ISSN 2071485-8　00230
GPN 2009704418　定價230元

編譯論叢　第十二卷　第二期　Compilation and Translation Review Vol.12 No.2　國家教育研究院

Compilation and Translation Review

編譯論叢

第十二卷　第二期　2019年9月
Volume 12　Number 2　September 2019

國家教育研究院
National Academy *for* Educational Research
本刊收錄於臺灣人文學核心期刊（THCI）

編 譯 論 叢　Compilation and Translation Review

第十二卷 Volume 12　第二期 Number 2

2008 年 9 月 創刊　First Issue: September 2008
2019 年 9 月 出刊　Current Issue: September 2019

發行人 Publisher	許添明 Tian-Ming Sheu
出版者	國家教育研究院
Published by	National Academy for Educational Research
電話 Tel	886-2-7740-7890
傳真 Fax	886-2-7740-7849
電子郵件 E-mail	ctr@mail.naer.edu.tw
刊期頻率 Frequency	半年刊 Semi-Annual
售價 Price	新臺幣230元 NTD. 230
電子期刊 E-Journal	http://ctr.naer.edu.tw
政府出版品編號 GPN	2009704418
國際標準期刊號 ISSN	2071-4858(Print) 2071-4858(Online)

政府出版品展售處：國家網路書店 www.govbooks.com.tw；五南文化廣場網路書店 www.wunanbooks.com.tw；國家書店松江門市 臺北市松江路209號1樓 Tel 02-25180207；五南文化廣場 臺中市中山路6號 Tel 04-22260330。
Exhibition and Distributor of Official Publications: Government Online Bookstore, www.govbooks.com.tw. Wunanbooks Online, www.wunanbooks.com.tw. Government Publications Bookstore, 1F 209 Sung-Chiang Road, Taipei. Tel 886-2-25180207. Wunan Publishing, 6 Zhong-Shan Road, Taichung. Tel 886-4-22260330.

本刊投稿及編務事宜連絡，請函寄10644臺北市大安區和平東路一段179號。
Manuscripts and all editorial correspondence should be sent to: 179 Sec. 1, He-Ping E. Road, Da-An District, Taipei, 10644, Taiwan.

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編譯論叢
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2008年9月創刊　　2019年9月出刊

研究論文

譯評

Compilation and Translation Review

Volume 12 Number 2

First Issue: September 2008 Current Issue: September 2019

Studies

Translation Review

編譯論叢
第十二卷　第二期（2019年9月），1—44

圖文互證：李提摩太《西遊記》英譯本的底本考論

吳曉芳

一九一三年，英國傳教士李提摩太（Timothy Richard）將明代小說《西遊記》節譯為英文，題為《出使天國》（*A Mission to Heaven*），由其所主持的廣學會（The Christian Literature Society for China）在上海出版。該譯本是目前所見首個《西遊記》英文節譯本，近年來逐漸引起學界重視，研究成果相繼出現，集中討論譯者如何運用基督教的思想解讀《西遊記》。然而，研究者們對李提摩太採用的中文底本並沒有仔細考辨，對此長期存在錯誤的認識。本文借助檔案和古籍等資料，利用《西遊記》版本研究的最新成果，從譯本的插圖和文字兩方面對照原書的版本系統，考證出李提摩太使用的底本應為清末上海廣百宋齋校印的《繪圖增像西遊記》。同時，本文指出譯者對底本的選擇與他將小說原有的佛教元素基督教化的翻譯策略有密切關聯。李氏精心選取底本並改造從底本選取的插圖，令圖像敘事緊密配合文本敘事，以證明《西遊記》體現基督教「三位一體」的核心教義。

關鍵詞：《西遊記》英譯、李提摩太、《出使天國》、翻譯底本、圖文互證

收件：2019年1月14日
修改：2019年5月9日
接受：2019年6月5日

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本文初稿曾以〈李提摩太《西遊記》英譯本（1913）的底本考辯〉為題，發表於北京外國語大學於2017年5月13—14日舉辦之「東亞文化交涉學會第九屆國際學術大會」。在修改過程中，承蒙《編譯論叢》兩位匿名審查委員提出寶貴意見，特此致謝。

Compilation and Translation Review
Vol. 12, No. 2 (September 2019), 1-44

Mutual Corroboration between Illustration and Text: On the Source Text of Timothy Richard's English Translation of *Xiyouji*

Xiaofang Wu

Xiyouji or *Journey to the West*, a Ming Dynasty novel, was partially translated into English under the title *A Mission to Heaven* in 1913 by Timothy Richard, a British missionary, and published in Shanghai by The Christian Literature Society for China, where Richard was serving as the general secretary. Being the first English abridgement of *Xiyouji*, this rendition has received growing academic attention in recent years and has inspired several interesting studies, which generally focus on how the translator applied the teachings of Christianity to the interpretation of the novel. However, there has been a misconception of the Chinese text Richard translated, as researchers did not carefully examine the source-text issue. By looking at archival materials, Chinese rare books, and the newest research results regarding the textual issues of *Xiyouji*, and by comparing the illustrations and the text proper of Richard's translation with various versions of the Chinese novel, this paper demonstrates that the source text of Richard's translation is *Huitu Zengxiang Xiyouji* (*Xiyouji with Illustrations*), published in the late Qing Dynasty by the Guangbaisong Zhai of Shanghai. The present study also points out that Richard's choice of the Chinese text is closely related to his translation strategy of Christianizing the Buddhist elements of the original Chinese narrative. He meticulously selected the source text and modified the original illustrations chosen to accompany his translation, making the revised illustrations more easily match the translated text in order to prove that *Xiyouji* contains the fundamental Christian doctrine of the Trinity.

Keywords: English translation of *Xiyouji*, Timothy Richard, *A Mission to Heaven*, source text of the translation, mutual illustration-text corroboration

Received: January 14, 2019
Revised: May 9, 2019
Accepted: June 5, 2019

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壹、引言

英國浸信會傳教士李提摩太（Timothy Richard）於 1870 年來到中國，在這個風雲變幻的國度活動長達 45 年，前 20 年在傳播福音、賑災救濟、譯介西學、鼓吹變法、興辦教育等方面均有所作為，晚年轉而致力於研究大乘佛教，[1] 並將《大乘起信論》和《妙法蓮華經》等數部佛典譯為英文。[2] 1913 年，他將明代小說《西遊記》節譯為英文，題為《出使天國》（*A Mission to Heaven*），由其所主持的廣學會在上海出版。

在《西遊記》的英譯史上，該譯本是目前所見最早的節譯本，[3] 近 10 年來逐漸引起學界重視，研究成果相繼出現，集中討論李提摩太如何運用基督教的思想解讀《西遊記》。[4] 然而，研究者們對譯者採用的中文底本並沒有仔細考辨。胡淳豔與王慧（2012）粗略地斷定為清代《西遊證道書》，輔之以清代《新說西遊記》和明代百回本（頁 238—241），這一說法也被之後的學者所沿用。這一判斷的錯誤在於，明代

[1] 李提摩太在研究佛教伊始就清楚地區分了小乘和大乘兩個派別，認為「小乘目的在救一己，大乘目的在救眾生。小乘不拜神，惟信賴無助之人力，於輪迴中求得救。而大乘之道，則頗似基督教，崇奉我佛，不講輪迴，獨賴佛力而得救」（Richard, 1916a, p. 5）。在他看來，小乘佛教是原始佛教，而大乘佛教是高級佛教，兩者的差別正如《舊約》和《新約》的差別一般，因而他推崇的是大乘佛教，又稱其為「新佛教」（New Buddhism）。本文所引用外文參考文獻內容之中譯，為筆者自譯。

[2] 李提摩太的《大乘起信論》英譯本於 1907 年由廣學會（The Christian Literature Society for China）在上海出版，題為 *The Awakening of Faith in the Mahayana Doctrine—The New Buddhism*。1910 年，愛丁堡的 T. T. & Clark 出版社推出了李提摩太的《高級佛教的新約》（*New Testament of Higher Buddhism*），除了收錄《大乘起信論》的英譯，還增加了《妙法蓮華經》、《藥師琉璃光如來本願功德經》中藥師如來的 12 個大願和《般若波羅蜜多心經》的英譯。

[3] 學界通常將《西遊記》的最早英譯文歸於 1895 年美國來華傳教士吳板橋（Samuel I. Woodbridge）翻譯的《金角龍王；或名皇帝游地府》（*The Golden-Horned Dragon King; or The Emperor's Visit to the Spirit World*）。筆者已撰文說明吳板橋並非據《西遊記》譯出，而是江蘇南通僮子戲唱本《十三本半巫書》之三〈袁天罡賣卦斬老龍記〉，參吳曉芳（2018b）。據筆者研究，《西遊記》最早見於英文文獻是在 1854 年，而正式的英譯則始於 1884 年，最開始是出現在近代在華西人創辦的英文報刊上，隨後被收入以英文撰寫的中國文學史和故事選集，接著以單行本的形式獨立成書。關於《西遊記》從 1854 年至 1949 年在英語世界的譯介情況，參吳曉芳（2018a）。

[4] 比較重要的論著有于懷瑾（2007）、胡淳豔與王慧（2012）、李暉（2013）和 Lai（2014）。

百回本，無論是世德堂本還是李卓吾評本，在清代及之後已湮沒不傳，而清代的第一種版本《西遊證道書》在《西遊真詮》出來後也逐漸失傳。清末民初，國內通行的《西遊記》主要是《西遊真詮》、《新說西遊記》和《西遊原旨》這三種，1931 年孫楷第在日本訪書時才發現世德堂本、李卓吾評本和《西遊證道書》等珍本（孫楷第，1932，頁 134—157）。

正因為古代小說的版本流傳情形比較複雜，翻譯研究者必須重視底本考辨這一譯本研究的初步環節。本文嘗試借助檔案和古籍等資料，利用《西遊記》版本研究的最新成果，從譯本的插圖和文字兩方面對照原書的版本系統，試圖考證李提摩太英譯《西遊記》所依據的中文底本。同時，本文還將討論譯者對底本的選擇與其將小說的佛教元素基督教化的翻譯策略是否存在關聯。

貳、翻譯底本的考證

李提摩太的《出使天國》出版於民國初年，雖然是節譯本，但從目錄上看，保留了小說一百回的架構，可見譯者使用的應該是一百回的繁本或刪本《西遊記》。他在譯本標題頁明確標明《西遊記》的作者是「邱長春」[5]（Ch'iu Ch'ang Ch'un），在〈導言〉（Introduction）的第二節又根據《欽定元史》介紹丘長春的生平。再者，譯本第九章的標題為〈玄奘的出身〉（Huen Chwang's Parentage），李提摩太在該章概述了唐僧父親陳光蕊赴官遇難始末和唐僧為父復仇的經過。查《西遊記》版本史可知，明代的各種版本均無署名作者，也沒有用整整一回的篇幅敘述唐僧的身世，直到清初的《西遊證道書》才提出作者是元代全真派道士丘處機（道號「長春子」），並補入唐僧的身世故事作為第九回，將明代百回本的第九回至十二回縮成三回。此後的清刻本，如《西遊真詮》、《西遊原旨》、《西遊正旨》和《新說西遊記》等，都延續了這一做

[5] 清雍正間因為要表示尊敬孔子的名諱，命令「丘」字都改做「邱」，李提摩太也遵從此一做法，筆者僅在引用時保留「邱」字，特此說明。

法。因此，從章節的數量、作者的身分和有無第九回唐僧身世故事等細節來看，似乎可以初步判斷，李提摩太依據的應是清代的百回繁本或刪本《西遊記》。

雖然李提摩太沒有在譯本中寫明所據何本，但在正文之前的〈插圖目錄〉（List of Illustrations）中提供了一個與底本有關的說明，即譯本的大部分插圖是來源於中文底本。他的原話是：

> 所有的插圖，除了第一張、第二張和最後一張以外，都是選自此書的中文本所配製的 146 幅插圖。[6]（Ch'iu, 1889/1913, p. 4）

《出使天國》總共有 30 幅插圖，按照李提摩太的說法，除去第一張〈成吉思汗〉圖、[7] 第二張〈阿彌陀佛〉圖和最後一張〈嶗山太清宮〉圖，[8] 剩下的 27 幅插圖均是選自中文底本。這 27 幅可分為人物圖和故事情節圖兩大類，反映了晚清小說典型的「像圖結合」的插圖形式：「像」重在表現人物，而「圖」重在表現情節中某一精彩場面。[9] 最重要的是，李提摩太在插圖來源的說明為確定底本提供兩個關鍵線索：首先，李

[6] 原文為 "All the illustrations, except the first, second and last, are selected from the 146 prepared for the Chinese edition of the book"（Ch'iu, 1889/1913, p. 4）。

[7] 該幅畫像選自亨利・史密斯・威廉斯（Henry Smith Williams）主編的《史家世界史》叢書第 24 卷《波蘭、巴爾幹、土耳其、東部小國、中國和日本》（Williams, 1904, p. 278）。

[8] 李提摩太之所以收入〈成吉思汗〉和〈嶗山太清宮〉這兩幅圖，主要是因為他依從清代主流看法，將《西遊記》的作者認定為元代道士丘處機。丘氏曾從山東啟程西行面見成吉思汗，勸諫後者去暴止殺、敬天愛民，這與基督教的博愛精神和「不可殺人」的戒條是相通的，因而受到在清末亂世中經歷災荒、暴亂與革命的李提摩太的欣賞。而嶗山是道教名山，以全真教為主流，丘氏在太清宮講過道；李提摩太在翻譯《西遊記》時還特意去嶗山探訪，目的就是看看《西遊記》的作者所居住的道觀（Richard, 1916b, p. 356）。

[9] 人物圖有 16 幅，包括〈如來佛〉（收入譯本第 58 章，以下僅標出章數）、〈觀世音〉（12）、〈玉帝〉（4）、〈西王母〉（5）、〈李老君〉（6）、〈太白金星〉（4）、〈托塔李天王〉（83）、〈龍王〉（10）、〈閻羅王〉（3）、〈唐太宗〉（11）、〈唐三藏〉（12）、〈孫行者〉（1）、〈豬八戒〉（18）、〈沙和尚〉（22）、〈文殊菩薩〉（77）和〈普賢菩薩〉（77）。故事情節圖有 11 幅，中文標題分別是〈悟徹菩提真妙理〉（2）、〈亂蟠桃大聖偷丹〉（5）、〈觀音赴會問原因〉（12）、〈八卦爐中逃大聖〉（7）、〈我佛造經傳極樂〉（8）、〈鷹愁澗意馬收韁〉（15）、〈五莊觀行者竊人參〉（24）、〈觀音慈善縛紅孩〉（42）、〈孫行者三調芭蕉扇〉（61）、〈荊棘嶺悟能努力〉（64）和〈濯垢泉八戒忘形〉（72）。

氏使用的中文底本應該只有一個，因為英文行文在 "Chinese edition" 前面使用的是定冠詞 "the"，而 "edition" 的形式是單數，表示特指某一個中文版本；第二，李氏介紹這個中文本有 146 幅插圖，他從當中選取了 27 幅，這成為確定底本的一個重要依據：底本必須有插圖且不少於 146 幅，其中有 27 幅大體上能夠與譯本相應的 27 幅吻合。

根據 1913 年的《廣學會第 26 次年報（1912—1913）》，李提摩太所譯的《出使天國》是在 1913 年 11 月初出版，初印數是 500 冊，與廣學會同年出版的其他書籍相比，印數是最少的（*The Twenty-sixth Annual Report*, 1913, pp. 8, 15）。筆者查詢亞洲、歐洲、北美和澳洲等地的高校圖書館和公共圖書館發現，現存的《出使天國》數量很少，普遍是一卷本，前封為土黃色，正文有 362 頁（見圖 1，該本為香港大學所藏）。但筆者 2015 年在英國尋訪資料時，偶然發現倫敦大學亞非學院（SOAS, University of London）的圖書館有一套特殊的《出使天國》藏本，前封為暗紅色，分上下兩卷，上卷從第一回到第四十九回，下卷從第五十回到第一百回（見圖 2），與通行的一卷本相比，內文排版較為寬鬆。從書內的藏書印（見圖 3）可知，這套書是一位名為希爾達・鮑澤（Hilda Bowser）的女士於 1920 年捐贈給當時附屬倫敦研究所（London Institution）的東方學院（School of Oriental Studies）。[10] 有趣的是，扉頁還有譯者李提摩太寫給鮑澤的題詞（見圖 4）：

> 希爾達・C・鮑澤小姐
> 打印了整本書稿以付梓，敝人感戴不忘。
> 譯者敬上
> 1913 年 11 月 4 日[11]（Ch'iu, 1889/1913, title page）

[10] 藏書印的原文為 "PRESENTED TO THE SCHOOL OF ORIENTAL STUDIES, LONDON INSTITUTION. BY Miss Hilda Bowser. ON 1 NOV 1920"（Ch'iu, 1889/1913, title page）。亞非學院原稱東方學院，1916 年創立，二戰期間（1938 年）改為現在的名稱。

[11] 李提摩太題詞的原文為 "Miss Hilda C. Bowser/In graceful Remembrance that she typed the whole of the manuscript for the press; from/The Translator/Nov. 4, 1913"（Ch'iu, 1889/1913, title page）。

據此可知，鮑澤幫助李提摩太打印了《西遊記》譯本的書稿。同時，在題詞的同一頁還粘著一封信（見圖 5），是鮑澤於 1913 年 11 月 7 日寫給廣學會一位名為羅莎（Rosa）的女士，[12] 現將信件內容譯為中文抄錄如下：

北四川路 143 號

上海

1913 年 11 月 7 日

我親愛的羅莎：

承蒙李提摩太博士贈與我兩本他的新書。與其把其中一本贈送出去，倒不如將它借給那些能從是書所敘的歷險中發現道德寓意的人們。他們不妨將自己歸入本書獻詞所致敬的對象。

我特別想把這本書借給以下的人士使用，如果他們願意的話：

你自己，

湯瑪士先生，

柯利弗德先生和

克萊賓夫人

道布森小姐

派克・諾丁漢牧師

書內那段簡短的題詞（筆者按：即李提摩太寫給鮑澤的題詞）對我來說意義重大。打印手稿沒有你想像的容易，要花費許多工夫在加標點符號和編輯上。我很遺憾的是，在校對階段，我正在休假，因而沒能完成我那份工作。

大部分的打字工作是在我閒暇時候完成的。

你的親愛的，

希爾達・C・鮑澤

[12] 收件人地址「北四川路 143 號」即為廣學會在上海的辦公地址。

歡迎批評指教。[13]（Ch'iu, 1889/1913, title page）

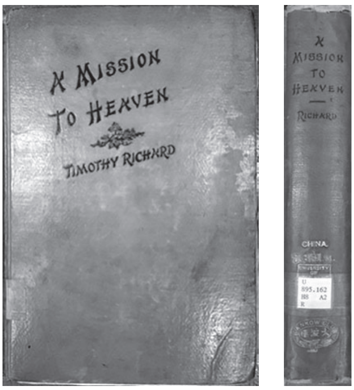

圖 1　通行本的前封和書脊

資料來源：Ch'iu（1889/1913, cover page）。

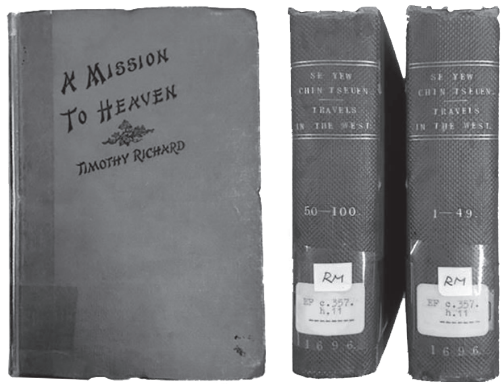

圖 2　SOAS 藏本的前封和書脊

資料來源：Ch'iu（1889/1913, cover page）。

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[13] 鮑澤信件的原文為：

143 North Szechuan Road
Shanghai
Nov. 7, 1913

My dear Rosa,

Dr. Richard has been kind enough to give me two copies of his new book, and instead of giving one away I have decided to lend one to those who will discover the moral purposes of the adventures related herein, and they may consider themselves included in the Dedication.

I would specially wish the following to have the loan of it if they care to:

Yourself,
Mr. Thomas,
Mr. Clifford and
Mrs. Crebbin
Miss Dobson
Rev. Parker Nottingham

The little inscription in the book meant much to me. To transcribe the manuscript was not easy as you can imagine, but much work had to be put in the way of punctuating and editing. My great regret has been that I was on furlough when the proofs were read, and so I did not have the privilege of completing my part of the work.

Most of the transcription in type writing was done in my leisure hours.

