微軟（Microsoft）等公司也提供了產品知識庫的自動翻譯，減少客戶來電要求技術支援的次數，大幅降低公司開銷（Dillinger & Gerber, 2009）。

　　目前臺灣政府提供多語翻譯文件的經費有限，加上能夠勝任中越、中印、中泰翻譯的專業譯者不多，我們應可考慮使用線上 MT 系統提供東南亞新住民免費之語言服務。許多文獻已提出 MT 工具輔助專業譯者之效益，GALA Global 公司報告指出，使用 MT 的成本降低許多，平均 5%—20% 的機器譯文可做最終譯文，而 40% 左右的機器譯文經過後編輯後，可達到出版的程度（Juskewycz, 2016）。SDL（2012）公司報告亦指出，MT 減少了許多專業譯者時間，Best Western 公司藉由 MT，交件的時間已從 24 個月減少至 8 個月；此外，CNH 公司使用 MT 多語資源

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[1] 本文引用自英文文獻之中譯文，由作者自譯。

系統文件，節省了高達一千五百萬的成本；Chrysler 公司則節省了 35%
的成本。SDL 公司經理 Beaupre（2010）更表示，全球化浪潮下，多語
市場已逐漸擴大，翻譯成本逐漸上升，故使用 MT 可縮小語言差距，節
省成本，進而提升商業利益。上述文獻皆已明白指出使用 MT 工具除了
提高翻譯產能外，亦有頗高之經濟效益。

　　由於上述 MT 系統處理的是英文譯入法語、西班牙語或其它印歐語
系語言，而非中文譯入東南亞語言，二者無法相提並論。細究其差異，
一則英語與印歐語言特性之相似性較中文與東南亞語言高；另則，印
歐語言與英語互譯的文件資訊量語料庫已累積甚鉅，其比中譯東南亞語
之平行語料庫更為龐大，故印歐語言與英文互譯的機譯品質自然比中文
與東南亞語言互譯的機譯品質為佳。然而，近年來線上統計式 MT 系統
如谷歌翻譯（Google Translate）所產出的譯文品質已比多年前進步許多
（Brown, Pietra, Pietra, & Mercer, 1993），這點雖讓人寬心許多，但仍需
探究統計式 MT 系統是否也同時可提升中文翻譯越南語、泰語、印尼語
之品質。其次，也要思考應該提供何種配套措施，方能使中譯東南亞語
言的 MT 品質達到「可知可解」的目的，而非僅停留在「不知不解」的
狀況。最後，MT 應用在多語社會中所呈現的民主意涵，如語言人權、
高經濟價值之 MT 服務、多元文化平權與庶民語言運動，亦值得進一步
討論。有鑑於此，作者提出三個問題作為本研究的基調與指引：（1）
何以 MT 系統可作為移民取得線上資訊之輔助工具？（2）何種配套措
施有助於提升中譯東南亞語機器譯文品質？（3）MT 應用在臺灣多語
社會情境中呈現的語言人權及民主意義為何？

　　本文探討如何使用 MT 系統作為提供東南亞新住民語言服務之小幫
手，分為三階段：（1）證實線上 MT 系統輔助翻譯之成效；（2）使用
前編（Pre-editing）之配套措施，改進機器譯文品質；（3）強調 MT 對
於移民組成的多語社會，具有民主實踐、語言正義及文化平權之貢獻。
此三個階段的研究目的，如圖 1 所示。
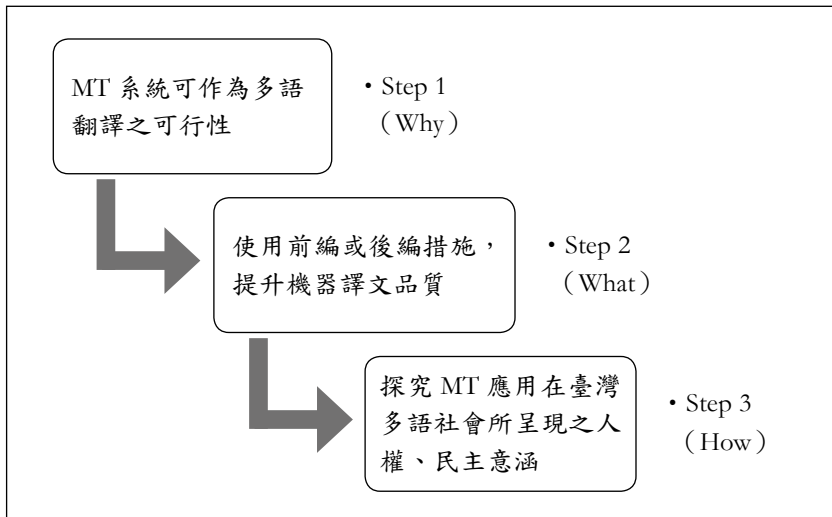
圖1 本研究三大階段及目的
資料來源：作者自行整理。

　　本研究將援用文獻考察和訪談方式進行分析。首先，作者耙梳 MT 相關文獻，並使用前導訪談調查，以證實 MT 推動東南亞語翻譯服務之可行性。接著討論如何藉由書寫控制性語言作為前編輯來提升 MT 品質，並進行小規模實驗，提出受訪者評量 MT 品質的結果。最後再探討 MT 應用如何協助臺灣邁向一個平等、更多元之移民社會。

貳、機器翻譯定義及發展史

　　本文建議使用 MT 作為東南亞新住民翻譯服務之助手，故於此先行介紹 MT 定義與發展歷史。MT 顧名思義乃是指電腦或機器系統自動產出譯文，或藉由電腦程式將文字或演說從一種自然語言轉譯成另一種自然語言。換言之，MT 是透過電腦系統將一個自然語言轉換成另一個語言的一門學科。該主題乃是建立在語言學、數學及電腦科學這三門學科的基礎上（馮志偉，1995）。

毫無疑問的，MT 是一項極具前景的科技，自 1940 年代後期開始，MT 一直是人工智慧領域的重要研究項目（Hutchins, 1986）。MT 發展已經歷半世紀之久，但其不斷地遭受質疑。從最早期的字典配對方式，接著是字典結合語言學的規則法 MT 系統，近年來則是語料庫統計式 MT 系統，甚至發展到神經 MT 系統，翻譯品質愈見優良，故作者提議利用線上 MT 系統，再配合前編網頁文本，作為東南亞新住民閱讀臺灣網站的 MT，作為認識臺灣之便捷途徑。

有關 MT 的發展歷史，根據 Somers（2003a）所言，可區分為早期研究（early research）、第二代研究（second generation）、商業應用（commercial application）及最新研究（the latest research）（pp. 4-7）。Shih（2006）則將 MT 發展歷史分為四階段，包括：（1）開創期（pioneering stage），時間從 1950 年代至 1970 年代；（2）黑暗期（dark stage），時間從 1970 年代至 1980 年代初期；（3）上市期（marketing stage），時間從 1980 年代中期至 1990 年代初期；以及（4）復興期（revival stage），時間從 1990 年代中期至今（p. 13）。

二次世界大戰期間，洛克斐勒（Rockfeller）基金會副總裁瓦倫·韋弗（Warren Weaver）首次提出 MT 研究及發展之構想。於 1947 年至 1949 年間，他提出一項計畫，藉由電腦解碼的技術來發展 MT，此計畫引起同事的興趣（Weaver, 1949）。這項創新的概念得到麻省理工學院的正面支持，故麻省理工學院在 1951 年成立了一個 MT 研究小組，並在麻省理工學院所舉辦的研討會中發表研究成果。這項研究成果普遍影響了日後其他國家的 MT 研究，包含了蘇維埃社會主義共和國、英國、加拿大等。此乃是早期 MT 研究的成果。

接著，美國科學院自動化語言處理諮詢委員會經過兩年的研究後，於 1966 年發佈一份名為《語言與機器》的報告。報告中全面否定了 MT 的可行性。正因如此，只剩下三個計畫可獲得美國政府的補助得以繼續研究。然而到了 1975 年，美國政府對於 MT 研究的補助全面停止。在美國中止 MT 研究後，加拿大、法國、德國等國家卻持續支持大學研究

MT。而且從 1976 年起，由加拿大蒙特婁大學與加拿大聯邦政府翻譯局聯合開發 TAUM-METEO 系統，開始應用在加拿大氣象局的英譯法及法譯英的雙向氣象報告，其譯文正確性高達 90% 以上。同時，歐盟組織亦開始使用 Systran 系統處理多國之間的公文（Somers, 2003a）。此時期雖為黑暗期，但已逐漸露出曙光。

於 1981 年，由楊百翰大學團隊所研發的 MT 系統 Alps 上市。日本也在此時期研發出許多不同的 MT 系統，如 1984 年的 Medium-Pak、1985 年的 Micro-Pak J/E III、Rosetta、Pivot、Duet-E/J，1986 年的 X-EJ、1987 年的 ASTRANSAC、1988 年的 Pense。這些 MT 系統主要用於英日的科技以及商業文件翻譯（陳子昂、黎偉權，1991）。此外，1993 年 IBM 的 Brown 和 Della Pietra 等人提出基於詞對齊的翻譯模型，代表著現代統計式 MT 系統的誕生（科大訊飛 cobbyli、zmwang，2017）。由於許多 MT 產品開始在歐洲及日本市場推銷，故作者將此時期定義為上市期。

到了 1990 年代中期，MT 發展進入復甦期，此時許多中英互譯 MT 產品問世，而翻譯記憶系統也漸漸受人矚目。在中國以及臺灣地區，許多科技公司都已克服了科技以及語言學上的困難，發展出中英互譯的 MT 系統。在中國上市的 MT 系統有東方快車、華建、金山快譯以及中軟譯星。在臺灣則有翻譯小精靈、譯典通、黑色譯神、譯橋以及譯言堂（Shih, 2006, p. 16）。同時，MT 研究人員致力於研發翻譯記憶系統，其概念則是由 Martin Kay 在 1980 年所提出。一開始翻譯記憶並沒有受到太多重視（Somers, 2003b, p. 32）。後來，Alan Melby 在楊百翰大學的研究團隊將「重複作業」（repetitions processing）的概念融入 MT 系統 Alps 之中，算是翻譯記憶使用之雛形（Somers, 2003b, p. 33）。到了 1990 年代中期以後，許多科技公司開始販售翻譯記憶產品，並受到使用者們的歡迎。著名的翻譯記憶產品包括 Trados、Star Transit、SDL International 以及 WordFast。直至今日，MT 系統已經與翻譯記憶系統融為一體，並成為現今翻譯科技中的主流趨勢。同時隨著線上大數據增

加，谷歌（Google）公司 1991 年推出統計式 MT，讓 MT 的準確度大幅提升。統計式 MT 系統（statistical machine translation/SMT）乃是從許多資料中提取使用出現頻率最高的翻譯詞組，再串聯成建議譯句，其譯文比傳統規則法 MT 系統譯文更優良。上述 MT 四個重要發展時期可列表如下。

表 1

MT 四大發展時期

	開創期 （1950 年代－ 1970 年代）	黑暗期 （1970 年代－ 1980 年代初期）	上市期 （1980 年代中期－ 1990 年代初期）	復興期 （1990 年代中 期－ 2010）
研究動機	自動破解敵人軍事資訊的高品質翻譯	著重於計算語言學及人工智慧的學術研究	商業利益	商業用途及跨文化溝通
主要地點	美國	歐洲及加拿大	歐洲及日本	亞洲（中國大陸及臺灣）、歐洲和美國
資金來源	軍方、政府及情報部門	私人企業	政府及私人企業	企業及政府
應用	官方用途於特定的文件	大眾用途如天氣預報及跨公司之間的溝通	產業用途如科技及商業文件翻譯	個人用途或是多重商業用途：如資訊獲得、訊息傳遞與本地化

資料來源：譯自 Shih（2006, pp. 17-18）。

　　近年來，隨著深度學習崛起，2014 年學界將深度學習應用於 MT，創造出神經網絡 MT（neural machine translation/NMT）系統，其運行原理是讓機器自動從更大規模的語言資料中學習規則，而非直接利用給予的規則。百度於 2015 年 5 月發佈其網路 NMT 系統，谷歌在 2016 年 9 月也發布第一款 NMT 系統，對外宣稱該機器譯文之理解性和正確性

平均可達 60%，接近中等雙語使用者的水準（南僑專欄，2016）。當然，某些語對翻譯成效比其他語對較好。2010 年之分析研究指出法譯英、義譯英之正確性極高（南僑專欄，2016）。媒體平台專欄作家謝宇程（2015）在網路上貼文發表其使用 MT 經驗，表示他曾將一篇義大利文放入谷歌翻譯譯成英語，沒想到譯文非常通順，可完全了解其訊息，他並指出歐洲語和英語對譯可產出極佳譯文，而阿拉伯語、漢語、日語及英語對譯亦可讓讀者猜出 50%—60%。隨著科技進展及日益擴增之語料庫，機譯前途將無可限量，難怪美國政府早在 2009 年就把 MT 列為未來最具影響力的十大技術之一。正因為線上 MT 品質（以谷歌翻譯為例）已大幅改進，若再配合簡易書寫風格的網頁文本，更能提升其機器譯文可理解性。

參、MT 可作為移民資訊取得之輔助工具

透過 MT 相關文獻考察，得知線上 MT 系統可作為外來移民取得資訊之輔助工具。根據 DePalma（2007）的研究，非本地語言的小眾社群，尤其是外來移民，很難獲得主流社會大眾語言的翻譯服務，故美國舊金山城市使用 MT 系統提供翻譯給當地英語能力不好的各種不同移民人士。該城市政府網站上開門見山寫到：「與其不提供任何譯文，我們寧可提供自動機器譯文，使得非英語人士至少可得知網頁訊息的大意」；原文為：“We prefer to provide automated translation rather than no translation at all in order at least provide speakers of other languages an overall sense of the information available on a web page”（Bowker, 2009, p. 124; DePalma, 2007, p. 46）。如果早在十年前美國舊金山當地政府就已使用 MT 系統來協助解決移民的閱讀障礙，十年後的今天，線上統計式機譯品質或許已大幅改進，我們當更有信心新住民可藉由 MT 系統來輔助其使用母語來閱讀網頁機器譯文，以取得各種資訊，這是 MT 系統帶給移民社會的契機與轉機。

舊金山政府的美意早已獲得 Hutchins（2001）的支持：

> 雖然專業譯者不能接受品質低落的機器譯文，但多數民眾卻可接
> 受；因為他們想要立即得到資訊，且線上閱讀環境往往需要立即
> 取得資訊，並且立即處理資訊。（p. 8）

雖然仍有許多專業譯者及語言教師排斥 MT，但一般民眾更重視訊息溝
通的便利性，MT 系統對他們而言，仍有其存在價值。以下兩例亦可提
供佐證。Allied Business Intelligence 的報告指出：

> MT 系統可以生產信件大意或其它訊息翻譯。在商業領域，把握
> 時機傳遞訊息是很重要的，故商場愈來愈可接受低品質文件。一
> 般使用者寧可犧牲品質問題以換取訊息溝通之便利性。（引自
> Bowker, 2009, p. 144）

Gerber（2008）也指出，自從英特爾公司（Intel Corporation）使用線上
MT 系統處理技術資訊文件英譯西班牙文，顧客明顯減少來電請求協
助，甚至有些機譯品質已具一定水準，根本不需人工編輯。他更解釋道：

> 多數使用者不會要求高品質的文件，故英特爾公司僅要求資訊
> 大意清楚，以減少民眾要求技術支援。當公司評量 MT 譯文之
> 可行性時，語言學家往往是認為不行的，但其公司在中、南美
> 區域的管理階層卻認為可行；MT 譯文可提供給西班牙語人士閱
> 讀，因為他們得到西班牙機譯資訊的協助後，可減少致電求助。
> （Gerber, 2008, p. 16）

其實機器譯文被接受的程度，往往因使用目的不同而有所影響。學者認
為若使用者只想了解文本大意，如個人資訊取得（personal assimilation

of information）等，則目前 MT 譯文是綽綽有餘的（O'Hagan & Ashworth, 2002; Vasconcellos & Bostad, 1992; Wagner, Bech, & Martínez, 2002）。同樣的，對於不懂官方語言網頁資訊的移民而言，MT 譯文既然可協助他們快速取得資訊大意，那麼利用 MT 系統來作為移民線上資訊取得之輔助工具自是無庸置疑的。

　　上述兩個例子的文本內容皆屬於公司商業資訊，如客服、線上通訊及技術支援文件等，皆不含有地方俚語、文化用詞、隱喻表述等，故其 MT 譯文之可讀性自然比較好；但若為文化文本，則因含有地方俚語、文化用詞、隱喻表述等，其機器譯文之可讀性自然比較差；為了證實不同文類會影響 MT 譯文之可讀性，作者請一位國立高雄科技大學就讀國際管理碩士學位學程（IMBA）的越南籍學生閱讀兩篇中譯越南語的 MT 譯文，內容分別為花王公司簡介和七夕節日的介紹，他表示前者可讀性及正確性較後者高出很多；公司簡介越南語之 MT 譯文的理解度約 60%—70%，而七夕文章的越南語 MT 譯文大約只可了解 20%—30%，可見商業文件 MT 譯文之正確率比文化文本之 MT 高出許多。接著，作者又要求該越南學生閱讀評量一篇公司網站的越南語 MT 譯文，答案竟然出乎意料，其理解程度竟高達 80%。探討其原因，乃是此篇公司簡介的中文先行使用控制性中文進行前編輯，致使 MT 品質大幅上升。由上可知，公司網頁機器譯文的確可提供東南亞新住民大意資訊，但遇到語意、句型複雜之資訊內容時，宜先作前處理，方能提高其 MT 譯文之可讀性。至於含有文化用詞之文本，則更需要前處理，亦即使用控制性語言書寫，故本論文將進一步檢視是否文化文本亦適用控制性語言及東南亞語機器翻譯，以增進 MT 提供新住民語言服務之效能。

肆、提升機譯效能之配套措施

　　從上述文獻得知 MT 可作為移民取得線上資訊之輔助工具，但先決條件是以控制性語言書寫網頁文本，以下將介紹控制性中文書寫提升

MT 品質之效益，並調查越南籍及印尼籍人士對控制性文化書寫之 MT
譯文的理解程度。

一、控制性語言書寫

　　已有若干研究指出，控制性語言書寫的文本有助於提升 MT 譯文
之可讀性與可理解性。OCOL（2005）網站指出，泛美衛生組織（Pan
American Health Organization）平日使用 MT 系統處理多國語翻譯文
件時，必先經過自動修正或人工改寫，之後再送入 MT 系統自動處理
（p. 59）。經過前編，生產成本比人工翻譯每字平均節省 31%（OCOL,
2005）。高雄第一科大口筆譯碩士班研究生 Lo（2015）針對 20 位泰語
人士進行一項 MT 譯文問卷調查，結果顯示使用自然中文書寫原文時，
其泰文 MT 譯文的理解度平均只有 37.75%，使用控制性中文書寫原文
後，泰文 MT 譯文的理解度則可高達 89.7%。由此可見，使用控制性中
文書寫原文確實對改進 MT 譯文品質有極大之助益。換言之，MT 系統
使用合宜的配套措施，如前編，則有如虎添翼之效，將可全面提升 MT
品質，並節省成本。值得注意的是，作者僅提到前編作業，乃是網路翻
譯提供即時大意翻譯，無法立即進行後置作業。此外，多數網路使用者
閱讀 MT 譯文時，僅希望從中獲得全文大意及相關資訊，並非特別在意
MT 譯文流暢度及文法正確性。

　　「前編」意指將來源語文本改成「控制性語言」，以改進 MT 譯
文可讀性。控制性語言又稱為人工語言（artificial language）或次語言
（sublanguage）。1970 年代該特殊語言便已出現，當時是用來書寫技術
文件，純粹為了方便讀者了解文件內容，與翻譯毫無關聯。今日隨著全
球化來臨，許多商業文件、使用者手冊、產品說明書等為了滿足全球客
戶的需求，必須多語呈現以方便拓展市場。經由前編或使用控制性語言
書寫，其多語 MT 文本大意的正確性及可讀性能夠大幅提升，基於此功
能需求，控制性語言乃成為提升 MT 品質的重要書寫條件。如前所述，
一位越南人士表示，自然中文公司簡介的越南文 MT 譯文可解讀性為

60%—70%，控制性中文公司簡介的越南文 MT 譯文則達 80% 以上。

　　我們無法針對各種不同的東南亞語言特性提出客製化的前編策略，況且 MT 系統技術日新月異、語料庫隨時變更內容，其譯文品質也會日益進步，所以僅提供一些控制性中文書寫的通用原則即可。此外，於先行研究階段時，作者使用中譯英的前編原則書寫兩篇控制性中文（花王公司簡介和七夕節日的介紹），再使用機器翻譯將其譯入越南語，發現越南籍讀者可了解 80% 以上的文本大意，故目前適用於中譯英的控制性中文書寫原則，也可適用於控制性中文譯入東南亞語。控制性中文書寫原則的特性，可歸納為：（1）避免使用一詞多義之詞彙；（2） 避免使用分詞、片語及代名詞；（3）避免使用俚語俗語；（4）避免使用關代子句及語意不完整的句子；（5）盡量使用短句；（6）一句子應以傳達一個旨意為限；（7）將左側太長的修飾詞改寫成不定詞片語或其他句構；（8）每一子句使用 SVO 或 SV+ 其他詞性的語詞結構；（9）儘量使用被動式；（10）表時間或地點之介係詞片語，宜置於句首或句尾。文法方面需注意的秘訣和細則包括：（1）使用數詞及量詞；（2）使用「以」表不定詞，銜接兩個動詞；（3）使用所有格，如「她的」、「我們的」；（4）使用連接詞銜接兩個子句；（5）使用時態標示詞來說明各種動詞時態，如動詞後增加「了」、「過」以表示過去式；使用「將」或「將會」表示未來式；（6）使用「該」字表示指稱詞；（7）於動詞前加上助動詞，如「可以」、「將」，使其動詞機譯文法正確；（8）被動式有主事者，應置於句尾，且前方加「由」（史宗玲，2013，頁 55、63）。值得注意的是，若是地方文化用詞，不妨加上解釋，如：七娘媽（孩童的保護神），有助於來自不同文化背景的新住民了解其意涵。下例使用「新年禁忌」的兩種文本說明之，如表 2。

表 2

自然中文改寫成控制性中文之對照表

	自然中文	控制性中文	說明
例句 1	「我們不能清掃房子，不然會把運氣及財富掃出去」	「我們不能打掃房子；否則我們的運氣與財富會被掃走」	自然中文的附屬子句「會把運氣及財富掃出去」欠缺主詞，其使用句構為 O+V，故需要修正為 S「我們的運氣與財富」+V「被掃走」。
例句 2	「我們打破碗盤時，要說碎碎平安，這樣才不會有霉運」	「如果我們打破碗盤，我們必須說 Sui Sui Ping An。如此一來，我們可以解除壞運氣」	自然中文的附屬子句「要說碎碎平安」沒有主詞，且「碎碎平安」對於外國讀者無法了解此俗語之意涵，故添加主詞「我們」，把「要說」改成「必須說」，且將「碎碎平安」改為羅馬拼音「Sui Sui Ping An」。其次，自然中文「這樣才不會有霉運」也欠缺主詞，「霉運」是中國俗語，要避免使用之，故整句可編輯為「如此一來（連接詞），我們（主詞）可以解除（動詞）壞運氣」，意思較為清楚。
例句 3	「不要用刀子與剪刀，這樣才不會受傷」	「為了防範受傷，我們不應使用刀子與剪刀」	原自然中文使用祈使句，但附屬子句「這樣才不會受傷」欠缺主詞，仍不符合控制性中文句構 S+V 的原則，故我們必須修正為「我們（主詞）不應使用（動詞）刀子與剪刀（受詞）」。
例句 4	「出嫁的女子在新年第一天不能回娘家，不然她父母會變窮」	「在新年的第一天，出嫁的女子不能返回她的父母家。否則，她的父母將會很窮」	依照上述控制性中文書寫原則，介係詞片語「在新年第一天」必須移至句首，且避免使用俗語，「回娘家」可改成「返回她的父母家」。其次，依據使用短句及一句一旨意原則，我們將原句子改成兩個獨立句，並增加轉折詞「否則」，將更能清楚傳達旨意。

資料來源：作者自行整理。

　　目前臺灣市面上並無控制性中文書寫系統，故仍需採用人工作業，然而就像訓練公文書寫一樣，只需一段時間便能上手；歐美大公司內部的控制性技術性文件書寫者也是需要接受訓練。由於線上統計式 MT 系統之語料庫存量日益增多，MT 系統日益聰明，即使不遵守某些原則，其英文 MT 譯文仍可達到一定水準。反觀中文翻譯東南亞語文的語料庫存量，目前仍處低量，所以很多人會使用機器翻譯系統，將中文先譯入英文，再將英文譯入東南亞語文，故建議書寫控制性中文時仍應儘量遵守上述原則。若非網路翻譯，一般翻譯公司會採用後編，目前歐洲許多翻譯公司則使用 MT 再加上後編流程，但本文強調使用新住民線上即時資訊取得，可以改寫原文書寫風格，以提高 MT 譯文可讀性，另一種配合作法則是建置東南亞語翻譯語料庫，此牽涉到系統程式設計及翻譯資料的來源問題，不在本文探討範圍之內。

二、越南文及印尼文機器譯文之理解度調查

　　原先受邀的一位越南籍人士僅能了解 20%—30% 的自然中文之 MT 譯文。根據鄒劍宇（2016），採用 Bilingual Evaluation Understudy（BLEU）作為 MT 譯文評量標準，發現用戶閱讀英中 MT 譯文之理解度約為 40% 左右。而在韓國世宗大學與韓國國際協會於 2017 年 2 月初聯合舉辦的一場翻譯比賽中，得知由谷歌翻譯處理之英韓 MT 譯文之正確度為 46.6%（60 分中得到 28 分）、由 Papago 處理之英韓 MT 譯文之正確度為 28.3%（60 分中得到 17 分）、由 Systran 處理之英韓 MT 譯文之正確度為 25%（60 分中得到 15 分）（Kroulek, 2017）。由此可見雖然不同系統會影響到 MT 譯文的可讀性，但自然語言之 MT 譯文的可讀性及正確性平均而言仍不到 50%。職是之故，本研究建議使用控制性中文以提升 MT 譯文的可理解程度。

　　為調查使用控制性中文改寫後是否可大幅提升其 MT 譯文的可讀性，作者進行下列實驗，先請四位口筆譯碩士班研究生依上述控制性中文書寫原則書寫四篇介紹臺灣文化之短文，然後使用線上谷歌翻譯

（SMT）譯為越南文及印尼文。為了確保中文控制性語言書寫短文品質，作者先放入 MT 系統譯成英文，發現其譯文皆可了解，且文法皆正確。接著邀請四位越南籍及三位印尼籍人士來閱讀 MT 譯文（越南文／印尼文），並請他們提出修正意見和回饋。上述三位印尼籍受訪者為大學生，平均年齡為 20 歲，其中兩位是印尼華僑，其父母早年移居至印尼作生意，她們在印尼出生、接受國小、中學教育，而現在回臺灣唸大學。四位越南籍受訪者平均年齡為 28 歲，他們來自越南，就讀高雄科技大學的國際管理碩士學位學程，其大學專長背景包括法律及商業等，他們對臺灣文化很有興趣。本文以全文大意理解作為評量標準，並非以文法及用詞錯誤數量為依據，原因乃是網路 MT 譯文提供大意資訊，並非作為教學或品質評量使用。

　　第一篇題目為「臺灣坐月子」之控制性中文的越南文機器譯文，請四位越南人士閱讀後，請他們以 100 分作為分母，然後針對所有機器翻譯的句子給予概括性的代表數字。藉由此計算方式，他們主觀對全文大意之理解程度分別為 95%、80%、70% 及 88%。針對同一篇文章之印尼文機器譯文，三位印尼籍人士閱讀後，使用同樣的計算方式，得知他們對於全文大意之理解程度分別為 80%、95% 及 70%，兩者相較之下，越南籍人士及印尼籍人士對於機器譯文理解程度差距不遠。