Yours affectionately
Hilda C. Bowser

Criticisms will be welcomed. (Ch'iu, 1889/1913, title page)

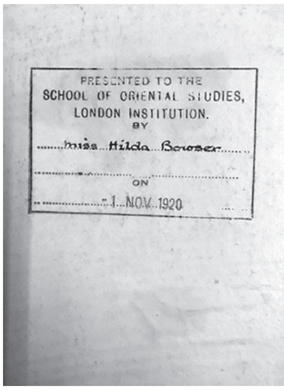

圖 3 藏書印
資料來源：Ch'iu（1889/1913, title page）。

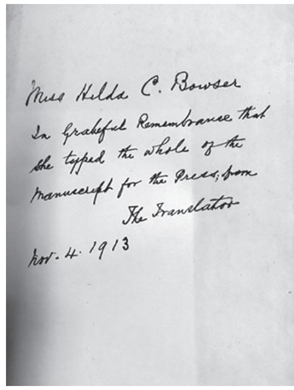

圖 4 李提摩太的題詞
資料來源：Ch'iu（1889/1913, title page）。

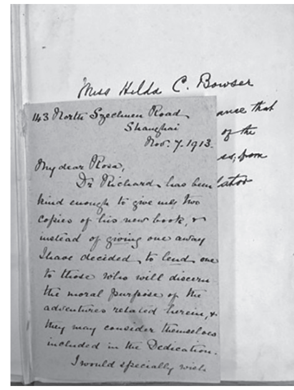

圖 5 鮑澤致羅莎的信
資料來源：Ch'iu（1889/1913, title page）。

據筆者調查，鮑澤是一位英籍醫生傳教士，曾擔任廣學會的董事兼發行秘書。1913 年《出使天國》出版之際，她已在總幹事李提摩太身邊協助其翻譯西書達六年之久（“English Classics in Chinese,” 1913），是李提摩太主持開拓廣學會事業的「中流砥柱」（a tower of strength）（*The Thirty-second Annual Report*, 1919, p. 21）。[14] 結合譯本的出版時間、李提摩太的題詞和鮑澤寫給羅莎的信可推斷，此兩卷本《出使天國》應該是李提摩太為表謝意贈送給鮑澤的特別排印本，而鮑澤曾將它借給廣學會的同事等人使用。1919 年，在李提摩太去世的同一年，鮑澤離開廣學會返回英國（*The Thirty-second Annual Report*, 1919, p. 21）。1920 年，她在倫敦大學醫學院進修時，將這套書捐給了東方學院。[15]

和通行的一卷本相比，李提摩太贈予鮑澤的兩卷本還有一個特別之處。一卷本書脊的上方印有黑色文字「出使天國／理查德」（A

[14] 原文提到：“Miss H. C. Bowser, to the regret of all, left us for England in the summer, to take a much needed and long delayed rest. She had been a tower of strength to Dr. Richard, and will doubtless be with us in spirit in the homeland, where her knowledge and experience will be of great service to the C. L. S.”（*The Thirty-second Annual Report*, 1919, p. 21）。

[15] 鮑澤分別於 1915 年和 1922 年獲得倫敦大學醫學院的理學士和醫學士學位。參見 Ancestry.com Operations, Inc.（2017）。

MISSION TO HEAVEN/RICHARD），顯示譯本的書名和譯者李提摩太的姓。而兩卷本的書脊則印有不一樣的金色文字，上方是「西遊真詮，或名西遊記」（SE YEW CHIN TSEUEN./TRAVELS IN THE WEST.），中間一行是分卷的章節範圍，底端印有年份「1696」。「1696」即康熙丙子年，是《西遊真詮》（以下簡稱《真詮》）現存最早刊本的年份，卷首有尤侗於康熙丙子年撰寫的序，每回回末有題為「悟一子曰」的陳士斌所撰的大段評語。《真詮》是繼《證道書》之後出現的第二個清刻本，並進而代替《證道書》成為清代最流行的本子（李時人，1991，頁168—169；鄭振鐸，1933，頁 560），同時也是翻刻次數最多的本子，現已知的版本共有二十多種（許勇強，2008，頁 145）。《真詮》與《證道書》一樣，也是一百回的刪節本，其文字主要出自《證道書》，又在部分地方參照明代百回本略有修飾，甚至增加了一些文字，包括恢復一些被《證道書》刪去的詩詞（吳聖昔，2002c，第 8 段）。

此外，《真詮》也是晚清西方人士譯介《西遊記》時經常使用的本子，如：英國倫敦會傳教士艾約瑟（Joseph Edkins）在 1854 年所著的〈論佛教在中國〉（“Notices of Buddhism in China”）一文中，介紹了以玄奘西行求法的經歷為藍本寫就的長篇小說《西遊記》，稱其又名《西遊真詮》（“Si-yeu-chin-ts’uen”）（Edkin, 1854）；1857 年，法國漢學家西奧多・帕維（Théodore Pavie）所著的〈關於中國佛教小說《西遊真詮》的研究〉（“Etude sur le roman bouddhique chinois Si-yeoutchin-tsuen”）一文，其實是譯自《真詮》前六回的法譯文（Pavie, 1857a, 1857b）；英國傳教士惠雅各（James Ware）於 1905 年所著的〈中國的仙境〉（“The Fairland of China”）一文也是依據《真詮》的概述性英譯（Ware, 1905a, 1905b）。

前文分析過，李提摩太聲稱只使用了一個底本，且他送給秘書鮑澤的兩卷式譯本將《西遊記》標示為《西遊真詮》，我們不妨大膽推測他使用的底本是《真詮》。那麼究竟是哪一種版本的《真詮》所配的插圖在數量上不少於 146 幅，且其中的 27 幅與李提摩太選取的 27 幅基本

上吻合？筆者根據許勇強（2008）等學者整理的《真詮》版本情況進行一一排查，發現清末上海廣百宋齋校印的《繪圖增像西遊記》（見圖 6）所配的插圖與李提摩太譯本的插圖基本上吻合。該版本雖然不叫《西遊真詮》，但卷首有康熙丙子年的尤侗序文，每回回前題有「山陰悟一子陳士斌允生甫詮解」字樣，回末有題為「悟一子曰」的陳士斌所撰的回評，無疑是《西遊真詮》。這是因為：

> 到了清末民初，書商為了賺取利潤，不擇手段，在印行時往往只標出「西遊記」了事，不再標明是哪種版本。同時，在書名上往往另外加上諸如「繪圖」、「繡像」、「增像」、「增批」之類的詞，以招徠更多的讀者。（吳聖昔，2002a，第 1 段）

據筆者調查，廣百宋齋校印的《繪圖增像西遊記》現存有光緒丁亥（1887）、己丑（1889）、庚寅（1890）和辛卯（1891）四個年份的本子。[16] 此四本皆是在目錄後有大量人物繪像，每回之前配有兩幅故事插圖。在冊數上，有 10 冊、12 冊和 20 冊三種裝訂規格；在插圖上，最全的本子是首繪像 82 幅，每回附故事插圖兩幅，共 282 幅。[17] 李提摩太所使用的本子是 146 幅，不到足額的 282 幅，應是印刷或裝幀缺陷所

[16] 這四個年份的本子分別在內封面背面有如下牌記（如圖 7）：「丁亥仲春上海廣百宋齋校印」、「光緒庚寅仲夏廣百宋齋校印」、「己丑仲夏上海廣百宋齋校印」和「光緒辛卯上海廣百宋齋校印」。「丁亥本」為目前所見最早的版本，北京師範大學圖書館有收藏。「己丑本」方面，北京師範大學圖書館、河南大學圖書館、華東師範大學圖書館、溫州圖書館、美國的康奈爾大學圖書館均有收藏；2009 年全國圖書館文獻縮微複製中心曾據河南大學圖書館藏本影印，收入《繡像珍本集》系列第二十至二十二冊。「庚寅本」方面，香港中文大學圖書館、北京師範大學圖書館和吉林大學圖書館均有收藏。「辛卯本」方面，華東師範大學圖書館、美國的佛利爾／賽克勒圖書館（The Freer|Sackler Library）和澳大利亞國家圖書館均有收藏；關於「辛卯本」的介紹，參見翁長松（2015，頁 338—341）。

[17] 《繡像珍本集》影印的「己丑本」和港中大圖書館收藏的「庚寅本」皆有 82 幅人物繪像和 200 幅故事插圖，是最全的本子。而華東師範大學圖書館收藏的「己丑本」和「辛卯本」也有 200 幅故事插圖，不過人物繪像僅有 52 幅，其中西王母及之前與全本一致，西王母後面則有刪減。

致。[18] 儘管不能確定李提摩太使用的具體是哪一個年份的本子，但可以肯定的是，這四個年份的本子的插圖均是同一的。李提摩太聲稱有 27 幅插圖選自中文底本，但經筆者比對，只有 25 幅與廣百宋齋本的插圖吻合，剩下的兩幅〈普賢菩薩〉圖和〈文殊菩薩〉圖並不見於廣百宋齋本，而且風格也與後者不一致。就故事插圖而論，廣百宋齋本和李譯本是完全一致的。就人物繪像而論，廣百宋齋本和李譯本基本上也是一致的，不一致的地方在於，廣百宋齋本的題字是楷體，位置不固定，而李譯本的題字是宋體，位置統一在插圖的右上方；而兩者最明顯的差異在於〈如來佛〉和〈觀世音〉這兩幅繡像，雖然兩個本子的神像是一模一樣的，但神像頭頂上或旁邊的飛鳥卻不相同（下一節將會詳細分析這一差異形成的原因）。

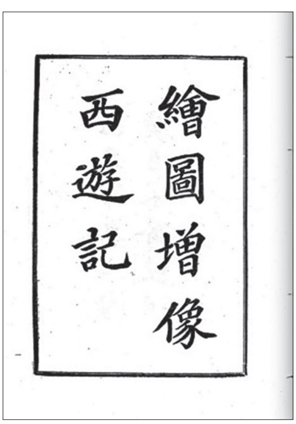

圖 6《繪圖增像西遊記》的內封面
資料來源：丘處機（1889 ／ 2009a，頁 1）。

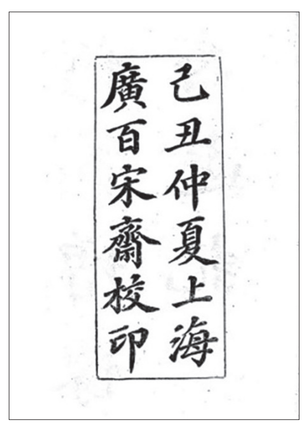

圖 7《繪圖增像西遊記》的牌記
資料來源：丘處機（1889 ／ 2009a，頁 2）。

[18] 筆者在孔夫子舊書網搜到一套 2015 年流拍的「己丑本」，全書附圖 144 幅，接近李提摩太使用的本子的插圖數量。該套拍賣品卷首有人物繡像 52 幅，剩餘的 92 幅圖為故事插圖。其中第 1—5 回、第 11—15 回、第 21—25 回、第 31—35 回、第 41—45 回、第 51—55 回、第 61—65 回、第 71—74 回、第 81—84 回和第 91—93 回（共 46 回）在每回正文前有兩幅插圖，而餘下的第 6—10 回、第 16—20 回、第 26—30 回、第 36—40 回、第 46—50 回、第 56—60 回、第 66—70 回、第 75—80 回、第 85—90 回和第 94—100 回（共 54 回）在回前無附圖。察看缺圖處無撕毀痕跡，應為當初印刷或裝幀缺陷所致。參見早期版本（2015）。

這套由廣百宋齋鉛印的「字大墨佳，更倩名手繪圖，成本浩大」（查究翻書，1892，10 版）的《西遊記》在當時大受讀者歡迎，甚至被多家書局盜印，不得不減價銷售。[19] 除了《西遊記》以外，廣百宋齋鉛印發行的繪圖本古典小說還有《三國》、《聊齋》、《水滸》和《紅樓夢》等，所附之圖都是薈萃當時名手而成，紙墨精良，校勘詳審，極為暢銷。而廣百宋齋的創辦人徐潤（號雨之）是清末上海著名的實業家，除了籌辦招商輪船局和開平礦務局等實業以外，還涉足文化事業，創立了「同文」石印書局（1882—1898）和「廣百宋齋」鉛版書局（1885—？），與當時英商美查主辦的點石齋石印書局並駕齊驅（張靜廬，1954，頁 71，注 1）。此外，買辦出身的徐潤也是廣學會成員，與傅蘭雅（John Fryer）[20] 等在華西人往來密切，他旗下的兩家書局也出版了大量西學圖書。

李提摩太於 1891 年至 1916 年出任上海廣學會的總幹事，成為該會名副其實的掌舵人。至遲在 1908 年，他已開始閱讀《西遊記》，並將小說第十九回烏巢禪師授予玄奘的《心經》譯為英文，以〈半個亞洲的信仰〉（“The Creed of Half Asia”）為題，發表在天津的《中國時報》（*The China Times*）上（R., 1908）。[21] 廣百宋齋校印的《繪圖增像西遊記》至遲在 1887 年就已面世，又極為暢銷，身在上海的李提摩太接觸到該版本的《西遊記》並不困難，而且他與徐潤之間有不少共同的熟人，如

[19] 光緒 18 年 5 月 24 日（1892 年 6 月 18 日），廣百宋齋在《申報》刊登了如下一則〈查究翻書〉廣告：「本齋精印各種鉛版書籍，早邀仕商賞鑒。所有《西遊記》一書，非但字大墨佳，更倩名手繪圖，成本浩大。今有奸商，鑽營求利，刻薄居心，將本齋所印《西遊記》作樣本，縮小翻印，意圖蒙混，殊不思翻印之書字跡糊塗，紙墨惡劣，圖像不清。彼雖售洋每部五角，核算仍稱厚利。為此，本齋亦將是書加工重印，情願減價，每部僅收工本洋一元二角。想海內諸君定能判別魚龍，毋庸本齋瑣贅。俟訪確翻印奸商名號，再當送縣究辦，以儆刁風而安商業。廣百宋齋白」（查究翻書，1892，10 版）。

[20] 徐潤聘請傅蘭雅等西人教習子女的英文，並擔任傅蘭雅等人創辦的上海格致書院的董事。其四子徐建侯曾隨傅蘭雅赴美讀書，並由傅蘭雅經管學費。

[21] 該文署名為「T. R.」，收錄在鮑澤整理的與李提摩太有關的剪報集，由此可知確為李提摩太所作，該剪報集現藏於牛津大學安格斯圖書館的浸禮會檔案。

李鴻章、鄭觀應和傅蘭雅。但是，如果僅僅因為廣百宋齋本的插圖與李提摩太譯本的插圖基本上吻合，以及廣百宋齋本擁有很高的流行度，背後的出版商又是與清廷和洋人都有密切往來的上海顯貴，就斷定李提摩太所用的中文底本即是《繪圖增像西遊記》，這樣似乎稍顯倉促。為確保論證嚴密，還需要走進文本，將李譯本與廣百宋齋版《真詮》、世德堂本、《證道書》和《新說》（清代唯一的繁本）等明清百回本[22]逐一對照，看匹配情況如何。由於李提摩太僅全譯了《西遊記》前七回、第十一回和最後三回，對中間的八十九回只是概述，[23]但翻譯了各個章回的回目和 110 多首韻文，筆者主要以回目、韻文和全譯的章回作為比對的基準。

《西遊記》的回目由雙句組成，對仗工整，李提摩太在譯本各回前保留了這一形式並以黑體標示回目的譯文，同時就每回的內容自擬一個簡短的標題置於其上，而目錄僅顯示譯者自擬的一百回標題。筆者將內文的回目譯文與廣百宋齋本的回目仔細比對，發現二者是吻合的，而明清其他的百回本都與李譯本有出入。現以第九回至第十二回的回目為例說明。如表 1 至表 4 所示，從第九回的回目來看，正如前文所述，由於明代的百回本缺少一回唐僧身世的故事，因而只有清代的百回本能與李譯本的回目譯文對應。在清代的所有百回本中，第九回至第十一回的回目文字都是相同的，與李譯本的回目譯文均可吻合。唯第十二回回目的前半句文字有差別，只有廣百宋齋本是以玄奘作為主語，而《證道書》和《新說》等其他本子都是以唐王作為主語。李提摩太的譯文為 “Huen Chwang founds a great Society”，回譯成中文為「玄奘修建大會」，恰恰

[22] 本文引用的世德堂本、《西遊證道書》和《新說西遊記》均是依據上海古籍出版社出版的《古本小說集成》系列所影印的版本（丘處機，1663／1990a，1748／1990b；華陽洞天主人，1592／1990）。

[23] 李提摩太在這八十九回的每回開篇都標有「提要」（Outline）一詞，表示節譯。

能與廣百宋齋本對應。[24]

表 1

第九回回目對比

文本	回目
李提摩太譯本	Chen Kwang Jui（The Pilgrim's father）falls into a great calamity on going to his post. Kiang Liu priest is avenged and his parents rewarded.（Ch'iu, 1889/1913, p. i）
廣百宋齋本	陳光蕊赴任逢災，江流僧復讐報本（丘處機，1889／2009a，頁 5）
世德堂本	袁守城妙算無私曲，老龍王拙計犯天條（華陽洞天主人，1592／1990，頁 1）
西遊證道書	陳光蕊赴任逢災，江流僧復讎報本（丘處機，1663／1990a，頁 3）
新說西遊記	陳光蕊赴任逢災，江流僧復讎報本（丘處機，1748／1990b，頁 2）

[24] 需要說明的是，李提摩太對回目的翻譯並不都是字對字、詞對詞的直譯，他根據正文的故事情節意譯回目的情況並不少見，如：廣百宋齋本第二十九回的回目為「脫難江流來國土，承恩八戒轉山林」（丘處機，1889／2009a，頁 6），李提摩太的譯文為 "Deliverance from a calamity by a Princess. The fortunate Pa Kiei comes through the forest"（Ch'iu, 1889/1913, p. 176），很顯然前半句「蒙公主搭救脫難」以及他為該回自擬的短標題 "The Master saved by a Princess"（法師蒙公主相救）均是他基於該回唐僧被百花羞公主暗地放走的情節而做出的意譯。又如廣百宋齋本第三十一回的回目為「豬八戒義釋猴王，孫行者智降妖怪」（丘處機，1889／2009a，頁 6），這裡的「義釋」沿襲了明本的寫法，而有些清代的版本（如《西遊證道書》、《新說西遊記》乃至個別版本的《西遊真詮》）將「義釋」改成了「義激」（吳聖昔，2002b，第 2—3 段）。李提摩太的譯文為 "The words of Pa Kiei excite the Monkey King. Sun subdues the demons"（Ch'iu, 1889/1913, p. 180）（八戒的話激將了猴王，孫降服妖怪），讀者可能會認為李提摩太在翻譯「義釋」時參考了某個改為「義激」的清代版本，然而筆者認為最大的可能是李提摩太基於正文豬八戒激將悟空的生動情節而意譯此句（正文有「八戒又思量道：『請將不如激將，等我激他一激。』」如此描寫），而且李提摩太為該回自擬的短標題 "Reconciliation—Sun saves his Master"（和解——孫救出師父）中的 "Reconciliation" 一詞也說明他理解並翻譯了「釋」字之意，即八戒和悟空消除了成見。

表 **2**

第十回回目對比

文本	回目
李提摩太譯本	A foolish dragon chief breaks Heaven's law. Owing to a slip of the Chinese Emperor, which nearly cost him his life, his Minister of Justice sends, on his behalf, a letter to Tsui Ju, the judge in Hades.（Ch'iu, 1889/1913, p. i）
廣百宋齋本	老龍王拙計犯天條，魏丞相遺書托冥吏（丘處機，1889／2009a，頁 5）
世德堂本	二將軍宮門鎮鬼，唐太宗地府還魂（華陽洞天主人，1592／1990，頁 2）
西遊證道書	老龍王拙計犯天條，魏丞相遺書托冥吏（丘處機，1663／1990a，頁 3）
新說西遊記	老龍王拙計犯天條，魏丞相遺書托冥吏（丘處機，1748／1990b，頁 2）

表 **3**

第十一回回目對比

文本	回目
李提摩太譯本	The Emperor is sent to Hell, but returns to Earth again. A man presents Hell's judge with melons and receives his dead wife back.（Ch'iu, 1889/1913, p. i）
廣百宋齋本	游地府太宗還魂，進瓜果劉全續配（丘處機，1889／2009a，頁 5）
世德堂本	還受生唐王遵善果，度孤魂蕭瑀正空門（華陽洞天主人，1592／1990，頁 2）
西遊證道書	游地府太宗還魂，進瓜果劉全續配（丘處機，1663／1990a，頁 3）
新說西遊記	游地府太宗還魂，進瓜果劉全續配（丘處機，1748／1990b，頁 3）

表 4

第十二回回目對比

文本	回目
李提摩太譯本	Huen Chwang founds a great Society. Kwanyin recognizes Huen Chwang as a visitor from Heaven. （Ch'iu, 1889/1913, p. i）
廣百宋齋本	玄奘秉誠建大會，觀音顯象化金蟬（丘處機，1889／2009a，頁 5）
世德堂本	玄奘秉誠建大會，觀音顯像化金蟬（華陽洞天主人，1592／1990，頁 2）
西遊證道書	唐王選僧修大會，觀音顯像化金蟬（丘處機，1663／1990a，頁 3）
新說西遊記	唐王秉誠修大會，觀音顯像化金蟬（丘處機，1748／1990b，頁 3）