　　受訪者皆表示，由於中文與越南文、印尼文間句子結構及單字字義有所差異，故易產生一些翻譯錯誤。有位印尼籍受訪者指出，第一篇文章「產後照護」中，印尼文 MT 為 Sejarah dan sosial budaya latar belakang（直譯：歷史與社會文化背景）有誤，應修改成 Latar belakang（背景）sejarah（歷史）social（社會）dan（與）budaya（文化）（直譯：背景歷史社會與文化），其原因乃是中文為前位修飾，形容詞應放置於名詞之前，但印尼文則為後位修飾，形容詞需置於欲修飾名詞之後。再者，有一名越南籍受訪者指出「以免得到一個偏頭痛」之越南文 MT 為 như vậy là không để có được một chứng đau nửa đầu（直譯：因此，並不會避免得到一個偏頭痛），為錯誤之譯文。"không" 應置於 "để" 之後。原因在

於 "không để" 意指「並不會避免發生」，但 "để không" 意指「以避免得
到」，正確譯文應為 như vậy là để không có được một chứng đau nửa đầu
（直譯：因此避免得到一個偏頭痛）。此外，另一名越南籍受訪者指
出原文「在農業社會，生活環境很不好」的越南文 MT 為 trong xã hội
nông nghiệp vào thời điểm đó,môi trường sống là rất kém（直譯：在農業社
會當時，生活環境很不好）。此譯文有些許文法錯誤，須將其編修為 tại
thời điểm xã hội nông nghiệp môi trường sống rất là kém（直譯：在農業社
會環境很不好）。

　　就單字字義而言，一名印尼籍受訪者指出，原文「產後的婦女們
不能碰冷水」表示產後的婦女不被允許觸碰冷水，於此「不能」表示
「不允許」。然而，印尼文 MT wanita postpartum tidak bisa menyentuh
air dingin 中的 "tidak bias" 表示「不能」。由於此產後禁忌與個人能力無
關，因此 MT 譯文中的 "tidak bias" 需更正為 "tidak boleh"（直譯：不應
該），表示「產後的婦女們不應該碰冷水」。在越南文 MT 中則有同
樣的問題，一名越南籍受訪者指出，phụ nữ sau sinh không thể chạm vào
nước lạnh 中的 "không thể"（直譯：不能）需更正為 "không nên"（直
譯：不應該）。

　　第二篇控制性中文是介紹「臺灣婚禮」，四位越南籍人士閱讀越
南文 MT 後，全文大意之理解程度分別是 85%、85%、80% 及 84%，三
位印尼籍人士對於同篇文章之印尼文 MT 的全文大意理解程度則分別為
89%、95% 及 80%。綜而論之，無論是越南籍或印尼籍人士對於其母語
之 MT 譯文之接受度皆超出八成以上。細查原因，乃是印尼籍受訪者有
二位為華僑，對於臺灣結婚習俗如鬧洞房及歸寧有較充足的背景知識，
故對於機譯的理解遠大於純越南籍人士。

　　根據一名越南籍受訪者的意見，在越南文機器譯文的第一個句子
中，「今日」被譯為 "hôm nay"，意思為「今天」，與文意不符，建議
改為 "ngày nay"（「近日」之意）較為正確。第二句中的「扇子」被
譯為 "fan"，但是 "fan" 為扇子的英譯，而非正確的越南文 MT，應該

改為 "quạt tay"，代表「手扇」。此外，一名印尼籍受訪者指出，印尼文 MT 中，"Taiwan pernikanhan"（直譯：臺灣婚禮）的語序應修改為 "pernikahan Taiwan"（"wedding of Taiwan"）才符合印尼語文法。另外，在語意方面，"tidak bisa"（直譯：不可以）用於此處有誤，應改為 "tidak boleh"（直譯：不應該），較能讓印尼籍人士了解。印尼文 MT beberapa kerabat dan teman-teman, tua atau muda, akan bermain game, dan pengantin baru untuk menciptakan suasana meriah 中的 "dan"（直譯：且）用於此處不適合，應該改為 "dengan"（直譯：與……一起），句子的意思才會正確。

　　第三篇控制性中文是介紹「臺灣喪禮」，四位越南籍人士閱讀越南文機器譯文後，全文大意之理解度分別是 80%、85%、100% 及 80%，三位印尼籍人士閱讀同一篇文章之印尼文 MT 後全文大意之理解程度則分別為 93%、85% 及 70%。前一篇 MT 譯文讀者接受度調查中，印尼籍人士高於越南籍人士，但該篇讀者反應剛好相反，越南籍人士的接受程度遠大於印尼籍人士。詢問之下，方發現印尼籍人士平均年齡為 20 歲，她們較為年輕，故對於喪禮的背景知識稍嫌不足，但較年長的越南籍人士（平均年齡為 28）則有較多關於喪禮的背景知識。

　　針對臺灣喪禮的文章，受訪者表示 MT 錯誤最主要的原因是有時無法產出正確的譯文。其中一名越南籍受訪者表示，機器翻譯中出現的羅馬拼音 "shaoguiqian" 意指「燒鬼錢」，但在越南文中，這樣的習俗則稱為 "hóa vàng mã"，線上 MT 系統並不能產出正確的越南譯文，竟然出現羅馬拼音。此外，MT 也無法正確翻譯地名，如中文的「臺南」無法正確譯為越南文的 "Đài Nam"。另一名越南籍受訪者表示「她的靈魂」應譯為 "linh hồn của họ"（直譯：她的靈魂），而不是 "linh hồn của mình"（直譯：他的靈魂）。"mình" 代表「他自己」，而 "họ" 則代表「她自己」。關於印尼文 MT 錯誤，一名印尼籍受訪者指出，「在四十九天內，死者的家人不能剪他們的頭髮和鬍子」之 MT 譯句為 dalam 49 hari dari keluarga almarhum tidak bisa memotong rambut dan jenggot mereka untuk

menunjukkan belasungkawa mereka（直譯：在四十九天內，死者的家人不能剪他們的頭髮和鬍子）應更正為 dalam 49 hari dari keluarga almarhum <u>tidak boleh</u> memotong rambut dan jenggot（直譯：在四十九天內，死者的家人<u>不應該</u>剪他們的頭髮和鬍子）。印尼文中的 "tidak bias" 意指「不能」，因此須更正為 "tidak boleh"，代表「不應該」。

第四篇控制性中文的題目是「臺灣成年禮」，四位越南籍人士閱讀此篇文章的越南文 MT 後，全文大意之理解程度分別是 85%、75%、90% 及 75%，三位印尼籍人士閱讀此篇文章的印尼文 MT 後，全文大意之理解程度則分別為 85%、85% 及 85%。兩者相較之下，印尼籍人士對於此篇 MT 譯文之理解程度大於越南籍人士。部分原因乃是印尼籍受訪者為華僑，他們對於臺灣成年禮有較多背景知識，故他們對於 MT 譯文的理解度自然較高。

同上述三篇 MT 譯文錯誤類型，該篇文章的越南文或印尼文的 MT 錯誤仍是語序及字詞方面的錯誤。舉例來說，原文「十六歲的成年慶祝活動」之印尼文 MT 譯句為 perayaan dewasa enam belas（直譯：成人的慶祝活動給十六歲的人），一名印尼籍受訪者建議將其修正為 acara perayaan enam belas tahun（直譯：給十六歲的慶祝活動程序）。該句的越南文 MT 為 <u>Mười sáu lễ</u> trưởng thành（直譯：十六歲的成人儀式），其語序亦不正確，應修正為 Lễ trưởng thành <u>mười sáu tuổi</u>（直譯：成人儀式給十六歲的人）。就字義錯誤而言，一名越南籍受訪者指出，原文「十六歲以下兒童們皆被招募來幫忙扛貨品」之越南文 MT 為 Trẻ em dưới mười sáu tuổi đang <u>bị tuyển</u> dụng để giúp vận chuyển hàng hoá（直譯：十六歲以下兒童們皆<u>被徵召</u>來幫忙扛貨品），此句含有負面涵義，讀者可能會認為該句子表示小孩似乎是被強迫去幫忙扛貨品，故他建議將 "bị tuyển"（被徵召）改成 "được thuê"（受雇用），且全句修正為 Trẻ em dưới mười sáu tuổi đang <u>được thuê</u> để giúp vận chuyển hàng hóa。此外，一位印尼籍受訪者表示，"hôm nay" 代表「今天／today」，需修正為 "ngày nay"（現今／ nowadays）才符合原文意思。另一位印尼籍受訪者

表示，原文「該儀式有不同的方式及程序」的印尼文 MT 為 upacara <u>ada cara</u> dan prosedur yang berbeda（直譯：有該儀式不同的方式及程序），必須修正為 upacara <u>memiliki cara</u> dan prosedur yang berbeda（直譯：儀式具有不同的方式以及程序），方能正確表達原文意義。

　　整體而言，越南籍受訪者對於四篇文章之越南文 MT 之大意理解程度約為八成，而印尼籍受訪者對於四篇文章之印尼文 MT 之大意理解程度亦為八成。基本上，導致中文譯入越南文及印尼文之 MT 錯誤的一個重要原因，乃是中文、越南文及印尼文之語序差異，例如越南文受到法文影響，形容詞會放在名詞後，但中文偏好用前置形容詞。此外，有些詞彙語意錯誤，其原因乃是機器無法從上下文判斷其正確意涵，只從表面判斷，會有選錯詞彙的情形，如「有」直譯為 "ada cara"，應修正為 "memiliki cara"。無可諱言，當翻譯語料庫愈加龐大時，其 MT 品質會更好（Och, 2005），但作者也注意到，當讀者群不同以及他們的文化背景不同時，對於 MT 譯文大意之理解程度也會有所差異。上述兩名印尼籍人士之父母是臺灣人，所以他們雖然在印尼成長及接受教育，但從父母口中早已了解一些臺灣文化，故其背景知識幫助他們更易於了解介紹臺灣文化之 MT 譯文。至此，我們可推論若臺灣東南亞新住民在臺灣居住久一些，也會增加其文化背景知識，自然會幫助他們更了解 MT 譯文大意；但是閱讀商業及公司訊息，則不太需要許多的文化背景知識。

　　本研究受訪者數量有其侷限性，原因有二：一為臺灣一般東南亞新住民，雖能了解文章大意，但無法明確指出文法錯誤並建議如何改進；二則為作者與一般東南亞新住民在溝通上有所困難，他們的中文程度只達一般會話水準，無法明確指出並說明母語與中文之語言特性差異所造成機器翻譯錯誤之原因。有鑑於此，作者最後邀請就讀高雄科技大學國際管理碩士學位學程及應外系的學生參與 MT 實驗，除了使用英文溝通之外，他們也能清楚表達機器翻譯錯誤之原因。

　　有鑑於控制性中文的東南亞語 MT 譯文可達「可知可解」程度，作者建議臺灣政府單位、公司機構在建置網頁文本時，可使用控制性語

言書寫，並連線至線上 MT 系統以譯入東南亞語文，新住民則可選擇其熟悉的母語來閱讀網頁譯文。雖然網頁文本最好以控制性中文書寫，但原先的自然中文網頁不需撤除，只需添加另一個控制性中文文本供使用者選擇即可。有關推廣控制性中文書寫，政府可補助大專院校辦理工作坊，針對教師、社會民眾實施相關訓練；政府亦可以身作則，推出一些簡易中文書寫網站。另一方面政府亦可協助國家教育研究院或中央研究院及大專院校建置東南亞語之翻譯語料庫，並與谷歌公司合作，將資料導入線上谷歌翻譯系統，亦有助於提升東南亞語機器譯文之可讀性及可理解性。

伍、機器翻譯應用之語言人權及民主意涵

新移民來到臺灣，除了享有一般的法律權利外，我們也應考慮其語言人權、多元文化平權與庶民語言運動等議題，俾其能快速了解、擷取當地文化與資訊，以順利適應、融入在地社群。上述文獻考察和訪談研究，證實了控制性文本線上 MT 譯文可提供臺灣東南亞新住民母語閱讀的環境，使其得以快速了解臺灣在地社會、文化等資訊。此突顯了 MT 服務對塑造語言人權、多元文化平權與庶民語言環境的效益與重要性，也有助於「語言多樣化，紓解族群間的張力，並且推動包容性民族主義（inclusive nationalism）」（施正鋒，2007，頁 175）。

一、語言人權

MT 提供臺灣外籍移民或東南亞新住民在網路上無限制使用其母語，基本上是賦予新住民基本語言人權，可視為實踐語言正義之默許與期許。一些學者指出，目前國際潮流逐漸重視語言正義議題，因為語言權利即是一種基本人權，兩者合在一起乃是語言人權（language rights），此種權利允許個人有權利在公共場合中使用及學習其母語（施正鋒，2002；De Varennes, 2001; Skutnabb-Kangas, 2000; Skutnabb-Kangas

& Phillipson, 1994），而線上 MT 服務提供東南亞新住民在網路上使用其各種不同的母語，正符合此語言人權潮流。

二、高經濟價值機譯服務

試想一個中文網站譯為七種外國語言，如英文、日文、越南文、印尼文、韓文、德文及法文，就算一字一元計算，成本花費很大，況且網頁文本又需不斷更新，且多數網路使用者只需取得文本翻譯之大意，故 MT 服務可成為另種替代之經濟方案；但為精進 MT 品質，仍需花費在前置控制性語言書寫，一次控制性語言書寫即可同時在網路上翻譯多種不同語言，當可節省大量花費與時間。實際上，由於 MT 系統語料庫日漸增長，加上人工配套措施，其多語服務帶來之高經濟價值不容小覷。

三、多元文化平權

語言離不開文化，故我們使用 MT 服務實踐語言人權時，也是落實文化平權的理念，創造多元文化傳輸、溝通之橋梁。孫春在（2007）曾執行以外籍配偶為對象的多元文化數位學習內容研發研究計畫，其目的乃是建置 16 個數位學習活動，供外籍配偶學習中文、電腦與生活適應等技巧，其語言種類涵蓋東南亞語言，但其內容缺少社會文化、民情風俗層面。作者認為，欲使新住民了解臺灣在地文化與風土民情，可透過 MT 學習不同主題，其知識層面會較為廣泛，故 MT 仍是數位學習之理想工具。一方面，臺灣新住民可使用其母語之機譯快速了解臺灣社會文化；另一方面，臺灣民眾可借助線上 MT 服務了解新住民母國文化及外國文化，而新住民的下一代亦可借助 MT 服務了解與認識其祖先母國文化。這些語言行為無形中表示對於不同族群之多元文化的認同，連帶促成由下而上、屬於大眾層次的文化平權之普遍意識，此可呼應臺灣政府制定國家語言發展法，以達到尊重國家多元文化發展及語言文化多樣性之目的（文化部，2017）。

四、庶民語言運動

　　臺灣過去數年來推行多語政策之決心明顯進步許多；從解嚴（1987年）之後，歷經李登輝擔任總統（1988 年－ 2000 年）推行臺語運動，又至陳水扁擔任總統（2000 年－ 2008 年）廣設不同族群電台，實施多語政策；現今臺灣政府有鑑於東南亞新住民的語言平權，也從 2010 年開始，將越南語、印尼語納入國中小義務教育的選修語言課程。只是官方政府語言政策常受到政治及國家預算等外來因素的干擾，會產生一些變數，故推動線上 MT 服務，輔以配套教育措施，並鼓勵新住民使用，此乃是從日常生活底層做起，替代國家語言政策的庶民語言運動。

陸、結論

　　過去，多數人對 MT 有諸多誤解，甚至認為它在跨語言和跨文化溝通上是敵非友。事實上，MT 隨著語料庫日益增大，有如人工智慧，愈來愈進步、也愈來愈聰明，所以我們必須學習如何更有智慧地使用MT，使它能更快速、更完善地幫助我們達到語言服務目的。李怡平（1994）指出，澳門每年有數百萬遊客，且其經濟發展需仰賴從其他國家吸收技術與設備，所以翻譯服務需求十分迫切，因此他呼籲政府能研發葡—英—中的多語 MT 系統，幫助澳門推行辦公自動化。美國樂圖公司（Lotousa Company）也已成功研制一套發音專業翻譯系統「狂飆譯族」（SPEED EICQ）以提供中英文語言學習及雙向翻譯；此電腦輔助工具可有效地滿足語言發音學習和網上資料及文件翻譯的迫切需要（華美協進社，2003）。有鑑於此，作者建議教育部或科技部可補助國家教育研究院語文教育及編譯研究中心或大專院校教師申請計畫，以建置東南亞語文翻譯語料庫，或補助東南亞語言教師與資訊工程專家合作研發東南亞多語文機譯系統。其次，政府亦可補助大專院校教師推動 MT 教育，強化學生使用 MT 技巧，並訓練學生使用控制性中文來書寫臺灣在

地文化、社會、經貿等資訊，以利新住民使用線上 MT 系統譯入東南亞語文，使其能了解臺灣在地文化，並使用 MT 教導他們的孩子學習其祖先的母語。此乃是結合學術資源、大學教育及科技工具應用，以提升多元社會數位語言服務品質之學術貢獻。

　　在全球化的時代，一個國家只說一種語言、閱讀一種語文及擁有同一種族群身分是不可能的。全球移民數量不斷增加以及社會流動，已促成多語社群的形成。今日，我們所要面對的議題並非阻止移民人口增加，而是應著重如何提供新住民友善的資訊溝通環境，並允許其使用祖先母語及保存其祖先文化，以創造多語、多文化環境，並豐富臺灣語言文化資產。然而在推動多語政策過程中，由於資源分配和語言競合等因素，往往會使東南亞新住民之弱勢母語停滯、凋零，故為落實語言政策文化平權理想，公司機構及學術文化團體可考慮添加控制性語言之網路文本，以利東南亞新住民及其他外語人士使用 MT 作為語言學習和資訊取得之工具。綜而言之，線上 MT 服務在移民和全球化社會情境中，可協助推動多語溝通，亦是開啟非國家層次之庶民語言運動之利基，更是展現政府面對多語族群溝通之誠意及正面態度。

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A Cultural-Translation Study of Paratexts via Victor H. Mair's English Translation of the *Tao Te Ching*

Chih-hong Rudy Chen

This paper looks at the authoritative sinologist and philologist Victor H. Mair's English translation of the *Tao Te Ching*. It examines Mair's use of paratexts to support his cross-cultural transfer of such highly Chinese-culture-bound religious and philosophical terms as Tao, *Te* and *Ching* from the Chinese source text into English. More specifically, it looks at Mair's interpretative assumptions as well as methodologies. This brings into play several relevant issues with regard to the role of cultural translation within the wider field of translation studies. Firstly, the paper explores Kwame Anthony Appiah's "thick translation" approach, and such cross-cultural linguistic practices as the use of annotations and of other forms of scholarly paratexts, in order that (in Appiah's words) an "academic' translation" is produced. Secondly, selected elements of these paratexts are examined in the light of André Lefevere's notion of ideology and Lawrence Venuti's notions of foreignization and visibility, to help us better understand the external factors requiring Mair's careful considerations in the "transaction" of meaning across languages and cultures. This cultural translation study on Mair's translation of the *Tao Te Ching* with extensive preface, annotations and back matter seeks to shed light, then, on the depth and complexity of the art of cultural-translation, itself so vital to cross-cultural understanding.

Keywords: *Tao Te Ching*, thick translation, cultural translation, paratexts, ideology

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梅維恆《道德經》英譯：副文本之文化翻譯探討

陳致宏

　　本文透過觀察當代權威漢學家及文字學家梅維恆（Victor H. Mair）之《道德經》英譯本，檢視其試圖將具有中文文化特殊性（culture-bound）之宗教哲學（religiophilosophical）詞彙，例如其核心概念「道」、「德」與「經」在翻譯上達成跨文化語意轉換上所採取之詮釋考量及手法，可見於其副文本（paratexts）之大量使用，並探討其翻譯學上之文化翻譯（cultural translation）相關課題。本文首先將其置於阿派爾（Kwame Anthony Appiah）的「厚實翻譯」（thick translation）視角下觀察，以利於透過如附註（annotations）及其他學術文本形式的副文本等語言活動應用於跨文化之間的理解，即阿派爾所謂「學術翻譯」。接著，再將特定之副文本元素透過勒菲弗爾（André Lefevere）之意識形態（ideology）與韋努第（Lawrence Venuti）之異化（foreignization）及譯者能見度（visibility）之視角下觀察，以理解譯者在不同語言及文化間處理語意時之外部影響因素。本文期盼透過文化翻譯之檢視方式，探討梅維恆使用大量前言、注釋及附錄進行翻譯之《道德經》英譯本，能更深入理解賦予於學者型譯者（scholar-translator）的責任及其翻譯過程中之各種考量，以提供古文經典翻譯中原意呈現之跨文化轉換知見。

關鍵詞：《道德經》、厚實翻譯、文化翻譯、副文本、意識形態

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Introduction:
"Thick Translation" and the *Tao Te Ching*

The *Tao Te Ching* (道德經), one of the most representative canonical texts from ancient China, is characterized by its use of highly culture-bound, religiophilosophical terminologies such as Tao and *Te*.[1] As to the title of the book, there are many translations of the word Tao (道). It has been translated as "nature," "ultimate reality," "truth," "God," "the Absolute," and *et cetera*; *Te* (德) has been translated as "virtue," "attribute of Tao," "power," "fitness," "character," "attainment," "integrity," "honor," "wisdom," "goodness," and so forth. *Ching* (經) has been translated as "classic," "scripture," "canon," and so on. Such an array of translations points to the fact that terms such as Tao, *Te* and *Ching* are not readily translatable into a certain word in the target language or culture. The exegesis and translation of this text is a challenging task, since it was written in the remotely ancient pre-Qin era, replete with peculiarities of an ancient form of the Chinese language and a unique culturally symbolic framework, namely the Taoist philosophy, coupled by its ambiguity, brevity and impenetrability. The interpretation of Taoist political, religious and philosophical thought as well as cultural connotation in the *Tao Te Ching* into English is a great endeavor for translators. Concepts such as Tao, *Te* and *Ching* are unique to the culture of origin and do not readily have direct parallels in the Anglophone readers' target cultures; translators are faced with a challenge to overcome the cultural distance across time and space. Besides the translator, editors or publishers may choose to naturalize or "domesticate" the source text for an easy and fluent understanding in the process of crossing the

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[1] Regarding the italicization of foreign philosophical terminologies discussed in this paper, words such as Tao and Brahman are not italicized as they have entered the lexicon of the English language. Other less frequently used foreign philosophical terminologies (such as *Te* and *Ching*) are italicized accordingly throughout the text.

cultural barriers in the translation of the *Tao Te Ching*. Yet, other translators, especially the scholarly translator, may see that domestication actually impedes the communication between languages and cultures.[2] In the vein of Friedrich Schleiermacher, the duty of translators is to introduce the source cultures foreign to the target readers to enhance its reception and facilitate a cross-cultural understanding by the target cultures. In this paper, the concept of "thick translation" as a kind of "academic" translation proposed by Appiah (1993) is deemed necessary in defining the methodological foundation for such kinds of cross-cultural transactions (p. 817). To illustrate this, we shall take the "academic" translation by the eminent sinologist Victor H. Mair as an example of "thick translation." At the same time, other issues in cultural translation such as ideology, foreignization and visibility are also discussed, to see how the responsible scholar-translator negotiates between the publishing industry and his personal responsibility to transfer the cultural elements in the translation into English as fully as possible.

"Thick Translation" : Its Origins

The primary concern of cultural translation is the transfer of meaning across cultural differences. However, the prerequisite for doing so is to understand and interpret the contextual connotation of the source text. As such, in certain cases the translation process is the process of meaning comprehension, or interpretation. In his article "Translation as Interpretation," Bühler first quoted the view of translational interpretation of hermeneuticist Hans-Georg Gadamer: "Every translation is . . . already interpretation" (as

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[2] It is generally regarded that there are three phases in *Tao Te Ching* translations, of which the first (*c.* 18th century to early 20th century) is marked by domestication, the second (*c.* 1934-1963) by faithful "equivalence" to the beauty of the source text, and the third (*c.* 1973 onwards) by foreignization. For a detailed diachronic periodization of *Tao Te Ching* translations and characterization marked by domestication and foreignization within these different time periods, see Hardy (1998); Liao (2004); Xin and Gao (2008); and Zhang (2008).

cited in Bühler, 2002, p. 56), and that "[b]asically the situation of the translator and the situation of a person making an interpretation are the same" (as cited in Bühler, 2002, p. 56).

In the 20th century, the rapid development in cultural anthropology has exerted much influence on the humanities and the social sciences. Among the various branches within the discipline of anthropology, interpretive anthropology, with its integration of hermeneutics and anthropology, offers a new perspective to translation studies. According to the noted cultural anthropologist Clifford Geertz, the founder of interpretive anthropology, the ideal anthropologist engages in "thick description," an interpretation of the cultural meaning behind the phenomenon and its symbolic meaning in time and space (Geertz, 1973, pp. 5-6).[3] From the perspective of hermeneutics, translation is universally regarded as interpretation. What a translator does is the interpretation of the linguistic and cultural meanings of a source text.

In the view of Geertz (1973), human culture is a semiotic system "consist[ing] of socially established structures of meaning" (p. 12), or in other words, "webs of significance" (p. 5). As such, cultural analysis is not an experimental behavior to explore scientific laws, but an interpretive quest for meaning. Culture, as a kind of context for human actions such as language and communication, could be interpreted through what he called "thick description," in which our social events, behaviors, and processes could be explained in a cultural context. The responsibility of an anthropologist is more than simply to acquire the primitive facts from remote parts of the world and bring back artifacts or unearthed remains, but to tell us clearly what actually occurred there in that corner of the world, so as to expound on the natural significance of a certain foreign behavior in that foreign place (Geertz, 1973,

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[3] Interestingly, Victor H. Mair also engages in cultural anthropological and archaeological research. For example, see Mair (1997); Mallory and Mair (2000).

p. 17). In Geertz's opinion, shallow descriptions are just like snapshots taken by camera, while the ethnography-based methodology of "thick description" allows us the interpretation of human behavior at the cultural level to construct a hierarchical structure of meaning of what we are observing. Geertz's view of culture as a semiotic system and cultural anthropology as interpretation exerts a significant influence for the other humanities and social sciences related to culture, especially in line with other interdisciplinary cross-cultural communication activities, in this case translation studies.

Kwame Anthony Appiah's "Thick Translation"

Borrowing the view of "thick description" from Geertz's cultural anthropology, Appiah (1993) transplanted the term "thick description" to translation and brings forth the concept of "thick translation," defining it as a translation "that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context" (p. 817), highlighting the similar interpretative nature of cultural anthropology and cultural translation. It happened to Appiah in translating his native Ghanaian proverbs that what he calls the "thick translation" approach allows the compensation for the loss of source cultural information in translation; therefore, in this case it is deemed useful in literary translation, especially in the enhancement of cultural understanding among readers of English. The first question raised in his article "Thick Translation" is how to translate the 7,000 Akan proverbs in the oral literature of the Twi language from his home country, Ghana (Appiah, 1993, p. 808). As Shuttleworth and Cowie (1997) put it in *Dictionary of Translation Studies*:

> [A]lthough Appiah is referring specifically to the problems involved in translating African proverbs it is clear that the term may be applied to any [target text] which contains a large amount of explanatory

material, whether in the form of footnotes, glossaries or an extended introduction. (p. 171)

In the translation of Ghanaian proverbs, Appiah proposed the concept of "thick translation" that refers specifically the act of annotation and additional remarks in order to offer readers the rich cultural and linguistic context of the source text. In his article "Thick Translation," Appiah (1993) proposed several theoretical points: (a) in understanding an utterer or writer's intention, the importance of context should be emphasized and brought forward, to which he calls "thick contextualization." In the case of understanding the connotation of Ghanaian proverbs, the reader ought to first know the textual genre the proverbs belong to, then which leads to discerning the literal meaning and the truth or philosophy expressed in the proverbs; and (b) the differences among the various cultures of the world should be highlighted and brought forward (p. 812). To Appiah, an ideal literary translation to be used in academic settings should retain all the features that are worth of pedagogy and knowledge transfer. It is in this regard that he proposed "thick translation" as a kind of "academic" translation, positioning the source text in its cultural and linguistic contexts in order to retain the characteristics of the source language and culture. In this line of thought, the responsibility of translation is the enhancement of understanding cultural differences and to assist readers in the awareness and acceptance of cultural differences, eventually to respect the equality of cultures especially in today's Anglo-American cultural hegemony.