在韻文方面，李提摩太一共選譯了原著 110 多首詩詞，筆者將這些詩詞的譯文與廣百宋齋本仔細比對，發現每一首均可匹配，而明清其他的百回本都與李譯本有出入。以第二十六回的回前詩為例，明代的世德堂本和清代的《新說》都是八句，文字也相同。而《證道書》和廣百宋齋本均縮短為四句，兩者的差別在於末句的文字，前者是「自古饒人不是癡」，後者是「自古虛心不是癡」。李提摩太的譯文共有四句，末句為 "The humble-minded never is a fool"，回譯為中文後，只有廣百宋齋本可以與之對應（見表 5）。更明顯的例子是第九十八回唐僧師徒取到無字真經後被帶至如來面前，作者在此時所賦之詩（見表 6）。在這幾個明清百回本中，唯有廣百宋齋本在詩句數量和文字上均能和李提摩太的譯文匹配。

表 5

第二十六回韻文對比

文本	韻文
李提摩太譯本	To be religious, one must have a keen edge to one's ear. One must ever keep close to one's conscience. Steel is hard, but steeled hearts are harder, The humble-minded never is a fool.（Ch'iu, 1889/1913, p. 170）
廣百宋齋本	處世須存心上刃，修身切記寸邊而。 剛強更有剛強輩，自古虛心不是癡。（丘處機，1889／2009a，頁 451）
世德堂本	處世須存心上刃，修身切記寸邊而。 常將刃字為生意，但要三思戒怒欺。 上士無爭傳亙古，聖人懷德繼當時。 剛強更有剛強輩，究竟終成空與非。（華陽洞天主人，1592／1990，頁 621）
西遊證道書	處世須存心上刃，修身切記寸邊而。 剛強更有剛強輩，自古饒人不是癡。（丘處機，1663／1990a，頁 523）
新說西遊記	處世須存心上刃，修身切記寸邊而。 常將刃字為生意，但要三思戒怒欺。 上士無爭傳亙古，聖人懷德繼當時。 剛強更有剛強輩，究竟終成空與非。（丘處機，1748／1990b，頁 818）

表 6

第九十八回韻文對比

文本	韻文
李提摩太譯本	The Great Scripture is joyful reading, It is a rare gift of God, It is full of priceless pearls. One word cannot be bought for ten thousand coins. Who can read the Wordless Scripture of Ananda? The Scriptures of the Ancient of Days must not be lightly used,

（續下頁）

表 6

第九十八回韻文對比（續）

文本	韻文
李提摩太譯本	The common people should not desecrate them Believers will then understand this Boundless Law,（Ch'iu, 1889/1913, p. 341）
廣百宋齋本	大藏真經滋味甜，如來造就甚精嚴。 寶珠拈出無窮價，一字緣知值萬錢。 阿難白本誰認識，古佛真詮莫漫傳。 分付眾生休褻侮，信心了悟法無邊。（丘處機，1889／2009c，頁 340）
世德堂本	大藏真經滋味甜，如來造就甚精嚴。 須知玄奘登山苦，可笑阿儺卻愛錢。 先次未詳虧古佛，後來真實始安然。 至今得意傳東土，大眾均將雨露沾。（華陽洞天主人，1592／1990，頁 2507）
西遊證道書	真經三藏福無邊，可笑阿儺卻愛錢。 白本換來虧古佛，至今東土始流傳。（丘處機，1663／1990a，頁 1950）
新說西遊記	大藏真經滋味甜，如來造就甚精嚴。 須知玄奘登山苦，可笑阿儺卻愛錢。 先次未詳虧古佛，後來真實始安然。 至今得意傳東土，大眾均將雨露沾。（丘處機，1748／1990b，頁 3084）

在散文方面，以第十一回為例，李提摩太翻譯了開頭的「百歲光陰似流水，一生事業等浮漚」這首律詩，緊接該詩有譯文為：

> It is said that the spirit of Tai Chung mysteriously passed in front of the Five Phoenix Gate, where a host of horsemen invited the Emperor

> to go out for a hunting expedition. Tai Chung was delighted and went with them.（Ch'iu, 1889/1913, p. 116）

這段譯文對應的文本應為：

> 卻說太宗渺渺茫茫，魂靈徑出五鳳樓前，只見那御林軍馬，請聖駕出朝采獵。太宗忻然從之而去。（丘處機，1889／2009a，頁249）

李提摩太在開頭所譯的律詩並不見於《證道書》，在明百回本、《新說》和廣百宋齋本卻存在。然而詩後所譯的這段文字，又不見於明百回本，但在《證道書》、《新說》和廣百宋齋本卻存在。顯然，廣百宋齋本在散文部分上也可與李提摩太譯本吻合。

此外，筆者還一一驗證了胡淳豔與王慧（2012）在考證過程中舉出的譯例，每一例在廣百宋齋版《真詮》均可找到完全對應的原文。如李提摩太在第十一回翻譯了一篇描述奈何橋下慘象的詩賦，胡淳豔與王慧（2012）認為譯文是根據《證道書》和明百回本混合翻譯而成，理由是唯有《證道書》將明本的開頭縮為「長可數里，闊只三龡，高有百尺，深卻千重。上無扶手欄杆，下有搶人惡怪」幾句，與譯文的開頭對應；但譯文還翻譯了「椏杈樹上，掛的是作踐青紅紫色衣；壁鬥崖前，蹲的是毀罵公婆淫潑婦」這幾句，這些在《證道書》是刪掉的，但在明本卻存在（頁 240）。然而，廣百宋齋本不僅像《證道書》一樣縮減開頭，也保留了明本的後幾句詩詞，與李提摩太譯文完全吻合。這一例也證明吳聖昔（2002c）所主張的《真詮》源出《證道書》，並在部分地方參照明本恢復一些文字。

經過仔細比對李提摩太譯本與廣百宋齋本的插圖、回目、韻文以及有可比性的部分散文，並且排除其他明清百回本，基本上可以確定，李提摩太使用的底本即是廣百宋齋校印的《繪圖增像西遊記》。需要說明

的是，廣百宋齋本的 82 幅人物繪像中並沒有〈普賢菩薩〉和〈文殊菩薩〉，雖然筆者目前尚無法確定李譯本這兩幅插圖的來源，但並不影響廣百宋齋本為李提摩太《西遊記》英譯本之底本的結論。無獨有偶的是，1898 年，英國聖道公會（United Methodist Mission）來華傳教士甘淋（George T. Candlin）編寫了一本題為《中國小說》（*Chinese Fiction*）的小冊子，在文中也翻譯了《西遊記》若干片段，同時附帶原書三幅故事插圖，分別有題字「四聖試禪心」、「孫行者三調芭蕉扇」和「行者一調芭蕉扇」（見圖 8 至圖 10）。而這三幅也是出自《繪圖增像西遊記》（見圖 11 至圖 13），可見甘淋也是據此本翻譯，由此可知《繪圖增像西遊記》在清末民初甚為流行。


36　CHINESE FICTION.

rion of choice. Each of her daughters wears a certain garment, an inner vest, embroidered in jewels and gold. He is to be allowed to

A CURIOUS GAME AT BLIND MAN'S BUFF.
(From an illustrated edition of the *Shih Yu*.)

try on one of these, and, in case he can get it on, he is to marry the lady who owns it. He consents, only modestly stipulating that

圖 8　甘淋《中國小說》〈四聖試禪心〉插圖

資料來源：Candlin（1898, p. 36）。


38　CHINESE FICTION.

THE QUENCHING OF THE BURNING MOUNTAIN.
(From an illustrated edition of the *Shih Yu*.)

圖 9　甘淋《中國小說》〈孫行者三調芭蕉扇〉插圖

資料來源：Candlin（1898, p. 38）。

40 CHINESE FICTION.

cave with it. Now Sun Shing's blood is up, and after a tremendous fight he gets final possession of it, and is once more before

THE STEALING OF THE MAGIC FAN.
(From an illustrated edition of the *Shih Yu*.)

the mountain with his companions. In the meantime the "machinery" is invoked, various celestial beings are on the scene wait-

圖 10 甘淋《中國小說》〈行者一調芭蕉扇〉插圖

資料來源：Candlin（1898, p. 40）。

圖 11 《繪圖增像西遊記》〈四聖試禪心〉插圖

資料來源：丘處機（1889 ／ 2009a，頁 406）。

圖 12 《繪圖增像西遊記》〈孫行者三調芭蕉扇〉插圖

資料來源：丘處機（1889 ／ 2009b，頁 371）。

圖 13 《繪圖增像西遊記》〈行者一調芭蕉扇〉插圖

資料來源：丘處機（1889 ／ 2009b，頁 344）。

參、「三位一體」，圖文互證

雖然明清不少西方傳教士將《西遊記》這類神魔小說貶為充斥偶像崇拜與迷信之作，李提摩太卻高度稱頌《西遊記》為世界文學傑作，可以與荷馬（Homer）、但丁（Dante）、彌爾頓（Milton）各自的史詩和班揚（Bunyan）的《天路歷程》相提並論。他也注意到小說所蘊含的多種中國宗教傳統，但在他看來，《西遊記》這部史詩性的小說不是宣揚儒教、道教或者原始佛教，而是高於這三者的大乘佛教（Ch'iu, 1889/1913, p. viii）。在《出使天國》的末頁，李提摩太列出了一份「佛教經典讀物」（Standard Books on Buddhism）的廣告書單，將《西遊記》與他早前翻譯的《起信論》、《法華經》和《選佛譜》等佛典並列，可見李提摩太將《西遊記》簡化為一部佛教文學作品。同時，他在譯本導言又宣稱，《西遊記》所弘揚的大乘佛教是假以佛教的名相，實為基督教的聶斯托利派（在中國稱為景教），因而他深信《西遊記》是一部確定無疑地表現基督教教義和思想的作品（Ch'iu, 1889/1913, pp. xvii-xviii）。可見，與早前翻譯《起信論》、《法華經》等佛典一致的是，李提摩太對《西遊記》的佛教元素也進行了「索隱式」的解讀，[25] 挖掘小說的佛教思想與基督教思想的關聯。

基督教相信一位獨一的神，名為耶和華。他是三位一體的神，有聖父、聖子和聖靈三個位格。「三位一體」是基督教神學中極為重要的教義，甚至可以說是基督教最足以與異教判別的核心信仰。在 1910 年出版的佛經英譯集大成之作《高級佛教的新約》中，李提摩太提出佛教也存在兩種「三一論」（Buddhist Trinities），分別是小乘佛教的「釋迦摩尼三一論」（the Sakyamuni Trinity）和大乘佛教的「阿彌陀佛三一論」（the Amitabha Trinity），前者以釋迦摩尼為中心，文殊和普賢分立左

[25] 李奭學（2015）指出，李提摩太的詮釋手法實為天主教「索隱法」（figurism）的基督新教翻版（頁 90）。索隱法最初是在《舊約》中找到耶穌基督顯靈及其意義的線索，後來被來華耶穌會士借用，在《易經》、《詩經》、《書經》等中國上古經籍中尋找《聖經》歷史和本教教義的印證。

右，後者以阿彌陀佛為中心，觀音和大勢至分立左右（Richard, 1910, pp. 12-13）。實際上，李提摩太所說的這兩者分別是華嚴宗從《華嚴經》中概括出來的「華嚴三聖」與淨土宗從淨土經典中概括出來的「西方三聖」。與此同時，李提摩太將大乘淨土宗的「西方三聖」與基督教的三位一體關聯起來，論證阿彌陀佛即為聖父，大勢至即為聖子，觀音即為聖靈（Richard, 1910, pp. 13-16）。而在三年後出版的《西遊記》英譯本中，李提摩太在導言也提綱挈領地述明，這部史詩反映了「大乘基督教」（Mahayana Christianity）的基本教義——「三位一體」：

> （1）上帝是人類的完美典範，亦即真如。
> （2）基督是道成肉身的上帝，終結死亡與罪過，開闢直達永生和天堂的道路，無須一系列的輪迴。
> （3）聖靈是懺悔與新生的主要動因，啟發人類在慈善事業上遵循上帝的典範。（Ch'iu, 1889/1913, p. xxi）

在緊接譯本章節目錄的〈插圖目錄〉中，李提摩太列出了譯本收入的30幅插圖的標題和對應頁碼。首尾各是成吉思汗和嶗山太清宮，中間是《西遊記》的人物和情節場景。在成吉思汗這位歐洲人熟悉乃至懼怕的蒙古霸主之後，李提摩太列出了阿彌陀佛、如來佛和觀世音三位佛教聖者，分別題名為「永恆的上帝」（God the Eternal）、「道成肉身的那位」（The Incarnate One）和「聖靈觀音」（Kwanyin the Holy Spirit），顯然將這三位佛教聖者與基督教的聖父、聖子和聖靈關聯起來，延續並調適了他在《高級佛教的新約》中提出的佛教「西方三聖」與基督教三位一體的對等模式，以此證明《西遊記》體現了佛耶二者具有相同的「三位一體」的核心教義。[26]

[26] 筆者已另行撰文 "A Literary Experiment of 'Mahayana Christianity': On Timothy Richard's English Translation of *Xiyouji*"，在 Lai（2014）等前人研究的基礎上推進，梳理李提摩太「佛耶一元」思想的演變過程，討論譯者如何在《西遊記》譯本中延續並調適他在《高級佛教的新約》中首次提出的佛教西方三聖與基督教三位一體的對等模式。參見 Wu（2019）。

黎子鵬已較為詳細地討論了李提摩太如何通過文本敘事製造阿彌陀佛、如來佛和觀世音這三位佛教聖者與基督教的聖父、聖子和聖靈的關聯（Lai, 2014, pp. 130-137），現在中文底本得以確定，對於譯者如何選取利用中文底本的插圖，譯本的圖像敘事與文本敘事是否存在關聯，尚有進一步探討的空間。如前所述，譯本如來佛和觀世音這兩幅畫像上的飛禽與原畫的飛禽並不一樣，是何原因造成？與如來佛和觀世音二幅畫像不同的是，譯本的阿彌陀佛畫像不是選自中文底本，李提摩太為何不選用原書的插圖？

一、如來佛畫像：鴿子與大鵬鳥

首先來看譯本的如來佛畫像（見圖 14），李提摩太將其置於譯本第五十八章〈如來辨真假〉（Julai decides which is true），接在孫悟空和六耳獼猴打鬧到如來這裡辨真假之後。畫像下有若干行譯者提供的說明文字：「道成肉身的那位／鴿子落在他身上／鴿子表明原書的畫師將（《西遊記》）這部史詩與福音書的故事關聯起來」[27]（Ch'iu, 1889/1913, p. 242）。「道成肉身的那位」（THE INCARNATE ONE）是李提摩太對「如來」的英譯。他所說的「福音書」即為記載耶穌生平的四部福音書之一《約翰福音》（*The Gospel of John*）（Lai, 2014, p. 132），它在開篇就強調耶穌本身就是上帝，乃是成了肉身來的，書中還記敘了約翰為耶穌施洗時，看到聖靈「彷佛鴿子從天降下、住在他的身上」。[28] 表面上看，李提摩太認為中國的畫師在如來頭頂上畫的飛鳥是一隻鴿子，這個意象使他確信了如來即為耶穌。那麼，中國的畫師是否真如李提摩太所說熟悉「福音書的故事」？

筆者將譯本的畫像與《繪圖增像西遊記》的原畫對比後發現，兩幅

[27] 原文為 "THE INCARNATE ONE, With the Dove settling down on Him. The Dove shows that the original artist connected the Epic with the Gospel Narrative"（Ch'iu, 1889/1913, p. 242）。

[28] 原文為 "And John bare record, saying, I saw the Spirit descending from heaven like a dove, and it abode upon him"（John 1:32, The King James Version）。

圖的如來神像是一樣的，然而如來頭頂上的飛鳥並不一樣（見圖 14 和圖 15）。仔細觀察的話，原畫的飛鳥有明顯的利爪和猛翅，應該是食肉的猛禽，而非溫順的鴿子。參考廣百宋齋本的其他插圖可發現，中國畫師在刻畫猛禽時，經常突出其利爪和猛翅。比如在第六十三回的〈羣聖除邪獲寶貝〉這幅插圖（見圖 16）中，盜走祭賽國國寶的九頭鳥也是被刻畫為擁有利爪和猛翅的飛禽形象；在第八十二回的〈姹女求陽〉這幅圖（見圖 17）中，最上方有一隻擁有猛翅和利爪的禽鳥，正是孫悟空化作的餓老鷹。那麼原畫中如來頭頂上的猛禽到底是何物？一般來說，畫師是根據故事情節進行創作，《西遊記》中唯一提到如來與猛禽的一處是在第七十七回「羣魔欺本性，一體拜真如」。在該回中，如來幫助悟空收服了獅駝山三怪之一大鵬鳥，《繪圖增像西遊記》中有如下描述：

> 如來即閃金光，把那鵲巢貫頂之頭，迎風一幌，變做鮮紅的一塊血肉。妖精輪利爪刁他一下，被佛爺把手往上一指，那妖翅膊上就了筋。飛不去，只在佛頂上，不能遠遁，現了本相，乃是一個大鵬金翅雕。（丘處機，1889 ／ 2009c，頁 64）

佛有 32 相，即 32 種外貌特徵，小說所描述的「鵲巢貫頂之頭」是 32 相之一「頂肉髻相」，指佛的頭頂上骨肉隆起，其形如髻。這只被如來法力困住的大鵬鳥最後無計可施，只得皈依如來。而如來縱使法力再高強，也「不敢鬆放了大鵬」，「只教他在光焰上做個護法」（丘處機，1889 ／ 2009c，頁 65）。關於這只大鵬鳥的來歷，如來是這樣跟悟空描述：

> 是那混沌初分時，天開地辟，萬物皆生。萬物有走獸飛禽，走獸以麒麟為長，飛禽以鳳凰為長。那鳳凰又得交合之氣，育生孔雀、大鵬。孔雀出世之時，吃人最惡，能把四十五里路之人一口吸之。

我在雪山頂上，修成丈六金身，也被他吸下肚去。我欲從他便門而出，恐汙其身；是我剖開他脊背，跨上靈山。欲傷他命，當被諸佛勸解，傷孔雀如傷我母，故此留他在靈山會上，封他做佛母孔雀大明王菩薩。大鵬是與他一母所生，故此有些親處。（丘處機，1889 ／ 2009c，頁 63）

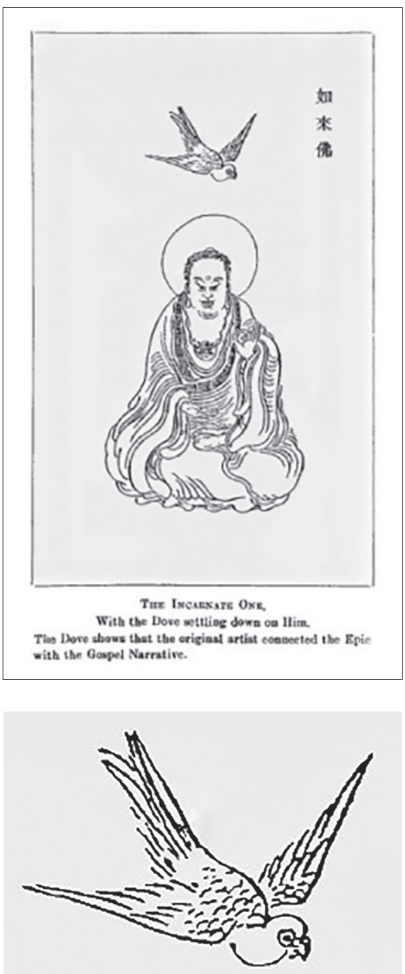

圖 14 《出使天國》〈如來佛〉插圖（上）和鴿子（下）
資料來源：Ch'iu（1889/1913, p. 243）。

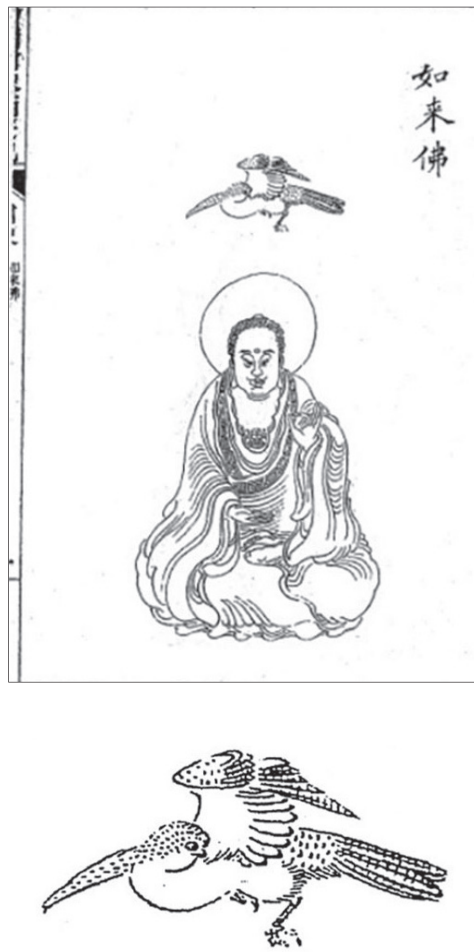

圖 15《繪圖增像西遊記》〈如來佛〉插圖（上）和大鵬鳥（下）
資料來源：丘處機（1889 ／ 2009a，頁 11）。

圖 16《繪圖增像西遊記》〈羣聖除邪獲寶貝〉插圖（上）和九頭鳥（下）

資料來源：丘處機（1889 ／ 2009b，頁 402）。

圖 17《繪圖增像西遊記》〈姹女求陽〉插圖（上）和老鷹（下）

資料來源：丘處機（1889 ／ 2009c，頁 121）。

據印度佛教寓言集《本生經》的〈孔雀本生譚〉所記，佛前世為孔雀，曾宿一孔雀之胎卵中（吳承恩、李天飛，2014，頁 993，注 2）。《西遊記》的大鵬鳥和孔雀是一母所生，所以才和如來有了親故關係，也正因如此，只有如來才能將他收伏。大鵬不僅是悟空在取經路上遇到的最強勁的對手，也令如來有所忌憚，所以後來在第八十六回，悟空曾出此言：「佛如來是治世之尊，還坐於大鵬之下」（華陽洞天主人，

1592 ／ 1990，頁 2199）。[29]《繪圖增像西遊記》的如來繡像中頭頂有肉髻，背後有光環，結跏趺坐於猛禽之下，一一呼應了小說的情節，由此可確定原畫中的飛禽為大鵬鳥，而不是李提摩太譯本所繪的鴿子。

事實上，這只「大鵬金翅雕」的原型是印度神話中一種叫迦樓羅的巨鳥，以食龍為生，是印度教主神毗濕奴的坐騎。佛教吸收此鳥為天龍八部之一，其形象隨佛教傳入到中國後，又結合了古代傳說中的大鵬形象。除了《西遊記》之外，這只神鳥也在其他多部中國古典文學作品中出現，比如在清代小說《說岳全傳》中，岳飛的前世本為如來頭頂上的護法「大鵬金翅明王」，因女土蝠聽佛祖講經時撒屁而啄死女土蝠，被如來貶落紅塵，投胎為人。

通過對比李提摩太譯本和《繪圖增像西遊記》才發現，在中文底本的如來繡像中，其頭頂上原本是一隻雜糅了印度神話和中國古代傳說的大鵬鳥，但是到了李提摩太譯本，卻變成了象徵基督教聖靈的鴿子，改動的背後自然是李提摩太出於製造如來與耶穌的關聯的目的，而中國畫師根本並非如譯者所說的熟悉福音書的故事。也正因為李提摩太將原畫的大鵬鳥改為鴿子，他不得不對第七十七回的情節做些調適刪改：在原著中，悟空對如來訴苦說在獅駝山遇到「三個毒魔」，如來於是告訴悟空，老怪和二怪的主人是文殊和普賢，而三怪大鵬是佛母孔雀大明王的胞弟。隨後，如來請來文殊和普賢收服老怪和二怪，使之現出本相，乃是「青獅白象」（丘處機，1889 ／ 2009c，頁 62—64）。而在李提摩太的譯本中，悟空對如來訴苦說遇到「三個可怕的魔王」，隨後如來僅告

[29] 世德堂本在此處前後寫作「李老君乃開天闢地之祖，尚坐於太清之右；佛如來是治世之尊，還坐於大鵬之下」（華陽洞天主人，1592 ／ 1990，頁 2199），其中「太清」應為刊刻或傳抄錯誤，因「李老君」本被奉為道教三清之一的太清道德天尊。道教宮觀供奉的三清塑像，一般以玉清元始天尊居中，左側為上清靈寶天尊，右側為太清道德天尊，故此處的「太清」應為「玉清」。李卓吾評本在此處訛誤為「李老君乃開天闢地之祖，尚坐於太清之上；佛如來治世之尊，今還坐於大鵬之下」（李贄，1611—1644 ／ 1985，86 回，頁 6），而主要根據李卓吾評本刪節的《西遊證道書》在此處的文字則承襲李評本，為「李老君乃開天闢地之祖，尚坐於太清之上；佛如來治世之尊，還坐於大鵬之下」（丘處機，1663 ／ 1990a，頁 1704）。《繪圖增像西遊記》屬於由《西遊證道書》出的《西遊真詮》版本系統，它在此處的文字進一步訛誤，變為「李老君乃開天闢地之祖，尚坐於太清之上；佛如來治世之尊，還坐於太清之下」（丘處機，1889 ／ 2009c，頁 179）。

訴悟空老怪和二怪的來歷，說他們「其實是孔雀和大鵬，主人是山西五臺山的文殊和四川峨眉山的普賢」（Ch’iu, 1889/1913, p. 283），接著依照原著翻譯了大鵬的來歷。最後，李提摩太只交代了如來請來文殊和普賢收服魔王們，使之顯現出青獅和白象的模樣，並在此回插入文殊騎獅和普賢騎象這兩幅他聲稱選自《繪圖增像西遊記》的插圖。然而，他卻有意刪去原著中如來收服三魔大鵬、教他在光焰上做個護法的情節。不過，李提摩太在選用底本第八回〈我佛造經傳極樂〉這幅插圖（見圖18）時，卻沒有注意到與改動後的如來畫像保持一致，原畫中如來光焰上的大鵬鳥被原封不動地保留在譯本（見圖19）。

圖 18《繪圖增像西遊記》〈我佛造經傳極樂〉插圖（上）和大鵬鳥（下）

資料來源：Ch’iu（1889/1913, p. 105）。

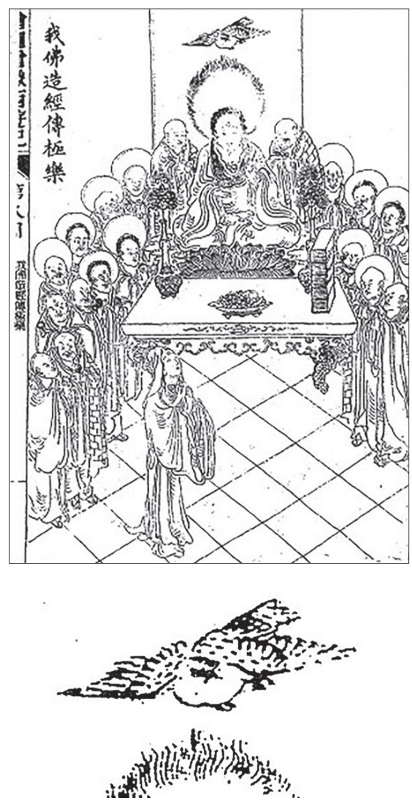

圖 19《出使天國》〈我佛造經傳極樂〉插圖（上）和大鵬鳥（下）

資料來源：丘處機（1889 ／ 2009a，頁 199）。

二、觀世音畫像：鴿子與白鸚歌

接著來看譯本的觀世音畫像（見圖 20），李提摩太將其置於譯本第十二章〈水陸大會〉（All Souls' Day），並附兩行說明文字：「聖靈觀音／鴿子與念珠是其象徵」[30]（Ch'iu, 1889/1913, p. 205）。將這幅觀音畫像與《繪圖增像西遊記》的原畫對比會發現，兩幅圖的觀音神像是一樣的，然而觀音旁邊的飛鳥雖然都銜著一串念珠，但長相卻不一樣（見圖 20 和圖 21）。如果把譯本觀音畫像上的飛禽比對同一本書內如來畫像上的鴿子時，會驚奇地發現，兩者絲毫無差。顯然，李提摩太將如來頭頂上的飛鳥與觀音身邊的飛鳥替換成同一只鴿子，這樣就很自然地把耶穌與如來、聖靈與觀音關聯起來。那麼在原畫和原來的文化語境中，觀音身旁的飛禽是何種動物？它與觀音有何關係？細讀《西遊記》會發現，觀音每次出行時，有一隻靈禽總是伴隨其左右（如表 7 所示），[31] 它就是紫竹林中除了孔雀以外的護法動物「白鸚歌」。

這只「飛東洋，遊普世，感恩行孝」的白鸚歌是何來歷？它是如何與觀音結緣？鸚歌即為鸚鵡，經常是佛經中的主角。《雜寶藏經》卷一有「鸚鵡子供養盲父母緣」的故事，是最早記載鸚鵡行孝的故事。它講述佛前生曾是雪山上的一隻鸚鵡，父母失明，鸚鵡便採摘花果稻穀侍奉父母。隨著宋代以後觀音以女性面目出現並發展出一整套豐富的形象系統，民間傳說此孝鸚鵡被觀音所收，成為善財龍女之外的脅侍，比如明代的詞話唱本《新刊全相鸚哥行孝義傳》和後來的《鸚哥寶卷》都有鸚鵡行孝感動觀音的演繹發揮。《西遊記》這只「飛東洋、遊普世」的孝鸚鵡應該是源自《鸚哥寶卷》中那只為重病的母親飛往東土採摘櫻桃的西域白鸚哥。之後的清刻本《善財龍女寶卷》將《鸚哥寶卷》的故事縮短成數行的韻文，其末尾有如下幾句散文：

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[30] 原文為 "KWANYIN THE HOLY SPIRIT. The Dove and Rosary as symbols"（Ch'iu, 1889/1913, p. 205）。

[31] 因李提摩太參考的《繪圖增像西遊記》對明百回本有刪減，故此表列出兩個本子的引文。

菩薩站在鼇頭之上，善財腳踏蓮花，冉冉竟望紫竹林而來，又見白鸚鵡口銜念珠，從空飛來迎接菩薩。至今留此一幅畫圖在世。（濮文起，2005，頁 436）

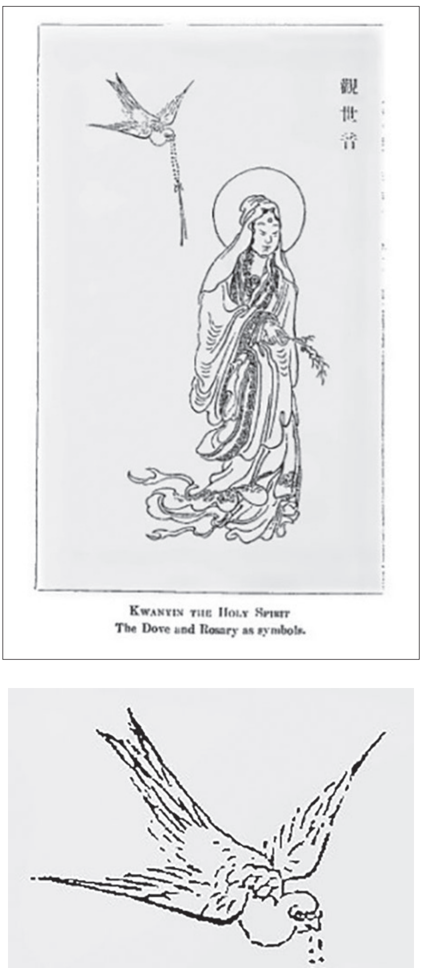

圖 20《出使天國》〈觀世音〉插圖（上）和鴿子（下）

資料來源：Ch'iu（1889/1913, p. 133）。

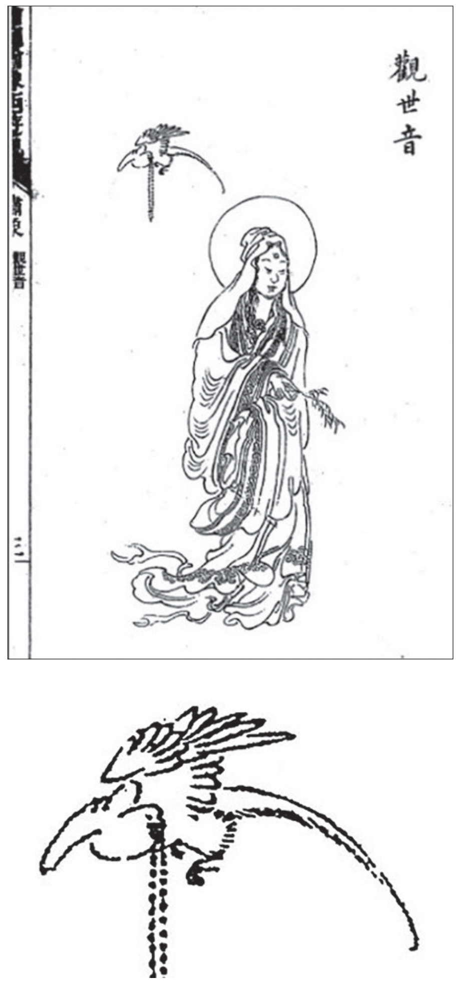

圖 21《繪圖增像西遊記》〈觀世音〉插圖（上）和白鸚鵡（下）

資料來源：丘處機（1889 ／ 2009a，頁 15）。

表 7

《西遊記》提到的白鸚鵡

回目	世德堂本	廣百宋齋本
第十二回	面前又領一個飛東洋，遊普世，感恩行孝，玉毛紅嘴**白鸚歌**。（華陽洞天主人，1592／1990，頁 281）	已刪去
第十七回	綠楊影裡語**鸚哥**，紫竹林中啼孔雀。（華陽洞天主人，1592／1990，頁 410）	文字相同（丘處機，1889／2009a，頁 337）
第二十六回	菩薩吩咐大眾：「看守林中，我去去來。」遂手托淨瓶，**白鸚哥**前邊巧囀，孫大聖隨後相從。（華陽洞天主人，1592／1990，頁 642）	文字相同（丘處機，1889／2009a，頁 455）
第四十二回	1. 菩薩縱身上去，端坐在中間。……卻才都駕著雲頭，離了海上。**白鸚哥**展翅前飛，孫大聖與惠岸隨後。（華陽洞天主人，1592／1990，頁 1066） 2. 菩薩聞言，卻與二行者、**白鸚哥**低下金光，到了妖精面前，問道：「你可受吾戒行麼？」（華陽洞天主人，1592／1990，頁 1074）	1. 菩薩縱身上去，端坐在中間。卻才都駕著雲頭前進，**白鸚哥**展翅前飛，孫大聖與惠岸隨後。（丘處機，1889／2009b，頁 122） 2. 菩薩聞言，卻與行者低下金光，到妖精面前問道：「你可受吾戒行麼？」（丘處機，1889／2009b，頁 124）
第五十七回	1. 正講處，只見**白鸚歌**飛來飛去，知是菩薩呼喚，木叉與善財遂向前引導，至寶蓮下。（華陽洞天主人，1592／1990，頁 1444） 2. 紫竹林中飛孔雀，綠楊枝上語**靈鸚**。（華陽洞天主人，1592／1990，頁 1462）	1. 紫竹林中有木吒與善財遂向前引導，至寶蓮下。（丘處機，1889／2009b，頁 319） 2. 已刪去
第五十八回	那觀音在傍聽說，即合掌謝了聖恩。領悟空，輒駕雲而去。隨後木叉行者、**白鸚哥**，一同趕上。（華陽洞天主人，1592／1990，頁 1487）	觀音在傍聽說，即合掌謝聖恩，領悟空駕雲而去。（丘處機，1889／2009b，頁 340）

這一情景正好與《繪圖增像西遊記》的觀音繡像有幾分相似。事實上，白鸚鵡伴飛乃至口銜念珠的情景常常出現在元代及其後的觀音繪畫、雕塑和其他工藝製品中。有學者認為，《善財龍女寶卷》的作者在寫此卷時，可能正看著這樣的一幅畫（Yü, 2001, p. 446）。[32]

由以上分析可見，《繪圖增像西遊記》中如來繡像上的飛禽是其收服的大鵬鳥，而觀音繡像旁邊銜著念珠的飛禽是其護法動物白鸚鵡，《西遊記》中這兩種動物與這兩位佛教聖者的關聯是各自從印度和中國的神話傳說、佛經以及民間文學中衍化而來的。當李提摩太將這兩幅繡像收入在他的《西遊記》譯本時，為了把如來、觀音分別與耶穌、聖靈關聯起來，巧妙地將大鵬鳥和白鸚鵡改頭換面，統合為一種象徵基督教聖靈的動物——鴿子；而且，鴿子的姿勢是從天而降，正好應和了「福音書的故事」，即「聖靈彷佛鴿子從天降下」，達到圖文互證、相得益彰的效果。

三、「捨近求遠」的阿彌陀佛畫像

最後來看譯本的阿彌陀佛畫像（見圖 22）。據李提摩太在〈插圖目錄〉中的說明，全書有三幅插圖不是選自中文底本，而阿彌陀佛畫像正是其中的一幅。雖然阿彌陀佛並非《西遊記》中的角色，[33] 譯者卻將阿彌陀佛的畫像置於第一回開篇之前，因為在他看來，阿彌陀佛即是基督教的造物主上帝（Ch'iu, 1889/1913, p. xxxv），而《西遊記》開篇講述的正是宇宙萬物之創生和演化，譯者在這段譯文的末尾還加注說明：「以上概括了作者所想像的七天創世」（Ch'iu, 1889/1913, p. 2）。李提摩太也在阿彌陀佛畫像下加了兩行文字說明：「日本的大乘佛教信徒所描繪的上帝」（Ch'iu, 1889/1913, p. 1），由此可知這幅畫像來自日本。李提摩太在如來和觀音兩幅畫像上都是直接選用中文底本的插圖，只不

[32] 關於白鸚鵡與佛教的淵源，參見 Yü（2001, pp. 443-446）。

[33] 由於阿彌陀佛不是《西遊記》中的角色，李提摩太在譯本中主要是借助如來從側面建立阿彌陀佛與上帝的關聯，關於此點筆者已另行撰文詳述，參見 Wu（2019）。

過對這兩位佛教聖者的護法動物作了改動，那麼為何他在阿彌陀佛的畫像上不直接採用原書的插圖，反而「捨近求遠」？

還是回到《繪圖增像西遊記》，雖然小說並無「阿彌陀佛」這一角色，但《繪圖增像西遊記》確實有一幅題為〈阿彌陀佛〉的繡像，不過，它所繪的其實是一尊大肚彌勒佛（見圖 23），應該是畫師將「彌勒佛」誤寫為「阿彌陀佛」所致。彌勒佛是縱三世佛之一，為現在佛釋迦牟尼佛的繼任者，李提摩太早在研究佛教之初就據《金剛經》第六品的預言將彌勒佛等同於耶穌基督，並稱彌勒佛為「佛教的彌賽亞」（the Buddhist Messiah）（Richard, 1894, pp. 266-267）。[34] 在《西遊記》中，彌勒佛僅在第六十六回幫助悟空收服黃眉怪時登場，明代百回本有一首八句插詩描述其外表為「大耳橫頤方面相，肩查腹滿身軀胖」（華陽洞天主人，1592 ／ 1990，頁 1684），李提摩太使用的《繪圖增像西遊記》雖然只保留該詩的最後兩句「極樂場中第一尊，南無彌勒佛祖」（丘處機，1889 ／ 2009b，頁 446），[35] 但該本所繪製的彌勒佛繡像與明本韻文所描述的體態完全吻合，而李提摩太在其《西遊記》譯本中也一如既往將彌勒佛譯為「彌賽亞」。可見，在譯者理解的中國佛教文化和《西遊記》中，彌勒佛並不是至高無上之神，而且原畫的形象也不夠偉岸莊重。從這些因素考量，彌勒佛的確無法與基督教的上帝相提並論，因而李提摩太不予以採納中文底本的畫像是可以理解的。那麼他為何選用來自日本的阿彌陀佛畫像？

[34] 《金剛經》第六品有以下如來佛祖對須菩提的開示：「如來滅後，後五百歲，有持戒修福者，於此章句，能生信心，以此為實，當知是人，不於一佛二佛三四五佛而種善根，已於無量千萬佛所種諸善根。聞是章句，乃至一念生淨信者，須菩提，如來悉知悉見」（金剛經六品鳩摩羅什譯本）。這裡的「後五百歲」是指第五個五百年（即進入末法時期的第一個五百年），經文意在說明要完全領悟萬法皆空的道理並不容易，但即使是在末法時期，也一定會有修持戒律、修集福德的人領悟這種智慧。李提摩太將此段經文誤讀為彌勒佛將於如來滅度五百年後降世，並聯想到《舊約聖經》中猶太先知關於彌賽亞降世的預言，從而將彌勒佛與彌賽亞等同而論。

[35] 李提摩太將此句譯為 “MILEH FO (MESSIAH), THE MOST HONOURED IN THE PARADISE OF THE WEST”（Ch’iu, 1889/1913, p. 260）。