Appiah's concept of "thick translation" was further elaborated by Theo Hermans, who provided another explanation of "thick description" and "thick translation" in his paper "Cross-cultural Translation Studies as Thick Translation." According to Hermans (2003), "thick translation" seems to be of necessary pursuit if our goal is to study translation across languages and

cultures (pp. 7-8). Viewing from the angle of epistemology, Hermans (2003) sees that "thick translation," as a form of translation studies, allows for what he calls a "double dislocation," namely, (a) of "the foreign terms and concepts, which are probed and unhinged by means of an alien methodology and vocabulary" and (b) of "the describer's own vocabulary, which needs to be wrenched out of its familiar shape to accommodate not only similarity but also alterity," of which the latter requires an "experimental vigor" (p. 8). With his emphasis on this double dislocation, he sees thick translation as a critical methodology for the adequacy of translations to convey cultural depth and meaning. Moreover, as Hermans (2003) puts it, "thick translation" has the following characteristics: (a) it is an interpretation; (b) it emphasizes the similarities and differences between the source and target cultures; (c) it pays attention to the translation of details of culture-specific elements, namely, what Geertz calls "the delicacy of [their] distinctions"; (d) it disrupts the present vocabularies and assumptions of contemporary Western translation theories by importing other conceptualizations and metaphorizations of translation; and (e) it exhibits the subjectivity of the translators (pp. 8-9). As such, "thick translation" is a pioneering, nonconformist, interpretive translation encompassing translator subjectivity, stresses description of details, and highlights cultural differences. Since the *Tao Te Ching* is laden with highly culture-bound religiophilosophical terms that require scholarly elucidation, the concept of "thick translation" is necessary for translating the ancient Chinese text with plenty of explanation involved. In the act of cultural translation, the purpose of providing background information is to enhance understanding in the target reader towards the source language and culture in crossing the linguistic and cultural barriers. With regard to the profound meaning and religiophilosophical terminologies in the *Tao Te Ching*, the "thick translation" approach is deemed necessary for the translation of ancient

Chinese classics as well as the transmission of cultural connotation from the pre-Qin era, a remote space and time. From this perspective, the concepts Tao (道), *Te* (德) and *Ching* (經) the three essential titular terms from the *Tao Te Ching*, are selected in this paper to illustrate the manifestation of "thick translation" in its English translation by Victor H. Mair among his other scholarly considerations, as expanded below.

Victor H. Mair's "Thick Translation" of the *Tao Te Ching*

The eminent Penn sinologist Victor H. Mair is one of America's foremost translators of ancient Chinese. Mair approaches his scholarly tasks at hand as an open-minded sinologist always engaging on issues of "multiculturalism, hybridity, alterity, and the subaltern" (Boucher, Schmid, & Sen, 2006, p. 1). He is also a successful demonstrator of the application of philology—a lost art from the nineteenth-century—for twenty-first century sinological concerns, as we shall see below. As a translator, his sinological contribution to Chinese literature includes his initial study and translation on *bianwen* (變文) (lit. "transformation texts"), semi-vernacular prosimetric narratives from the Tang dynasty, in which his skills as a translator shines light on the heteroglossia and literary sophistication of these precious texts unearthed in Dunhuang (敦煌). His work on *bianwen* led way to his later studies on the earliest Chinese translations of Indian Buddhist texts in the Han dynasty, as well as his studies and translations of Chinese Taoist religious and philosophical texts, beginning with his influential complete translation of the *Chuang Tzu* (莊子), which is widely regarded a masterpiece in Asian translation literature, followed by his scrupulously careful translation of the *Tao Te Ching* (道德經), which "goes a long way toward reclaiming its rightful place in classical Chinese philological

studies" (Boucher et al., 2006, p. 8). Well-equipped with encyclopedic knowledge in comparative philology, his understanding of the historical evolution of the various languages on the Eurasian continent across time has helped him through the many years of endeavor in philologically translating the archaic *Tao Te Ching* as precisely as possible, partly through his extensive use of annotations and other forms of paratexts.

Annotations and Other Paratexts

In *Paratexts: Thresholds of Interpretation*, Genette (1987/1997) mentions that "a literary work is accompanied by a certain number of productions, such as an author's name, a title, a preface and illustrations" (p. 1). Further, Genette (1987/1997) points to the fact that "these productions surrounding and extending the text ensure the text's presence in the world, its reception and consumption in the form of a book" (p. 1). By *paratext*, we refer to these productions auxiliary to the work itself. Genette states that paratexts may exist in diverse forms and is generally considered to belong to two categories: *peritext* and *epitext*. The peritext comprises the paratextual elements placed in the book along with the body text, such as prefaces and notes. The epitext, whether public or private, consists of the elements apart from the book itself, such as an interviews and correspondences with the author, conversations, speeches, textual communication such as letters, and diaries. We shall see both the peritext and epitext from Mair in this paper.

In order to reconstruct the linguistic meaning of an ancient text, most often the context is to be put into consideration, as evidently in the case of Mair's consideration of historiolinguistic context. The principal guidance for Mair in seeking the right English word for certain Chinese characters such as *Te* or handling unusual or obsolete Chinese characters is philology. To Mair, the purpose in embarking on a comparative philological endeavor is

to address the importance in referring to the reconstruction of Old Chinese from about 2,600 years ago, in the comprehension of the meaning of ancient texts such as the *Tao Te Ching*, which emerged during the widespread use of Old Chinese. The Chinese language has evolved over a very long time span, and translators of ancient texts are very easy to be deceived by solely relying on the modern standard Mandarin pronunciations of Chinese characters, distorting the meaning of important passages (Mair, 1990a, p. 150). In general, this particular hermeneutic methodology is often referred to as the historical linguistic method, and requires the use of annotations or extended prefaces or afterwords in a translated text.

In translation, annotations and similar devices are critical or explanatory notes added to a translated text for enhancing understanding on the part of the reader. As a translation methodology, annotation is widely used in literary and philological translation to provide supplementary information and to compensate for linguistic and cultural discrepancy. Furthermore, we ought to understand that translation is a communicative activity between two cultures, and never occurs in a vacuum. Lefevere (1992a) points out that "universe of discourse" is one of the main factors restricting the successful transmission of cultural meaning in translation (p. 87). A "universe of discourse," i.e., the various social and cultural elements in the source text, may not be readily intelligible to the readers of the translation, thus necessitating the translators to find a way to cross the cultural barriers between the source and target languages, to which annotation is a good choice. In recent years, annotation has gained much attention in translation studies, especially after the "cultural turn" advocated by Bassnett and Lefevere (1990). For example, in the case of feminist translation, prefacing and footnoting is considered as one of the three practices of feminist translation, along with supplementing and "hijacking". Luise von Flotow considered that prefacing and footnoting has practically

become routine in feminist translation in providing the explanatory description for the intended readers (as cited in Simon, 1996, pp. 14-15). Methodologically, philologists and historical linguists attempt to reconstruct the original readings of sacred texts from their variants of manuscripts to produce a so-called critical edition, providing a reconstructed text with elaborate annotations, footnotes or endnotes regarding information on the manuscript variants, which are called critical apparatuses. These footnotes or endnotes may assist scholars from other academic disciplines in comprehending the entire manuscript tradition, thus enabling further research and completion through reasoning (Greenham, 1992, p. 9).

Mair's Manifestations of "Thick Translation"

In 1990, Mair published his own translated version of the *Tao Te Ching*, albeit in two separate forms: one a consumer version published by Bantam Books, a commercial publisher, with extensive introductory notes, annotations and other kinds of paratexts, and another a purely scholarly paper published as the addendum to the aforesaid introductory notes and endnotes in the Bantam consumer version. On the book title page of the Bantam version, it says: "An entirely new translation based on the recently discovered Ma-wang-tui Manuscripts. . . . Translated, annotated, and with an Afterword by Victor H. Mair" (Mair, 1990a, p. i). Further, on the contents page of the same book, it is indicated that the book is divided into the following sections:

    1. Preface

        Acknowledgment

        Note on the Numbering of Chapters

        Note on the Use of Pronouns

    2. Translation of the Ma-wang-tui Silk Manuscripts of the *Tao Te Ching*

A page count indicates that the paratexts 1, 3 to 6 occupy 79 out of 168 pages of the monograph, which is almost half of the entire book. It would be lengthy to illustrate the extensiveness of Mair's "thick translation" elements in his numerous paratexts from both publications in full; let us first take a look at his philological notes on the words Tao (道), *Te* (德) and *Ching* (經), the central, titular terms of the ancient text, from his annotative comments in the form of two consecutive entries in the "Afterword" section. Below are the slightly truncated contents of Mair's extensive etymological elucidation on the concept of Tao, *Te* and *Ching* in his translation of the *Tao Te Ching*:

THE WAY / Tao (pronounced *dow*)

The translation of Tao as "Way" is an easy matter. But our understanding of the term will be heightened by a closer look at its early history. . . . The archaic pronunciation of Tao sounded approximately like *drog* or *dorg*. This links it to the Proto-Indo-European root *drogh* (to run along) and Indo-European *dhorg* (way, movement). Related words in a few modern Indo-European languages are Russian *doroga* (way, road),

Polish *droga* (way, road), Czech *draha* (way, track), Serbo-Croatian *draga* ([path through a] valley), and Norwegian dialect *drog* (trail of animals; valley) . . . The nearest Sanskrit (Old Indian) cognates to Tao (*drog*) are *dhrajas* (course, motion) and *dhraj* (course). The most closely related English words are "track" and "trek," while "trail" and "tract" are derived from other cognate Indo-European roots. Following the Way, then, is like going on a cosmic trek. Even more unexpected than the panoply of Indo-European cognates for Tao (*drog*) is the Hebrew root *d-r-g* for the same word and Arabic *t-r-q*, which yields words meaning "track, path, way, way of doing things" and is important in Islamic philosophical discourse.

As a religious and philosophical concept, Tao is the all-pervading, self-existent, eternal cosmic unity. . . . This description could serve equally well for Brahman, the central principle of Indian philosophy and religion. Just as the Tao exists in the myriad creatures, so is Brahman present in all living things. Brahman, like the Tao, is unborn or birthless (Sanskrit *aja*; modern standard Mandarin *wu-sheng*) and without beginning (*anādi; wu-shih*), both important ideas in *Master Chuang* and in later Taoism . . . A frequent image in Indian religions is that of a way leading to unification with Brahman, that is, *Brahma-patha* (*patha* being cognate with "path"). The Buddhists translated this into Chinese as *Fan-tao*, literally "Brahman-Way," a striking expression which brings together these two manifestations of cosmic unity . . . An even more common word for the Way in Indian religions is *mārga*. In Buddhism, for example, it was thought of as the means for escape from the misery of worldly existence. Among the many translations of *mārga* into Chinese were the following: Tao, *sheng-tao* ("sagely way"), *cheng-tao* ("correct way"), *sheng-tao* ("way of victory"), *chin-tao* ("way of progress"), and so

forth. These and other usages make clear the correspondence of Tao to Indian religious concepts, including Brahman.

INTEGRITY / *te* (pronounced *duh*)

The second word in the title of the *Tao Te Ching*, namely *te*, is far more difficult to handle than the first, as is evident from the astonishing sweep of the following thoughtful renderings of its meaning: power, action, life, inner potency, indarrectitude (inner uprightness), charisma, mana (impersonal supernatural force inherent in gods and sacred objects), sinderesis (conscience as the directive force of one's actions), and virtue. . . . Of these, the last is by far the most frequently encountered. Unfortunately, it is also probably the least appropriate of all to serve as an accurate translation of *te* in the *Tao Te Ching* . . . Regrettably, the English word "virtue" has taken the same moralistic path of evolution as that followed by modern standard Mandarin *te*.

To illustrate how far we have departed from the Old Master, *tao-te* has come to mean "morality," which is surely not what he had in mind by *tao* and *te*. To return to our exploration of the latter term alone, in the very first chapter of the Ma-wang-tui manuscripts, we encounter the expression *hsia-te*, which means "inferior *te*." Another common expression is *hsiung-te*, which signifies "malevolent *te*." If we were to render te as "virtue" in such instances, we would be faced with unwanted and unacceptable oxymorons. Clearly we must seek a more value-neutral term in modern English . . .

Te was pronounced approximately *dugh* during the early Chou period (about 1100 to 600 BC). The meanings it conveys in texts from that era are "character," "[good or bad] intentions," "quality," "disposition," "personality," "personhood," "personal strength," and "worth." There

is a very close correlation between these meanings and words deriving form Proto-Indo-European *dhugh* (to be fit, of use, proper; acceptable; achieve). And there is a whole series of words derived from the related Teutonic verbal root *dugan*. These are Old High German *tugan*, Middle High German *tugen*, and Modern German *taugen*, all of which mean "to be good, fit of use." There is another cognate group of words relating to modern English "doughty" (meaning worthy, valiant, stouthearted) that also contribute to our understanding of *te*. They are Middle English *douhti, dohti*, or *dühti* (valiant), which goes back to the late Old English *dohtig* and earlier Old English *dyhtig* (also "valiant").

As it is used in the *Tao Te Ching, te* signifies the personal qualities or strengths of the individual, one's personhood. *Te* is determined by the sum total of one's actions, good and bad. Therefore it is possible to speak of "cultivating one's *te*." Like karma, *te* is the moral weight of a person, which may be either positive or negative. In short, *te* is what you are. *Te* represents self-nature or self-realization, only in relation to the cosmos. It is in fact the actualization of the cosmic principle in the self. *Te* is the embodiment of the Way and is the character of all entities in the universe. Each creature, each object has its own *te* which is its own manifestation of the Tao . . . The closest English approximation of *te* as used in the *Tao Te Ching* is "integrity." In simplest terms, integrity means no more than the wholeness or completeness of a given entity. Like *te*, it represents the selfhood of every being in the universe. Integrity may have a moral dimension in the sense of adherence to a set of values. But it lacks the uniformly positive quality of the usual translation, "virtue," which subverts the moral ambiguity so important to our understanding of *te*.

CLASSIC / *ching* (pronounced *jeang*)

Ching is the standard term in Chinese for "classic" or "scripture." Its basic meaning, however, is "warp of a fabric" and from this is derived the idea of "pass through," "experience," "transacting." *Ching* comes to mean "classic" because it also signifies the threads which were used to hold manuscripts together . . . The Old Chinese sound of *ching* is roughly *gwing*. Without the final nasalization, this is very close to Prot-Indo-European *gwhi* (thread). Another form of the latter is **gwhi-slo-*, which appears in Latin as *filum* (thread). English words ultimately derived from the Latin are "filament," "fillet" and "file" (in the sense of "line"). The latter may be traced back through Middle English *filen* and Middle French *filer*, which means "to string documents on a thread or wire" and is reminiscent of Chinese *ching*. Other Indo-European cognates are Lithuanian *gysla* and Old Prussian *gislo*, both of which mean "vein," as well as Lithuanian *gija* (thread) and Welsh *gewyn* (sinew, nerve). Note that the latter, like Chinese *ching* (*gwing*) has a nasalized ending. The character used for Chinese *ching* (*gwing*) almost certainly depicts the warp of a fabric on a loom.

Therefore, in strictly etymological terms, *Tao Te Ching* means "track-doughtiness-file." It would originally have been pronounced roughly as *drog-dugh-gwing*, had the title in its current form already existed during the Chou period. It is clear that all three words of the title *Tao Te Ching* are conceptually linked to Indian notions such as Brahman or *mārga*, karma or *ātman*, and *sūtra*. But etymogically they appear to be more closely related to European terms. It is thus conceivable that both China and India may have received the ideas they represent from some such Europoids as the Tocharians or their predecessors who lived in

Central Asia before the formation of the *Tao Te Ching*. And China may have received them more directly than did India. However, these are speculations that await the findings of archeology for confirmation. (Mair, 1990a, pp. 132-136)

The point in bringing forth the "thickly" manifestations in Mair's translation in a translation studies context here is to illustrate that, in the words of Appiah (1993):

[This is the kind of translation] that aims to be of use in literary teaching; and here it seems to me that such "academic" translation, translation that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context, is eminently worth doing. I have called this "thick translation." (p. 817)

In terms of Appiah's "thick contextualization," certainly the linguistic context in translating the highly culture-bound concepts Tao, *Te* and *Ching* is brought to the fore by Mair, namely the kind of linguistic context made possible to be elucidated through his extensive historical linguistic methodology as seen above. However, one of Appiah's flaws (or wits, depending on how one receives his theory) is that Appiah does not provide his viewpoints on how "thick translation" should be practiced, nor giving the meaning of his exact use of the word "thick," leaving the reader with the only clue that it is "context-dependent" (Appiah, 1993, p. 818). Cheung (2007) has pointed out that what differentiates "thick translation" from straightforward "sinological translation" is being conscious that any interpretation is mediated and therefore never total or complete (p. 35). This points to the warning that the practitioner of "thick translation" may have taken the risk of being merely "thick," without

the necessities that such "thickness" requires—namely, being conscious of the scope, complexity, and careful distinctions of interpretive meaning, to which we shall evaluate Mair's interpretive efforts. As we can see, the scope of Mair's extensive etymological elucidation clearly indicates the thickness of Mair's academic rigor in translating the two words with the utmost care as a sinologist and philologist holding a teaching post at a research-oriented university, employing his encyclopedic knowledge on the historical evolution of the various languages on the Eurasian continent across time. However, like the two sides of a sword, one should also note that the authoritative tone that Mair possesses could also puzzle the laymen and students of the *Tao Te Ching*, owing to the complexity of its formation. First of all, Mair (1990a) has stated that he has not consulted previous *Tao Te Ching*-related works, dismisses Chinese commentaries as "misleading or erroneous" (p. 127), and "intentionally avoided consulting other translations" (p. 153) as not to be "trapped by facile solutions" (p. 153), which altogether may risk overlooking the earlier efforts of sinologists and translators around the world who worked on this puzzing ancient text. Furthermore, Mair's translation is also driven by the will to establish the link between the *Bhagavad Gītā* and the *Tao Te Ching* based on Sino-Indo-European etymologies. However, the layman may overlook the fact that early, historical languages are often hypothetical, reconstructed or unattested, however approximated to the best the researcher can, hence resulting in varying views. For example, Mair (1990a) saw a linkange between *wan-wu* (萬物) and reconstructed Old Chinese **myanh-var* (the asterisk mark indicates a reconstruction), hence related to modern English "many varieties" (p. 150), when another reconstruction of *wan-wu* by the late eminent Chinese linguist Li Fang-kuei (李方桂) was also proposed as **myanh-mjet* (Li, 1971, p. 35), which is different from Mair's. Overall, it is indeed a bold, courageous endeavor in being driven by his view that there is significant contact between India and

China at a very early age (Boyce, 2012, p. 20), but perhaps it would be better if more evidence is provided. However, there are other relevant research findings suggesting the influence of the *Bhagavad Gītā* on the *Tao Te Ching* (e.g., Grafflin, 1998), and the parallels between Tao and Brahman (e.g., Vasil'ev, 2014). Nevertheless, Mair's interpretive methodology has followed the dedicated yet ambitious works of linguists who advocate the idea of "global cognates" before him.[4] Furthermore, in terms of highlighting the differences among cultures, Mair's "academic" translation through extensive explanation on comparative etymology not only positions the culture-specific elements in the ancient Chinese text on the crossroads of the various branches of Indo-European and cognate languages across time, it also opens up a door for future academic input in Asian Studies, if his assumptions are proven to be true, by doing the opposite: showing that perhaps there exists a missing link between Old Chinese and Proto-Indo-European, indicating the possibility of overturning the age-old assumption of the great divide between Sino-Tibetan and Indo-European languages, in other words, that the various cultures on the Eurasian continent across space and time are, after all, not as different as we have regarded them for millennia.[5]

Moreover, let us examine Mair's (1990a) extensive elucidation of etymological facts of the two words, especially the case of translating Tao as "the Way" as "an easy matter. But our understanding of the term will be heightened by a closer look at its early history, which shows that the Tao is deeply imbedded in elemental human experience" (p. 132) under the criteria of Theo Hermans. Mair's translation and annotation on the word Tao by employing historical linguistic methods certainly puts translation, interpretation

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[4] See Edkins (1871) and Conrady (1906) for example.

[5] There exist other pioneering papers on the possible link between Old Chinese and Proto-Indo-European; for example, see Zhou (2002, 2003, 2005).

and description in the same discursive space, or as Lydia H. Liu puts it, "as a translingual act itself, it enters, rather than sits above, the dynamic history of the relationship between words, concepts, categories and discourses" (as cited in Hermans, 2003, p. 8). In terms of highlighting the similarities and differences of cultural elements, Mair's annotative translation certainly provides robust evidence of similarities and differences of cognate words and languages, hence of cultures, again with the underpinning fact that Tao is deeply imbedded in human experience across time and space, hence showing its universality and Geertz's "delicacy of distinctions" at the same time.

Furthermore, these methodologies are perhaps yet to be discussed in the realm of contemporary translation studies, with the hope that it imports new ideas to current translation theory when dealing with East-West differences, hopefully providing a slight clue, a single step, in addressing the translatability/ untranslatability issue in current translation studies, which does have, in Hermans' words, have an "experimental vigor" to it. In my personal view, if Mair's interpretive methodology is proven to be valid, it could provide valuable implications in the discipline of translation studies, since this methodology may provide a clue to the century-old problem of the myth of Babel, encountered since Walter Benjamin until present. The numerous etymological cognates of Tao, *Te* and *Ching* across the Eurasian continent, if Mair's assumptions are proven to be true, are pretty much like Walter Benjamin's pieces of broken vase to be mended together, fitting into each other, in order to bring forth a more complete picture of the original outlook of Tao, *Te* and *Ching*, the essential titular terms in the *Tao Te Ching*. Finally, in terms of the translator's subject position, we shall clearly see that Mair attempts to counteract the illusion of transparency or neutral description, and introduces his personal voice into his account with explicit viewpoints and statements, as expanded below.

Other Issues in Cultural Translation: Ideology

Lefevere (1992b) has pointed out that "[t]ranslations are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence the way in which they translate" (p. 14). In his book *Translation, Rewriting and the Manipulation of Literary Fame*, Lefevere regards translation as a kind of rewriting of an original text, under certain circumstances. He further states that:

> It is my contention that the process resulting in the acceptance or rejection, canonization or non-canonization of literary works is dominated not by vague, but by *very concrete factors* [emphasis added] that are relatively easy to discern as soon as one decides to look for them, that is as soon as one eschews interpretation as the core literary studies and begins to address issues such as power, ideology, institution and manipulation. (Lefevere, 1992a, p. 2)

He points to several concrete factors determining the reception and image of a literary work as projected by its translation, of which one is the translator's ideology and the other the poetics dominant in the receiving literature at the time of translation, both influencing the basic strategy as adopted by the translator (Lefevere, 1992a, p. 41). As a translation is produced in a given society within a given time period, the corresponding external ideology (namely, that of the patronage) may exert an influence on the translator's ideology, and in turn influence his selection of translation strategies. Mair's translation provides a good illustration of the external and internal ideologies in negotiation under concrete factors that systematically govern the reception and consumption of the *Tao Te Ching* within the Western readership, as we shall see below.

Translator and Patronage: Power at Play

In the spirit of Bassnett and Lefevere's (1990) "cultural turn" as first raised in their collection of essays *Translation, History and Culture*, let us examine the power relations between the publishing industry, Bantam, and the translator, Mair, in pursuit of specific ideologies. The people in such power relations, whether professionals involved within the literary system (in this case, the translator) or patronage outside the literary system (in this case, the publisher), govern the consumption of the translated work by the general public, where these forces can be both conforming to or rebelling against the dominant ideology and poetics.

In Mair's scholarly version of the introduction and notes for the *Tao Te Ching* translation published as an addendum to the annotations in the Bantam version, he explicitly writes in the introductory description on the cover page of the journal paper, of which he himself is the editor:

> SINO-PLATONIC PAPERS is an occasional series edited by Victor H. Mair. The purpose of the series is to make available to specialists and the interested public the results of research that, because of its unconventional or controversial nature, might otherwise go unpublished. (Mair, 1990b, cover page)

For Lefevere, ideological considerations are the most important, be it the translator's ideology, or the ideology imposed upon the translator by patronage. Here we see an outright mentioning of Mair's ideology in going against the dominant ideology and poetics of the present day, on the cover page of the journal paper, not in the body text. Although, as Lefevere (1992a) has put it, in the case where linguistic considerations enter into conflict with considerations

of an ideological and/or poetological nature, the latter tend to "win out" (p. 39), it seems that on the surface Mair is not in an advantageous position in the conflict between the pioneering translator and the domesticating publisher, but nevertheless he tries to overturn this situation by means of making explicit mentions on his personal ideology to be made known to both the layman and scholarly reader. Through Mair's (1990a) annotative comments accompanied by justificatory footnotes, we clearly see that they are indeed "indicative of the ideology dominant at a certain time in a certain society" (p. 41), and they "quite literally become the play" (p. 42) for the target text audience that cannot read the source text.

"Academic Translation" and Translator's Ideology

As previously mentioned, Mair published his own translated version of the *Tao Te Ching* in 1990, albeit in two separate publications: one a consumer version published by Bantam Books with extensive introductory notes, endnotes and other forms of paratexts, and another a purely scholarly paper as the addendum to the aforesaid introductory notes and endnotes in the Bantam consumer version. Let us take a look at the contents of this latter scholarly publication to compare it with that of the Bantam consumer version:

    1. Abbreviations and Symbols

    2. Preface

    3. Author's Note

    4. Sinological Usages and Principles of Translation

    5. Introduction

      [a] The Oral Background of the Text

      [b] The Title and Some Other Key Terms

      [c] Taoism : *Tao Te Ching* : Yoga : *Bhagavad Gītā*

Since this is a scholarly paper on sinology by nature, the "Abbreviations and Symbols" section is absent in the Bantam consumer version. The "Author's Note" section is an explicit statement mentioning that this publication is an addendum to the paratexts of the consumer version:

> These materials were originally intended to accompany my *Tao Te Ching: The Classic of Integrity and the Way* which was published by Bantam Books in September, 1990. When I was informed by my editors that the remarks herein, although expressly intended for the layman, were too scholarly in nature, it became necessary for me to rewrite completely the introduction and notes to the published translation. The contents of the two versions are now quite dissimilar. The Bantam introduction (now actually an afterword) is but a pale reflection of what I had originally written. Because there are ideas and information in these pages that may still be of interest to some, I have decided to issue them in the present form. (Mair, 1990b, p. 8)

Further, in this scholarly paper addendum, Mair offers three explanations to the popularity of the *Tao Te Ching* as the most translated book in the world next to the Bible and the *Bhagavad Gītā*, one of which is that:

> It is supposedly "very easy to understand" when actually it is exceedingly impenetrable . . . this deceptive ease which masks tortuous difficulty is both a challenge and an invitation, a challenge to the honest

scholar and an invitation to the charlatan. Since no one can fully plumb the profundity of the *Tao Te Ching*, even the amateur cannot be held responsible for misrepresenting it. Hence the plethora of translations, many by individuals who command not one iota of any Chinese language. (Mair, 1990b, p. 6)

Annoyed at the presumptuousness of those who pretend to convey the ideas of Lao Tzu (老子) to others when they had no idea of its highly impenetrable meanings, Mair vowed in the 1970s:

I would never be so bold as to add my own voice to the cacophonous chorus of *Tao Te Ching* paraphrasts. Two unexpected and celebrated events, however, conspired to make me recant. One was the egregiously large advance and effusive national publicity awarded to an absolute tyro a couple of years ago who dared to dabble with the daunting *Tao Te Ching*. Although the individual concerned will remain mercifully unnamed, I felt duty bound to reclaim translation of the *Tao Te Ching* as the proper province of the conscientious Sinologist. The other prod was the recent discovery of two ancient [Ma-wang-tui] manuscripts in China which made it possible to produce a totally new translation of the *Tao Te Ching* far more accurate and reliable than any that has hitherto been published. (Mair, 1990b, p. 6)[6]

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[6] To the delight of researchers in Taoist literature, in 1973 the archaeological discovery of two previously unknown text versions in ancient tombs in China has shed considerable light on the nature of the composition and compilation of the *Tao Te Ching*, since these texts are found to be a few centuries older than the Wang Pi (王弼) version after close examination, hence more accurate to the original. The version used by Mair consists of two silk manuscripts A and B, buried in a Western Han Dynasty (202 BCE – 9 CE) tomb under a hill named Mawangdui (馬王堆) (lit. "Horse King Mound") near modern-day Changsha (長沙) in Hunan.