圖 22《出使天國》〈阿彌陀佛〉插圖

資料來源：Ch'iu（1889/1913, p. 1）。

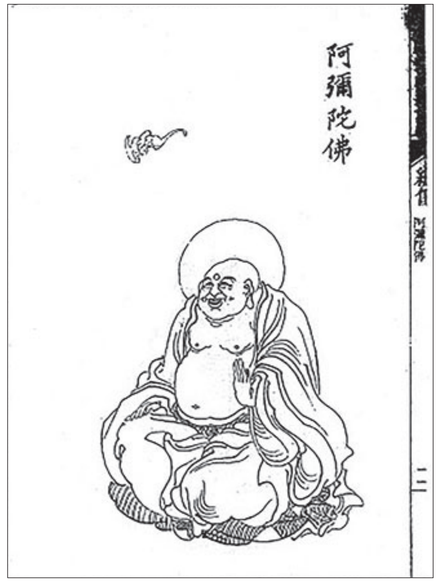

圖 23《繪圖增像西遊記》〈阿彌陀佛〉插圖

資料來源：丘處機（1889 ／ 2009a，頁 14）。

事實上，日本因素在李提摩太研究大乘佛教和翻譯《西遊記》的過程中扮演了重要的角色。李提摩太在華傳教的 45 年期間，他對日本的關注和他對中國文教政治的參與介入、對大乘佛教的正式研究幾乎是在 19 世紀 90 年代同時開始的。在政治方面，李提摩太極為欣賞日本通過政治改革使國家興盛富強，多次向國內介紹日本明治維新的成功經驗，同時也非常崇敬明治維新的元老伊藤博文，數次與其會談並向其提議建立強國聯盟的方案。而在宗教方面，李提摩太也經常赴日考察日本的佛教和神道教，與在日的英美佛教學者如亞瑟．洛伊德（Arthur Llyod）和戈登夫人（Mrs. E. A. Gordon）等有學術上的密切交流，同時也非常欣賞伊藤博文將「宗教自由」寫入日本憲法的努力。在研究大乘佛教和基督教兩者的相似性與歷史關聯的過程中，李提摩太逐漸發現洛伊德和戈登夫人這兩位學者也持有類似的觀點。結合他們的研究與自己在當

地的考察，李提摩太更加確信自中國傳入日本以後迅速興盛的大乘淨土宗與基督教是最為契合的（Richard, 1910, p. 26），因為淨土宗強調對阿彌陀佛的信仰，認為依賴個人的力量獲得徹底解脫十分困難，但若通過日常念佛修行，可以藉著阿彌陀佛的慈悲願力往生西方極樂世界，因而在依靠他力獲得拯救上十分類似基督教「因信稱義」的思想（Richard, 1894, pp. 264-268）。比之相當於彌賽亞的彌勒佛，阿彌陀佛自然在作用、地位和形象上更符合基督教的上帝，這就是李提摩太為何不採納中文底本名為「阿彌陀佛」、實為「彌勒佛」的畫像，而是選用來自日本的阿彌陀佛畫像。

肆、結語

本文修正了長期以來學界對李提摩太《西遊記》英譯本之底本的錯誤認識，透過利用檔案和古籍等資料以及《西遊記》版本研究的最新成果，從譯本插圖和文字兩方面對照原書的版本系統，考證出李提摩太採用的中文底本應為清末上海廣百宋齋校印的《繪圖增像西遊記》。同時，本文指出譯者對底本的選擇與他將小說的佛教元素基督教化的翻譯策略有密切關聯。李提摩太精心選取底本，並巧妙地改造選取自底本的如來繡像和觀音繡像，將這兩位聖者的護法動物大鵬鳥和白鸚鵡改頭換面，統一替換為象徵基督教聖靈的鴿子，以此建立如來與耶穌、觀音與聖靈的關聯；同時，他明智地棄用底本名為「阿彌陀佛」的彌勒佛畫像，選用來自日本的阿彌陀佛畫像，以匹配基督教的上帝。可見，李提摩太對《西遊記》的英譯，不僅僅是文本層面的「語際翻譯」，也涉及圖像層面的「符際翻譯」；譯者通過增插圖像和改動原圖細節，令譯本的圖像敘事緊密配合文本敘事，力圖證明《西遊記》是「建立在深刻的基督教理念之上」（Richard, 1916b, p. 343），體現了基督教「三位一體」的核心教義。至於李提摩太英譯《西遊記》與其英譯佛經的關係，與其

「佛耶一元」思想衍變的關係，乃至與其在清末亂世下的政治、宗教理想之關係，諸如此類的問題已超出本文的討論範圍，是值得進一步討論的重要課題。

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編譯論叢
第十二卷　第二期（2019年9月），45—76

他者之聲：文本中的語言多樣性與重譯——以《金甲蟲》為例

吳碩禹

二十世紀初期到 1949 年間，美國作家愛倫・坡（Edgar Allan Poe）的短篇小說在中文世界譯介不斷，不但譯介篇目多、重譯次數眾，譯者也都是當時一時之選。傅東華、錢歌川、茅盾、周作人、伍光建、周瘦鵑等名譯者都曾譯介坡之作品。本文所探究之《金甲蟲》（*The Gold Bug*）為第一個譯入中國的愛倫・坡短篇小說，自 1905 年周作人首譯至 1949 年間，共有六個譯本。此尋寶故事中夾雜大量黑人英語以及破解藏寶圖密碼之解碼英文，當中的語言混雜性使得譯者在翻譯時，必須因應兩種不同層次的多語性。本文由多語文本翻譯這個角度切入，分析黑人英語與解碼英語兩種分別作為「他者的他者」以及「他者」之表徵在六譯本中的隱與現。六譯看似都將黑人「噤聲」，任英語「發聲」，但操作手法卻不盡相同。筆者爬梳六譯翻譯脈絡後推論，即便外來他者以鮮明語言表徵現身文本中，譯者在考察、處理、再現原文中的語言異質性時，也同時挪用、重新肯定、更新、改造了譯入系統對於他者的理解。時人以翻譯為引進西方的維新之途，其實同時也引發了與自身系統的再次對話。

關鍵詞：愛倫・坡、重譯、多語文本翻譯

收件：2019年1月16日
修改：2019年5月15日、2019年6月11日
接受：2019年6月11日

吳碩禹，中原大學應用外語系助理教授，E-mail: charlotte718@gmail.com。
本研究論文為科技部計畫：〈重譯、重憶、誰的回憶？ 1905 至 1949 年愛倫・坡短篇小說一本多譯現象初探〉成果之一，計畫編號（NSC106-2410-H-033-002-）。承蒙匿名審查人提供諸多修改意見，謹此致謝。

Compilation and Translation Review
Vol. 12, No. 2 (September 2019), 45-76

The Voices of the Other: A Case Study of *The Gold Bug* as a Multilingual Text in Retranslation

Shuoyu Charlotte Wu

This article investigates the retranslations of *The Gold Bug*, the first of Edgar Allan Poe's short stories that was introduced into the Chinese literary world. The text was chosen for its unique linguistic diversity, given the use of both Black English and regular English in deciphering the treasure map. This heterogeneous linguistic aspect of the story meant that the six Mandarin-speaking translators of the story were taking on a multilingual task. With an eye to exploring how multiple foreign languages, in this case Black English and English, are represented in the retranslation process, all six translations are analyzed. Despite the seemingly similar approaches to muting the Black English and voicing the regular English, the manipulations across all six translations are in fact divergent. A re-contextualization of the analysis shows us the interesting dynamics between Self and the Other in the translations. The translators re-presented the Other via resources available in the target system, such as the then-popular genres, the experiments with the contemporary vernacular Mandarin, and the perception of American "literary system" at the time. This study argues that when translators are dealing with multilingual texts, in which the voices of the Others are strongly imposed on translations, their practices may trigger both the dialogue between Self and the Other and that within the target system itself.

Keywords: Edgar Allan Poe, retranslation, multilingual text in translation

Received: January 16, 2019
Revised: May 15, 2019, June 11, 2019
Accepted: June 11, 2019

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壹、《金甲蟲》1905 至 1949：多元他者的長程行旅

胡先驌（1920）在《東方雜誌》發表了〈歐美新文學最近之趨勢〉一文，文中稱愛倫．坡為：

> 著名短篇小說家。其短篇小說，精萃簡潔。為前人所未有。**自波氏始，短篇小說另成一種文學。其方法實為後來短篇小說所祖**。[1] 而影響於法國短篇小說者尤大。（頁 120）

鄭振鐸（1927）更因此稱坡為：「美國最偉大的作家。沒有一個美國作家在歐洲文學上有他那樣的影響力的」（頁 365）。以上兩段評論，分別發表於 1920 年與 1927 年，當中值得注目之處在於，當時的中文文學系統尚未視美國文學為獨立文學體系，[2] 然此時愛倫．坡已被視為美國作家代表，更以「短篇小說之父」與「偵探小說之父」[3] 之姿，備受中國文壇矚目。據筆者統計，美國作家之中，愛倫．坡的作品不斷受到譯介與重譯，時間持續由清末民初一直到 1949 年。[4] 此 40 餘年間，愛倫．坡共有 23 篇短篇小說受到譯介（如：*The Gold Bug*、*The Masque of the Red Death*、*The Tell-tale Heart*、*The Murders in the Rue Morgue* 等），譯者多為一時之選（如：傅東華、伍光建、周瘦鵑等），重譯之作更是常見。本文所

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[1] 本文引用文字之粗體，為筆者所標。

[2] 一直到 1934 年《現代》雜誌發行的「現代美國文學專號」，美國文學才因「獨立創造中的新文學」以及「阿美利加主義的醒覺，作家們是意識的在反畔著英國的傳統」（施蟄存，1934，頁 836）這兩個特質，被視為獨立文學系統。

[3] 如 1921 年《半月》雜誌第 1 卷第 6 期刊登了一張愛倫．坡的相片，相片下方標題為：「偵探小說之創造者美國亞倫坡」（偵探小說之創造者美國亞倫坡，1921，頁 1）。鄭振鐸（1927）也在《文學大綱》中稱愛倫．坡為：「他遠在柯南道爾諸人之前創造了偵探小說」（頁 365）。由此可見，當時文壇以此推介愛倫．坡。

[4] 此時期以 1905 年周作人譯《金甲蟲》（*The Gold Bug*）為始，至 1949 年焦菊隱之《愛倫．坡故事集》出版。此後國共分裂以及中共與美國關係生變，愛倫．坡於中國之譯介暫告一段落。筆者將稱此段時期為「愛倫．坡第一波譯介」。

欲探討的文本《金甲蟲》（*The Gold Bug*），是當時讀者熟知的愛倫・坡代表作，[5] 重譯次數亦多，自 1905 至 1949 年共有六譯本問世（見表 1）。

表 1

《金甲蟲》六譯本出版資訊

出版年	題名	譯者	發行單位／刊物
1905	〈山羊圖〉 〈玉蟲緣〉	周作人（碧羅女士）	女子世界／小說林
1915	〈金蟲述異〉	徐大	小說月報
1918	〈髑髏蟲〉	常覺、常迷、天虛我生	《杜賓偵探案》 中華書局
1921—1922	〈金甲蟲〉	譯者不明	中華英文週報 （第 105 卷至 148 卷）
1927	〈金甲蟲〉	桐葉	晨報副刊（1927 年 1 月 27 日至 3 月 16 日）
1949	〈金甲蟲〉	焦菊隱	《愛倫・坡故事集》 晨光美國文學選集

《金》描述一不知名敘述者「我」某日臨時起意造訪其友勒葛仁（Mr. Legrand）以及其黑僕朱比特（Jupiter）位於小島上的家。以搜集蟲鳥標本為樂的勒葛仁告訴敘述者，主僕二人在海邊散步時拾獲金甲蟲一隻並發現一張藏寶圖，後勒葛仁成功破解由英文編寫而成之藏寶圖密碼，三人幾經波折，尋回大量珍寶。此作由 1905 至 1949 年，40 餘年間不斷有新譯問世，可見其備受譯者與讀者青睞。此故事體裁形式獨特，應為一再被重譯主因。首先，依體例而言，《金》雖不屬於坡著名的杜

[5] 例如，1925 年，南京大學英文系教授亞利山大・布里德（Alexander Brede）在英文雜誌 *The English Student* 三期連載長文 “Edgar Allan Poe and His Tales” 中，介紹了愛倫・坡與其 17 篇短篇小說，並於文中指出《金甲蟲》可能是當時讀者最為熟知的愛倫・坡故事（Brede, 1925a, 1925b, 1925c）。無獨有偶，1927 年《清華週刊》中署名由「藥匣」所撰之短文〈介紹與批評：亞倫坡〉中，亦提及：「我最初看見坡的作品是在什麼時候已經忘記了。那是一本薄薄的叫做魯賓 [*sic*] 偵探案的書。裡面的第一篇是 The Gold Bug（中譯金甲蟲）」（藥匣，1927，頁 47）。

賓偵探故事，但仍符合坡之推理故事（story of ratiocination）。當中解碼尋寶過程，符合晚清以來頗受讀者喜愛的偵探小說形式。常覺、常迷、天虛我生等人在《杜賓偵探案》序言便指出「即以吾人所譯之福爾摩斯偵探案。論則其壁上奇書。**實則模仿於髑髏蟲之密碼**」（坡，1902／1918，頁 1），有推崇《金》為解碼破案始祖之意，可見其體裁吸引譯者注意。其次，《金》中黑僕朱比特通篇以黑人英語發言，為坡眾篇短篇小說中，唯一真正開口「說話」的黑人角色（Stockton, 1964）。據 Stockton（1964）統計，朱比特於故事中發言處一共有 46 處，字數多達 1,031 字。坡大量使用視覺方言（eye-dialect），由詞彙、語法、母音、子音、重音變化等特徵描繪朱比特說話樣態，勾勒主僕二人鮮明對比。然此差異遠渡重洋，要進入不同時空的中文世界時，勢必成為譯者一大挑戰。如周作人便在《玉蟲緣》例言中稱：「書中形容黑人愚蠢，竭盡其致。**其用語多誤**，至以 There 為 dar，it is not 為 taint，**譯時頗覺困難**」（坡，1902／1905，頁 32）。就小說表面形式體裁來看，解碼尋寶與黑人英語，前者搭建了《金》的懸疑要素，後者則以丑角形象帶來趣味，形式結構上頗易吸引讀者。然解碼歷程與黑人英語除為《金》增添懸疑與趣味外，更構成了本文所欲探究的多語文本特質。

根據格勒曼（Grutman, 2006a），所謂「多語文本」（multilingual text），即具有「兩種以上的語言」的文本（p. 183），[6] 大多由一個「可明確辨識為主軸的強勢語言」（p. 183）搭配另一個相對弱勢的語言組成，意在藉語言地位高下以及語言異質性（heterolingualism）[7] 之對比，建構作者意圖達到的文學效果。《金》中的多語性來自兩面向。首先，原文中的黑人英語不但讓朱比特角色形象活靈活現，方言與「標準」[8] 語的對

[6] 本文援引外文文獻之中譯皆為筆者自譯。

[7] Grutman（2006b）中，以「異語性」來描述多語文本之性質，藉以與多語社會之日常多語共存現象有所區隔。本文中所指「多語性」定義與格勒曼相同，若遇強調多語文本中異質語言組成時，將以「異語性」或「語言異質性」稱之。「多語性」與「異語性」於本文中互指相同現象。

[8] 筆者認為，語言標準與否，會因時空歷史因素有所變化。在此所謂「標準英語」，係指與《金甲蟲》故事中與黑人英語相對，白人所用之英語。

比，[9] 亦於《金》原文中構成了第一個層次的多語性。然而，譯者在翻譯《金》時所需處理的多語性不只如此。故事中，藏寶圖密碼對應之語言為英文，必須將符碼轉譯為英文語句，才得以破解。周作人便論道，此故事之「中心在於暗碼的解釋，而其趣味乃全在英文的組織上」（坡，1902 ／ 1905，頁 181）。但這也意味著，譯者勢必得處理原文中轉譯回英文的藏寶訊息。六譯中，多數選擇於譯文內納入英文訊息，中英混雜下，創造了第二個層次的多語性質。此二層多語性質於文本中帶入了語言異質性，使得周作人不禁感嘆「譯時頗覺困難」（坡，1902 ／ 1905，頁 32），更稱莫怪此作「得不到很多的外國讀者」（頁 181）。或許正因為這層語言異質性不易應付，使得《金》不斷有重譯需求。但《金》作為多語文本，其翻譯之所以值得關注，不僅在於跨越語言之挑戰。

近來有關多語文本翻譯之討論，多側重分析文本中之多語性在翻譯中的變與不變（Corrius & Zabalbeascoa, 2011; Grutman, 2006a, 2006b; Meylaerts, 2006; Zabalbeascoa & Corrius, 2014）。例如 Grutman（2006b）藉勒菲佛爾（Lefevere）之語，以加拿大作家作品中之法語與其變體之英譯為例，指出異語性於翻譯中的消減或轉化，雖是種「折射」，卻可讓弱勢語言作品在「折射中得到肯定」（recognition in refraction）。而柯瑞斯與薩巴畢斯科雅（Corrius & Zabalbeascoa, 2011; Zabalbeascoa & Corrius, 2014）兩人則由影視作品的翻譯操作中歸納多語文本的常見翻譯手法，提出「第三語」（L3）概念，藉以倡議以往翻譯學研究過於注重來源語和譯入語兩種語言的慣例。二者認為，「第三語」所代表的不只是一種弱勢語言，而是「外團體」的表徵，不論譯者選擇將第三語依其面貌如實保留、淡化為譯入語、將之刪減、於譯文中創造出原文所未有的第三語，這些操作都不單只是語言層次的，更是對於「外團體」形象的操作。由上數例可見，當多語文本受到翻譯，異質語言可能於其中

[9] 根據 Grutman（2006b），多語文本所謂多「語」，不一定要是兩種國族語言。方言、語言變體、個人習語都可以視為一種「語言」。本文在此採用此觀點。

消解轉化，然而強弱勢語言的傾軋只是其表徵，異質語言於譯本之再現樣態，實則源自於底下文本與脈絡的幽微互動張力。此現象值得探究之因如下：由第三語為「外團體」一語可見，多語文本中，第一、第二、第三語的強弱之別底下，實隱含著內外之分。翻譯多語文本的多重異質語言，也同時翻譯了此內外之別。翻譯如若為對外來者的試煉（Berman, 1985/2004），那麼原文中內外之別構成的語言異質性意味著，多語文本翻譯是同時對「他者」與「他者的他者」的雙重試煉。

而在多語文本翻譯與脈絡之外，本文欲拉進第三個軸度：重譯。當這場雙重他者的試煉遇上重譯，便引發一個有趣現象。根據本西蒙（Bensimon, 1990）對重譯的討論，外來文本於在地系統受到重譯時，首譯通常傾向消減原文的異己性（foreignness），採用在地熟悉策略翻譯。而後續譯本則往往因讀者熟悉原作中之異國情調（exoticness），更傾向展現原作之原有特色。翻譯學界普遍將此現象稱為「重譯假說」（retranslation hypothesis）。若按此假說，多語文本翻譯中的雙重他者是否可能因重譯而於後續譯本中以其原樣示人？依筆者回顧，目前多語文本翻譯相關研究多以單篇翻譯為主，少有以歷時觀點考察多語文本翻譯者。而自近百年前周作人首譯《金》至 1949 年焦菊隱受美新社委託重譯愛倫・坡故事為止，這六個譯本橫跨將近 50 年。由清末一直到國共分裂前，期間社會變動之大，在地系統對《金》所隱含的多元他者之體現，是否因重譯而有所變化？又是否真如重譯假說預測，多語性將隨在地系統對文本熟稔，而更有機會現身於譯文中？為回答此問題，本文將先於第二節探討原文中由標準英語與黑人英語所構成的多語性如何於重譯中再現；再於第三節分析解碼歷程於譯文中所創造的中英混雜多語性於六譯中呈現樣態；最後於第四節中，納入歷時性，由重譯觀點切入，探討《金》的多語性在與不同時間脈絡下的在地系統互動後，藉何種形式以通過試煉。

貳、'dat's just whar de shoe pinch'：《金甲蟲》中的黑人英語與翻譯

《金》故事中，勒葛仁的黑僕朱比特是故事三個主要人物之一，常可見其發言。相對於其他愛倫・坡故事中其他受到「噤聲」的黑人角色，朱比特這唯一得以「發聲」黑人角色在故事中有何作用？據 Stockton（1964）分析，朱比特一角與愛倫・坡筆下主人翁形象大相逕庭，功能在於增添語言色彩、對比社會位階。本故事之黑人英語特色鮮明，不論詞彙句法皆明顯與故事中白人所用英語不同。然相較於原文中黑人英語的鮮明色彩，六譯本僅翻譯出故事中朱比特話語之意，皆未表現原文詞彙或文法語言特色。例如，朱比特受主人請託前往敘述者家送信，順道告訴敘事者主人疑似病了，便說道："to speak de troof, massa, him not so berry well as mought be"（Poe, 1902, p. 102），此語中詞彙與語法錯誤明顯可見，而六譯分別譯為：

周譯：「先生，予主人病矣。」（坡，1902 ／ 1905，頁 37）

徐譯：「主人殊不佳。」（坡，1902 ／ 1915，頁 3）

常譯：「實相告。吾主人不能謂之為安。」（坡，1902 ／ 1918，頁 74）

佚名譯：「我實在說：他現在不太好。」（坡，1902 ／ 1921—1922，頁 24）

桐譯：「呵，老實說吧，先生，他現在有點不大好。」（坡，1902 ／ 1927，八版）

焦譯：「咳，老實說吧，老爺，他好是不大好。」（坡，1902／1949，頁 108）

不論詞彙語法，六譯都未展現原文之語言特色。類似手法在六譯中，通篇俯拾即是。但這是否意味眾譯者忽略了黑人英語所勾勒的社會位階差異？據筆者比對，此文本功能六譯分以三種策略因應。

第一類為徐譯、佚名譯及桐譯，此三譯本完全不區隔角色社會位階差異，但操作略有不同。例一中，敘述者與朱比特討論勒葛仁病況，敘事者問道，別後是否有不快之事致其害病，朱比特推測主人因金蟲而病：

（例一）

"Has anything unpleasant happened since I saw you?"

"No, massa, dey aint bin noffin unpleasant since den — 'twas fore den I'm feared — 'twas de berry day you was dare."

"How? what do you mean?"

"Why, massa, I mean de bug — dare now."

"The what?"

"De bug, — I'm berry sartain dat Massa Will bin bit somewhere bout de head by dat goole-bug."（Poe, 1902, p. 103）

徐譯：

自余前月歸後。有何不適意事發生否。甲比塔曰。其後並未發生何事。以余觀之。殆猶在前。即先生來與彼相見之日。余驚問之曰。爾意云何。甲比塔曰。余意則甲蟲事也。余復問曰。何事。甲比塔曰。甲蟲事。余意彼甲蟲。必已咬傷余主人之腦。（坡，1902／1915，頁 4）

佚名譯：

「……自我離別你以後，有什麼不幸的事發生麼？」

「先生，自這一天你回來之後，沒有什麼不幸的事，我怕是在這一天以前？」

「你說的話是指什麼事？」

「我指這個甲蟲。」

「這個什麼？」

「甲蟲。我以為威主人的頭部，一定被甲蟲咬了。」（坡，1902／1921—1922，頁 273、304）

桐譯：

「……自從我上次見你以後，可有什麼不幸的事發生？」

「沒有，先生，自從那時候以後，並沒有發生什麼不幸的事——我在那時後以前就害怕——就是你到那裡的那一天。」

「怎麼？你說的是什麼意思？」

「呵，先生，我說的是那甲蟲——現在還在那裡。」

「那個什麼？」

「那個甲蟲——我以為威廉先生的頭上，有一個地方是被那個甲蟲給咬了一下。」（坡，1902／1927，八版）

此三譯本中，敘事者與朱比特用字遣詞並無明顯社會位階差異。其中，徐譯的「甲比塔」非但不若原故事之黑奴說話略顯愚昧，與敘事者之對話中的「**以余觀之**。殆猶在前。即先生來與彼相見之日」、「**余意**彼甲蟲。必已咬傷余主人之腦」等語更顯現甲比塔智識能夠觀察推論。如此應答如流，字斟句酌審慎，至少是與敘事者智識相當的人物。反觀佚名譯與桐譯，雖也未凸顯二者身分位階不同，但卻與徐譯不同。佚名譯與桐譯多半貼近原文字面翻譯，敘事者與黑僕同樣用著帶點歐化的白話文，佚名譯文中雖難見黑人英語痕跡，但此譯本以中英對照出版，在黑

人英語出現處常可見註腳，將「訛誤」之黑人話語轉譯為正確英語。抹去了白人與黑人身分差異，讀者難以單就人物所言判定其社會地位。

第二類則是修改故事情節與敘事，周譯與常譯便屬此類。單看對話文字，周譯、常譯筆下的朱比特用字遣詞與敘事者並無二致。如同樣例一一段，二譯分別譯為：

> 周譯：
>
> 「前日分別後，彼曾遇不快意事否？」
>
> 「無之。汝別後，彼曾無不快意之事。**惟思其舉動變常之故**，當在汝至島之日。」
>
> 予曰，「如何？汝意云何？」
>
> 迦別曰，「何故？予意謂玉蟲——是其故。」
>
> 予急問曰，「何謂？」
>
> 迦別曰，「**玉蟲！麥薩威爾已為所嚙**。」（坡，1902／1905，頁 38—39）

> 常譯：
>
> 予曰。唯汝思之。**其病當何自而得**。水星曰。以我所知。**則吾主人必為金蟲所螫神經之中遂致中毒**。（坡，1902／1918，頁 74—75）

此處可見周譯與常譯都對原文略有增補更改。但不論「迦別」或「水星」，所用語彙詞藻難度，與敘事者大致相同。周、常譯中，黑、白人所用言語雖相仿，但仍藉修改故事情節，保留了故事中社會位階差異。請見例二、例三。

例二中，朱比特因主人抱恙仍獨自外出，於是向敘事者抱怨本欲好好責打主人。周、常之外四譯都照原文譯出僕人想責打懲罰主人之意，但此二譯卻更動情節：

（例二）

Todder day he gib me slip fore de sun up and was gone de whole ob de blessed day. *I had a big stick ready cut for to gib him d--d good beating when he did come* [emphasis added] --but Ise sich a fool dat I hadn't de heart arter all --he look so berry poorly."（Poe, 1902, p. 103）

周譯：

「……彼數日前，曾于日未出之先，一人潛出，終日不歸，亦不知其所營何事。**予甚懸念，本思於其歸時詰問之**。迨後彼返，見其顏色異常，不覺令予憂。」（坡，1902 ／ 1905，頁 38）

常譯：

昨日天方平。渠竟私自出門而去。去亦不審其何之。直至今日始歸。**嗟乎。似此以往。吾主不將成瘋人耶。果有不測。吾將何以見老主人於地下**。（坡，1902 ／ 1918，頁 74）

周譯將原文中的"gib him d--d good beating"改為「予甚懸念，本思於其歸時詰問之」，朱比特由要棒打主人變為詰問。常譯中，「水星」則轉為感嘆擔心自己無顏面見「老主人於地下」，原文中憨傻口無遮攔的黑僕，在此二譯中搖身一變成為克己忠僕，形象幡然改換。

然而，周譯與常譯中的勒葛仁又是如何呢？例三中，勒葛仁要朱比特帶著金甲蟲，黑僕因畏懼而回絕。勒葛仁一怒，便要脅要打碎朱比特的頭。上例中改變奴僕形象的周譯跟常譯又是如何處理呢？請見例三中勒葛仁之語。

（例三）

" ... if you do not take it [the gold bug] up with you in some way, I shall

> be under the necessity of *breaking your head with this shovel* [emphasis added]."（Poe, 1902, p. 111）
>
> 周譯：
>
> 「無論若何，必須攜之上，否則**將以鋤打折汝頭**。」（坡，1902／1905，頁 45）
>
> 常譯：
>
> **水星初尚猶豫。杜賓怒欲自登。水星見其主人且慍。乃亟允。**（坡，1902／1918，頁 80）

此處，周譯與其餘四譯皆如實譯出主人要脅之語。常譯則改動原文，將原先主僕二人對白改為敘事，並更改情節。主人未出恐嚇之語，只是「怒欲自登」、「且慍」，忠僕便趕緊答應。僕人說要打主人時，周、常二譯都將之改去。但主人說要打僕人時，周譯如實翻譯。常譯則側寫主人在「怒」、「慍」中彰顯威嚴，使僕人服從。此二例看來，周譯跟常譯仍傳達了兩角色地位有異的文本功能，只是其所要表達的，並非原文黑、白人的社會地位對比，而是將其轉化限縮為主僕地位高下，以在地系統讀者可以接受的主僕關係，作為翻譯調適的參照對象。

不同於上述二類，焦譯採取第三種作法。焦雖未刻意彰顯黑人英語不標準，但朱比特發言處多用語助詞、簡單語式、直白口語來翻譯黑僕之語。[10] 黑人之語直接簡單、無長句，措辭平淺。但每當兩白人交談則

[10] 如例一中，朱比特對敘事者說：「嘿嘿，就是說**啦**！——他什麼病都沒有——可惜是因為什麼毛病都沒有，所以**毛病就出得很厲害**」（坡，1902／1949，頁 108）；或是其於尋寶時對主人說道：「人頭骨上的左眼，也和人頭骨的左手在一邊**嗎**？——因為這個人頭骨連一點左手都沒有**哇——這倒不要緊～**！現在我找著左眼了——左眼在這裡了！找著左眼幹什麼呢？」（坡，1902／1949，頁 120）。又或是他自問自答道：「所有這些東西，都是那個金甲蟲**給弄來的**！那個漂亮的甲蟲**啊**，那個可憐的小甲蟲**啊**，我以前說它的話有多野蠻**哪**！你自己不覺得可恥嗎？黑奴？——你回答我說說」（坡，1902／1949，頁 126）。

常可見如特長句、[11] 指稱句、[12] 動詞句 [13] 等歐化句式。[14] 細察焦譯，可見焦善以調動語序、分句斷句、在地語彙等彈性策略譯出流暢譯文。但此譯中黑僕之語平淺直白口語，而二白人對話則夾帶歐化句式，恰恰形成語言對比。語言差異雖然不若原文明顯，但焦譯仍藉口語化與歐化微妙保留了角色社會地位差異。

《金甲蟲》原文中黑人英語所帶來的語言異質性在多次重譯中，不斷受到化約消解。徐譯、佚名譯、桐譯已難見黑人英語之痕跡。也有如常譯、周譯者，雖消解了文本的多語性，卻在敘事上保留了黑人英語之文本功能，將其轉化為在地讀者較可接受理解的情節。焦譯以口語和歐化語句之差異，呈現角色人物地位區別，但其效果仍弱化，讀者若未細察，也許難以體會箇中語言差異。原文中兩種英語所帶來的多語性，在重譯之中或因譯者服務讀者、或因黑人英語不易理解，[15] 而受回譯為標準語、藉另一種外團體（中國傳統下的「僕人」）之聲發聲、甚或是在

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[11] 如將：“The mind struggles to establish a connexion — a sequence of cause and effect — and, being unable to do so, suffers a species of temporary paralysis”（Poe, 1902, p. 125）譯為：「因為**人的心上必會掙扎著去尋求一個原因與結果的連帶關係的**，但因一時尋不出這個因果關係，就會受到一種暫時的麻痺的」（坡，1902 ／ 1949，頁 129）。以「……的……的」連接詞語，形成特長句。

[12] 如將：“ The first question regards the language of the cipher; for the principles of solution, so far, especially, as the more simple ciphers are concerned, depend upon, and are varied by, the genius of the particular idiom”（Poe, 1902, p. 133）一句譯為：「就拿最簡單的暗號文字來說，解開它的原則是要先找到它的特殊成語的特徵」（坡，1902 ／ 1949，頁 136）。譯出代名詞、所有格等虛詞，構成指稱句。

[13] 如將：“No doubt you will think me fanciful — but I had already established a kind of connexion”（Poe, 1902, p. 127）一句譯為：「毫無疑問地，你一定認為我是好夢幻的 —— 可是我那時就已經在這幾件事情上，**建立起一個聯想來了**」（坡，1902 ／ 1949，頁 130）。將動作譯為「動作動詞＋名詞」一類歐化片語。

[14] 以上歐化句型分類，筆者參考依據為葉怡君（2018）。

[15] 六譯中可見譯者誤解黑人英語之處。例如將 “gose”（ghost）譯為「鵝」（goose）：「面色之白，殆如一鵝」（坡，1902 ／ 1905，頁 38）；「狀乃如久病之**鵝**」（坡，1902 ／ 1918，頁 74）；「臉上像**鵝**那樣的白」（坡，1902 ／ 1927，八版）；「臉白得像一隻**鵝**」（坡，1902 ／ 1949，頁 108）。又或是將 “Keeps a syphon wid de figgurs on de slate”（Poe, 1902, p. 103）（syphon 為 cipher 之訛誤）直譯為「虹吸管」：「他還總是拿著一個**虹吸管**」（坡，1902 ／ 1927，八版）；「拿著一個**虹吸管**的瓶子」（坡，1902 ／ 1921—1922，頁 272）；「拿著個虹管在石板上畫號碼」（坡，1902 ／ 1949，頁 108）。

被同化之中，徒留些許痕跡。此些作法，淡化了黑人英語這個他者的身分，因此其所「蘊含的社會文化意義很難移植到目標語言文化中」（汪寶榮，2016，頁 174），但周、常、佚名、焦等譯本，藉情節、腳注、口語等細微調整，仍不失為某種形式的「有意識補償」（conscious compensation）（Toury, 1995, pp. 273-274）。

參、秘密藏在英文裡

如第一節所述，《金》一大主線在於勒葛仁如何將藏寶圖上符號轉譯為英文字母，破解密碼抱回寶藏。主人翁解碼時，論及英文單字、語音，或因此情節設定之故，六譯幾乎都選擇將英語納入譯文中，創造出原文中未有的中英混雜多語性質。但英語所扮演的他者，於六譯中之功用樣態卻不盡相同。本節選取故事中出現英語語音以及形式之處，分析六譯如何再現與解碼相關的英文詞句。

首先，故事中勒葛仁確定藏寶圖密碼以英文寫就，乃因藏寶圖上繪有一小山羊圖。他以英文「小山羊」（kid）一詞與海盜頭子之名“Kidd”同音推論，寶藏應由英籍海盜基德留下，進而得知圖上暗碼必由英文寫成。勒葛仁於三處論及自己如何確知英文為解碼語言：

（例四之一）

At the corner of the slip, diagonally opposite to the spot in which the death's-head was delineated, the figure of what I at first supposed to be a goat. A closer scrutiny, however, *satisfied me that it was intended for a kid* [emphasis added].（Poe, 1902, p. 129）

（例四之二）

You may have heard of one Captain Kidd [emphasis added]. I at once looked on the figure of the animal as a kind of punning or hieroglyphical signature.（Poe, 1902, p. 129）

（例四之三）

But, with the cipher now before us, all difficulty is removed by the signature. *The pun on the word 'Kidd' is appreciable in no other language than the English* [emphasis added]. But for this consideration I should have begun my attempts with the Spanish and French, as the tongues in which a secret of this kind would most naturally have been written by a pirate of the Spanish main. *As it was, I assumed the cryptograph to be English* [emphasis added].（Poe, 1902, p. 133）

例四之一中，勒葛仁點出藏寶圖所畫為小山羊，因此帶出“Kid”一字。再於例四之二點出“Kid”與“Kidd”二字諧音，推論小山羊圖為海盜基德所留印記。並於例四之三指出兩字雙關，意味著密碼由英文寫成。此處以圖指涉單字、字音再指涉同音字，環環相扣。此例中，英文語音為解碼關鍵，面對這外來之音，六譯本分別以音譯、意譯相應處理。周、常、徐、焦譯皆以音譯相應。當中，徐譯最為精簡，只提到：

（1）「圖中乃一小山羊。即**英語所謂凱底者是也**」（坡，1902／1915，頁 14）

（2）「君不聞**甲布登凱底**之事乎」（坡，1902／1915，頁 15）

（3）「**蓋小山羊為英國讀為凱底**。……故僕於此謎之國語問題。直斷定為英語。」（坡，1902／1915，頁 16）

徐譯並未解釋“Kid”與“Kidd”二字同音，而是直以「凱底」一音串連小山羊與海盜，將原文之同音異字雙關改為一字多義。常譯雖與徐譯相似，亦是音譯但不加註釋，卻是另以“goat”一音創造新雙關。常譯此處省略諸多推理過程，且另將“kid”／“kidd”之雙關改為「山羊」（goat）與「戈登」，稱：

（1）「汝亦聞有海盜**戈登**者乎。夫**戈登之譯音。豈不與英語山**

羊相同」（坡，1902／1918，頁 91）

（2）「以戈登而作山羊之解釋。**唯英文有之耳**。」（坡，1902／1918，頁 93）

周譯、焦譯則分別在音譯後加入註解，說明兩字雙關：

焦譯：

（1）「再加仔細觀察，才明白那是要想畫成一頭小山羊羔的。」（坡，1902／1949，頁 132）

（2）「你也許聽人講過有一個海盜領袖叫基德的。（**譯者註：小山羊羔，英文為 KIA[*sic*]；海盜名字是 KID，故字音相同。**）我當時立刻就把那個獸形，看成一種意義雙關或是象徵的簽字。」（坡，1902／1949，頁 133）

（3）「基德和山羊（KID）的雙關用法，只有在英文裡才能有人了解。」（坡，1902／1949，頁 134）

周譯：

（1）「蓋此實一子山羊之圖，含「渴特」之意（**小山羊名渴特 Kid，海賊亦名 Kidd，字相同，故云然。**）故予益信其與**海賊有關係**。」(坡，1902／1905，頁 57—58）

（2）「君不嘗聞甲比丹渴特（**渴特，著名海賊之首領，英人，時出沒於大西洋上，奪略法國西班牙之商船。一千七百年頃，被捕於波士頓，護送倫敦，翌年處死刑。**）之事乎？」（坡，1902／1905，頁 58）

（3）「予察此渴特之名，在各國語言中，以英語為最近。……**渴特，英人也**。故予至終推定其為英國之語。」（坡，1902／1905，頁 61）

焦菊隱以註解說明兩字字音相同，並納入英文對照。然而，即使納入英

文對照，這個「原文」不但有誤（可能出於誤植，焦譯將「小山羊」之英文寫為“kia”），更非「忠實」（將海盜之名由“Kidd”改為“kid”），原故事解謎關鍵的兩字諧音，在譯文中則轉為“kid”一字多義。

不同於焦、徐作法，周譯保留“kid”與“Kidd”二字諧音，並且加註解釋“Kid”與“Kidd”兩字。此外，另補充海盜生平（「一千七百年頃，被捕於波士頓」），又改寫訊息，將“it was intended for a kid”改為「予益信其與海賊有關係」，最後再於推斷密碼指涉英語時，增添「渴特，英人也」一訊息，加強勒葛仁推理可信度。

佚名譯和桐譯皆直接意譯、未加註解，讀者難由譯文直接讀出小山羊與海盜之名字音雙關，如：「你或者聽見說過有一個契德首領（Captain Kidd）。我那時就把這個小山羊的圖形看作是象形的簽名了」（坡，1902 ／ 1927，十四版），而須由後續“pun”一字才了解二者關聯，如：「那**雙關字 Kidd** 是可以見得牠並不是別國的文字，牠是英國字」（坡，1902 ／ 1927，十二版）。由上可見，雖然佚名、桐二譯仍點出此處二字雙關，但單就中譯文無從得知「小山羊」之音為何與「乞得」或是「契德首領」同音異義，徒留雙關空殼，不見其內容。此例涉及英文發音，譯者或可略去不理會，直接以意譯代之。但若文中出現大量英文時，譯者又是如何處理呢？

故事中，勒葛仁破解密碼後，得到藏寶訊息如下：

> A good glass in the bishop's hostel in the devil's seat twenty-one degrees and thirteen minutes northeast and by north main branch seventh limb east side shoot from the left eye of the death's-head a bee line from the tree through the shot fifty feet out.（Poe, 1902, p. 137）

此訊息於故事中出現兩次。第一次是在勒葛仁破解密碼後，但因未有句讀，於是在理出斷句後，密碼又出現一次，並以連字號標記斷句之處。此二藏寶訊息，六譯本的呈現方式請見下表 2。

表 2

《金甲蟲》譯本中的藏寶訊息

譯本	藏寶訊息第一次出現（未斷句）	第二次出現（含正確斷句）
周譯	英文密碼	英文密碼＋中譯置其後括號內
徐譯	英文密碼	英文密碼＋中譯置其後正文中
常譯	中譯於前，英文密碼附於後	刪去
佚名譯	英文密碼，中譯置其後括號內	英文密碼，中譯置其後括號內
桐譯	英文密碼，中譯置其後引號內	英文密碼，中譯置其後引號內
焦譯	中譯	中譯