Here we see a clear statement of Mair's personal attitude ideology towards the conditions, necessity and seriousness in his motive behind translating the *Tao Te Ching*.

Once Mair assumed the task of freshly translating the *Tao Te Ching*, he was completely preoccupied with overwhelming details, putting his encyclopedic etymological knowledge as a philologist to full force, for instance, how to convey the meaning of *Te* (德), the second word in the title, spending an entire two months on it. As we have seen above, his final choice of "integrity" is grounded on a thorough etymological study of the word, along with a close examination of each of its 44 occurrences in the text. Nevertheless, his translation is different from other translations in the sense that during his monumental task in translating the *Tao Te Ching*, his first and foremost guide throughout has been philology, to which he states that "only by the most rigorous application of this noble science can we hope to come close to a full understanding of ancient texts" (Mair, 1990a, p. 7). After an intensive period of translation, Mair turned his attention to the paratexts, namely the introduction and the notes sections. Again, here Mair pioneers in showing that the *Tao Te Ching* is a collated accumulation of oral wisdom resultant to the cultural interaction between India and China across centuries, and thus, unsurprisingly, not the enterprise of a single author, most widely alleged to be Lao Tzu (Mair, 1990a, p. 7). Then, Mair expounds on an exhaustive etymological examination of the three words that constitute the customary title of the book, along with explanations of several other key terms. As a renowned philologist whose concentration is on sinology and indology, a radical approach is engaged by Mair in recognizing that the *Tao Te Ching* bears a very close relationship to the aforementioned best known oriental classic originating in India, the *Bhagavad Gītā*. Having read both of them in their original languages repeatedly and attentively for over two decades, Mair strongly believes that they are related

in an essential way in the sense that the resemblances and parallels are so numerous, to which he also provides much annotation on the similarities between the *Tao Te Ching* (Chinese Taoism) and the *Bhagavad Gītā* (Indian Yoga) in the paratext, namely the introduction and the textual notes. This is a robust evidence of Mair's motive for pursuing the "thick translation" approach towards the *Tao Te Ching*, in addition to his personal stance on translator's ideology.

Other Issues in Cultural Translation: Foreignization and Visibility

In the discussion of Mair's translation, it is also crucial to mention the issue of foreignization and invisibility in Venuti's (1995) treatise *The Translator's Invisibilty*, in which he refers to the invisibility of the translator in the contemporary context of the Anglo-American cultural hegemony, and relates the invisibility to the imperialistic and xenophobic attitude of the domineering Anglo-American culture (p. 17). Often influenced by publishing institutions, editors and the global market, translations are manipulated to the extent that the translator's work leaves almost no trace of any translational activity. In this sense, the translator has become "invisible." Driven by economic motives, publishers often prefer fluent, highly readable translations that will perform economically better on the market than foreignizing translations that resist a fluent English discourse and promote the foreignness of the text by retaining the distinct foreign character.[7]

To counter such an "invisibility," Chesterman provides a checklist in regard to the issue of translator visibility, in a paper on translation typology:

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[7] Matter of fact, there are even *Tao Te Ching* translations produced by people who do not know Chinese, resulting in (a) reliance on earlier translations, (b) failure of accuracy, and (c) distortion and simplification of the original; yet publishers continue to market such works for reader consumption. See Goldin (2002).

> Is the translator visible, e.g. in footnotes, a commentary or preface, via inserted terms from the source text in brackets, via evidence of the translator's own particular ideology (learned translation, philological translation, commentary translation, *thick translation* [emphasis added]; feminist translation, polemical translation)? (Chesterman, 2017, p. 102)

Under this criterion, clearly we see translator visibility in Mair's work, which features a "Preface" that contains an "Acknowledgment": "I would like to thank my editor, Linda Loewenthal, for managing to be both gentle and firm in helping me to make this book more accessible to the people for whom it was written" (Mair, 1990a, p. xvi).[8] Here we see the various forces behind the production of a consumer version of the book at play, namely the negotiation between the editor, belonging to a publication institution, and the individual translator. Furthermore, the "Preface" also includes a "Note on the Numbering of Chapters", and a "Note on the Use of Pronouns" (Mair, 1990a, p. xvi). After the main translated text, there is a section titled "Notes and Commentary", followed by a four-part "Afterword", as mentioned previously. This "Afterword" includes a section titled "The Meaning of the Title and Other Key Words", from which his philological translation of Tao and *Te* is expounded in this paper. Moreover, it is followed by an "Appendix", which is "designed for those who want additional information on the relationship between Yoga and Taoism" (Mair, 1990a, p. 155), and contains a note at the very end, announcing the existence of the scholarly paper addendum:

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[8] Furthermore, as a public epitext, Mair states that when he wrote the translation of the *Tao Te Ching* for Bantam, a commercial press, it is very different from writing for an academic press, that the former involves the consideration for a large audience and is "supposed to sell books," and the latter for scholars. When Bantam asked him for a self-description of his occupation to appear on print, Mair first stated that he is a "sinologist" and later a "philologist," both to which Bantam rejected, considering that the general public may lack the knowledge of these terms. Bantam suggested that Mair identify himself as a "linguist," to which Mair rejected. See Swofford (2012).

Note: Scholars who wish to obtain complete documentation for all points raised in the Afterword and who desire fuller annotations for the text may write to the author for a separate, sinologically oriented publication concerning the *Tao Te Ching*. (Mair, 1990a, p. 161)

Here we see Mair's individual motive and scholarly effort at work, behind the power play between the publisher, the editor, and the translator. With these two examples, clearly we see the visibility of the translator in Mair's approach in assuming the task in producing a thoroughly new translation of the *Tao Te Ching* that possesses its inherent importance among other translations, a highly individual contribution.

Furthermore, a translation in which the cultural distance is maintained to inform target text readers about the culture or cultures related to the source text, aiming to broaden their cultural perspectives. In defense of the important yet unmistakable cultural linkage between Old Chinese and Indo-European languages backed by evidence from archaeological research, Mair (1990a) feels "fully justified in pointing out the Indo-European cognates" (p. 131) in his philological analysis of the words Tao, *Te* and *Ching*, which is discussed in his "Afterword":

I also believe that this analysis will serve to illuminate powerfully the meanings of these terms for readers as well as to demonstrate the nonexotic, nonperipheral quality of Chinese civilization. No longer may China be excluded from discussions of world history, for it has always been very much a part of the ebb and flow of human events and ideas. It is only our limited historiography that has underestimated China's place in the evolution of mankind. (Mair, 1990a, pp. 131-132)

This is in line with the spirit of Appiah's notion of respect for the equality and variation of cultures, and of Venuti's emphasis of Antoine Berman's concept of translation ethics in the discussion of foreignization, based on the relationship between the domestic and foreign cultures embodied in the translated text:

> Good translation aims to limit this ethnocentric negation: it stages "an opening, a dialogue, a cross-breeding, a decentering" and thereby forces the domestic language and culture to register the foreignness of the foreign text. (as cited in Venuti, 1998, p. 81)

Here, in the same spirit of Appiah's "respect," Venuti (1998) purports that a good translation is to "show 'respect' for [the foreign text] by 'offering' a 'correspondence' that 'enlarges, amplifies and enriches the translating language'" (p. 81) through Berman's words. A translator certainly has the prerogative to choose the direction along the ethnocentric-ethnodeviant axis of translation, so as to "decenter the domestic terms that a translation project must inescapably utilize" (Venuti, 1998, p. 82). The favor in "a translation ethics of difference" as opposed to "a translation ethics of sameness" has the power to enhance the domestic culture, in the sense that the "difference" has the power to reform cultural identities occupying dominant positions in the domestic culture, in the advocacy of a foreignizing translation (Venuti, 1998, pp. 82-83). As such, it is crucial to yield a theory and practice of translation countering dominant target-language cultural values, in bringing the linguistic and cultural difference of the source text to light, thereby signifying the importance in appreciating an annotation-based approach in translation.

Conclusion

In this paper, we have seen that, as a feasible translation strategy, Kwame Anthony Appiah's "thick translation" is necessary in defining the methodological foundation for academic and cross-cultural translations, which plays an irreplaceable role in etymologically elucidating cultural elements and successful knowledge transfer in cultural translation, illustrated through Mair's attempted "thick translations" of highly culture-bound terminologies in classical Chinese canonical texts such as Tao, *Te* and *Ching* in the *Tao Te Ching*. The characteristic Chinese culture-boundedness of the ancient text calls for a sophisticated interpretative methodology to be presented to modern-day Western readers. Furthermore, in cross-cultural translation as illustrated in this paper, we have seen that Mair attempts to negotiate with the dominant poetics as expected by the patronage (namely, the publishing industry and the academy) through explicit statements, both in printed peritext and verbal epitext, of his personal ideology in the form of annotations and other forms of paratexts, with the final goal of elucidating the original linguistic and cultural meaning to the Western reader as precisely and delicately detailed as possible.

Cross-cultural translation, an activity whose goal is successful communication across cultures, has played an important role in the progress of human civilization. The translation of ancient Chinese canonical works such as the *Tao Te Ching* is no exception. The authenticity and the cultural images of the original works, however, may be distorted or lost during the translation process, owing to the complexity of cross-cultural translation, as in the case of many previous versions of *Tao Te Ching* translations. Therefore, it is necessary to seek a translation methodology which compensates for the loss of authenticity and the linguistic and cultural context of the ancient

Chinese source text so as to ensure genuine cross-cultural communication. Ian Robertson, a noted sociologist, writes: "Culture consists of all the shared products of human society" (Robertson, 1987, p. 55). Culture includes not only material things such as dwellings, organizations, and artifacts, but also intangible things such as languages, ideas, beliefs, customs, myths, and traditions. Translation is not only a two-way communication in crossing the language barrier, but also the location of cross-cultural exchange to achieve and enhance cultural understanding. With the examples shown in this paper, the main contribution of Mair's translation is for the purpose of intercultural exchange and the reconstruction of the source culture in the target text. As such, the substance of translation is cultural transplantation and hybridization, in addition to linguistic transformation and elucidation. To sum up, the aim of a successful translation as strenuous as that of the dauntingly difficult *Tao Te Ching* is to allow the target readers to understand the meaning of the original text as closely as possible and have a grasp of the source language culture as precisely as possible, and a translator need to be aware of the choices of effective translation methodologies in conveying the cultural information of the source language to the target language, thereby filling the cultural gap between the source culture and the target culture. Culture-bound words in classical Chinese canonical works such as the *Tao Te Ching* prove to be of value, both in terms of cultural understanding. As such, it is proposed that Appiah's "thick translation" approach provides valuable guidance for the translation of highly culture-bound, religiophilosophical words such as Tao, *Te* and *Ching* as appears in the *Tao Te Ching*. The extensive footnotes, annotations notes and other forms of paratexts employed in Mair's translated work not only aids the target reader understand the cultural connotations and cultural information of these highly culture-bound words, in addition to their complex cultural contexts, it also shines light on many other

issues such as providing a new understanding on the universality of human existence, as well as importing new insight into the realm of translation studies on the issue of translatability/untranslatability between the Sino-Tibetan and Indo-European languages, at the same time opening a door for academic research in Asian Studies. It is hoped that further interdisciplinary research in this area shall shine light on the long-debated issue of the great divide between the languages and cultures of the East and the West.

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Translators' Collaboration and Decision-Making in the Case of Bai Hua's *The Remote Country of Women*

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In translation studies, primary sources are often unavailable and are therefore overlooked. Nevertheless, translators' manuscripts are an important example of a type of first-hand source that can be used for studying decision-making processes in the course of doing a translation. *The Remote Country of Women* is considered a powerful feminist utopian novel, but it has received little critical attention and remains under-researched in the literature. This study investigates the translators' decision-making process by comparing and contrasting the original manuscript of the translation, which will have its problems and limitations, with the final product. To do this, the study probes the evolution of the translated text based on the translators' selection of particular words/terms, and evaluates the immediacy and vividness of the final translation. Moreover, one of the translators was interviewed, and Howard Goldblatt, the General Editor of the series *Fiction from Modern China* which now includes the newly-translated *The Remote Country of Women*, was contacted for publication details. Finally, the study discusses these translators' specific workflow, power, and capital they may have had in the translation field.

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譯者決策過程及合作模式之探討——
以白樺的《遠方有個女兒國》為例

李姿儀

　　在翻譯研究中，譯者手稿是研究譯者決策過程的最佳來源，但譯者手稿等第一手資料，卻常因無法取得而受到忽略。中國作家白樺的《遠方有個女兒國》，一般被認為是帶有強烈女性主義烏托邦色彩的小說，但受到政治因素影響，此作品鮮為人知，更鮮少作為研究素材。本研究的重點是從《遠方有個女兒國》的譯者手稿以及出版譯作，來探討譯者的決策過程。筆者在有限的手稿中進行分析比較，討論譯者從一開始與最後定稿選用的字詞，如何影響段落話語與思想的表達方式，並影響英譯本的生動程度。除了譯本分析之外，筆者更進一步親自訪談譯者，理解兩位譯者的合作模式，並聯繫收錄《遠方有個女兒國》英譯本的《現代中國小說叢書》（*Fictions from Modern China*）總審定葛浩文（Howard Goldblatt）先生，了解此書出版流程。最後，本論文探討譯者分工模式以及在翻譯場域裡擁有的權力及資本。

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Introduction

Although the translator's decision-making process may be subjective and intuitive (e.g., Komissarov, 2009, p. 523), translation scholars maintain that this process is ultimately governed by correlated linguistic and cognitive patterns in both the source and target languages (e.g., Englund Dimitrova, 2005; Toury, 1995). To understand translators' decision-making processes in this endeavour, the study of primary sources, that is, the analysis of literary translators' manuscripts, can be implemented, although this has long been overlooked in translation studies (Munday, 2013). According to Munday (2013), the main reason for this oversight is that, unless the translator is a well-known author and/or particularly prefers to document and preserve his or her own writing, early drafts are not often readily available. Translators' manuscripts are typically discarded after the translations are published.

The Remote Country of Women was first published in 1988. This novel was the first work by Bai Hua (白樺), who is recognized as a major contemporary Chinese writer. Bai Hua was born in a small city in Henan Province in 1930 and was named Chen Youhua (陳佑華) (he later chose Bai Hua as his pseudonym). Bai Hua's poetic sensitivity and love for literature were first shaped by his mother's folk songs and by her poor and illiterate friends' devotional Buddhist songs (Wu, 1991). In 1947, Bai Hua joined the People's Liberation Army; in 1951, he began to write poems, short stories, and screenplays. He began his career as a fiction writer in 1964 and has resided in Shanghai since 1985. Political issues and language barriers meant that *The Remote Country of Women* received little critical attention both at home and abroad; thus, his feminist utopian novel has been largely unnoticed (Wu, 1991, p. 198). As Bai Hua states in the introduction to the Taiwanese edition of the book, the author's intention

is to "use the past as a mirror to see the present" (Bai, 1988, p. 1), and to use matrilineal values to challenge our traditional views of the primitive versus the modern, the barbaric versus the civilized, and the monogamous versus the promiscuous. Two translators, Wu Qingyun (武慶雲) and Thomas O. Beebee, the latter a native English speaker, worked together to translate the novel into English in 1994. The translated version is part of the *Fiction from Modern China* series; the General Editor of that anthology, Howard Goldblatt, proclaimed the novel to be one of the "boldest new voices in China" (Goldblatt, 1994, p. III).

The story, originally published in China in 1988, contains two antithetical narratives that converge in the final chapters (Twitchell, 1995). One describes a utopian world and focuses on Sunamei, a young woman of the Moso, a subgroup of the Naxi nationality, in a remote but beautiful area at the border of Yunnan and Sichuan provinces in southwest China. In alternating chapters, we follow the male protagonist, Liang Rui, through the Cultural Revolution to experience a labour camp and a prison from his perspective. The story shuttles back and forth from utopia to dystopia, presenting the conflicts in the two worlds in which the characters live; Sunamei lives in a matriarchal society in which women freely take lovers and are responsible for home and family, and Liang Rui lives under political and emotional repression in a patriarchal society. Sunamei's happy growth and innocent questioning reveal an organic social system embodied in matrilineality, which contrasts sharply with Liang Rui's imprisonment, his ironic observations, and the absurdity and horror lurking behind socialist China's revolutionary slogans. When Sunamei is nearly 13 years old, she undergoes the rituals of "Changing into Dress" and worshipping the Goddess Ganmu (干木女神), which marks her growth into a full-fledged, independent woman. She later has free sexual relationships with two men, Long Bu and Ying Zhi, before she joins a Dancing and Singing Troupe in the modern city. In the other narrative, after his release from prison, Liang Rui

discovers that his girlfriend has abandoned him. Out of frustration, and seeking isolation, he volunteers to go to one of the most remote and untouched areas of China. He then receives a post as a handyman, or a jack-of-all-trades, at a cinema in a county close to the Moso Community. There he meets Sunamei, who is reviled by the town due to the Moso women's penchant and reputation for promiscuity; however, Liang Rui boldly marries her nonetheless. From this point forward, Liang Rui transforms into a stereotypical patriarchal man attempting to possess his wife, constrain her with their marriage certificate, and master her. While visiting the Moso Community, Liang Rui catches Sunamei with her former lover, Ying Zhi, and becomes violently angry. As a result, Sunamei and the entire Moso Community banish him.

This study was prompted by the discovery of parts of Wu Qingyun's PhD dissertation drafts. Wu was one of the translators of *The Remote Country of Women*. In her dissertation, Wu (1991) presents thorough research on the transformation of female rules in utopian novels, including Bai Hua's *The Remote Country of Women*, and Wu introduces and compares several utopian literary works in English and in Chinese. The most "illuminating" part of her dissertation noted by Wong (1996) is the comparison of *The Remote Country of Women* to Ursula K. Le Guin's *The Dispossessed* (published in 1974), because it offers insights into modern conceptions of utopian society (p. 358). Indeed, her analysis is very important to this study because literature addressing the work remains rather scarce. It is reasonable to assume that the English drafts were first made by Wu, because there was no English translation of the novel while she was writing her PhD dissertation at Pennsylvania State University. Therefore, Wu likely translated certain passages on her own to analyse the work. Because textual genetics, the concept this study follows, regards authorial drafts, notes, or documents preceding the published text as manuscripts, passages translated in Wu's (1991) PhD dissertation could be considered her manuscript.

Indeed, the manuscript in her PhD dissertation could be described in this study as phases of textual evolution that are very suitable for investigating "critical points" to seek where the translators' input is most revealing (Munday, 2013). Moreover, the pieces of translation drafts found in her dissertation are important because they can be compared with the published version to explore both Wu's ideas alone and her ideas in collaboration with the other translator, Thomas O. Beebee, in the decision-making process. In addition, the translation drafts in Wu's dissertation involve speech and thought presentations, an important topic that we will investigate more deeply in the following section. Nonetheless, since Wu only selected a few passages for translation to support her arguments, the text that can be discussed in this study is rather limited. Additionally, the translation activity occurred some time ago; therefore, no other drafts are available for investigation, according to the interview (T. O. Beebee, personal communication, May 20, 2016). Such a limitation speaks to Munday's (2013) comments regarding the extreme difficulty of obtaining translators' manuscripts.

The other translator, a native English speaker as well as Wu's dissertation co-advisor, Thomas O. Beebee, was interviewed in person for this study. His valuable comments recounted the workflow, the division of the translation job between the two translators, and other aspects of the decision-making process. According to Beebee (personal communication, May 20, 2016), Wu first finished a draft of the entire story and then sent it to him to "novelize" it for target readers. Surprisingly, Beebee does not speak or read Chinese; therefore, he did not read the original story. Instead, he modified Wu's manuscript to seem more "English." During the modification process, Beebee collected linguistic items to be discussed with Wu, and they produced a third version together, which was eventually published. Beebee's comments indicated that Wu always had the final say as to the linguistic items they discussed because she

was "strong-minded" and had read the original story (personal communication, May 20, 2016). Thus, we can now explore the draft and final versions at different stages of both translators' decision-making processes.

Studies on Translators' Manuscripts as Part of Their Decision-making Process

There is little literature in translation studies that discusses translators' manuscripts. Nonetheless, a small group of researchers has been working on genetic translation studies over a decade, led by Hulle (2004), who first published his genetic study of late manuscripts by Joyce, Proust, and Mann. Genetic translation studies aim to analyse the practices of working translators and the evolution, or genesis, of the translated texts, such as translators' manuscripts, drafts and other working documents. A vital concept is to consider the published text as simply one phase in the text's evolution (Cordingley & Montini, 2015) and to map out and understand the different phrases of its composition (Deppman, Ferrer, & Groden, 2004). One of the great strengths for such a consideration is to problematize the concept of the translator's "agency" because translators are often assumed to consciously adopt a position or strategy to which they remain committed throughout the translation activity; however, by investigating the creative process of a translation's multiple compositions, we may find translators exercising greater "agency" to intervene in the text, especially at the later revision phases. They may also change to an opposing strategy or position, especially for works that may be censored from the market. Indeed, according to Cordingley and Montini (2015), to simply claim that translators are exercising certain "agency" in the published text only partially reflects the nature of their work.

Among the scant research on translators' manuscripts, some (Bush,

2006; Filippakopoulou, 2008; Jones, 2006) look at the translators' own drafts. Bush (2006) describes the evolution of a paragraph between the first, sixth, and eighth drafts in the opening of his own translation of Spanish novelist Juan Goytisolo's autobiography. He voices the opinion that the translator's emotional and intellectual involvement is the most complicated act of human communication. To demonstrate, he reports grappling already in the first draft with the need to address wordplay and facing the losses and gains inherent in translation. At this stage, proper names are left untranslated. By the sixth draft, the entire text is compressed, and superfluous adjectives or adverbs are removed, rendering the text much tighter and denser. In addition, a more sensible and reasonable solution is found for translating the names. At this stage, decisions are focused on strategic matters such as how to address heteroglossia (French and Latin) in the original (Spanish). Bush's account of his motivations helps us understand the reasoning behind certain decisions, such as deliberately highlighting alliteration. While Bush's report is more like an account of the translation process, Jones (2006) applies the think-aloud protocol (TAP) to study himself translating a Serbo-Croatian poem over the course of four drafts, and adds open-ended interviews with five poetry translators to learn more about their cognitive processes. The think-aloud protocol reveals that Jones himself shifted the focus between drafts: from lexis form in Draft one to rhythm, rhyme, and poetic form in Draft two, to a more holistic revision in Drafts three and four.

In an attempt to avoid the "hazards of verbalization" associated with the use of the think-aloud protocol, Filippakopoulou (2008) explores the drafts, and reflective comments of an English translation of Aziz Chouaki's novel by two collaborating contemporary literary translators, Schwartz and Norman. Filippakopoulou (2008) found the translators' prescriptive quest for linguistic accuracy and the retrospective texts' reflection of "the emotive experience that

arguably is the enterprise of translation" (p. 34) in their revisions. Moreover, while highlighting the major flaws and limitations of draft examination, she argues that drafts are materials for recording the translator's "evolving perception" of the source text and "different materializations" of the target (Filippakopoulou, 2008, p. 20). A later study by Munday (2013) suggests a thorough analysis of textual shifts (changes in word order, verb perspective, conjunction replacements, etc.) between multiple drafts to understand the translator's decisions at different points in the process. Adopting the corpus- and process-based approaches proposed by Alves, Pagano, Neumann, Steiner and Hansen-Schirra (2010), Munday's (2013) study looked at David Bello's three drafts and the published version of Georges Perec's work *Les Choses: Une Histoire des Années Soixante* (published in 1965). His results correspond to Jones's (2006) report that the translator's focus shifts from lexical problems in the earliest drafts, to form and structure, and then to a holistic evaluation in later or final drafts. Although Munday (2013) does not, in fact, seem to analyse the translator's cognitive aspects, as he claims in the beginning of his study, he does evaluate the research methodology and stresses the value of investigating translator drafts, and in this regard, his study inspires further investigation of the translators' decision-making process in this study.

On the Presentation of
Speech and Thoughts in English

A substantial body of scholarship by literary theorists and linguists has focused on fictional narratives and the various modes of thought and speech presentation they depict, especially free indirect discourse (e.g., Gharaei & Dastjerdi, 2012; Gunn, 2004; Klitgård, 2004). Levenston and Sonnenschein (1986) and Rouhiainen (2000) introduce the concept of narratology to

translation studies. By analysing French and Hebrew translations of English prose texts, Levenston and Sonnenschein (1986) highlight linguistic markers of focalization, which they recommend should be preserved or compensated for in translation; otherwise, there is a risk of losing the irony conveyed in the original language. By contrast, Rouhiainen (2000) focuses on the translation of free indirect discourse in D. H. Lawrence's *Women in Love* into Finnish, noting that Finnish translators must handle the problem of the absence of equivalent literary norms in the target culture.

According to Leech and Short (1982), different types of discourse can be regarded as stylistic variants of the same position, which forms a cline of speech representation, suggesting the narrator's control in the absence of the narrator's apparent control (p. 320). Five types of discourse on this continuum are often mentioned for speech/thought presentation. Narrative Report of Speech Acts, which is "more indirect than indirect speech" (Leech & Short, 1982, p. 323), reflects the narrator's apparent control. The next three in the middle, showing the narrator in partial control of the report, are Indirect Speech, Free Indirect Speech, and Direct Speech. Free Direct Speech appears not to be under the narrator's control because the character can speak to the readers more immediately without the narrator as an intermediary (Bosseaux, 2007, p. 57). In other words, if the characters provide verbatim thoughts, the narrator is required to intervene less. As the counterpart of Free Direct Speech, the use of Free Direct Thought allows readers to instantly watch the character's thoughts change through a very notable mode of stream of consciousness (Toolan, 1988, p. 122).

Shen (1991) contributes an ambiguous mode of blending Direct and Indirect Speech into the continuum, along with noting the five types of discourse categorized by Leech and Short (1982), especially when transferring speech modes from Chinese narrative fiction into English. She terms the

mode "Blend in Chinese," which lends itself to at least two interpretations that might pose a dilemma for translators. This blend can occur in both direct and indirect modes and, according to Shen (1991), has the advantage of connoting immediacy instead of hindering the narrative's smooth flow. Nonetheless, when translating Chinese blends into English, the translators' dilemmas frequently occur because of the absence of tense indicators in the original text. If the translators attempt to preserve the immediacy of speech by using the present tense, they might lift the speech out of the narrative plane; however, keeping the speech in the past tense, and therefore on the narrative plane, might detract from the vividness and immediacy of the speech. In other words, although both voices in the blend are meant to be indistinguishable from one another in regard to linguistic criteria, one of the voices is favoured at the expense of the other. In Shen's (1991) view, the presentation of direct speech without quotes in English seems rather rare. Nonetheless, Chinese direct speech is frequently featured with no quotation marks, no commas or full stops, no punctuation, and no paragraph divisions. The two translators must decide specifically whether to distinguish the character's actual words from a narrative report, which will be discussed in the textual analysis that follows.

Textual Analysis

In the following textual analysis, we select fragments of the draft found in Wu's (1991) PhD dissertation and compare them to the final published translation. Notably, while issues of availability prevent us from comparing the different drafts, which is a strategy employed in the works of Bush (2006), Jones (2006), and Munday (2012), this study's main purpose is to illustrate what these comparisons can tell us about the translator's decision-making process, rather than to provide a full overview of the results.

Criticizing Monogamy

Depictions of feminist utopias typically judge and criticize patriarchal dominance and oppression in society. In *The Remote Country of Women*, Mosonian sexual freedom is regarded as an emancipatory symbol that Bai Hua highlights to cast the protagonist Liang Rui in a harsh light. Although he fights against mechanized modern society, Liang Rui is nonetheless unable to suppress his own chauvinist ego. When he finds his wife with her former lover, Ying Zhi, he bursts into outrage as follows:

> 我衝過去狠狠地抽了她兩個耳光。……用身子擋住她，大聲斥責我。我聽不懂他的話，但我知道他的用意。我怎麼能容忍一個污辱了我的人來斥責我呢？……**你有甚麼權利！你這個壞蛋！趁我不在時溜進我的房子，爬上我的床，引誘我的妻子，我要狠狠地懲罰你！** [emphasis added] ……我正要用全力舉起那劈柴的一剎那，蘇納美大叫了一聲。這聲音很陌生，是一種撕裂心脾的叫，像野獸的叫聲。她拉著英至就往門外衝去。……帶火的柴棒全都飛上了屋頂，一下子就著火了。(Bai, 1988, p. 458)

This study examines and discusses two versions of this passage: one from the draft in Wu's PhD dissertation and the other from the final version of the story published in 1994. By comparing the two versions shown in Table 1, we can examine particular linguistic items and identify differences in speech or thought presentations. In this manner, we can discuss the potential effects of these differences on the translator's decision-making process. As confirmed by Professor Beebee (personal communication, May 20, 2016), the native English–speaking translator, Wu finished the translation draft and submitted it to him for "novelization," which may have included revisions and potential adaptations in more formal English for native readers. Because Beebee did not preserve the

second translated version he revised and novelized, the researcher could only reference the very limited manuscripts in Wu's PhD dissertation during the discussion. Together, they created the third draft, which was the final published version. Therefore, the textual analysis compares the first and third drafts of the English translation.

Table 1

Example 1 in Draft and Final Versions

Draft	Final
I rushed over and slapped her face fiercely. . . . Ying Zhi protected her with his body and began to reproach me. I could not understand his words. What right have you! You dirty dog! To steal into **My** room, get into **My** bed, seduce **My** wife. I will punish him! I picked up a large piece of firewood. . . . The next moment I was striking at Ying Zhi, *Sunamei screamed like a wild beast* [emphasis added]. She grasped Ying Zhi and dashed out . . . the kindled wood flew to the roof, the whole building was *swallowed* [emphasis added] by tongues of flame. . . . (Wu, 1991, p. 212)	I dashed over and slapped her. . . . he protected her with his body and yelled at me. I could not understand his words, *What right do you have, you scoundrel? What right do you have to steal into my room, to get into my bed, and to seduce my wife* [emphasis added]? I will punish *you* [emphasis added] mercilessly. I picked up a piece of oak. . . . As I lifted it to strike at Ying Zhi, *Sunamei uttered a scream, a strange scream, a soultearing cry like that of a wounded beast* [emphasis added]. She grabbed Ying Zhi and dashed out. . . . burning wood flew to the ceiling, and the room was quickly *engulfed* [emphasis added] by flames. (Bai, 1994, p. 364)

Note. Compiled by the author

To begin the analysis, the original passage in this example is from the male character, Liang Rui, who narrates nearly half of the story. Readers can follow his perspective to understand the world in which he lives: first under the rule of communists and then in the utopia. This is where readers find Liang Rui's narrative flow of thoughts after he is invited into the Mosonian society, and his reports regarding Mosonian customs and ways of living. Although he is aware

that reuniting with one's former lover, and polyandry, are common in this remote country, his inability to suppress his strong will, which was developed in the patriarchal framework to which he is accustomed, leads to his rage over his own failure to control his wife. In narration, the passage can be regarded as Free Direct Thought in which Liang Rui presents his thoughts without any reporting clause or quotation marks.

Special attention in this case should be paid to underlined sentences because the language is much more formal and grammatically correct in the final version. For example, the phrase "[t]o steal into **My** room, get into **My** bed, seduce **My** wife," which employs bolded and capitalized terms in the draft, is altered to use italics, which represents a type of emphasis that is familiar to target readers. More importantly, the pronoun of the target of Liang's attempted violence is changed from "him" in Wu's draft to "you" in the final version. The change of pronoun, in particular, alters the effects that the passage has on the intended readers. In Wu's version, the use of the third-person pronoun "him" corresponds to the Free Direct Thought that Liang Rui has in mind. The use of "you," on the other hand, leads the passage to lose the original feeling of being the Free Direct Speech that Liang Rui is narrating to himself, and may even imply that he is confronting Ying Zhi in person. Indeed, Wu's draft presents Liang Rui's thought as a direct interior monologue by means of informal English, short phrases, and the use of "him." Thought is presented more inwardly, using phrases rather than sentences as his rage escalates. The interior monologue not only presents what the character thinks, but also the character's immediate experience or consciousness of these thoughts (Leech & Short, 1982, p. 337). As is the case with an example noted by Cohn (1978), the monologue captures both inner and outer reality, and these concrete mental images could inspire anger in the reader (p. 169). In contrast, the final version, which features formal English and an orderly presentation,

allows readers to watch the character's thoughts as they change instantly. By comparing the draft and final versions, we can see the differences between the two and the shift from Liang Rui's interior monologue to Free Direct Thought in the final version. This shift could, in turn, demonstrate that in her draft, Wu managed to draw readers into, and engage them with, Liang Rui's mindset in confronting his rival, Ying Zhi.

Several linguistic items have been modified for a more formal English presentation in the final version. For example, the informal use of "dirty dog" in the draft is replaced by a more formal term, "scoundrel," in the published version. Likewise, the term "swallowed" is replaced by the formal "engulfed." Notably, Sunamei's cry is expanded in the final version to "a strange scream, a soultearing cry like that of a wounded beast" (Bai, 1994, p. 364) to correspond to the source text, while it seems that Wu had originally simply provided a rough description.

Female Superiority

In contrast to the society in which Liang Rui has been raised, the Mosonians espouse strict egalitarianism in daily material distribution, but the female always stands in the central position and is superior to the male. Moso women do not have to court men; instead, they have the right to choose among those who court them. They are much more independent in regard to relationships with men; whereas in "civilized" China, a woman's husband is her entire life, as shown in the following comments by Sunamei:

> 你以為我也像你們漢族女人**那麼賤** [emphasis added]，丈夫夜晚沒回來，**滿街** [emphasis added] 去找；男人不要她，她哭天號地，像天塌地陷一樣？有一回在城裡就遇見了這樣的漢族女人，我問她：大嫂，你哭哪樣呀？她哭著說：我那個挨刀的男人不要

我了呀！**沒有良心的強盜** [emphasis added] 呀！**──像唱歌似的**
[emphasis added]，我對她說：大嫂！她不要你，你不會不要他？
她被我這句話**嚇住了** [emphasis added]，眨巴眨巴眼睛，想了想又
唱著歌**哭起來** [emphasis added]：我的天呀！我的地呀！我的命
呀！(Bai, 1988, p. 449)

This quote is from Sunamei, the female protagonist and Mosonian woman who has been brought up with different ideas about relationships with men than those in Han society. In terms of the discourse presentation, it is a direct speech in which the author (Bai) allows readers to read every linguistic item exactly as the character does; thus, it brings readers closer to Sunamei's thought process because there is no interference. In a way, the author "gives voice" to the character and invites readers to follow her mental flow. Nonetheless, in this quote, the focus is on the dialogue between Sunamei and the Han woman, particularly as it is translated into English. Chinese typically employs a semicolon and inverted commas to indicate that someone is speaking in direct speech, but in this case, the dialogue from the Han woman (narrated by Sunamei) is presented in Table 2 with only a colon and with no quotation marks. It might arguably be due to the idiosyncratic writing style that the author Bai uses to attempt not to hinder the narrative flow with too many quotation marks. This informal style, direct speech with no quotation marks, could be open to interpretation. On one hand, readers might take the speech after each colon to be the Han woman's verbatim speech, because even the inverted commas are missing. On the other hand, the reporting phrase can be assumed to be used by Sunamei to portray the Han woman in narration as in Free Direct Speech. However, the difference between the two presentations lies in the dialogue's vividness and immediacy, both of which are prioritized in the first translation. The blend in this example might supplement the study by

Shen (1991), in which she first describes the ambiguous mode that can result in at least two interpretations as a "blend" in Chinese; however, the example of a "blend" used in her study concerned both direct and indirect modes, while in this case, even the direct mode itself can become a blend in presentations of speech and thought. In terms of translation, we witness the translators' decision-making process: we have five sentences using colons, the first indicating that the translator Wu attempted to introduce Sunamei's illustration of the way that Han women value their husbands, and the remainder is used to indicate the lines of dialogue between Sunamei and the Han woman.

Table 2

Example 2 in Draft and Final Versions

Draft	Final
Do you think I would *behave myself in such an inferior way* [emphasis added] as a Han woman: if her husband is not home by night, she searches *the whole street* [emphasis added]; if the man does want her any more, she cries as if the sky were falling? Once in town I met such a Han woman wailing. I asked her: Sister, why are you crying? She screamed: That man of mine, who deserves being butchered, abandons me! That heartless Beast! *Her curse was so much like singing* [emphasis added]. I told her: Sister, if he abandons you, why don't you abandon him? She was *scared* [emphasis added] by my words. Blinking her eye for a moment, she wailed even louder: Oh, my Heaven! My Earth! My Life! (Wu, 1991, p. 226)	"Do you think I would *lower* [emphasis added] myself as a Han woman does? If her husband does not come back at night, she searches *high and low* [emphasis added]; if the man does not want her any more, she cries as if the sky is falling. Once in town I met such a Han woman wailing. I asked her, 'Sister, why are you crying?' She screamed, 'That man of mine, who deserves to be butchered, has abandoned me! That heartless beast!' *It sounded more like singing than cursing* [emphasis added]. I said to her, 'Sister, if he has abandoned you, why don't you abandon him?' She was *horrified* [emphasis added] by my words. Blinking her eyes for a moment, she wailed even louder: 'Oh, my heaven! My earth! My life!'" (Bai, 1994, p. 358)

Note. Compiled by the author

As in the previous case, other interesting modifications are made in the final English version, which is much more formal than the initial draft. For example, we find one example of the translators applying English-language idioms, such as "searches high and low" when translating the item "滿街去找," while in the initial draft, Wu uses "searches the whole street." In addition, some new terms are found to be added by the translators, such as the word "horrified," which is used in the translation to indicate the extent to which the Han woman is shocked upon hearing Sunamai's perspective on marriage. The translators' supplementation is also shown when they address the two Chinese terms " 像唱歌似的 " and " 哭起來 ," which are translated as "[i]t sounded more like singing than cursing" and "wailed even louder." Thus, the researchers initially inferred (and Professor Beebee later confirmed) that the readers' reception was prioritized because this translation's main purpose was to familiarize readers with the story rather than to highlight Bai's idiosyncratic writing style.

Discussion and Conclusion

Unlike the think-aloud protocol applied by Jones (2006), and instead in correspondence with Filippakopoulou's (2008) attempt to keep the investigation "as free of the hazards of verbalization as possible" (pp. 21-22), this study is a qualitative examination targeting Wu and Beebee's decision-making process. Because of the relatively small database, it would be inappropriate to apply any corpus-related methodology, so an interdisciplinary approach was employed in combination with the corpus-based and process-based approaches used by Munday (2013). Using the concept of genetic criticism of drafts as records of translators' evolving perceptions of the original, the study exposes the otherwise hidden collaborative nature of a translated work (Cordingley & Manning, 2017; De los Reyes Lozano, 2015), which is one of this study's

major findings. Additionally, this study explores the differences between the draft in Wu's PhD dissertation and the final version, which may illuminate the translators' decision-making process more than provide a full picture of the results. As can be found in with the concept of "critical points" developed by Munday (2012, 2013), in evaluating drafts in which the translator constantly revisits and explores the work, this study also focuses on identifying linguistic features that are susceptible to value manipulation, that generate the most interpretative and evaluative potential, or that show where the translators' input is most revealing. According to the in-person interview with Professor Beebee in May of 2016, the role he played in the workflow with Wu was to "novelize" her draft. In other words, he was responsible for making Wu's English more formal and acceptable to the target audience. As discovered during the interview, it is notable that Professor Beebee does not speak or read Chinese; his modification was primarily based on Wu's draft, although his name is listed on the published version as a translator.

According to the interview with Professor Beebee, Wu made the final decisions about linguistic items in the final version because she had understanding of the original story and had personally selected the work to be translated for publication (T. O. Beebee, personal communication, May 20, 2016). Because of her bilingual competence, Wu subverts our previous understanding of translators, who have long been portrayed in scholarship as subservient figures due to an imbalance in negotiating power (e.g., Simeoni, 1998) in the publication field. More importantly, it was Wu who embarked upon the translation activity herself after obtaining her PhD, and she invited Professor Beebee to cooperate. They later accepted General Editor Howard Goldblatt's invitation to submit the unpublished translation to Hawaii University Press. After a strict examination process, it was chosen as one of the fiction works for the series *Fictions from Modern China*, which Goldblatt

says is composed of "unpublished translations, completed or nearly so" (H. Goldblatt, personal communication, August 28, 2014). The formation of the series *Fiction from Modern China* diverged from series examined in previous studies in certain very specific ways (Hermans, 1996; Lee, 2010). Typically, an editor or a publisher selects the works to be translated and then outsources the books to translators who are qualified in the publisher's estimation; however, in this series, the translators either sent in their unpublished works in the hope of being published, or they accepted the invitation from the General Editor to submit their translations. Thus, we see the translators exercising power by playing an active role rather than remaining submissive and passive to their patrons. In connection with this project, the translators not only decided the story they wanted to translate but also determined which publisher or press would publish their translations. They did not plan on a translation fee paid by the publisher per word; instead, they began the translation job long before being commissioned by the publisher. These translators, most of whom are university professors and sinologists, are well-known in their respective fields; therefore they have at least some cultural and social capital, as proposed by Bourdieu (as cited in Wolf, 2002). Moreover, the translations they completed were sold as products on the basis of royalties (T. O. Beebee, personal communication, May 20, 2016).

Nevertheless, after closely examining the limited examples, the "novelization," as described by Professor Beebee, improved the register in English. This result is particularly apparent when we implement the representation of speech and thought as the basis for evaluating the draft and published versions of the work we selected for analysis. In particular, based on ambiguities between narration and thoughts, this study aimed to discover how the two translators' decisions were made during the process and how these decisions are indicated in the draft and final versions of the work. In the first

example, we could see the changes between the two versions, from the direct interior monologue in Wu's draft to Free Direct Thought in the published version. Although both modes invite readers to access the character's mind without the author as an intermediary, replacing "him" in the draft with "you" in the published version further intensified the potential for confrontation between Liang Rui and his rival Ying Zhi. Therefore, the effect is much stronger than the interior monologue in the draft, which is assumed to be the main reason that Wu would have agreed to modify this part of her draft. In the second example, we examine a direct speech from Sunamei, the leading female protagonist in the novel, who conveys her discussion with a Han woman to explain to Liang Rui (her Han husband) her confusion at the concept of marriage and the man-woman relationship in Han Chinese society. She shares different perspectives with Liang and, through this speech and her interior dialogue, the author attempts to portray the wide cultural divide between the two societies. In the original, Bai Hua's idiosyncratic writing style uses only colons to indicate the conversation between Sunamei and the Han woman. In this manner, the author exploits this ambiguous mode by simultaneously preserving the quote's effect and removing the quotation marks for uncluttered reading. In addition, Shen (1991) considers the use of direct speech without quotation marks in English translation to be rather rare. While Wu's draft followed the original text by not using the inverted comma to present the dialogue, the final version includes quotation marks, which were added so that the formal English would be grammatically correct and readers would not be confused by the original format's ambiguity.

Although this study has examined only a small corpus of research, we have explored the two translators' decision-making processes, interviewed one of the translators and personally communicated with Mr. Goldblatt, the General Editor of the series *Fiction from China* during the period in which the

translation was published. More importantly, in addition to the findings from the textual analysis, this study has also shed light on the conditions of the translation industry in which the translators of *Fiction from China* worked during the 1990s, and the power, as well as capital, they possessed in their translation activity, which is also addressed in sociologies of collaborative translation (Cordingley & Manning, 2017, pp. 12-15). Our findings distinguish these two translators' work from previous understandings of translation strategies and the perceptions that are held regarding commercial translators.

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Appendix

Personal Communication with Professor T. O. Beebee

The Researcher: So, do you still remember the novel you translated "The Remote Country."

Professor Beebee: Yeah.

The Researcher: That would be a pretty while ago.

Professor Beebee: Yes. Yes.

The Researcher: So, can I ask do you still remember how you worked with the other translator Wu?

Professor Beebee: Yes.

The Researcher: Do you still remember that?

Professor Beebee: Yeah. It was pretty simple. She would prepare a rough version in English, so I like to say that she translated it into English and then I novelized.

The Researcher: You novelized?

Professor Beebee: Novelized, yeah. It's a novel.

The Researcher: So, do you use Chinese? Do you use Chinese? Do you read the original?

Professor Beebee: No.

The Researcher: So, you try to novelize.

Professor Beebee: She, I was working from her English.

The Researcher: Okay, okay. I see. Before I found some draft pieces in her PhD dissertation. I think you were her advisor at that time, right?

Professor Beebee: Yeah, yeah.

The Researcher: So I believe you worked together but I don't know how you both did so. So do you still remember how long did she work on that draft?

Professor Beebee: Oh no. That I don't remember.

The Researcher: How about you? Do you remember how long you spent on that process? Novelizing process? No? So, you didn't check the original? But you...

Professor Beebee: Right. That's right.

The Researcher: You tried to make it much more official in English.

Professor Beebee: Well, more... So, obviously her English was not native English and therefore... Particularly, there's a lot of dialogue in the novel. And so the dialogues then would not be the way Americans, let's say, would engage in dialogue.

The Researcher: I see.

Professor Beebee: Right? The terms would be a little bit different, or you know, just that that kind of thing is to make... And descriptions to a certain extent as well, the way things are described... We actually, I do remember we had big debate about the title.

The Researcher: Really?

Professor Beebee: Yes.

The Researcher: The title?

Professor Beebee: Yes.

The Researcher: The Remote Country.

Professor Beebee: Yes, because apparently women and daughters are the same word. I wanted to call it "The Remote Mother Country."

The Researcher: Oh really! Mother Country.

Professor Beebee: Yes, right. The Remote Mother Country.

The Researcher: And but she disagreed?

Professor Beebee: Yes, she wanted a more literal translation.

The Researcher: Oh really.

Professor Beebee: But she said it could be The Remote Country of Women or The Remote Country of Daughters.

The Researcher: Daughters! Okay. But in Chinese is women actually. So you finally you gave in?

Professor Beebee: Yes. She always won.

The Researcher: Really?

Professor Beebee: She's very strong-willed.

The Researcher: Oh really?

Professor Beebee: Yeah.

The Researcher: Okay. Did you ever, except for that I mean the title, did you talk in person about how this process will go? How many how many times you edited the draft? Only once or twice?

Professor Beebee: No, I don't think we I don't think we came up really with the plan. Really, there was just a kind of the stage of me getting the English text from her. She gets the Chinese. She produces the English. I look at the English. I produce the draft, so that would be the second draft of the English. I would of course, mark places where I had questions. Right? You know, so she would produce something that didn't make sense, or there was ambiguous, or you know why did you use this word like blah blah blah. And so I would go, you know then we would converse and you know come up with the solution. And then so that would produce the third draft.

The Researcher: Third draft.

Professor Beebee: Yeah.

The Researcher: So that would be the final draft.

Professor Beebee: Yes.

The Researcher: Final version.

Su Manshu's English Proficiency Reexamined

Ivan Yung-chieh Chiang

In the history of translation in China, Su Manshu has been acclaimed as a rare language genius, proficient in Chinese, English, Japanese, French, and Sanskrit. However, this view of him seems to have been passed down from one biographer to another too easily, and needs to be looked at more closely. This paper seeks to judge how proficient Su actually was in English by examining his performance in his two most representative English-related works. The first is *The Miserable World*, which was published separately in 1904 after being serialized in *The China National Gazette* in 1903. Translated from an English version of Hugo's *Les Misérables*, this work can be used to evaluate Su's English comprehension. The other is an English preface written in 1909 for the anthology *Voices of the Tide*, a collection of some Chinese and English literary works both in the original and in translation. While the "Preface to *Voices of the Tide*" is superbly written, displaying an exquisite literary style that demonstrates a native speaker's profound grasp of the English language, *The Miserable World* features numerous misinterpretations that are attributable to the translator's failure to understand some basic English concepts. In order to make sense out of this contradiction, this paper looks at both Su's English learning career and the nature of his translation errors, and concludes that the highly fluent text of the Preface may probably have been polished by a native speaker of English. Finally, this paper concludes that Su had not fully mastered the English language: to handle the basic plot of an English novel might well have been within his power, but to give a more nuanced translation would have required a comprehension and linguistic skill that were beyond him. However, the purpose of this paper is not to deny Su's English ability but rather to clarify the less-than-accurate, exaggerated descriptions of his English proficiency in current biographies.

Keywords: Su Manshu, *Les Misérables, The Miserable World,* Preface to *Voices of the Tide*, English proficiency

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蘇曼殊英文能力之再議

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　　在中國翻譯史上，蘇曼殊向來被視為當代罕見的語言天才，有關蘇氏的傳記中常提及蘇氏精通中、英、日、法、梵五種語言，但這種說法似乎是互相流傳所形成的結果，其背後的根據有待進一步釐清。本論文以蘇氏的英文能力為研究重點，檢視蘇氏涉及英文的文本來判斷蘇氏的英文能力。經篩選而得二部較能顯示蘇氏英文能力的關鍵作品：其一為 1903 年連載於國民日日報、1904 年單行出版的《慘世界》，該作品係根據雨果（V. M. Hugo）小說《悲慘世界》（*Les Misérables*）的英譯本所譯成，可用於檢視蘇氏的英文閱讀理解力；其二為1909 年的〈潮音自序〉，該作品係蘇氏為其英漢文學與翻譯選集《潮音》而寫的英文序言，可用於檢視蘇氏的英文寫作能力。研究結果發現矛盾的現象：從〈潮音自序〉流暢自然且深奧的英文表達，顯見作者的英文能力幾無異於受過良好教育的母語人士，但從《慘世界》中譯裡所見到的諸多理解錯誤，又指向蘇氏的英文能力有不少基本問題。本論文試圖解釋這種矛盾現象，從蘇氏學習英文的經歷，佐以誤譯問題的分析，提出英文文筆流暢的〈潮音自序〉係由母語人士潤飾過的可能性，最後歸納出蘇曼殊的英文程度應未達傳記所述的精通程度：蘇氏的英文程度，讀懂英文小說的大意與劇情或許尚可，但更細緻的語言掌握，就可能力有未逮。不過，本研究無意否定蘇氏的英文素養，重點僅在澄清蘇氏的英文能力，指出傳記中有關蘇氏英文能力誇大的陳述。

關鍵詞：蘇曼殊、《悲慘世界》、《慘世界》、《潮音》自序、英文能力

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Introduction

In the history of translation in China, Su Manshu (蘇曼殊) has been known for his multilingualism. Many biographies on Su state that he was good at Chinese, English, Japanese, French, and Sanskrit. While his knowledge of the five languages is beyond doubt, the degree of his proficiency in them calls for further scrutiny. Take his English ability for example. Liu Yazi (柳亞子) stated that Su Manshu mastered English (Liu, 1987, p. 345). Since Liu was a close friend of Su Manshu's and the most important contributor to the first compilation of Su's complete works, his statement has been taken very seriously. Following Liu, similar descriptions about Su's mastery of English abounded, including those made by Hu Yunyu (胡韞玉) and Zhang Binglin (章炳麟) (Hu, 1985, p. 79; Zhang, 1985, p. 134). Su's excellent command of English has almost become an established fact in studies on Su. However, this piece of information seems to have been passed down from one critic to another, and no one has raised any doubt about its truthfulness.

A perusal of Su's biographies shows that Su's career of learning English was actually quite short. Beginning at the age of 12,[1] he took English lessons from the Spanish scholar Zhuang-xiang (莊湘) from 1896 to 1897 in Shanghai, China (Li, 1993, p. 546). His English education was discontinued as he entered Datong School (大同學校) in Yokohama, Japan, in 1898, when he was placed in the regular, level-B class where English was not taught (Li, 1993, pp. 49-50). Only when he was promoted in 1900 to the level-A section of the school, where English was part of the curriculum, did he resume his English learning,

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[1] Throughout this paper, Su Manshu's age is counted in our modern sense, which makes him 12 years old in 1896 (he was born in 1884), as opposed to the ancient Chinese way of counting age, adopted by most biographies on Su Manshu, which makes him one year old as soon as he was born.

which lasted two years until his graduation in 1902 (Li, 1993, pp. 58, 546). Then, he continued to learn English as he spent a year in the special program for Chinese students at Waseda University (早稻田大學) (Li, 1993, pp. 64, 546). After that, there have been no records of his continued English training ever since. In a word, Su received English education for a total of only four or five years. Since English was not Su's mother tongue, and since he was a rather late beginner in learning the language, one cannot help but wonder whether he was really able to master a foreign language, especially one that is vastly diverse from his native language. This paper seeks to answer the question about Su's English ability by searching for clues in his works. Exploring into those of Su's works that were based on his English skills enables the present study to see how Su performed in terms of English skills so that judgment can be made about the extent to which he grasped English.

In evaluating Su Manshu's English proficiency, it is necessary to first define what is meant by "English proficiency" here. Adopting the common categorization of the four basic skills of listening, speaking, reading, and writing, the present paper focuses on Su's reading and writing capabilities only, the main reason being that in Su's time reading and writing were given much more weight than listening and speaking and one's linguistic abilities were manifested primarily in one's writings. Thus, it is in terms of his reading and writing skills that I talk about Su's English proficiency throughout this paper.

In what follows, a preliminary screening will be made to single out Su's texts that can represent his English ability. Then, a close reading and analysis will be conducted to determine Su's performance.