六譯本呈現方式不同，隱含著不同的語言權力關係。佚名譯與桐譯於兩次密碼出現時，都附上譯文。譯文植於括弧或引號內，附於英文訊息之後。二譯斷句也比照原文，第一次無斷句，第二次才加上。而周譯與徐譯則先呈現未斷句之英文訊息，不附譯文。直到推理完畢，藏寶訊息二度出現，才於後方納入中文譯文。此應是為符合故事情節，呈現敘事者初見未斷句訊息時不解其義，直至斷句後才能略懂一二。周、徐二譯如此操作，英、中文交互作用，英文暫時懸宕讀者理解，隨著推理加入中譯，讀者便能與敘事者一同豁然開朗。周、徐二譯選擇性地呈現中文，而常譯與焦譯則是選擇性地呈現原文。常譯中，英文密碼只出現一次。此外，一反上述諸譯先原文、後中譯作法，常譯先呈現中文訊息，再將英文附於後。不僅如此，就連出現的「原文」訊息其實都經過譯者更動調整。[16] 常覺等人更動故事中與解碼相關的英文字句不只一處，三人常大刀闊斧修改故事，以便精簡冗長推理過程，加快敘事節奏。常譯選擇性地呈現原文，而焦譯則是完全刪去兩段藏寶訊息之英文。焦譯中，藏寶訊息僅有中譯，但是揭秘前，勒葛仁逐步推理解密時所用的英

[16] 如：原故事中訊息首句為 “*A good glass* [emphasis added] in the bishop’s hostel in the devil’s seat”，常譯卻將其改為 “*A gold bug* [emphasis added] in the bishop’s hostel in the devil’s seat”。此一更動，刪去了 “a good glass” 為「望遠鏡」之訊息，也連帶刪去勒葛仁後續如何按訊息查訪藏寶地點、如何拿著望遠鏡確認地點等細節，只言梗概。譯文也自然跟著常譯中的「原文」，改為「金蟲一枚。在主教館之魔鬼座……」（坡，1902／1918，頁 101）。

文，焦譯反都如實呈現。焦譯完整呈現推理，刪去英文藏寶訊息；常譯則刪改原文情節，連出現英文處，都只保留部分重點，略去推理過程。二者看似作法大相逕庭，但兩者面對英語這個他者的觀點卻相近。英文作為「原文」，在焦譯與常譯中，地位並非不得撼動，反可由譯者刪改更動。

本節兩例可見，當外語所代表的他者之聲要進入譯文時，此聲音往往經過勒非佛爾所言之「折射」（Lefevere, 2004 p. 240）。就“kid”與“kidd”兩字雙關一例而言，當他者的「聲音」——亦即英文的語音——出現於譯文，往往難以自存，需要解釋相伴。不論是徐譯、常譯僅簡筆提及二字相同，或是焦譯另註明「字音相同」、周譯附海盜生平，皆顯示他者即使現身，也難以自行「發聲」。佚名譯與桐譯雖然點出雙關，但選擇意譯而非音譯，使得他者之音難以於譯本讀者前獻聲。而在藏寶訊息這個例子中，英文作為他者具體表徵，更是有了不同樣貌。首先，佚名譯與桐譯以英文訊息為主，中文譯文為輔，他者有著原文的優越地位，中文僅為輔助解釋。周譯與徐譯先呈現英文、再英中對照，讓這外來者的聲音轉作為譯者的工具，傳達原文的懸疑感。而常、焦二譯中，前者雖仍然呈現原文，但僅似中文譯文附庸，僅為「他者」的「在場證明」，此他者可任譯者視在地讀者喜好而刪減調動。至於焦譯更是選擇性地隱去英語訊息，足見英語這個他者，雖地位高於黑人英語，卻不見得能夠完全以其原本樣態現身／獻聲譯本之中。檢視六譯如何再現解碼英語可見，雖因故事情節，英語這個他者看似得以強行介入譯文，實際上，各譯本因納入英語而產生的多語性，都非「透明」再現，而是譯者揀選的產物。

肆、重譯下的他者之聲

前二節呈現了《金》重譯過程中語言異質性如何隱現於眾譯之中。六譯者雖覺察原作中的黑人英語不同於一般英語，但翻譯時卻選擇抹去

或淡化此語言痕跡，減低語言異質性。同一群譯者卻多選擇留下英文帶來的異質性。前者呈現了多語性在翻譯中受到消解淡化，後者則是操弄挪用之後彰顯。事實上，以今日英中翻譯慣例來看，黑人英語以文學方言之姿現身文學作品、又或是外語出現於譯本中，皆為譯者、讀者所熟悉的現象，也非難解不可譯，例如“kid”／“kidd”雙關，可以標音符號標注語音，再隨解碼逐步揭秘。然而，對於近百年前之譯者而言，《金》當中的語言異質性或隱或顯，則是當時譯者在語言與文學系統皆有一定距離時，「不可為而為之」的結果。而在多次「不可為而為之」之中，《金》的多語性又是如何與在地系統互動，嘗試通過試煉呢？而此多語性是否因為重譯多次互動後，易於現身／獻聲於譯本中呢？據筆者分析，《金》的多語性分別受到在地系統對於文類、語言、以及文學系統的觀點「收編」，並藉此三者進入在地系統，創造出前二節中的多重樣貌。

首先，周、徐、常等三譯為較早出版之譯本。周譯和徐譯在處理藏寶訊息保留英文，以英文作為懸疑手法，但黑人英語卻未刻意著墨。而常譯任故事中的英文淪為中譯補充，卻又保留故事中社會位階差異。筆者以為，三譯策略雖略有出入，但著重的考量實則相同，皆落於短篇偵探小說這個文類之上。以文類作為出發點，便可理解三譯為何如此處理《金》之多語性。周、徐二譯，單獨呈現英文密碼，懸宕解碼歷程，維繫了偵探小說解謎之趣味。而黑人英語這個他者中的他者，雖有其特色，但無助於呈現短篇偵探小說，便將其淡化，僅意譯譯出（徐譯），又或順應在地禮教改寫（周譯）。而常譯中，黑、白人社會地位差異轉化為在地主僕關係，乃因主僕互動有助彰顯「杜賓」[17] 偵探形象（如杜賓「慍」之威嚴）。而文中英語密碼，僅是舶來品般之表層象徵，只

[17] 常覺等三人將不屬於坡之杜賓故事的《金》併入《杜賓偵探案》中，順勢將主人翁由勒葛仁改為杜賓，改去其身家描述，改寫故事，稱杜賓因用腦過度成疾，遷至島上暫居，因此拾獲金甲蟲，並增添諸多敘述，以顯杜賓形象。如稱杜賓：「曩日就居聖裘鳴街陰森古屋之中」（坡，1902／1918，頁 69），「學問淹博，乃無涯岸」（坡，1902／1918，頁 70），而向敘事者解說解碼方法之前，還添入描述「吸其雪茄。倚身於椅。展輔而笑」（坡，1902／1918，頁 88）以顯偵探風範。

要出現即可，無關忠實與否，若需增添情節張力，順勢改寫刪去英文出現段落亦可。在這三個早期譯本中可見，當文本的語言異質性給了譯者一大難題時，譯者們試圖從更高一層次的文類概念以及相應的固有翻譯策略嘗試化解語言系統間的差異。如：周譯中可見增添描述來鋪陳懸疑和臨場感，[18] 亦會另行添入原文所無情節、[19] 人物動作 [20] 以強化故事張力。徐譯文句皆順應中文表達習慣調適，如改換語序、重置主詞 [21] 外，寫景狀物也相當在地化。[22] 文中偶可見譯者採用類似章回小說筆法，以「實告讀者」直接與讀者對話（坡，1902 ／ 1915，頁 9）或採用傳統小說讀者熟悉的語彙（「後事如何煩速言之」）（坡，1902 ／ 1915，頁 15）、甚至省略人物動作描述，直言結果以加快敘事節奏。常譯更是善用晚清以來翻譯偵探小說常見翻譯策略（如：加快敘事節奏、將對話改為第一人稱敘事、大幅刪減景物描述、文化干預與調整等）（孔慧怡，2000）。上述諸例可見，當譯者面對《金》這個多語文本時，藉由偵探小說這個文類以及在地固有的相應翻譯策略，文本的語言異質性得以受到某種程度之接納，進入在地系統。

到了 1920 年代，佚名譯與桐譯面對文本中的異質語言時，則選擇將黑人之語回譯為標準語，但亦步亦趨呈現英文解碼段落。其實，除了英語出現段落如實呈現外，整體而言，佚名、桐二譯相較於其餘四譯本，亦最為貼近原文句構，甚至可見到近於逐字翻譯的直譯譯文。桐譯雖然譯筆較佚名譯靈活些許，卻常為了顧及字詞對應，導致譯文有

[18] 如三人前往挖寶時，周於譯本中加入「幾疑有人來襲」，而三人奮力挖掘時，則增添「惟聞鋤聲相應」（坡，1902 ／ 1905，頁 50）。

[19] 如得寶後，原文只提到三人保留部分寶物，其餘皆變賣。周譯另加入「於是荒島森林中之貧士，一躍而為富家翁，從此想順遂之生涯矣」（坡，1902 ／ 1905，頁 54）。

[20] 如勒葛仁開始解釋如何解讀藏寶圖密碼時，添入原文本無的「萊於時燃一支雪茄，銜之」（坡，1902 ／ 1905，頁 54）。

[21] 如將 “took up his residence at Sullivan’s Island, near Charleston, South Carolina” 譯為「而卜築於索利文島。島在南加里那州查列斯頓市附近云」（坡，1902 ／ 1915，頁 1）。

[22] 如「全山為森林蒙絡。有數小峰巍巖如巨牙。下為深谷。景色淒幽。余等經行之境。雖屬坦原。原燃荊榛藤蔓交絡於途。非先以鐮剪伐。則梗不能行」（坡，1902 ／ 1915，頁 7）。

誤失準，如：「有一種臨頭的大好運氣的預兆，不能拒絕的印在紙上」[23]（坡，1902 ／ 1927，八版）、「我們都用一種作有價值事業的熱心從事工作」[24]（坡，1902 ／ 1927，二十四版）等。此類以字害義的現象，佚名譯中亦可見。[25] 不論是句式貼近原文導致語句歐化、或是以字害義，應可理解為二譯本試圖忠實於原文形式的結果。有趣的是，對這兩個亦步亦趨貼近原文句式的譯文來說，《金》當中的外語，可能稱不上是「異質」。以佚名譯為例，此譯以中英對照出版，黑人英語原樣刊出，但可見譯者增添腳注，說明黑人之語有誤，並將變異之處「還原」為標準英語，再加以翻譯，可見此時譯者並未視黑人英語為獨立之語言變體。此外，就連文本中的解碼英文，對讀者而言也可能並非距離遙遠的他者。首先，佚名譯刊登《金甲蟲》一文之專欄名稱為「進學軌範名人文選」，英文為"Senior Student's Guide"，有以外來名作為典範之意。如前所述，此專欄中英並置，表示對此雜誌閱眾而言，英文這種外語出現於文本內並非異事。而在《晨報副刊》中，筆者發現〈評新中學教科書化學〉一文曾與《金》同期刊載（吳航生，1927，39 版）。此文稱某化學教科書中所用「本質」、「配質」兩詞「為編者自撰之名詞，未嘗註有英文原字，不知其如何定義」（吳航生，1927，39 版）。按此評語可見，時人視英文為本源，附註英文原字，才可確知詞彙真正意涵之概念，如此推論，則文本中摻雜英文，也未必使其「異質」，反而是一種溯源返真的策略。而這兩個 1920 年代譯本推崇英文、忽略黑人英語

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[23] 原文為："I felt *irresistibly impressed* [emphasis added] with a presentiment of some vast good fortune impending"（Poe, 1902, p. 130）。

[24] 原文為："we all fell to work with *a zeal worthy a more rational cause* [emphasis added]"（Poe, 1902, p. 130）。

[25] 如將 "Legrand had built himself a small hut, which he occupied when I first, by mere accident, made his acquaintance"（Poe, 1902, p. 97）譯為「勒葛仁構了一所茅屋居住，**因為他很寂寞**，所以我第一次偶然遇見他之後，不久就變成了朋友」（坡，1902 ／ 1921—1922，頁 48）；又或將 "Yet he seemed not so much sulky as abstracted"（Poe, 1902, pp. 101-102）譯為「他好像**不是十分憂鬱不樂**的樣子」（坡，1902 ／ 1921—1922，頁 209）。此外，佚名譯也不乏誤讀導致譯文有誤者，如將 "scramble" 譯為「匍匐而行」、"sit at a table" 譯為「坐在一小桌子上」、將 "make my fortune" 譯為「使我有幸福」、將 "soon after dark" 譯為「天氣」、將 "shocked" 譯為「感動」等。

變體，應與白話文運動後的白話文發展有關。此二譯本皆出版於 1920 年代，也都以現代白話文翻譯。順應白話文發展運動，此時期所欲向西方借鏡者，不獨是內容，更是希望藉由新語言形式更新思想。如傅斯年（1935）便強調要：

> 直用西洋文的款式，方法，詞法，句法，章法，詞枝（Figure of speech）……造成一種超越於現在的國語，歐化的國語，因而成就一種歐化國語的文學。（頁 223）

根據王宏志（2011）研究，這樣將「語文改革跟翻譯掛鉤」的做法，一直到五四之後一段時間仍很常見（頁 223）。由此便可理解二譯為何寧可冒著以字害義的風險，仍如此亦步亦趨「忠實」於原文之句式結構。而《金》之多語性正可搭上以英（外）語為尚之翻譯風潮，名正言順現身譯文中。因此二譯中標準英語現身之處，往往亦步亦趨，逐字翻譯。相較之下，朱比特之黑人英語，既然只是「訛誤」，難顯英語結構縝密思維，略去淡化或是將其「校正」為標準英文再翻譯自然是相宜策略。

至於焦譯，整體而言譯句措辭相對靈活，少有刪減增補，罕見以「烙印式的中國字句，一成不變地去翻譯處於不同的字群中的某一個外國字」（焦菊隱，1984，頁 48），或「只孤立地了解了句子或段落，孤立地譯了句子或段落」（焦菊隱，1984，頁 50）。上述策略與焦之翻譯觀相符。焦菊隱（1984）認為，翻譯是一種二度創作，譯者必須「把原著的思想與情感，化成為自己的思想與情感」（頁 53）。此種「原作的民族色彩和地方色彩」（頁 53），大部分是通過文字的複雜性、精確性、韌性、相當程度的不規則性等等所表現出來的（頁 55）。

由此對照焦譯中對文本語言異質性的處理手法，便可理解為何焦以歐化中文與口語中文對比再現黑白人地位差異，但同時卻刪去藏寶圖訊息之英文原文。因為藏寶圖之英語訊息，主要功能在於揭密，並未若黑

人英語般能彰顯原作中「民族和地區的語言特徵」。時代因素[26]促成焦譯重視文本中的民族語言特色，才使得 1905 年以來周作人覺得「譯時頗為困難」的黑人英語，終於在第六個譯本中微微發聲。

回應本文首節，《金》文本多語性中隱含的雙重他者，在橫跨近 50 年的長程行旅中，不斷受到消解挪用。黑人英語之「隱」與標準英語之「顯」，看似同歸，實則殊途，是不同年代譯者嘗試以短篇偵探小說、語言運動、文學系統收編語言異質性之結果。此行旅中，《金》文本多語性是否隨著重譯更容易於後譯中獻聲呢？筆者認為，以《金》此例而言，答案既為「是」也為「否」。原因在於，整體而言，若只看首譯與末譯，則焦譯確實較周譯更能呈現原文樣態。然而，不論譯者以譯寫為主或亦步亦趨貼近原文，譯文中呈現的他者之聲不同樣態的原因，並非只因對原作熟悉與否。先以周、常二譯為例，此二譯在不同程度上採用了晚清以來的翻譯偵探小說敘事型態，然而，較晚出現的常譯，其改寫程度遠大於首譯周譯，推翻了後譯往往較前譯更貼近原文樣貌之假定。而周作人以筆名「碧羅女士」、「萍雲」譯此作，敘事雖採舊有體例，但運用女性筆名，藉中國古典抒情文學的假託筆法，目的是在針砭時人，效法西方，[27]「試驗如何在受過教育的人士和更廣泛的大眾或公民群體之間建立新型關係」（韓嵩文，2010，頁 140），也證明前譯欲貼近在地，目的也不盡然在於消弭他者之異。再看佚名、桐二譯，形式上雖貼近原文，然若對照當時在地系統對語文改革之需求熱潮，則此看似異化之策略，其內容精神卻相當「歸化」。而最晚問世之焦譯，

[26] 焦譯《金》出自於《愛倫．坡故事集》一書。此集為晨光出版社受費正清委託而譯印的美國文學叢書。事實上，30 年代中期後，中國文壇已不再像 20 年代一般，視美國文學為英國文學之餘。隨著美國在世界大戰獲得勝利、美國作家獲得諾貝爾獎，中國文人開始將美國文學視為「新」文學的表徵，是脫離帝國主義、自由的文學系統（曾虛白，1929；趙家璧，1934）。時人視美國文學為「說著美國的話，表露著美國人的感情……講述著美國實際社會中許多悲歡離合的故事」，「是世界上最活躍最尖端最有希望的一種文學作品」（趙家璧，1934，頁 858—859）。

[27] 周作人於《玉蟲緣》例言中針砭時人不思實踐，欲藉此書警醒時人「讀此書而三思之，知萬事萬物，皆有代價，而斷無捷徑可圖，則事庶有濟之一日乎？」（坡，1902 ／ 1905，頁 31）。

確實已開始重視原文之原汁原味。然而重視原作卻刪減作品中的部分英文密碼，又以不同白話語體處理黑人英語，筆者認為，此或許彰顯了白話文的成熟，因語言表達較先前諸譯更加豐富成熟，無需仰賴英文密碼，亦可鋪陳故事解碼懸疑。由此看來，譯本時序先後並非左右他者之聲如何再現之因，在地系統之需求（如：建構新讀者群、發展白話文、仿效美國文學作為獨立文學系統）才是。此也符合第一節之討論，比起第三語是否如實再現於譯文中或是探究第一語、第二語和第三語之間的權力關係，多語文本翻譯的樣態與成因之間的關係，才更是亟需探究考掘之處。

伍、結語

本文由《金》之多語性為出發點，考察黑人英語和解碼英語在六譯中之呈現樣態。以歷時觀點看來，焦譯固然比首譯更注重再現原作之語言特徵，然而六譯皆僅挪取《金》語言異質性的某部分再現，以在地系統對於文類、語言、文學系統之理解包納此異質性，實難稱文本語言異質性因重譯而能以「真面目」現身於譯本之中。這顯示多語文本在重譯之中，確實如柏曼（Berman）所言，會「與時俱進」（Berman, 1990, p. 7），然而，其所「進／近」者，或許並非「彰顯原作之光彩」（Berman, 1990, p. 7）或是忠實呈現原文狀態，而是回應在地系統於不同時刻下的需求，藉此促成溝通。雖然《金》受到多次重譯，決定多語性呈現樣態的因素，看來並非大眾對作品熟稔與否，而是在地文學體系之發展狀態（Paloposki & Koskinen, 2004）。由此考察，筆者欲回應當前之多語文本翻譯研究，多語文本翻譯不僅如 Grutman（2006b）所言，可能是讓原作經由翻譯的折射而得到肯定的途徑。由《金》跨越近 50 年的六個譯本可以看到，文本的多語性同時也是一面鏡子，當在地系統嘗試化解異語性時，同時也反射出在地系統於特定時空之需求。

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Compilation and Translation Review
Vol. 12, No. 2 (September 2019), 77-126

Interpreting in the Language Classroom: Effects of Chinese-to-English Interpreting Strategy Training on EFL Undergraduates' Oral Proficiency

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Conditioned by cognitive and temporal constraints and interpreting norms, interpreters adopt strategies to solve problems, prevent problems, and enhance communicative effectiveness. Interpreters' resourcefulness and efficiency in achieving communicative goals may be what language learners can learn from. This study examines the effects of Chinese-to-English interpreting strategy training on Taiwan EFL (English as a foreign language) undergraduates' oral proficiency. A quasi-experimental pretest-posttest design and qualitative data collection methods were employed. Sixty-seven high-intermediate to advanced learners were assigned to an experimental group (EG, $n=43$) and a control group (CG, $n=24$). The EG received a 12-week interpreting training consisting of strategy instruction, six-step oral training, and speaking assignments. The CG received no strategy instruction but comparable oral training and speaking assignments. Statistical analysis of the mean scores and detailed aspects of the pretest and posttest was conducted. Between-group comparisons showed that interpreting strategy training led to significant improvement of the EG's fluency in descriptive/narrative task types. Furthermore, the EG saw far more extensive within-group improvements than the CG, which might have something to do with the interpreting strategy training. Qualitative analysis of the EG participants' written reflections on Worksheets and focus group interviews with lower- and higher-level speakers revealed that three major factors limited the application of interpreting strategies to English speaking: one's natural tendency to use strategies, the elusive nature of our thinking, and the extent to which Chinese appears in one's mind when speaking English. However, the participants also believed that the training enhanced their resourcefulness, accelerated their application of strategies, expanded their strategy repertoire, and induced an interlocutor-oriented mindset. Interpreting strategy training from the learners' mother tongue into English can be a practical addition to a conventional English speaking class, and will be filled with diversity and challenges as well as fun.