Preliminary Screening: Texts Used for Evaluation

Su's level of English proficiency can be judged by examining his

performance in his English-related works, i.e., his creative English compositions and English-to-Chinese or Chinese-to-English translations. Some delimitations should be made on the selection of works to be further studied. In terms of translation, the present study focuses on Su's prose translation only. Two important reasons serve to account for my exclusion of poetry translation from subsequent scrutiny. The first one is due to my doubt about its representativeness of Su's command of English. To illustrate, rendition of verse is generally known to involve a transformation far more complicated than rendition of prose, and translatability of poetry is often in dispute in the realm of translation studies. It comes as no surprise that many translators of poetry could only select for rendition the works or passages which were within their grasp, excluding those unintelligible or untranslatable to them. Yu Kwang-chung (余光中), for example, admitted that the difficulty or untranslatability of some English poems had prevented him from systematically introducing Western poets to Chinese readers through translation (Yu, 1968, p. 39). In Su's lifetime, he produced 106 creative poems[2] but only eleven short translated poems, of which four were found to be done by other hands.[3] The discrepancy in number between Su's creative poems and translated ones may also suggest that in translating foreign poems he probably could only choose the passages he could handle, resulting in his low production of less than 10 pieces of translated poetry. It is doubtful whether the few selected short translated pieces could reveal the translator's actual linguistic competence.

By contrast, prose translation, especially translation of novel, is usually

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[2] Some of Su's poems are part of a poetic set bearing one title. If counted by titles, there are 53 altogether.

[3] Of the six translated poems in *Selected Poems of Byron*, some critics argue that the three Chinese versions of Byron's "The Ocean," "The Isles of Greece," and "Adieu, Adieu! My Native Shore" are in fact translated by Huang Kan (黃侃) rather than by Su Manshu (Huang, 1985; Pan, 1972; Zhong & Su, 1994), and Liu W. further points out that the Chinese rendition of "Maid of Athens" is also done by Huang Kan (Liu, 1972, p. 57).

longer than and not as highly selective as poetry translation. It is true that a translator's decision itself to translate a work involves a process of selection, but in actual translating, the translator is confined by the necessity to represent the story and so is left with not so much freedom to omit important plot segments or details at will. Consequently, the translator cannot pass major passages untreated, and so prose translation is more informing than verse translation in shedding light on a translator's language capability.

My second reason for excluding verse translation has to do with the dilemma faced by poetry translators. Far removed from prosaic language, poetic language is rhythmic, musical, condensed, connotational, and associative. Form and content are equally important in a verse piece, but are often achieved at the expense of each other in translation. Sometimes, rhythmic and other aesthetic considerations outweigh the transference of messages, resulting in the difficulty, or even impossibility, of judging the translator's grasp of the original sense, not to mention the fact that poetic language is quite often opaque and open to interpretation, a phenomenon that makes it hard to distinguish between misconstruction and interpretation on the translator's part. In Su's case, a comparative study on the texts involved also shows many deviations in his translations from the originals, but it is hard to decide whether the deviations were intentional for specifically poetic purposes or indicative of the translator's incompetence. Take his translation of "A Red, Red Rose" by Robert Burns for example. The English poem is an expression of the speaker's everlasting love for someone. The original lines "O my Luve's like the melodie / That's sweetly play'd in tune" is rendered as " 惻惻清商曲，眇音何遠姚 " (Burns, 1794/1976, pp. 94-95). One wonders why the translator turned the pleasant tune in the original into a sad melody in the translation. Also, the source text "I will luve thee still, my dear, / While the sands o' life shall run" finds its counterpart lines " 微命屬如縷，相愛無絕期 " (Burns, 1794/1976,

pp. 94-95) in the Chinese translation. Here "the sands o' life shall run" in the original, which is a figurative way of saying "as long as I live" or "as long as time continues," underscores a long duration of time, but the corresponding rendition " 微命屬如縷 " shifts the emphasis to how fragile or insignificant the speaker's life is. In the above two instances of infidelity, it would be too hasty a conclusion to say that the translator misread the originals, as there might be considerations of poetics on the translator's part; but then, to argue that the renditions do justice to the originals would also be too subjective to be convincing, as poetic considerations in translation do not presuppose the translator's correct understanding of the original. Here it is difficult to determine whether the unfaithful renditions were done purposely by the translator to achieve certain poetic effects or were simply due to the translator's failure to grasp the original meanings. Therefore, the present study deems it necessary to leave out poetry translation and use Su's prose translation, as well as his creative English works, as my focus of study.

Besides leaving out poetry translations, we have other exclusions to make. Some translations in Su's collections are authored by other writers, so we may rule out "Expositions of the Mahayana Faith" (大乘起信論真如門)[4] (Ashvagosha, 1907, p. 4) and "A Reply to Su Wu" (李陵答蘇武書) (Minford & Lao, 2001, p. 582). Some works are professed to be translations but later proven to be creations, so we may ignore *An Account of My Refugee Life on the Seashores of Sala* (婆羅海濱遁跡記) (Ding, 2009). Moreover, The Swallow's Letter (英譯燕子牋) has been lost, so it is also excluded.

After the above screenings, the present paper selects Su's two representative works for subsequent scrutiny: *The Miserable World* (慘世界) and "Preface to *Voices of the Tide*" (潮音自序) (hereafter the Preface). As Su's best known prose translation, *The Miserable World* was serialized incompletely in

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[4] Translated in to Chinese by Paramartha (真諦).

1903 in *The China National Gazette* (國民日日報) and then published in 1904 as an offprint which finalized the translation by adding three chapters to the incomplete serials. Here in this paper the 1904 completed reprint is adopted for study. The fourteen-chaptered translation contains some 48,500 Chinese characters, but about two-thirds of the story is concocted by Su and so is irrelevant to the present study. Still, the translated part, consisting of roughly 15,000 characters in all, provides us with sufficient material for inspection. Translated from an English version,[5] *The Miserable World* can be used to evaluate the translator's English reading comprehension. As for the Preface, this piece was written in 1909 for the anthology *Voices of the Tide* (潮音), a collection of some Chinese and English literary works in originals and translations. Containing about 400 words, it is an important piece of Su's creative writing in English and serves to demonstrate his English writing skill. In what follows, the two significant works will be discussed in terms of the respective skill they reveal.

Su Manshu's English Comprehension Demonstrated in *The Miserable World*

Su Manshu's reading capability can be seen from his performance in translating *Les Misérables*. A preliminary note is to be made first. We know that Su's Chinese *Les Misérables* is half-translation, half-creation, containing many deliberate alterations. One may doubt the possibility of judging Su's reading comprehension from his infidelity to the source. Here some clarifications

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[5] The source text from which Su Manshu's *The Miserable World* was translated had been speculated differently by critics based on the biographical, historical or linguistic information of Su. Chiang (2015) went a step further by comparing the Chinese text with possible Japanese, English and French ones to sort out their relationships and came to the conclusion that Su's Chinese version was translated from an English text, most probably from Charles E. Wilbour's translation.

are necessary. Of the 14 chapters in Su's *The Miserable World*, about one third are translation, the remaining being the translator's invention. My textual comparison is targeted only on the translation part, where my survey finds that except for some minor modifications, Su Manshu generally follows the original narration rather closely, sometimes translating almost sentence by sentence. The nearly close translation provides ample clues for us to know how the translator understood the original. Therefore, focusing on the part where Su adheres to the original story, I am able to discern some discrepancies that manifestly arise from Su's misreading.

A detailed examination shows that there are quite a few peculiar errors which are obviously attributable to the misunderstandings on the translator's part. Since the translation mistakes are too numerous to account here, a selection of some representative examples is needed. I believe that mistakes on a basic level serve better to demonstrate the translator's inadequacy than those on an advanced level. Accordingly, ten examples are illustrated below to show Su's lack of basic English knowledge as evidenced in his translation.

Example 1 has to do with the usage of articles in English. After rejected by La Croix de Colbas, the tavern of the Rue de Chaffaut, and a prison house, Jean Valjean came to a peasant's house and knocked there for food and shelter:

> The peasant's face assumed an expression of distrust: he looked over the new-comer from head to foot, and suddenly exclaimed, with a sort of shudder: "*Are you the man!* [emphasis added]" (Hugo, 1862/1931, p. 57)

> 那男子聽到這裏，霎時面孔上現出一種疑惑的神色，對著華賤從頭到腳細細地打量一番，忽然大聲問道：「**你是一個人嗎？** [emphasis added]」(Hugo, 1862/1976, p. 119)

The use of the definite article "the" before "man" in the last sentence of the passage indicates that the speaker has heard about the man, as has been mentioned in a passage describing how Jean Valjean's appearance in Digne has become a talk of the town and caused a stir of fear in the townspeople. Su's translation " 你是一個人嗎？ " betrays his ignorance of the significance of the English article. Here the use of " 一個 " before " 人 " to form a concept like "one man," "a man," or "alone" in Chinese not only fails to do justice to the original, but is weird in the Chinese context as well. This lack of adequate knowledge of English articles is rather common in many Chinese learners of English, especially in beginners.

　　Example 2 is the translator's failure to understand tense in English. While Jean Valjean was lying on a stone bench in front of a printing-office, an old woman saw him and struck up a conversation with him:

　　　　"What are you doing there, my friend?"

　　　　He replied harshly, and with anger in his tone:

　　　　"You see, my good woman, I am going to sleep."

　　　　The good woman, who really merited the name, was Madame la Marquise de R__.

　　　　"Upon the bench?" said she.

　　　　"*For nineteen years I have had a wooden mattress,* [emphasis added]" said the man; "*to-night I have a stone one.* [emphasis added]"

　　　　"*You have been a soldier?* [emphasis added]"

　　　　"Yes, my good woman, a soldier." (Hugo, 1862/1931, p. 59)

　　　　……「我的朋友呀，你為什麼在這裏呢？」

　　　　華賤就帶著怨恨的聲音答道：「我的慈善婆婆呀，我就在這裏睡了啊！」

老婆子道：「就睡在石椅上嗎？」

華賤道：「**十九年前，我還有一張木床；今天夜裏，就變成石頭床了。**[emphasis added] 」

老婆子道：「**你曾當過兵嗎？** [emphasis added] 」

華賤道：「不錯，我曾當過兵。」(Hugo, 1862/1976, p. 122)

In Jean Valjean's response to the woman "For nineteen years I have had a wooden mattress," the adverbial phrase "For nineteen years" comes together with the verb in the present perfect tense to convey a sense of a continued status. Su's rendition breaks the continuation by the use of the temporal phrase "十九年前," which refers to a specific point in time in the past. This shift makes the hero appear to be an incoherent speaker in his rambling talk that jumps from "十九年前" ("nineteen years ago") to "今天夜裡" ("tonight"). Then, the woman's rejoinder to the man in the English text "Have you been a soldier?" is prompted by the man's mention of sleeping on a wooden mattress for the past nineteen years and so makes perfect sense here. However, the Chinese translation "你曾當過兵嗎" ("Were you once a soldier before?") seems out of context: it is hard to understand how this interrogative sentence bears any relationship with the man's last reply. These problems arise from the translator's misapprehension of the present perfect tense in English, a grammatical form which, absent in Chinese, poses some difficulties for Chinese students.

In Example 3, Su's insufficient knowledge of English tense is highlighted by his failure to handle even a relatively easy tense form, along with his misreading of a sentence structure:

"Stop, stop, Monsieur Curé," exclaimed the man. "*I was famished when I came in, but you are so kind that now I don't know what I am; that is all gone.*

[emphasis added]" (Hugo, 1862/1931, pp. 65-66)

華賤道：「**我現在很餓，又渴。當我進門的時候，見了師父這樣仁慈，也就令我忘記了。**[emphasis added]」(Hugo, 1862/1976, p. 122)

The English clause "I was famished" clearly indicates a time in the past, but Su's rendition "我現在很餓" ("I'm now hungry") reveals his overlook of the past tense verb "was" in English. This mistake could have been avoided if the translator had noticed the subsequent adverbial clause "when I came in," which makes the past tense expression even clearer by signifying the time of the speaker's hunger. However, the translator breaks the sentence in the wrong way and joins the sense of "when I came in" to the next clause "but you are so kind" so that we have the translation "當我進門的時候，見了師父這樣仁慈" ("When I came in, I found you were so kind"). This misreading shows that something is wrong in the translator's understanding of the English sentence structure.

The Chinese translator's inadequate knowledge of English sentence structure is found in other instances. In Example 4, the translator got hold of a key word but did not grasp the structure of the sentence where it appeared:

And along with that there were many bitter experiences. . . . However that might be, his savings had been reduced, by various local charges, to the sum of a hundred and nine francs and fifteen sous, which was counted out to him on his departure.

He understood nothing of this, and *thought himself wronged; or to speak plainly, robbed* [emphasis added]. (Hugo, 1862/1931, p. 82)

不料隨後還有許多危難。當其在監中做工所得工價，除去用
度，還應存百零九個銀角子和九個銅角子。不料時運不濟，**盡
被強人搶劫去了，一些兒也不曾留下** [emphasis added]。(Hugo,
1862/1976, p. 178)

The English passage describes how the reduction of his earnings in prison
made Jean Valjean feel robbed. The sentence "He . . . thought himself wronged;
or to speak plainly, robbed" is rendered as "盡被人搶劫去了，一些兒也
不曾留下" ("[He] was robbed of all his money, with nothing left") so that
the protagonist's thought in the English text turns into a fait accompli in the
translation. Before the appearance of this passage, the translator had rendered
Jean Valjean's words as he first entered the door of the bishop's house, "我
身上還帶了一百零九個銀角子和十五個銅角子" which is translated from
the English "I have money . . . one hundred and nine francs and fifteen sous."
Obviously, this inconsistency about Jean Valjean's money also escaped the
translator.

　　Another problem with Su's understanding of English has to do with the
response to a yes-no question. Consider Example 5:

　　"You are humane, Monsieur Curé; you don't despise me. A good
priest is a good thing. Then you don't want me to pay you?"

　　"*No,* [emphasis added]" said the bishop, "*keep your money.* [emphasis
added] How much have you? You said a hundred and nine francs, I
think." (Hugo, 1862/1931, pp. 64-65)

　　華賤說道：「師父既然是一個慈善的人，就不用算我的飯錢
了。」

　　……

> 孟主教果然忙答道：「**不然，不然，一定要算飯錢的。**[emphasis added] 你共有多少錢呢？你曾說你有一百零九個銀角子。」(Hugo, 1862/1976, p. 126)

To a yes-no question, the English response is oriented toward the answer, so that the bishop's "No" here can be transcribed more meticulously as "No, I don't (want you to pay me)." By contrast, in Chinese the reply to a yes-no question is directed toward the question itself, so that the answer "不然" ("no" or "not so") to the same question means the direct opposite: the speaker thinks the other party should pay him. Su's rendition of the bishop's "No, keep your money" as " 不然，不然，一定要算飯錢的 " ("Not so. You should pay for the meal after all") reverses the original sense, resulting in a complete twist of Bishop Myriel's characterization.

In addition, there are problems with some simple terms. Example 6 is a case in point:

> . . . by the light of the expiring day the stranger perceived in one of the gardens which fronted the street a kind of hut which seemed to be made of turf; he boldly cleared a wooden fence and found himself in the garden. He neared the hut; its door was a narrow, low entrance; it resembled, *in its construction* [emphasis added], the shanties which the *road-labourers* [emphasis added] put up for their temporary accommodation. He, doubtless, thought that it was, in fact, the lodging of a road-labourer. (Hugo, 1862/1931, pp. 57-58)

> 朦朧間忽見街前花園裏，有一個泥和草做的小屋，即放步向前，直從那花園的木欄杆進去，走到那小屋面前。只見那屋的門口窄而且低，好像**正在建造，還沒有完工的樣子** [emphasis added]，尋

思道：「這屋必定是**過路的行人** [emphasis added] 所做，預備一時過往用的……」 (Hugo, 1862/1976, p. 120)

In the passage, the road-laborer, a construction worker, is not a difficult term, and its meaning is made even more lucid by the context. The Chinese rendering " 過路的行人 " ("travellers who once passed by") not only misinterprets the English term, but does not make much sense in the Chinese context. Initially, the translator mistook the previous phrase "in its construction" for "under construction" (" 正在建造，還沒有完工 "). This misconstruction should have more easily led to the correct understanding of the term road-laborers, but oddly enough, the translator missed the contextual clue and came up with the somewhat weird rendition " 過路的行人 ." This misinterpretation betrays the translator's failure to come to the right understanding of a term through contextual reference.

Other easy phrases which escaped the translator exist in Example 7:

That evening, after his walk in the town, the Bishop of D__ *remained quite late* [emphasis added] in his room. He was busy with his great work on Duty. . . . At eight o'clock he was still at work, writing *with some inconvenience* [emphasis added] on little slips of paper, with a large book open on his knees. . . . (Hugo, 1862/1931, p. 60)

卻說太尼城有一位孟主教，一日晚上，到太尼城四處閒遊。後又因公事忙碌，所以**睡得稍遲** [emphasis added]，到了八點鐘的時候，他還擱著一本大書在腿上，手裏拿著一塊小紙，正在**不住地** [emphasis added] 寫字。 (Hugo, 1862/1976, p. 122)

In the passage, the transparent phrase "remained quite late" is mistranslated into the ambiguous Chinese " 睡得稍遲 " ("get up late" or "go to bed late").

Besides, the Chinese "不住地寫字" (writing nonstop), a rendition of the bishop's act of writing "with some inconvenience," is also wrongly comprehended.

The translator's failure to understand some simple phrases in English finds many instances. Suffice it to cite another one in Example 8:

> . . . the bishop continued:
>
> "Madame Magloire, I have for a long time wrongfully withheld this silver; it belonged to the poor. Who was this man? A poor man evidently."
>
> "Alas! alas!" returned Madame Magloire. "*It is not on my account or mademoiselle's; it is all the same to us. But it is on yours, monseigneur.* [emphasis added] What is monsieur going to eat from now?" (Hugo, 1862/1931, p. 88)

> 孟主教聞說，便滿面堆著笑容，向凡媽道：「你且不要著忙。你知道那銀器到底是誰的？原來是一個窮漢的。我久已就有些不願意要了。」
>
> 凡媽道：「**雖然不是我們的，但是我們用了這麼久，也就合我們的無異了**。[emphasis added]」(Hugo, 1862/1976, p. 180)

In the English text, Madame Magloire's reply to the bishop "It is not on my account or mademoiselle's; it is all the same to us. But it is on yours, monseigneur" can be paraphrased as "it makes no difference to mademoiselle or me, but the matter concerns you most." The Chinese translation "雖然不是我們的，但是我們用了這麼久，也就合我們的無異了" ("it [the silverware] may not be ours, but possession is nine points of the law, so we have a right to it") completely misses the gist of Madame Magloire's reply. Without actually comprehending the whole passage in the English text, the

translator might have been led by his misunderstanding of "it is all the same to us" to produce the Chinese text " 也就合我們的無異了 " ("so we have a right to it") and then tried to justify his interpretation of this clause by inventing the context in his own way.

In Example 9, the translator fails to tell right from left, then misinterprets the signification of a possessive pronoun, and so confuses the directions and relative positions on a table:

> The bishop's countenance was lighted up with this expression of pleasure. . . . *He seated the man at his right. Mademoiselle Baptistine, perfectly quiet and natural, took her place at his left* [emphasis added]. (Hugo, 1862/1931, p. 66)

> **孟主教滿面堆著笑容，請華賤坐在自己左邊，寶姑娘又坐在華賤的左邊** [emphasis added]。(Hugo, 1862/1976, p. 127)

According to the English text, the bishop was flanked by Jean Valjean on the right and Mademoiselle Baptistine on the left. This is a typical arrangement of seats on a western table. The Chinese text " 請華賤坐在自己左邊 " ("[the bishop] seated Jean Valjean at his left") reverses the relative positions of host and guest. This switch of seats is more likely caused by the translator's mistaking "left" for "right" in the English text than by a deliberate manipulation on the translator's part, for the change of seating arrangement conforms neither to western customs nor to Chinese ones. Then the subsequent translation " 寶姑娘又坐在華賤的左邊 " ("Mademoiselle Baptistine sat at the left of Jean Valjean"), which places the guest between the host and his sister, may have been generated by the translator's taking the possessive pronoun "his" in "took her place at his left" to refer to "Jean Valjean's" when in fact it signifies the bishop's.

The translator's eyes failed him once again in Example 10:

> Meantime Madame Magloire had served up supper; it consisted of soup made of water, oil, bread, and salt, a little pork, a scrap of mutton, a few figs, a green cheese, and *a large loaf of rye bread* [emphasis added]. She had, without asking, added to the usual dinner of the bishop a bottle of fine old Mauves wine. (Hugo, 1862/1931, p. 66)

> 話說凡媽拿飯進來，華賤看時，有湯，有水，有鹽，有油，有豬肉，又有羊肉，又有無花果，又有**一大塊烘乾的麵包** [emphasis added]，又有一大瓶紅酒，樣樣都用銀器盛來，光彩閃閃，映在鋪桌子的白布上面，真覺異樣好看。(Hugo, 1862/1976, p. 127)

The "a large loaf of rye bread" in the English text is rendered into " 一大塊烘乾的麵包 " ("a large loaf of dried bread") in Chinese. The mistake is obvious: the translator must have misread the word "rye" as "dry" and was apparently unconscious how unusual and weird "dried bread" would sound in Chinese. The inadvertence of the Chinese translator is manifested here again as well as in the previous Example 9.

The ten cases provided above illustrate unequivocally the translator's problems in English comprehension, including confusing definite and indefinite articles (Example 1), misreading tense (Examples 2 and 3), failing to grasp the sentence structure (Examples 3 and 4), muddling yes-no responses (Example 5), misunderstanding some simple terms and phrases (Examples 6, 7, and 8), and mistaking the reference of possessive pronouns (Example 9). The translator's inadequate reading skill is further worsened by his occasional inadvertence in misreading one word for another (Examples 9 and 10) and his unawareness of the inconsistent plot caused by his erroneous reading (Examples

4 and 6). These are all basic errors typically committed by beginning learners of English as a foreign language. All in all, they point to the unambiguous fact that the rendition was done by someone who was by no means expert in English reading, someone whose knowledge of English was far from superb.

Su Manshu's English Writing Demonstrated in "Preface to *Voices of the Tide*"

Regarding Su's English writing skill, the only piece of material available for us to see is the Preface. To elucidate my discussion, it is advisable to quote the entire essay with each sentence numbered for easy subsequent reference:

(1) Byron and Shelley are two of the greatest British poets. (2) Both had the lofty sentiment of creation, love, as the theme of their poetic expressions. (3) Yes, although both wrote principally on love, lovers, and their fortunes, their modes of expression differ as widely as the poles.

(4) Byron was born and brought up in luxury, wealth, and liberty. (5) He was an ardent and sincere devotee of liberty—yes, he dared to claim liberty in every thing—great and small, social or political. (6) He knew not how or where he was extreme.

(7) Byron's poems are like a stimulating liquor—the more one drinks, the more one feels the sweet fascination. (8) They are full of charm, full of beauty, full of sincerity throughout.

(9) In sentimentality, enthusiasm and straightforwardness of diction, they have no equal. (10) He was a free and noble hearted man. (11) His end came while he was engaged in a noble pursuit. (12) He went to Greece, where he sided with the patriots who were fighting for their

liberty. (13) His whole life, career and production are intertwined in Love and Liberty.

(14) Shelley, though a devotee of love, is judicious and pensive. (15) His enthusiasm for love never appears in any strong outburst of expression. (16) He is a "Philosopher-lover." (17) He loves not only the beauty of love, or love for love, but "love in philosophy" or "philosophy in love." (18) He had depth, but not continuance: energy without youthful devotion. (19) His poems are as the moonshine, placidly beautiful, somnolently still, reflected on the waters of silence and contemplation.

(20) Shelley sought Nirvana in love; but Byron sought Action for love, and in love. (21) Shelley was self-contained and quite engrossed in his devotion to the Muses. (22) His premature and violent death will be lamented so long as English literature exists.

(23) Both Shelley and Byron's works are worth studying by every lover of learning, for enjoyment of poetic beauty, and to appreciate the lofty ideas of Love and Liberty.

(24) In these pages, I have the honour to offer my readers translations of a few poems from the works of Byron.

(25) Hereafter, I shall try my best, to present them with the translation of the world renowned Sakuntala of the famous poet Kalidasa of Hindustan, the Land of Lord Sakya Buddha.

(26) That the labour bestowed on the present publication will be appreciated by my readers is the writer's earnest desire.

Mandju[6] (Su, 1976a, pp. 147-149)

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[6] Mandju is an alternative spelling of "Manshu" in romanization.

My evaluation of this piece is based on the following perspectives: general organization, sentence types, grammar, diction, and other miscellaneous characteristics. The results show that the Preface is well written. In terms of construction, the Preface consists of a comparative introduction to Byron and Shelley and a short description of the author-editor's intention to present the reader with some famous poetic lines from abroad. Of the total of 10 paragraphs, the first paragraph gives a general statement of the fundamental difference between the two Romanticists; the following three paragraphs are dedicated to the depiction of Byron; paragraphs five and six focus on Shelley; paragraph seven concludes the author's opinion about the two poets; and the last three paragraphs succinctly state what is contained and intended in the anthology. This arrangement is logical and makes perfect sense. Some flaws, however, can still be noted. For example, the fourth paragraph summarizes Byron by saying that his life is love and liberty woven together, but while the author talks about liberty in the Byron section, the topic of love is not addressed at all. Besides, in paragraph six, which deals with Shelley, the interpolation of an observation about Byron is abrupt and incongruous. Nevertheless, these minor imperfections do not negate the well-arranged general structure of the piece.

Apart from general organization, Su's writing skill can also be judged by the sentence types he uses in the Preface. By sentence types I mean the four structures of simple, compound, complex, and compound-complex sentences. The ability to flexibly use the different types of sentences is an indication of one's dexterity in writing. A calculation of the sentence patterns used in this Preface manifests that all the four sentence types are present: there are 15 simple sentences (1, 2, 4, 8, 9, 10, 13, 15, 16, 17, 18, 21, 23, 24, and 25), two compound sentences (5 and 20), eight complex sentences (3, 6, 11, 12, 14, 19, 22 and 26), and one compound-complex sentence (7). One may suspect that

the abundance of simple sentences in this article indicates an immature writing skill, but the presence of all the four types of sentence structure, particularly a compound-complex sentence, in this short piece also suggests that the writer has a good command of different sentence patterns. Thus, as far as sentence types are concerned, the Preface is well enough written.

Another assessment criterion is grammar, as the use of good grammar is usually taken as an index of good English education. An inspection of the Preface finds no ungrammatical sentences: each sentence is written in a grammatically correct way. This is another piece of evidence in favor of the good quality of the short piece.

The next standard by which to judge the Preface is diction. The words used in this essay are for the most part formal and elegant. Words and expressions such as "judicious," "engrossed," "placidly beautiful," "somnolently still," and "ardent and sincere devotee of liberty" all fall into the realm of the formal and elegant, and some of them even literary and poetic. More importantly, the usage of words is accurate, the choice of words is precise, and the terms and turns of phrases are used properly throughout the work.

Apart from the above-mentioned four perspectives, other miscellaneous characteristics can also be found to support the superiority of the Preface. For example, prepositions are used flexibly and dexterously, a skill not easily mastered by Chinese learners of English. The nuanced differences effected by shifting prepositions can be seen in the two sentences "He loves not only the beauty of love, or love for love, but 'love in philosophy' or 'philosophy in love'" and "Byron sought Action for love, and in love." These plays on prepositions are possible only with an expert manipulator of the English language. Besides, the author is capable of adopting formal, even lofty, style in his language, evidenced in sentences like "He knew not how or where he was extreme," "I have the honour to offer my readers translations of a few poems

from the works of Byron," and "That the labour bestowed on the present publication will be appreciated by my readers is the writer's earnest desire." Such a style endows the article with a touch of refinement and sophistication. Last but not least, other merits in the Preface include the writer's competence in making good use of parallelism to effect a poetic feel (such as "They are full of charm, full of beauty, full of sincerity throughout."), and in expressing abstract ideas well (like "love in philosophy," "philosophy in love," "Nirvana in love" and "Action for love").

All in all, with its generally satisfactory organization, good variety of sentence types, accurate grammar, formal and elegant diction, and other favorable characteristics such as dexterous use of prepositions, elevated style of language, poetic touches, and capacity for articulating abstract concepts, the Preface is a well-written work, and even reads like something composed by a well-educated native speaker of English. Though not strictly perfect, its multiple strengths provide enough support for its excellence.

Contradiction: Good Writing Skills but Inadequate Reading Comprehension?

The previous two sections investigate Su Manshu's reading and writing skills respectively, and the two-pronged results have been obtained: While Su performs well in the English writing of the Preface, he has many problems with reading comprehension in translating an English *Les Misérables*. The gap between Su's reading and writing abilities contradicts the generally held idea that one's reading ability can hardly be surpassed by one's writing ability, whether in one's own native tongue or in a foreign language. Here attention is to be drawn to a relevant fact that Su's Chinese *Les Misérables* was rendered in 1903 while the Preface was written in 1909. One may easily suppose that

the period of six years that elapsed between the two works may have provided Su Manshu with enough time for advancing on his English skills, culminating in the considerable improvement witnessed in the later work. However, this supposition should be carefully inspected, as one's linguistic competence does not grow naturally without enough input. Particularly when the language in question is not one's mother tongue, lack of practice tends to result in stunted progress or even regress. For Su to develop substantially in English during the six years, ample time should be invested into its study. In what follows, I will chronicle Su's activities during the interval between the two works and determine how much his English writing might have improved in the course. For clarity, I would like to break the six years into several segments so that my points can be more meaningfully argued.[7]

To begin with, of the first three months after *The China National Gazette* (in which Su's Chinese version of *Les Misérables* was serialized) was banned in December, 1903, Su spent a half in Hong Kong and the other half at a temple in Huizhou (惠州), where he was tonsured to become a monk. Then followed a period of about four months, when he resumed his secular life and took a long journey to Thailand, Burma, India, Sri Lanka, Malaysia, and Vietnam. During his stay in Thailand, he learned Sanskrit under a Buddhist priest; and in Vietnam he was temporarily initiated to monkhood. In a word, these seven months were marked by Su's traveling and Buddhist-related activities.

In the following twelve months starting from the July of 1904, Su taught English at an industrial school in Changsha (長沙), part-timing in Mingde School (明德學堂) and Jingzheng School (經正學堂), where he gave lessons in painting. His leisure time was spent in exchanging Chinese prose and poetry with his colleagues and taking short trips. Otherwise he would immerse himself

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[7] The biographical information that follows is based on the chronicles offered by Li (1993), Wen (1976) and Shao (2002).

in Buddhism or dabble in drawing.

In the July and August of 1905, Su frequented some pleasure houses in Shanghai and abandoned himself in the company of singsong girls, leading a life of dissipation. Su's life from September to December, 1905 was mainly characterized by his teaching English and drawing at Army Military School in Nanjing (南京陸軍小學), where he spent a lot of time composing poems and painting pictures. It is obvious that his interest lay primarily in poetry and painting. In January, 1906, Su taught painting at Mingde School after a brief trip to Japan. The position lasted about a half year, during which painting not only remained his dominant past-time, but became part of his major job duty.

From July to November, 1906, Su's activities involved teaching in Wanjiang Middle School (皖江中學), part-timing in Anhui Public School (安徽公學), and traveling to Shanghai, Nanjing, and Japan. Painting and translating occupied the majority of his free time. During his sojourn in Nanjing, he even attempted to become a monk, but this attempt proved futile.

From December, 1906, Su began to learn Sanskrit on his own. His hard work on this foreign language continued through the next few months and culminated in the completion of the first volume of his planned eight-volume *Sanskrit Grammar* (梵文典) in April, 1907. In fact, in the two years from 1907 to 1908, Su's attention was focused on Sanskrit learning, painting, writing, translating, and traveling. The places he stayed during the two years included Shanghai, Wenzhou, Nanchang, Hangzhou, and Japan. While in Japan he was a regular contributor to *People's Report* (民報) and *Tian Yi News* (天義報), which published many of his drawings and some of his prose works and translations. He taught Sanskrit in a Buddhist school in the last quarter of 1908, a sign indicating that Sanskrit was gradually becoming his preoccupation.

A malady that struck at the end of 1908 brought him to Japan for treatment and recuperation. During his half-year stay in Japan, he continued to delve in

drawing, verse-composing, translating, and writing. Worthy of mention is the fact that in June, 1909 he acted as an interpreter for the Sanskrit Association (梵學會), translating some Buddhist and literary texts from Sanskrit.

In August, 1909, Su returned from Japan to Shanghai, where he met the sinologist W. J. B. Fletcher for the first time. His main activities in China were still painting and translating. Two months later, in October, his English Preface was published.

From the above review of the activities undertaken by Su between his Chinese *Les Misérables* and his English Preface, we know that Su Manshu's major activities revolved around teaching, traveling, Sanskrit learning, poetry composing, drawing, and some minor literary affairs, and also remarkable is his suffering from one malady after another during this time. English learning played very little role here in this period. The only activity manifestly related to English is his briefly taking up the position as an English teacher at some schools. Though the English-teaching duty means he had to spend some time on English, the basic-level class he taught also means that no profound English knowledge was required for his instruction, so not much preparation was really needed. Besides, in his letters to his bosom friend Liu San (劉三) during this six-year period, Su talked profusely about his poem-writing, sketching, travelling, Sanskrit learning, and book publishing—i.e., activities he was doing most—but nothing about learning English was ever mentioned. If Su had devoted considerable time to studying English, he could not have made no mention of it in the correspondence. Moreover, I would like to draw attention to the fact that apart from a few Chinese translations of English poems in *Affinities in Literature* (文學因緣) and *Selected Poems of Byron* (拜倫詩選), which are excluded from the present study for reasons offered previously in the Second Section, the six years saw no other significant production of English-related translations by Su, another piece of information pointing to his neglect of

English study. Furthermore, his delicate health and limited energy consumed by his frequent traveling should only allow him to engage in things that really interested him, so that he could not have afforded too much time on English. Particularly noteworthy is the fact that Su's passion for foreign language during this period had obviously shifted to Sanskrit, which is evidenced in his correspondence with his friends. He said he had nothing else to do all day except learning Sanskrit and drawing in his letters, dated January and June 1907, to Liu San and Deng Shenghou (鄧繩侯) respectively (Su, 1976b, p. 156). In January, May, October, and November, 1907, his letters to Liu San gave expression to his plans for a trip to India to advance his Sanskrit learning (Su, 1976b, pp. 156, 157, 159, 161). Then in January, February, and September, 1908, he wrote to Liu San and spoke of his desire to take Sanskrit courses in Shinshu University (真宗大學), a Buddhist school in Japan (Su, 1976b, pp. 161, 162, 165). It is obvious from the above correspondence that Su not only spent much time studying Sanskrit, but was enthusiastic about enriching his knowledge in this language. His dedication to Sanskrit culminated in the materialization of the eight-volume *Sanskrit Grammar*. All the above points support my argument that it is rather unlikely that Su's English could have improved considerably during the six years.

Su's English Preface is good writing. To be able to write well in a foreign language, one needs a well-designed training program where a lot of practices are done and exercises are corrected by and discussed with a competent native-speaking teacher. Su Manshu did not receive any such training during the said period. Therefore, no evidence exists to support that Su Manshu's English had improved in the six years to the extent that he was able to write such impeccable English as demonstrated in the Preface.

Conclusion

Since Su Manshu was unlikely to advance significantly in his English writing skill during the said six years, the question remains how he was able to produce a brilliantly-written piece in English. Especially intriguing is the fact that judging from his performance in his works, his English writing skill apparently outshined his reading ability, an anomalous phenomenon that runs contrary to the universality that one's reading ability can hardly be surpassed by one's writing capability, whether in one's native tongue or in a foreign language. Let us not forget that Su did not receive any systematic instruction in English writing in his entire life. For him to perform better in writing than in reading would have been next to impossible. The anomaly can only be explained by the assumption that the English Preface was not representative of his actual English capability. Could it be that the Preface was ghostwritten by a native speaker of English? The chances are slim, for judging from Su's typical practice, he would have accredited the piece to the actual author. For example, in *Selected Poems of Byron*, there are two prefaces, one in Chinese, the other in English, and the English one is attributed to W. J. B. Fletcher. Similarly, in *Voices of the Tide* can be found "A Chronology of Byron's Life" ascribed to W. J. B. Fletcher. Both cases are evidence that in Su's anthologies, when a name is unusually ascribed to a piece, it indicates the authentic author.[8] Judging from the fact that in the Preface, the name "Mandju" is specified at the end, we may believe its truthfulness.

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[8] As mentioned earlier in this paper, there are controversies of authorship about some of the pieces in Su's anthologies. Those works were not individually given any authorship information. They were assumed to be authored by Su simply because the collections were compiled, edited, or published by Su, until some of them were later found or suspected to be done by other writers or translators. Controversies happened as a result. In the cases where the name of the author is specifically given to a piece, the authorship information is undisputed.

If Su's Preface was not written vicariously by someone else, the probable reason for its good quality may be that Su's first draft may have been polished by a native English speaker. In fact, we know that it has been the custom in the publishing industry that a contributor's draft often has to undergo different types and degrees of editing, including polishing and rewriting, before finally going to print. When the draft is written in a language that is not the author's native tongue, editing by an educated native speaker becomes especially important. This may well have been the case with Su's English Preface. As for who might be Su's English editor, this is a matter of only secondary importance to the present paper, but I would like to venture a guess based on a relevant piece of biographical material. Two months prior to the appearance of Su's Preface, Su made the acquaintance of the sinologist William John Bainbrigge Fletcher. A British consul in China, Fletcher was a lover of Chinese literature, translating many ancient Chinese poems into English that were later compiled into books such as *Gems of Chinese Verse* and *More Gems of Chinese Poetry*. With his literary penchant and talent, Fletcher may well have made a perfect editor for Su's draft of the Preface. Indeed, after they met, they engaged in some literary exchanges. For example, Fletcher wrote an English poetic inscription for Su's book of paintings right after they met and Su gave him one of his paintings in return. More importantly, Su invited Fletcher to write an English preface for his *Selected Poems of Byron*, a preface which was done roughly at the same time with Su's English Preface. This also enhances the possibility of Fletcher's role in refining Su's piece. This possibility is further strengthened by the fact that the topic of the piece is on Byron and Shelley, two major figures in English Romanticism that was the literary tradition where the English diplomat came from. If Su needed to have his draft polished, the most likely and desirable one he might turn to would naturally have to be none other than Fletcher.

To make the above surmise more informing, my study also compares Su's Preface with Fletcher's preface in terms of writing style and finds that Fletcher's work is more exquisitely written. For example, in order to express that the thought of a nation may be enriched and reinvigorated through encounters with foreign thinking, Fletcher (1985) first voices his generalization in the beginning sentence "The continuance of inherited characteristics from generation to generation maintains the organism, plant, man, or nation, in its status quo until some new force or circumstance intervenes, through which is produced a new type" (p. 31). Then, after some elaboration of this central idea, he resorts to the metaphor of cell regeneration to illustrate China's revitalization through absorbing Western thought:

> For thousands of years isolated China has inherited undisturbed its ancestral characteristics; but as an organism which has grown quiescent may be rejuvenated by the assimilation of plasm from another cell, so the thought of a people may be refreshed by contact with new ideas. That Western and Eastern thought is producing this rejuvenescence in the Middle Kingdom can hardly be denied. (Fletcher, 1985, pp. 32-33)

Comparing the above two cited passages with Su's Preface quoted in the Fourth Section, we may easily see that Fletcher's piece is a higher form of writing. Whereas the two Prefaces share the common traits of formal style, elevated language, and elegant fluency, the sentences Fletcher uses are still more subtly structured, and the ideas he expresses are more sophisticated. The superiority of Fletcher's piece to Su's can be explained following the thread of my speculation: as a creative writer, Fletcher could exert his literary skills at will, resulting in the higher level of writing in his Preface; but as editor Fletcher had to respect Su's draft and make changes where modification was absolutely

necessary. Thus, the qualitative and stylistic gap between the two prefaces can also support my previous conjecture that Su's Preface might be drafted by himself and then polished by Fletcher.

From the above discussion, I would like to argue that the superior quality of the Preface owed much to a good English language polisher, probably W. J. B. Fletcher, so it does not serve to demonstrate Su's improvement in English. Su's reading comprehension could not have progressed considerably in his neglect of English study during the six years, and he could not have written an immaculate English work without the help of a well-educated speaker of English. In fact, up to the time of his death in 1918, he never gave English any serious study except for the four or five years in his adolescence when he took English lessons. Therefore, I would like to conclude that Su's English may not be as good as publicly known, considering the many comprehension problems typically found in beginning learners of English in his translation of *Les Misérables*, the absence of a well-programmed English education in his time, the lack of his continued effort required for improving his English as a foreign language throughout his life, and the many-sided hobbies and engagements that distracted his attention from the study of English. In other words, the biographical description about his mastery of English cannot be taken at face value. Su only possessed a mediocre command of English. An easy English text expressing simple ideas may have been well within his grasp, but an extended literary text with complicated plot and thinking would have been beyond him. In terms of translation, especially of Hugo's bulky *Les Misérables*, his English knowledge can only allow him to get hold of the basic plot and translate roughly and often inaccurately. His comprehension of the novel was by no means sufficient for more nuanced expressions of the original if he had adopted the mode of meticulous rendering like Wilbour, Wraxall, and Hapgood.

However, this paper is not intended to denounce Su's English contributions and literary achievements so much as to draw attention to the fact that language learning, especially foreign languages, is a time-consuming process, which takes more than several years to really get into the essential core of it. Su's four-or-five-year career in English learning cannot equip him with the comprehensive knowledge of English required for translating so difficult a work as *Les Misérables*. On the other hand, we also need to contextualize his English skills and remember that in Su's time, when English education was not yet popularized in China and resources for learners of English were not as profuse as we have today, Su's English was good enough for him to use it to his own advantage, coupling it with his command of Chinese, his unusual literary talent, and his ingenious creativity, to suit his purpose of promoting his political agenda. The fact that at the age of 19 he had the ambition and basic skills to translate Hugo's novel is enough to mark him as a rare child prodigy among his contemporaries, only that his English was not without problems in dealing with his task.

Su Manshu was a quick learner, able to advance his English knowledge above the level of most of his contemporaries in a few years of sporadic and unsystematic training, but his lack of prolonged, continuous effort and labor in English study prevented him from achieving the proficiency required for professional translation. The existing biographical material about Su's English proficiency is overstated, but this paper is just an attempt to assess Su's English in a more objective way without denying his linguistic abilities.

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書評

《福音演義：晚清漢語基督教小說的書寫》書評

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　　「宗教與文學」作為跨界研究領域，在西方近百年來的學術發展過程中，縱然立基於兩者分別與文化有著互為表裡、揉雜互滲的關係，然而，針對同樣植根於文化、且將文化內涵表露於形式、並藉表達形式使其精神內涵愈益豐厚的宗教與文學，透過跨學科雙向視野，探究兩者之間的互動關係時，卻每每突顯彼此之間無可避免的矛盾與張力。二十世紀初英國大詩人兼文評家艾略特（T. S. Eliot）在其〈宗教與文學〉（1935）這篇具指標性時代意義的文章中，一開頭即倡言「文學批評應該由具有明確的倫理以及神學的觀點之批評所完成」（艾略特，1961

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／ 1969，頁 421）。[1] 此宣言是文學家、同時身為基督徒的艾略特對宗
教信仰普遍式微的現代世俗化西方文化社會所發出的暮鼓晨鐘之鳴，他
基本上認為失去宗教視野的文學閱讀和文化趣味即為走向精神文明的墮
落。另一方面，此文亦具有開啟文學和宗教相互關聯之學術視域的時代
意義。後繼的「宗教與文學」跨學科學術發展既響應艾略特整合思考的
呼籲，更進一步關注與闡發兩者之間互補、互惠、或互相扞格之種種可
能的關聯。以影響西方文學與文化至深的「聖經文學」為例，艾略特於
前述文章曾論及《聖經》若非具備神聖話語特性，則不可能有如此深廣
的文學影響（艾略特，1961 ／ 1969，頁 423）。然而，從跨學科的視角，
此部宗教經典的神聖性與文學性，既為啟示真理又是文學文本之雙重性
質，所形成的矛盾關係，是為現代「宗教與文學」學術領域的本質特徵。
從文化思想史的角度，在以基督宗教傳統為歷史地基的現代西方文化語
境中，此種介於永恆與歷史、絕對與相對、神學與人學之間的矛盾，讓
詮釋及話語的動態發展進程充滿了辯證的張力。

　　在西方文化如此的「宗教與文學」跨學科意識背景下，黎子鵬先生
的卓著《福音演義：晚清漢語基督教小說的書寫》某種程度上明顯跨越
了西方文化及學術發展脈絡，在漢語的文化語境和歷史背景下，為「宗
教與文學」科際整合的學術發展開疆闢土，將研究題材聚焦於十九世紀
來華的西方傳教士所翻譯及創作的基督教文學作品，並納入與其一脈相
承的本土基督徒作者的小說文本。研究方法則採取多重批評理論為視
角，並透過西方和華人文化及思想的比較、對話與融通，深入探討晚清
基督教文學為服務傳教目的之書寫策略，以及在現代漢語宗教文學史所
扮演之重要地位。整體而言，此書擘畫的研究方向和進路，係於相關研
究一般採行的文獻學與歷史考證的路徑之外，展開跨界整合、兼具廣度
和精微的宗教敘事文本之話語分析，尤其關注宗教和文學話語的「本土
化」策略，可謂貢獻超群，不僅堪稱漢語學界「宗教與文學」跨領域研
究的新典範，更由於結合跨文化的思考維度，因而相當程度上超越西方

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[1] 原文出自 Eliot（1961, p. 388）。

學術傳統在「宗教與文學」研究範疇發展的跨學科意識及範式。

　　作為本書學術成就的重要亮點，作者運用之跨文化思考維度，為其兼顧宏觀和微觀的詮釋實踐提供關鍵的視角和範式。整體觀之，黎氏的思考進路以探討宗教與文學之交互作用和跨文化因素為縱、橫座標，全面鋪蓋整本著作包含上編翻譯編及下編創作編之各章，分別針對七部漢語基督教翻譯及創作小說，詳細探究宗教與文學雙重視野下，各部作品之跨文化敘事策略及內涵。通過考慮涉及每一部文本書寫背後的時局因素，並考察有關宗教傳播和文學發展交錯互文的歷史關係，全書不但是黎氏在「宗教與文學」研究範疇跨界耕耘的重要成果，亦可作為開創「宗教與文學」跨領域研究結合跨文化研究之雙向進路極具參考和借鑒價值的里程碑。

　　上編一至三章，按出版年代依序探討十九世紀中葉以降西方傳教士漢譯的三部具代表性之基督教小說。第一章處理首部譯自德文的小說《金屋型儀》（1852），譯者為德國禮賢會傳教士葉納清（Ferdinand Genähr）。此漢譯小說採用中國章回小說敘事體，描述一位年輕德國猶太裔女子歸信基督教引發家庭衝突，最終以德行感化父親的模範女聖徒形象。此章針對女徒四德、靈性維度、宗教矛盾、族群張力等四個主題，從文學形式、內容改寫、到形象塑造不同環節，爬梳葉氏的譯作如何採取以「讀者為本的翻譯策略」，「把西方基督教作品移植到中國的文化土壤之中」（頁48）。第二章探討英國浸禮會首位來華傳教士胡德邁（Thomas Hall Hudson）之代表譯作《勝旅景程》（1870），按黎氏之見，胡德邁將「歸化翻譯法」（頁58）發揮得淋漓盡致，此譯作將西方基督教文學經典《天路歷程》變身為一部模仿明清小說夾敘夾議的敘事作品，利用評點的形式，大量引入中國文化傳統中宗教、文學、儒家思想的典故與資源，對照基督教思想和價值觀，以引導漢語讀者覺察兩種文化傳統和價值體系實非扞格無法契合，朝向「以儒釋耶」中西視域融合之詮釋實踐，從而消減中國士人排外、反基督教的讀者反應。第三章選擇的文本《安樂家》（1882），由美國公理會差會傳教士博美

瑞（Mary Harriet Porter）譯自英國維多利亞時代基督教兒童文學暢銷作品，此中文譯本在晚清中國流傳數十載，亦為基督教兒童主日學之必選讀本。依黎氏之見，此譯本「可謂開創了中國基督教兒童小說的先河」（頁12）。黎氏的解析著重於此作品如何透過多重藝術表現，結合文學、音樂、與圖像描繪出「聖女形象、天堂曲調以及夢中幻境」，呈現苦難人世的他界想像和「樂園鄉愁」，引領書中人物甚至中國讀者從「現世苦難」過渡到信仰所許諾的「他界盼望」。本章結尾特別指出，此藝術成就可解答為何此作品於曾遭遇大饑荒之中國華北地區贏得讀者的廣大迴響。

　　下編創作編前兩章討論兩部來華傳教士創作的小說，後兩章關注的文本則為中國本土作者創作的基督教「時新小說」。一如上編三部傳教士的漢譯文本各具代表性及重要地位，下編四部作品的選擇亦反映出黎氏試圖呈現晚清基督教文學更完整光譜之獨到眼光。在評析的進路方面，相較於上編強調傳教士翻譯文學傾向採用中西合璧的譯寫策略，此部分文本分析的研究視角不僅多元，更著重各部作品如何融合宗教與文學以及跨文化話語的書寫調性和意圖。

　　第四章探討《是非畧論》（1835），此小說由普魯士新教傳教士兼漢學家且熱衷創作基督教漢語小說的郭實獵（Karl Friedrich August Gützlaff）所撰，其內容核心在塑造《大英國》即為天國形象在地之表徵。本章評論以形象學方法為思考進路，一方面著力探究其文學價值，試圖平反一般評論因作者個人的爭議性對其作品的忽略及否定。另一方面，仍嘗試通盤而客觀的梳理此作品企圖建構並美化異國他者形象和集體想像之文本內外種種複雜因素，以突顯此文本充滿「鮮明的社會政治色彩」（頁 128）的特性，並通過與作者其他作品的比較，以及探討郭氏書寫如何受到明清天主教文學的影響，由此推論郭實獵的小說創作在明清漢語基督教小說發展中的歷史定位。第五章研究另一位英國傳教士、著名漢學家理雅各（James Legge）的史傳體小說《約瑟紀畧》，此作品係改編舊約聖經人物約瑟的故事，因此析論的方法側重與

聖經原典尤其是《委辦譯本》（1854）的敘事內容做互文對觀的考察，針對增刪的情節以及行文風格的解析，則導向以中國文學傳統中「寓教於樂」敘事原則以及中國歷史演義小說的創作元素為參照的視角，並指出作者試圖符合漢語讀者的「期望視域」而採取「耶儒會通」的敘事策略，進而論證理雅各如何承繼了「明末清初耶穌會士的『文化適應』策略」（頁 151），透過創作完美體現了中西文學、倫理觀、和聖賢理想如何在文本中巧妙地並置、交錯與融合。鑒此，黎氏認為此改編著作可謂「《聖經》與中國文學融合的典型例子」，甚至可以「《聖經》的中國演義」（頁 132）稱之。黎氏進一步結論：此部晚清「《聖經》演義小說」（頁 156）之書寫策略，可類比明末清初天主教會士所貫用之「『中國化』或『歸化』式的翻譯策略」（頁 157），以此論證兩者一脈相承的關係。然而，此類比似隱含黎氏將晚清與明末清初傳教士文學之「中國化」改編或翻譯傾向和所謂「歸化式」翻譯混為一談，「中國化」、「本土化」、或稱「在地化」的譯／寫策略，與「歸化法」相提並論之為可議甚至謬解，相關先行研究已予正視，須審慎釐清。[2]

　　第六章和第七章轉而探討兩部清末時新小說比賽的參賽作品，由本土基督徒創作的基督教小說，即張佃書所著《無名小說》和郭子符的作品《驅魔傳》。值得注意的是，在分別詳細分析作品之前，黎氏先就時新小說比賽的源起，以及這批未受充分關注的作品在漢語基督教文學發展的歷史地位和重要意義詳加說明。並於書中明確指出張氏和郭氏的小說為何雀屏中選，從文學、宗教和文化多層面向提出研究的考量和重

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[2] 黎氏於此處註腳中（註腳 66），援引陳宏淑的博士論文並刊載於《編譯論叢》之〈譯者的操縱：從 Cuore 到《馨兒就學記》〉一文的論點，指出「『中國化』或『歸化』式的翻譯小說，實為晚清時期翻譯的常態，並且與日本明治時期盛行的『翻案小說』平行的發展」（頁 157）。然，陳氏於上述論文中明言，晚清時期中國化翻譯和日本翻案小說（即「把異國故事放到本國情境下的譯法」），皆屬「在地化」譯寫策略，應「避免與更廣義的『歸化』混淆，因為後者還包括了文字上的歸化」（陳宏淑，2010，頁 59—60）。據此，黎氏的註解實未反映陳氏所指「中國化／在地化／翻案」與「歸化」兩種概念須釐清的差異。另，李奭學（2012）《譯述：明末耶穌會翻譯文學論》之〈導論：翻譯的旅行與行旅的翻譯〉中，論及晚明本土化譯述傳統可平行類比日本翻案文學「重新脈絡化（recontextualization）故事的譯事策略」（頁 11），其註腳亦包含陳氏研究。

點。在黎氏看來，《無名小說》這部作品的價值在於其「宗教敘事獨具
特色」（頁 14），以融匯中西的創新手法，運用清末「時調」之通俗
形式將《天路歷程》改寫成一首揉合基督教信仰觀和儒、佛、道思想且
可以傳唱街巷的漢語「證道之歌」，「反映了基督教被晚清華人理解和
接受的程度，讓我們得以管窺當時基督教文學及文化的特點，以及其為
晚清小說所注入的新元素」（頁 14）。至於《驅魔傳》的特色和價值，
黎氏於「導論」中直指此部作品創造出「中西合璧」之「鬼魔原型」（頁
15），內容關於「驅除邪魔」以求中國富強之道（頁 15），可謂十分
符合時新小說比賽的「針貶時弊」之目的。然而在全書末章，透過與中
西宗教思想、文學資源和道德觀念的互文比較，包含《失樂園》與《西
遊記》之鬼魔書寫，對照新舊約聖經關於魔鬼形象與本質的敘事原型，
甚至連繫明清公案小說的情節，黎氏精闢成理、旁徵博引的文本分析，
雖包含針對郭氏作品之缺失提出部分客觀負評，主要視角係通過整合中
西文化傳統的思維與創作，以宏觀和微觀的視野，爬梳此類宗教文學如
何鏡照時局、指引社會與文化乃至文學的革新之途、並扮演跨文化會通
之實踐者的角色、甚至成為傳教士的基督教文學重要的本土迴響，據此
綜合性評價，對清末時新小說的歷史意義，給予擲地有聲的肯定。

　　綜觀全書深刻而精彩的文本分析，無論針對清末新教傳教士的譯著
與創作，或將研究目光投注於同時期「失落的遺產」基督教時新小說，
且獨具慧眼地提出當時的參賽作者可被視為晚清「對基督教、《聖經》、
中國文化及時局的『詮釋社群』」（頁 220）之創見，黎子鵬先生此部
《福音演義：晚清漢語基督教小說的書寫》之成就，在於徹底實現其「導
言」所勾勒的研究目標，亦即「透過綜合性和多元化的研究視角」探討
各部作品之「跨文化的敘事策略」，將基督教福音「透過中國小說的形
式敷演成文，推陳義理」（頁 10）。黎氏的解讀與詮釋採用各種批評
方法為進路，包括歷史學、文獻學、（聖經）詮釋學、文學原型理論、
翻譯理論等，以評析不同文本相異的主題內涵和使福音「本色化」採取
的不同書寫形式與策略。此外，各章析論一貫側重涵蓋宗教、文學、思

想、社會各種複雜面向的跨文化思考，致使黎氏的宗教文學評論呈現斑爛豐富的色譜，並足以說服讀者認同黎氏於「結論」提出的宏觀見解：「漢語基督教小說的研究在中西文化交流史、中國翻譯史及現代中國文學史的地位及貢獻不容忽視」（頁 226）。從學術領域的重要性觀之，本書無疑可稱為上述觀點的極佳例證。

　　綜上所述，黎子鵬先生墾拓晚清漢語基督教文學研究領域卓然有成，此書的卓越貢獻，甚至令人聯想到班雅明（Walter Benjamin）的名言「譯作是原作的來生」，彷彿可類比黎氏評論之於晚清基督教翻譯和創作文學作品的關係，其評文（學）論（教）義的深厚功底，無疑促使這些文本的生命得以延續甚至發揚光大。或者，更進一步將此書稱作此領域文本之「跨文化宗教文學『演義』」，亦不遠矣。

　　宗教與文學之緊密互動，著實見於明末清初天主教譯述、清末基督教文學以及後繼時新小說一脈相承的跨文化書寫實踐。躋身於此書寫傳統的「詮釋社群」，黎子鵬先生以本書貢獻跨文化宗教文學研究的精闢論述，可說是多元視角文本分析具代表性的著作。然而，黎氏研究以跨領域和跨文化兩個雙重視野為主要框架，所實現的詮解是否針對跨文化視域下宗教和文學互動關係給予充分的關注和理解，仍有商議的空間。黎氏對晚清基督教小說之定位，基本上與另一部相關論著《譯述：明末耶穌會翻譯文學論》作者李奭學先生的看法頗為一致，李氏認為明末耶穌會會士的翻譯著述屬於另類的「文學實踐」，本質上應視為以文載道的「護教書寫」（李奭學，2012，頁 256）。黎氏研究同樣以文學書寫作為宗教傳播之手段為基調。針對文類問題，學者陳慧宏曾呼應李氏觀點，但同時主張耶穌會「翻譯文學」既是負載傳教目的之宗教文本，便應避免落於美國傳教文學學者卡洛斯・艾邇（Carlos Eire）以「靈修文學」稱之的謬誤，換言之，不宜將宗教文本同時歸類為文學文本（陳慧宏，2014，頁 306）。此文類爭議的核心在於宗教與文學之間存在本質上的差異。同理，宗教文學文本亦存在無可迴避的矛盾和張力。文本的宗教性和文學性兩者之間，究竟是如魚得水抑或冰火不容？或兼而有

之？論析漢語福音演義，若聚焦於讀者導向的歸化性以及中國化書寫策略，以此合理化文學服務宗教的跨文化文本性質，是否將導致文學和宗教之間可能的辯證關係受到某種忽略、模糊或者稀釋呢？

　　黎子鵬先生《福音演義：晚清漢語基督教小說的書寫》將晚清基督教小說視為中西文學與文化資源整合的產物，通過本書廣泛且精闢的跨學科與跨文化之考察、推演和論證，此核心命題無疑是覆蓋全書且擲地有聲的洞見。然，「中西合璧」的書寫策略，能否作為「宗教與文學」結合於文本的前提或理由，又可能形成何種文本張力，在文學與文化融合之處可能突顯何種意義上的矛盾和衝突，也許是未來相關批評研究，在證成漢語基督教文學的歷史價值的「演義」之外，值得繼續探索和深思的問題。

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國家教育研究院編譯論叢徵稿辦法

一、本刊為一結合理論與實務之學術性半年刊，以促進國內編譯研究之發展為宗旨，於每年三月、九月中旬出刊，歡迎各界賜稿。

二、本刊主要收稿範圍如下：

稿件類別	文章性質	主題	建議字數 (註1)
研究論文	具原創性或發展性之學術論文，目的、方法、結論明確具體	編譯研究、翻譯培訓、翻譯產業、翻譯與文化及其他與編譯相關之研究	中文以不超過 2 萬字、英文以不超過 1 萬 2,000 字為原則
評論	以既有研究之評介及分析比較為主，有助於實務推廣或學術研究，例如：翻譯教學心得、審稿或編輯之經驗交流、翻譯流派之介紹、編譯產業之發展、專有名詞譯名討論等		3,000-5,000 字
書評 (註2)	評論、引介	3 年內出版之翻譯學領域重要著作	3,000-5,000 字
譯評	翻譯評論	各專業領域之譯著	3,000-5,000 字

特殊稿件	如：譯註、人物專訪、論壇(註3)等	以上相關主題	中文以不超過2萬字、英文以不超過1萬字2,000字為原則

註1：本刊編輯會得依需要調整建議字數
註2：本類型文章僅由編輯會邀稿
註3：本類型文章僅由編輯會提供

三、來稿請用中文正體字，所引用之外國人名、地名、書名等，請用中文譯名，並於第一次出現時附上原文，學術名詞譯成中文時，請參據本院雙語詞彙、學術名詞暨辭書資訊網（http://terms.naer.edu.tw），稿件如有插圖或特別符號，敬請繪製清晰，或附上數位檔案；如有彩色圖片或照片，請儘量附上高解析度的數位檔案。

四、來稿以未在其他刊物發表過之內容為限，其內容物若涉及第三者之著作權（如圖、表及長引文等），作者應依著作權法相關規定向原著作權人取得授權。

五、來稿凡有違反學術倫理情事或一稿多投者，將予以退稿，一年內不再接受投稿。

六、來稿請以 Publication Manual of the American Psychological Association 最新版格式撰寫，未符格式稿件將逕退請調整格式。同時務請自留底稿資料乙份。符合本刊主題之稿件須送請相關領域學者專家匿名審查（double-blind review），再經本刊編輯會決定通過後，始得刊登，本刊編輯會對稿件有刪改權，如作者不願刪改內容，請事先聲明。經採用之稿件，將致贈當期本刊2冊。

七、來稿請備齊：

（一）作者通訊資料表1份；（請至本院期刊資訊網
　　　http://ctr.naer.edu.tw/ 下載）

（二）著作利用授權書1份；（請至本院期刊資訊網
　　　http://ctr.naer.edu.tw/ 下載）

（三）書面稿件 2 份，請依稿件性質備妥資料：

　　1.「研究論文」稿件，含：

　　　（1）首頁：

　　　　　a. 篇名（中、英文）；

　　　　　b. 作者姓名（中、英文）。

　　　　　c. 其他：可提供該著作之相關說明。

　　　（2）中文及英文摘要（中文 500 字、英文 300 字（word）為上限）；中文及英文關鍵詞。

　　　（3）正文。

　　　（4）參考書目及附錄。

　　2.「評論」稿件，含：

　　　（1）首頁：

　　　　　a. 篇名（中、英文）；

　　　　　b. 作者姓名（中、英文）；

　　　　　c. 其他：可提供該著作之相關說明。

　　　（2）正文。

　　　（3）參考書目及附錄。

　　3.「譯評」稿件，含：

　　　（1）首頁：

　　　　　a. 篇名（中、英文）；

　　　　　b. 作者姓名（中、英文）；

　　　　　c. 譯評之書名、原書名；

　　　　　d. 譯者、原作者（編者）；

　　　　　e. 書籍出版資料；（含出版地、出版社與出版日期）

　　　　　f. 總頁數；

　　　　　g. ISBN；

　　　　　h. 售價；

　　　　　i. 其他：可提供該著作之相關說明。

　　　　(2) 正文。

　　　　(3) 參考書目及附錄。

　　4. 「特殊稿件」，含：

　　　　(1) 首頁：

　　　　　　a 篇名（中、英文）；

　　　　　　b. 作者姓名（中、英文）。

　　　　　　c. 其他：可提供該著作之相關說明。

　　　　(2) 正文。

　　　　(3) 參考書目及附錄。

（四）稿件之全文電子檔案（以電子郵件附加檔案）及相關圖表照片等。

八、來稿請寄：

　　國家教育研究院編譯論叢編輯會

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　　電話：02-7740-7803

　　傳真：02-7740-7849

　　E-mail：ctr@mail.naer.edu.tw

九、歡迎自本刊網站（http://ctr.naer.edu.tw/）下載相關資料。

《編譯論叢》撰稿格式說明

　　本刊撰稿格式除依照一般學術文章撰寫注意事項和格式外，內文、註腳和參考文獻一律採用 APA 格式第六版手冊（Publication Manual of the American Psychological Association, 6th edition, 2010）。

一、摘要

　　中文摘要字數以 500 字為限，英文摘要則以 300 字為限。關鍵詞皆為 3~5 組、中英關鍵詞互相對應。

二、文字

（一）中文使用 Word「新細明體」12 號字體，英文則使用 Times New Roman 12 號字體。中文之括號、引號等標點符號須以全形呈現，英文則以半形的格式為之，如下表：

	中文稿件	英文稿件
括號	（）	( )
引號	「」	" "
刪節號	……	…
破折號	——	—

中文稿件範例：

　　……老人打算以租賃的方式，於是說：「我亦不欲買此童子，請定每年 十圓之契約，賃我可耳……（頁 40），……

英文稿件範例：

... This subtle shift is evident in the broadening scope of reference of the word "we": in the sentence that begins "In China, we bribe...," the pronoun "we" plainly refers only to Chinese people.

（二）字詞的使用一律依據「教育部頒布之《國字標準字體》」之規定
　　　為之。如公「布」（非「佈」）、「教」師（非「老」師，除
　　　非冠上姓氏）、「占」20%（非「佔」）、「了」解（非「瞭」
　　　解）以及「臺」灣（非「台」灣）。數字的使用請用阿拉伯數字
　　　表示。如以下範例：

……有效問卷 16 份（全班 20 位同學）。表 7、8、9 乃是該三個領域之
意見統計。……毫無疑問的是多數學生（87.5%）皆同意翻譯語料庫可
提供 一個反思及認知學習的平台。……

三、文中段落標號格式

　　　　　　壹、（置中，不用空位元，粗體，前後行距一行）
一、　　（置左，不用空位元，前後行距為 0.5 行）
（一）（置左，不用空位元）
　1.　（置左，不用空位元）
（1）（置左，不用空位元）

四、文中使用之表、圖

　　表標題須置於上方，圖標題須置於下方，表、圖標題靠左對齊。
表、圖與內文前後各空一行，均須註明如參考文獻般詳細的資料來源
（含作者，篇名或書名，頁碼，年代等）。自行製作圖表者須註明來源
為「作者自行整理」（置於圖表下方左側）。表格若跨頁需在跨頁前註

明「續下頁」，跨頁表頭需再註明「表名（續）」。中英文圖表之格式
見下表：

	表	圖
中文	表號用新細明體 12 號字、粗體；表名另起一行，新細明體 12 號字且需粗體；表內文字用標楷體。	圖號與圖名同一行，圖號需粗體，圖號與圖名皆用新細明體 12 號字；圖內文字用標楷體。
英文	表號用 Times New Roman 12 號字、不粗體；表名另起一行，Times New Roman 12 號字且需斜體；表內文字用 Times New Roman。	圖號與圖名同一行，圖號需斜體，圖號與圖名皆用 Times New Roman 12 號字；圖內文字用 Calibri。

中文稿件範例：

表範例

表 1

日治初期出版的臺語教本

	編著者	書名	發行或經銷所	發行日期
1	俣野保和	《臺灣語集》或《臺灣日用土語集》	民友社	1895年7月18日
2	岩永六一	《臺灣言語集》	中村鍾美堂	1895年8月29日
3	坂井釟五郎	《臺灣會話編》	嵩山房	1895年9月15日
4	加藤由太郎	《大日本新領地臺灣語學案內》	東洋堂書店	1895年9月22日
5	田內八百久萬	《臺灣語》	太田組事務所	1895年12月5日
6	佐野直記	《臺灣土語》	中西虎彥	1895年12月28日
7	水上梅彥	《日臺會話大全》	民友社	1896年2月17日
8	木原千楯	《獨習自在臺灣語全集》	松村九兵衛	1896年3月2日

表 1

日治初期出版的臺語教本（續）

	編著者	書名	發行或經銷所	發行日期
9	辻清藏、三矢重松	《臺灣會話篇》	明法堂	1896年3月15日
10	御幡雅文	《警務必攜臺灣散語集》	總督府民政局警保課	1896年3月下旬

資料來源：作者自行整理。

圖範例
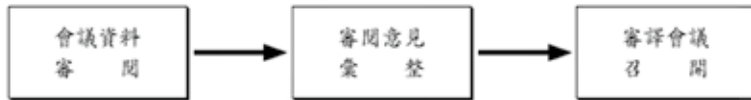

圖 2 學術名詞審譯委員會加開之作法
資料來源：作者自行整理。

英文稿件範例：
表範例

Table 4

Summary of the Participants' Listening Difficulties

Statements	Yes (%)	No (%)
(1) I feel very nervous.	42.86	57.14
(2) I am not familiar with grammar.	54.29	45.71
(3) I have insufficient vocabulary.	97.14	2.86
(4) I cannot make a distinction between words.	14.29	85.71
(5) I cannot recognize the stress of words.	31.43	68.57
(6) I can make a distinction between words, but fail to chunk them meaningfully.	60.00	40.00
(7) I am familiar with the words, but fail to recall them.	94.29	5.71

(continued)

Table 4

Summary of the Participants' Listening Difficulties (continued)

| Statements	Yes (%)	No (%)
(8) I have difficulty concentrating.	35.71	64.29
(9) I have difficulty concentrating at first, so I miss the first listening section.	51.43	48.57
(10) I concentrate too much on the first listening section, so I miss the listening later.	55.71	44.29
(11) I cannot understand the first section, so I miss the listening later.	41.43	58.57
(12) I cannot keep in mind what I have just heard.	30.00	70.00
(13) I feel that the listening text is too long.	74.29	25.71
(14) I feel that the listening text has no sufficient pause.	72.86	27.14
(15) I feel that the listening text is too short to develop main ideas.	28.57	71.43
(16) I am not familiar with the listening subject.	78.57	21.43
(17) I am not interested in the listening subject.	45.71	54.29
(18) I fail to keep up with the speech rate.	70.00	30.00
(19) I am not used to the speaker's enunciation.	62.86	37.14
(20) I am not used to the speaker's intonation.	30.00	70.00
(21) I am not used to the speaker's accent.	62.86	
(22) I have no chance to listen again.	42.86	57.14
(23) I count on listening only, without any visual aids.	41.43	58.57
(24) I have limited exposure to English listening.	68.57	31.43

Note. Compiled by the authors

圖範例
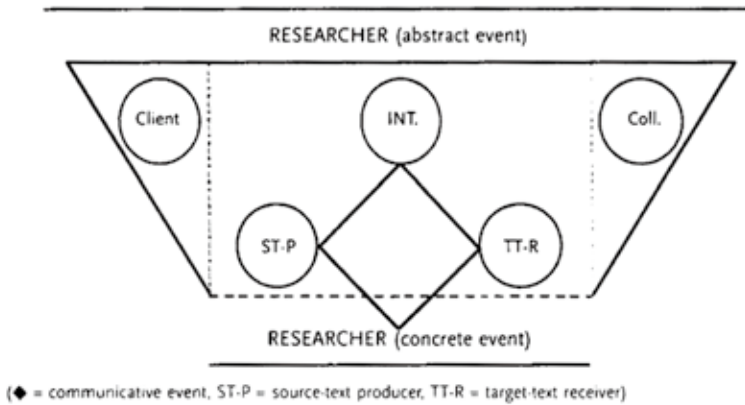
Fig. 11 Perspectives on quality assessment in interpretation (Pöchhacker, 2001, p. 412)

五、文中引用其他說明

　　佐證或直接引用超過 40 字時，均須將前引文內縮 6 個位元，並以「標楷體」11 號字體呈現，該引言與內文前後各空一行。中文年代後用「，」，以「頁」帶出頁碼；英文年代後用逗點「,」以「p.」帶出頁碼。年代無論中、西文，一律統一以西元呈現。

中文稿件範例：

……兩人發生激烈爭吵，她在盛怒中斥責武男：

　　　　汝止勿言，汝重若妻，乃逾於爾父爾母耶？汝可謂愚悖已極。乃
　　　　聲聲言其妻，而並不言爾父爾母，汝直狗彘。乃專寵浪子，而
　　　　不知爾母，爾今不為吾子矣！（林紓、魏易譯，卷上，1914，頁
　　　　79）

英文稿件範例：

...Vermeer states:

> Any form of translational action, including therefore translation itself, may be conceived as an action, as the name implies. Any action has an aim, a purpose. . . . The word skopos, then, is a technical term to represent the aim or purpose of a translation. (Nord, 1997, p. 12)

六、附註

　　需於標點之後，並以上標為之；附註之說明請於同一頁下方區隔線下說明，說明文字第二行起應和第一行的文字對齊。簡而言之，附註應以「當頁註」之方式呈現，亦即 Word 中「插入註腳」之功能。註腳第二行以下文字須縮排，註腳所使用之中文字體為標楷體。

七、正文引註

（一）正文引註之作者為一個人時，格式為：

中文	作者（年代）或（作者，年代） 範例 謝天振（2002）或（謝天振，2002）
英文	Author (Year) 或 (Author, Year) 範例 Chern (2002) 或 (Chern, 2002)

（二）正文引註之作者為兩個人時，作者的姓名（中文）或姓氏（英文）於文中以「與」（中文）和「and」（英文）連接，括弧中則以「、」（中文）和「&」（英文）連接：

中文	作者一與作者二（年代）或（作者一、作者二，年代） 範例一 莫言與王堯（2003）或（莫言、王堯，2003） 範例二（中文論文引用英文文獻） Wassertein 與 Rosen (1994)
英文	Author 1 and Author 2 (Year) 或 (Author 1 & Author 2, Year) 範例 Hayati and Jalilifar (2009) 或 (Hayati & Jalilifar, 2009)

（三）正文引註之作者為三至五人時，第一次於文中出現格式如
　　　（二）；第二次以後則寫出第一位作者並加「等人」（中文）和
　　　「et al.」（英文）即可。作者為六人以上時，每次僅列第一位作
　　　者並加「等人」（中文）和「et al.」（英文）即可。

中文	1. 作者一、作者二與作者三（年代）或（作者一、作者二、作者三，年代） 2. 作者一等人（年代）或（作者一等人，年代） 範例 1. 謝文全、林新發、張德銳與張明輝（1985）或（謝文全、林新發、張德銳、張明輝，1985） 2. 謝文全等人（1985）或（謝文全等人，1985）
英文	1. Author 1, Author 2 and Author 3 (Year) 或 (Author 1, Author 2, & Author 3, Year) 2. Author 1 et al. (Year) 或 (Author 1 et al., Year) 範例 1. Piolat, Olive and Kellogg (2005) 或 (Piolat, Olive, & Kellogg, 2005) 2. Piolat et al. (2005) 或 (Piolat et al., 2005)

（四）括弧內同時包含多筆文獻時，依筆畫（中文）／姓氏字母（英
　　　文）及年代優先順序排列，不同作者間以分號分開，相同作者不
　　　同年代之文獻則以逗號分開。

中文	（吳清山、林天祐，1994，1995a，1995b；劉春榮，1995）
英文	(Pautler, 1992; Razik & Swanson, 1993a, 1993b)

（五）部分引用文獻時，要逐一標明特定出處，若引用原文獻語句四十字以內，要加註頁碼。所引用文字需加雙引號（「」與""）。

中文	1.（陳明終，1994，第八章） 2.「……」（徐鑄成，2009，頁 302）
英文	1. (Shujaa, 1992, chap. 8) 2. "..." (Bourdieu, 1990, p. 54)

（六）正文引註翻譯書，年代請列明：原著出版年／譯本出版年。

八、參考文獻

　　「參考文獻」之括號，中文以全形（）、西文以半形 ( ) 為之：第二行起縮排 4 個半形位元。此外，中文文獻應與外文文獻分開，中文文獻在前，外文文獻在後。不同類型文獻之所求格式如下：

（一）期刊類格式包括作者、篇名、期刊名、卷期數、起迄頁碼等均須齊全，且中文期刊刊名、卷期數為粗體，西文為斜體，僅有期數者則僅列明期數，無須加括號，並自第二行起空 4 個字元。亦即：

中文期刊格式：
作者一、作者二、作者三（年代）。文章名稱。**期刊名稱，卷別**（期別），頁碼。
範例
林慶隆、劉欣宜、吳培若、丁彥平（2011）。臺灣翻譯發展相關議題之探討。**編譯論叢，4**（2），181—200。

英文期刊格式：

Author, A. A., Author, B. B., & Author, C. C. (Year). Title of article. *Title of Periodical, xx* (xx), xxx-xxx, xx-xx.

範例

Lunt, P., & Livingstone, S. (1996). Rethinking the focus group in media and communications research. *Journal of Communication, 46*(2), 79-98.

（二）書籍類格式包括作者、出版年、書名、出版地、出版單位等均須齊全，且中文書名為粗體，西文為斜體，並自第二行起空 4 個位元。

中文書籍格式：

作者（年代）。**書名**。出版地點：出版商。

範例

陳定安（1997）。**英漢比較與翻譯**。臺北：書林。

英文書籍格式：

Author, A. A. (Year). *Book title*. Location: Publisher.

（Location 如果是美國的城市，後面就加上州名縮寫，如果是美國以外地區則於城市名後附上國名）

範例

Jauss, H. R. (1982). *Toward an aesthetic of reception*. Minneapolis, MN: University of Minnesota Press.

（三）書籍篇章格式包括作者、出版年、篇章名、編著者、書名、起迄頁碼、出版地、出版單位等均須齊全，且中文的書名為粗體，西文為斜體，並自第二行起空 4 個位元。

中文書籍篇章格式：

作者（年代）。章名。載於編者（主編），**書名**（頁碼）。出版地點：
出版商。

範例

童元方（1998）。丹青難寫是精神。載於金聖華（主編），**外文中譯研
究與探討**（頁 241—253）。沙田：香港中文大學。

英文書籍篇章格式：

Author, A. A. (Year). Chapter title. In B. B. Author & C. C. Author (Eds.), *Book
title* (pp. xx-xx). Location: Publisher.

（Location 如果是美國的城市，後面就加上州名縮寫，如果是美國以外
地區則於城市名後附上國名）

範例

Fenton, S. (1997). The role of the interpreter in the adversarial courtroom. In S.
Carr, R. Roberts, A. Dufour & D. Steyn (Eds.), *The critical link: Interpreters
in the community* (pp. 29-34). Amsterdam, Netherlands: John Benjamins.

（四）翻譯書籍格式包括譯者、出版年、原作者、書名、出版地、出版
單位等均須齊全，且中文書名為粗體，西文為斜體，並自第二行
起空 4 個位元。

中文翻譯書格式：

原作者中文譯名（原作者名）（譯本出版年代）。**翻譯書名**（譯者譯）。
譯本出版地：譯本出版者。（原著出版之年代）

範例

喬伊斯（Joyce, J.）（1995）。**尤利西斯**（蕭乾、文潔若譯）。臺北：時
報。（原著出版年：1984）

英文翻譯書格式：

Author, A. A. (Year). *Book title* (B. Author, Trans.). Location: Publisher. (Original work published year)

（Location 如果是美國的城市，後面就加上州名縮寫，如果是美國以外地區則於城市名後附上國名）

範例

Laplace, P. S. (1951). *A philosophical essay on probabilities* (F. W. Truscott & F. L. Emory, Trans.). New York, NY: Dover. (Original work published 1814)

（五）國內、外會議之研討會論文皆須列出作者、會議舉辦年及月份、發表文章篇名、會議名稱及會議地點等，若有主持人須加註「（主持）」，且自第二行起空 4 個位元。

中文研討會論文格式：

作者（年月）。論文名稱。研討會主持人（主持人），**研討會主題**。研討會名稱，舉行地點。

範例

蔡錦玲（2007 年 10 月）。臺灣的海洋教育：推動海洋科技教育與產業的連結。賴義雄（主持），**日本、美國、及臺灣的海洋教育**。海洋教育國際研討會，國立科學工藝博物館，高雄市。

英文研討會論文格式：

Author, A. A. (Year, Month). Title of contribution. In B. B. Chairperson (Chair), *Title of Symposium*. Symposium conducted at the meeting of Organization Name, Location.

範例

Muellbauer, J. (2007, September). Housing credit and consumer expenditure. In S. S. Ludvigson (Chair), *Housing and consumer behavior*. Symposium

conducted at the meeting of the Federal Reserve Bank of Kansas City, Jackson Hole, WY.

（六）網路資料的格式包括作者、出版年、書名或期刊名稱（中文粗體，西文斜體）、網址等均須齊全；若為電子郵件或部落格資料等，則需加註日期，名稱不需粗體。第二行起空 4 個位元。

中文網路訊息格式：
作者（年月日）。訊息名稱。**群組名稱**。取自 http://xxx.xxx.xxx
範例
黃維樑（2012 年 5 月 29 日）。文學紀念冊／一言難盡喬志高。**聯副電子報**。取自 http://paper.udn.com/udnpaper/PIC0004/217123/web/

英文網路訊息格式：
Author, A. A. (Year, Month Day). Title of post [Description of form]. Retrieved from http://xxx.xxx.xxx
範例
Smith, S. (2006, January 5). Re: Disputed estimates of IQ [Electronic mailing list message]. Retrieved from http://tech.groups.yahoo.com/group/ForensicNetwork/message/670

（七）學位論文格式包括論文作者、年份、論文名稱（中文為粗體，西文為斜體）、學校及系所名稱、學位類型、出版狀況、學校所在縣市、鄉鎮等均須齊全且自第二行起空 4 個位元。

中文學位論文格式：
作者（年）。**論文名稱**（已／未出版之博／碩士論文）。校名，學校所在地。

範例

白立平（2004）。**詩學、意識形態及贊助人與翻譯：梁實秋翻譯研究**
　　（未出版之博士論文）。香港中文大學，香港。

英文學位論文格式：

Author, A. A. (Year). *Title of doctoral dissertation or master's thesis* (Unpublished
　　doctoral dissertation or master's thesis). Name of Institution, Location.

範例

Wilfley, D. E. (1989). *Inter personal analyses of bulimia: Normal weight and obese*
　　(Unpublished doctoral dissertation). University of Missouri, Columbia.

中文參考文獻英譯說明

　　中文稿件經初審後請作者修改時，作者須加列中文參考文獻之英譯。相關說明如下：

1. 每一筆英譯請置於"【】"內，並各自列於該筆中文參考文獻下方。

2. 若中文參考文獻本身已有英譯，以該英譯為準，若本身並無英譯則以漢語拼音逐詞音譯方式處理，斷詞標準請以國教院分詞系統為準，網址為 http://coct.naer.edu.tw/Segmentor/。

3. 英譯之後的參考文獻格式，請參考美國心理學會（American Psychological Association, APA）之寫作格式（第六版）。

中文參考文獻英譯範例：

潘少瑜（2011）。想像西方：論周瘦鵑的「偽翻譯」小說。**編譯論叢，4**（2），1—23。

【Pan, S. Y. (2011). Imagining the West: Zhou Shoujuan's Pseudotranslations. *Compilation and Translation Review, 4*(2), 1-23.】

劉仲康（2011）。趕流行的流行性感冒。載於羅時成（主編），**流感病毒，變變變**（頁 20—29）。臺北市：臺灣商務印書館。

【Liu, C. K. (2011). Ganliuxing de liuxingxing ganmao. In S. C. Lo (Ed.), *Liugan bingdu, bianbian bian* (pp. 20-29). Taipei, Taiwan: Commercial Press.】

陳琡分（2013）。俯瞰島嶼 20 年──齊柏林《鳥目台灣》。取自 http://okapi.books.com.tw/index.php/p3/p3_detail/sn/2380

【Chen, C. F. (2013). Fukan daoyu 20 nian: Po-Lin Chi *Taiwan from the air 2013*. Retrieved from http://okapi.books.com.tw/index.php/p3/p3_detail/sn/2380】