Keywords: Chinese-to-English interpreting, instruction in interpreting strategies, teaching methods and materials for English oral training

Received: September 20, 2018
Revised: December 18, 2018, January 14, 2019
Accepted: June 5, 2019

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編譯論叢
第十二卷　第二期（2019年9月），77—126

語言課堂上的口譯練習：中進英口譯策略訓練對於大學部英語學習者口語能力之影響

吳茵茵　廖柏森

口譯員在認知限制、時間壓力及口譯規範的制約下，採用策略解決問題、預防問題及提升溝通效果，箇中訣竅值得語言學習者借鏡。本研究採前、後測準實驗設計與質性資料蒐集的研究方法，以 67 位中高級至高級程度之臺灣大學部英語學習者為研究對象，分為實驗組 43 人及控制組 24 人，檢視中進英口譯策略訓練對學習者口語能力之影響。實驗組接受 12 週的口譯訓練，包含策略教學、六步驟口語訓練及口語作業。控制組未接受口譯策略教學，但接受對等的口語訓練及口語作業。在量性資料方面，兩組前、後測的英語口試成績分為總分與細項進行統計分析。組間比較顯示，口譯策略訓練顯著提升實驗組在描述／記敘題型上的流利度。組內比較方面，實驗組顯著進步的項目遠多於控制組，此結果可能與口譯策略訓練有關。實驗組的反思工作單（Worksheets）與該組高低成就者的焦點團體訪談等質性資料顯示，三大原因限制口譯策略在英語口說上的應用：使用策略的本能、思緒的不定性，以及說英語時腦中出現中文的程度。然而，參與者也認為口譯策略訓練可提升靈活變通的能力、加快策略應用的速度、擴增能夠運用的策略，也讓他們更為聽者著想。母語譯入英語的口譯策略訓練能為英語課堂增加趣味與挑戰，也使教材教法更為多元實用。

關鍵詞：中進英口譯、口譯策略教學、英語口語教材教法

收件：2018年9月20日
修改：2018年12月18日、2019年1月14日
接受：2019年6月5日

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Introduction

Attempts to incorporate translation activities in the language classroom have experienced new momentum in recent years, with translation being regarded as a "legitimate and effective tool for learning, teaching and assessing foreign languages" (Laviosa, 2014, p. 1). Translation can be integrated into task-based activities as a communicative tool (Ali, 2012), and can be a method for teaching creative writing (Laviosa, 2007). Interpreting, on the other hand, has not received as much attention in the language classroom, probably due to high cognitive demands involved in interpreting tasks, students' insufficient second language (L2) proficiency, and large class size (Wu, 2015). Although large amount of listening and speaking practice in interpreting training may benefit foreign language pedagogy (Liu, 2002), only few empirical studies on the effectiveness of interpreting training on EFL learners' oral proficiency have so far been conducted and produced mixed results.

In a pretest-posttest experiment conducted by Liao and Hsu (2004), the experimental group with 20 undergraduate EFL learners in Taiwan took a year-long interpreting course, while the control group with 22 learners took a regular English oral training class taught by the same instructor for the same length of time. The posttest showed no significant difference between the two groups, as measured by the intermediate-level simulated speaking tests of GEPT (General English Proficiency Test). Although the interpreting course was well received by the experimental group participants (Liao & Hsu, 2004), two factors may explain their lack of significantly better performance in oral proficiency than their peers with regular oral training. First, at least half of the class time was devoted to interpreting practice in the direction of English-to-Chinese. Since receptive and productive knowledge is not completely transferable (DeKeyser, 1997), training in English listening comprehension might not lead to significant improvement in English oral production. Second, holistic evaluation of oral proficiency might not capture the subtle changes of oral output.

A modified simultaneous interpreting (SI) drill was used in Yagi's (2000) one-time pretest-posttest experiment. The experimental group had eight Arabic college-level EFL learners practiced SI from the Arabic translation of an English passage back into English for 30 minutes, while the eight learners in the control group practiced retelling the passage in English for also 30 minutes. The posttest had all the participants retell the same English passage, and the experimental group performed significantly better in fluency (measured by speech rates and dysfluency instances), vocabulary size, idiomaticity, sentence complexity, and content density. This study showed that the SI drill, which probably engaged the learners more cognitively and motivationally than retelling the passage with one's current level of English, could enhance the learners' oral proficiency as measured by the same task. However, it is not clear how the learners perceived the drill, how the drill could be more interactive, how it could be blended regularly into the communicative language classroom, or if proficiency gains can be transferred to unpracticed tasks.

To maximize the potential benefits of interpreting training for EFL learners' oral proficiency, we should pinpoint interpreting skills that best meet learners' needs. One component relatively unique to interpreting and might facilitate EFL learners' oral output is interpreting strategies. Conditioned by cognitive and temporal constraints and interpreting norms (such as minimizing processing effort while maximizing communication effectiveness), interpreters adopt strategies to solve interlingual and intercultural problems, prevent on-line processing problems, and enhance message clarity, especially in the more adverse direction of into-B interpreting (i.e., interpreting from one's dominant A language into one's weaker B language, also called retour interpreting) (Wu & Liao, 2018). Interpreters' resourcefulness, efficiency, and effectiveness in achieving communicative goals with strategy use may be what language learners can learn from.

Rationale for Interpreting Strategy Training in the Language Classroom

There are differences between L2 speaking and into-B interpreting. First, while L2 speakers have to plan and formulate their opinions, interpreters do not have to conceptualize the content of an utterance from scratch. Also, L2 speakers usually have to interact with an interlocutor, yet interpreters are not directly involved in the conversation with interlocutors. However, L2 speaking and into-B interpreting share similarities in speech encoding processes, resource deficits, and processing time pressure, justifying interpreting strategy training in the language classroom.

Based on Levelt's first language (L1) speech production model, Kormos (2006) proposes an L2 speech production model consisting of the conceptualizer, the formulator, and the articulator. The conceptualizer generates the intended message; in the formulator, three encoding processes (lexico-grammatical, morpho-phonological, and phonetic) are activated; and the internal speech is finally realized through the articulator.

The mental processing during interpreting is undeniably very complicated, involving coordination among comprehension, analysis, transformation, production, and monitoring of both verbal and non-verbal messages. Also based on Levelt's speech model, Setton's SI model replaces the conceptualizer with the mechanism of source speech comprehension and that of the Executive, while the formulator goes through the process of microplanning units in the target language, followed by grammatical and phonological encodings; finally, the phonetic plan is articulated through the articulator (Setton, 1999). In other words, L2 speaking and interpreting, although having different mechanisms in the conceptualizer, go through similar processes in the formulator and the articulator.

During the phases of the formulator and the articulator, resource deficits pose a major challenge for both L2 speakers (Dörnyei & Scott, 1997) and interpreters (Wu & Liao, 2018). L2 speakers often get stuck in their speech because of irretrievable lexical items and insufficient syntactic knowledge (Kormos, 2006). Similarly, interpreters engaging in into-B interpreting might get hung up on words because of interlangauge and intercultural differences between two languages (A≠B), and of being less resourceful in one's B language (B<A), yet they use general or similar terms, explanation, or paraphrasing to get their messages across (Wu & Liao, 2018).

Processing time pressure is another challenge for both L2 speakers (Dörnyei & Scott, 1997) and interpreters (Pöchhacker, 2016). Time pressure exacerbates the problem of resource deficits and conditions serial and linear processing in both L2 speaking and interpreting. Created online, informal speech consists of "clausal and phrasal units linked together linearly like the cars on a train" (McCarthy & O'Keeffe, 2014, p. 274). When we speak in L1, the language production process is "incremental, parallel, and automatized" (De Bot, 1992, p. 6) to achieve natural speed of delivery. This is because lexical, grammatical, morphological, and phonological encodings are largely automatic, allowing us to allocate more attention to conceptualizing the intended message (De Bot, 1992). When we speak in L2, however, both the formulator and the articulator require attention, and thus the processing is serial, at least partially (Kormos, 2006). Interpreting, especially SI, is similar to spontaneous L2 speech production because incoming messages come linearly. Interpreters usually resort to such strategies as chunking and padding to deal with the linearity of incoming messages and processing time pressure (Wu & Liao, 2018).

Research Purpose and Questions

We hypnotize that L2 learners could learn from interpreters' flexibility in dealing with resource deficits, efficiency in handling the linear nature of speaking under time pressure, and effectiveness in maximizing message clarity. The present study, therefore, aims to examine how Chinese-to-English interpreting strategy training integrated into Taiwan undergraduate EFL classroom may affect learners' oral proficiency. The major research questions to be addressed are as follows:

1. How does Chinese-to-English (C-to-E) interpreting strategy training affect EFL learners' oral proficiency?
2. What are the possible connections between proficiency gains (if any) and interpreting strategies?
3. How do learners apply interpreting strategies to their English speaking?
4. From learners' perspectives, to what extent can they apply interpreting strategies to English speaking?

Three features set this study apart. Firstly, the training singles out the strategic component of interpreting and focuses solely on the direction of Chinese-to-English (L1-to-L2/A-to-B). Furthermore, the elicitation tasks are unpracticed open-questions, examining whether the benefits (if any) of interpreting training can be transferred to unfamiliar contexts. Third, componential assessment should capture the changes in learners' proficiency profiles in greater detail than holistic evaluation.

Research Methods

This study proposes that the similarities between L2 speaking and into-B interpreting in mental processing and potential problems may justify interpreting strategy training in a college-level EFL classroom. The strategies interpreters employ to deal with cognitive and temporal constraints and to enhance communication effectiveness might benefit L2 learners. A quasi-experiment was conducted to examine how Chinese-to-English interpreting strategy training affected undergraduate EFL learners' oral proficiency. Both quantitative and qualitative data were collected and analyzed. Quantitative data in the form of pretest and posttest scores were subjected to statistical analysis to examine the effect of interpreting training on the participants' oral proficiency. Qualitative data were analyzed to examine learners' actual use of strategy in their English speaking and to understand their perceptions of strategy application.

Participants

The participants of this study were 67 non-English-majored freshmen, 31 males and 36 females, from three intact classes taught by the first author at one of the top-ranked universities in Taiwan. Forty-three students from two classes (22 and 21 students each) constituted the experimental group (EG) because of fewer students in each class, while the class with 24 students constituted the control group (CG). About 70% of them achieved the top scaled score of 15 in the subject of English in General Scholastic Ability Test (college entrance examination), while 27% achieved 14. Therefore, the population these participants represented was high-intermediate to advanced EFL undergraduates who grew up in Taiwan and received similar compulsory secondary education.

Pretest and Posttest

At the beginning of the semester, both groups' participants were informed of the experiment. After signing consent forms, they were introduced to the format of pretest and posttest, which were based on IELTS Speaking.

IELTS Speaking contains three parts. Part 1 contains questions related to one's life. In Part 2, test takers are given a topic card; after a one-minute preparation, they speak for a maximum of two minutes. Part 3 is an extension of the topic in Part 2, but the questions are more abstract and complicated. The three parts of IELTS Speaking tap into test takers' ability to provide personal information, explain, narrate, describe, compare, speculate, summarize, as well as express and justify opinions and preferences (Taylor, 2011).

In the present study, the pretest and posttest were standardized with pre-recorded procedure and questions to ensure consistent sentence structures and prosodic features heard by all participants. Since the participants could give their responses as fully as they liked in Part 1 and Part 3, the length of a test ranged from 10 to 20 minutes. To reduce practice effect, two equivalent sets of test questions were administered.[1] In both the EG and the CG, half of the participants received Test A while the other half Test B in the pretest, and vice versa in the posttest (see Appendix A for Test A and Appendix B for Test B).

Teaching Procedures of Interpreting Strategy Training

All three classes lasted 150 minutes weekly, featuring oral and writing training. The classes were conducted under the spirit of communicative language teaching and task-based learning, highlighting meaning negotiation through discussions, role plays, pair work, and group work. For 12 weeks, the EG received C-to-E interpreting strategy training, consisting of strategy instruction, six-step oral training, and 10 speaking assignments. The CG did not

[1] With regard to equivalent forms reliability, independent t-tests showed that there was no significant difference between Test A and Test B in either the pretest ($M = 70.99$, SD = 9.32, $n = 32$ for Test A; $M = 72.69$, SD = 9.87, $n = 35$ for Test B; $t(65) = .72$, $p = .474$) or the posttest ($M = 74.94$, SD = 9.27, $n = 35$ for Test A; $M = 72.79$, SD = 9.17, $n = 32$ for Test B; $t(65) = .95$, $p = .345$).

receive interpreting strategy instruction, but received comparable oral training and speaking assignments. The writing training was identical for both groups.

Interpreting strategy instruction. The interpreting principles and strategies taught to the EG were based on Wu and Liao's (2018) into-B interpreting strategy model and taxonomy, with slight modification and extension to fit the needs of teaching speaking in the EFL classroom. Table 1 shows an overview of the strategies taught. Strategies under PRINCIPLE 1. BE FLEXIBLE mainly deal with resource deficits; strategies under PRINCIPLE 2. ONE CHUNK AT A TIME are ways to counter processing time pressure and the linear nature of spontaneous speech processing; strategies under PRINCIPLE 3. BE CLEAR and PRINCIPLE 4. BE CONCISE are skills that enhance discourse level clarity.

The strategies were divided into five instructional units: (a) Strategies 1-1 to 1-3; (b) Strategy 1-4; (c) PRINCIPLE 2; (d) PRINCIPLE 3; and (e) PRINCIPLE 4. There were two rounds of strategy instruction, with each unit being taught twice with different demonstrating examples and practice items. The first round took place before mid-term and followed the above order, while the second round took place after mid-term and was arranged to match the theme, activities, and materials of each week. Each instructional unit was taught with PowerPoint presentation containing four phases: [2]

1. Why strategies were used. Interpreting norms, such as getting the meaning across, bearing the audience/listeners in mind, avoiding long pauses, producing self-contained sentences, and producing concise and clear message, were explained to justify strategy use. The application of interpreting norms to L2 speaking was also pointed out explicitly.
2. How to use strategies. For illustration of strategy use, examples were

[2] See Wu and Liao's (2018) supplemental materials for an example of PPT for interpreting strategy instruction.

selected from professional interpreters' SI or consecutive interpreting (CI) output in authentic contexts, and from other spoken sources such as TV shows and lectures. Some of the examples were converted into "practice items" for phase four.

3. How to apply strategies to L2 speaking. Examples from both groups' speaking assignments were selected to demonstrate strategy application in tackling expression difficulties, reducing production effort, and maximizing speech clarity.
4. Practice. The participants brainstormed answers to "practice items" in pairs, followed by a whole-class review on each item.

The CG received no interpreting strategy instruction as a treatment, and therefore they had longer time for small group discussions or for other in-class speaking activities. However, when the CG participants got stuck due to lexical retrieval or other kinds of problems, they were still encouraged to use alternatives, such as explaining and paraphrasing, to get their meaning across.

Table 1

List of Interpreting Strategies for the Experimental Group

PRINCIPLES and Strategies PRINCIPLE 1. BE FLEXIBLE （靈活變通）	Examples
1-1.**Use a more general term（往上搜詞）:** Use a term of higher rank or broader category to replace a word or a list of items/concepts.	1. 聯合國安理會 (UN Security Council) →an international organization 2. 她幫新家買了桌椅、床和沙發 (She bought tables, chairs, beds, and a sofa for her new house.) →She bought furniture for her new house.
1-2. **Use a similar term（橫向搜詞）:** Use an approximation, a synonym, or a near equivalent term, which may be followed by synonymic phrases, examples, or explanatory remarks to enhance accuracy.	習俗 (custom) →tradition

(continued)

Table 1

List of Interpreting Strategies for the Experimental Group (continued)

PRINCIPLES and Strategies PRINCIPLE 1. BE FLEXIBLE（靈活變通）	Examples
1-3. **Explain (解釋):** Describe one or more traits of a concrete concept/item.	配套措施 (supporting measures) →Measures that support the main policy
1-4. **Paraphrase (換句話說):** Put ideas in other words...	轉移注意力 (divert one's attention) →change one's focus/do something else
1-4-1. Paraphrase **from the opposite angle（反向操作）:** A term, phrase, or clause opposite from the intended message is used after "not" or "no."	麵包不新鮮了 (The bread is stale.) →The bread is not fresh.
1-4-2. **Use plain but clear English** to disambiguate the meaning of metaphors, idioms, slangs, four-character idioms, euphemisms, quips, figures of speech, etc.（**淺白至上**）	我只不過是一個小螺絲釘 (I'm just a cog in the machine.) →I'm nobody./I'm not very important.
PRINCIPLE 2. ONE CHUNK AT A TIME（分段處理）	**Examples**
2-1. **Chunk** the source text.（**斷句**） 2-2. **Preserve linearity.**（**順譯**）	(1) 我們可以看到在紐奧良 /(2) 風災的時候，/(3) 那個時候美國政府 /(4) 因為沒有辦法幫助紐奧良的居民 ((1)We can see that when New Orleans (2) was hit by the hurricane, (3)at that time because the US government (4)could not help the residents of New Orleans) → (1)We can see in New Orleans, (2)during and after the storm, (3)the US government, (4)they couldn't help the people of New Orleans (a)

(continued)

Table 1

List of Interpreting Strategies for the Experimental Group (continued)

PRINCIPLES and Strategies PRINCIPLE 2. ONE CHUNK AT A TIME (分段處理)	Examples
2-3. **Produce short, simple, direct, and self-contained sentences** in the target language. (**簡單句**)	多數人需要少數賴以生存的資源被少數人把持的時候 (When the scarce resources for survival that the majority needs are in the hands of the few . . .) →A lot people will need it...need the essentials, and the essentials are in the hands of the few . . . (a)
PRINCIPLE 3. BE CLEAR (條理分明)	Examples
3-1. **(Re) structure** messages from main idea to supporting details or from general to specific. (**重整思路**)	我從小在全世界，走來走去，從 11 歲走到現在，到過非洲、到過中東 . . . (I've been travelling around the world since I was 11 years old. I've been to Africa, the Middle East . . .) →Since I was 11 years old, I've traveled around the world, going from the Middle East to Africa. (b)
3-2. **Add cohesive words** to explicate the logical relationships between ideas. (**加銜接詞**)	當然也希望能夠建立英文的網站 (Of course we also hope to set up an English website.) →And another task we want to have is to create this English website. (c)
PRINCIPLE 4. BE CONCISE (簡潔扼要)	Examples
4-1. **Omit** redundant, secondary, superfluous, or repetitive parts of speech. (**去蕪**)	我們~~目前~~在網絡世界~~裡建立起、~~註冊的~~支持的~~人數已經超過了 100 萬 (~~So far we have established in the~~ online ~~world~~...the number of registered users ~~who support us~~ has exceeded one million.) →The online registered users exceeded about one million. (c)

(continued)

Table 1

List of Interpreting Strategies for the Experimental Group (continued)

PRINCIPLES and Strategies PRINCIPLE 4. BE CONCISE （簡潔扼要）	Examples
4-2. **Select important messages. (存菁)**	86.6% 的案例涉及女性，而 13.4% 涉及男性 (86.6% of the cases involved women, while 13.4% involved men.) →The majority of cases involved women.

Note. Adapted from Wu and Liao's (2018, p. 194) into-B interpreting strategy taxonomy, (a) = simultaneous interpreting from Taiwan Public Television Service Online Live Channel (2012); (b) = consecutive interpreting from Song (2009a); (c) = consecutive interpreting from Song (2009b).

Furthermore, the CG was also introduced to similar norms and strategies in the form of problems and solutions, which were listed on two PPT slides only, and were illustrated with the same examples from both groups' speaking assignments. In other words, strategies to overcome communication breakdown or to facilitate communication were not taught or practiced systematically in the CG, but were mentioned sporadically.

To make it even fairer, structuring one's ideas and use of cohesive words, the two strategies under PRINCIPLE 3. BE CLEAR, as well as the skill of summarizing, similar to the two strategies under PRINCIPLE 4. BE CONCISE, were taught consistently throughout the semester to both groups. The EG only had the advantage of the extra two times of interpreting strategy instruction on BE CLEAR, during which the participants watched video recordings of professional interpreters achieving discourse level clarity by restructuring ideas and adding cohesive devices before engaging in practice, and the additional two times of interpreting strategy instruction on BE CONCISE, during which the participants watched video recordings of interpreters transforming wordy Chinese into clear and concise English before engaging in practice.

Although interpreting strategy instruction was offered exclusively to the EG, the CG was exposed to similar concepts and skills. The CG even regularly learned and practiced structuring ideas, using transitional words, and summarizing others' opinions from English to English, all of which might also be taught in a conventional language class.

Oral training. In the phase of oral training, both groups used the same teaching materials, which were mostly authentic audio-visual sources with transcripts and featured both academic and non-academic English. Both groups followed identical steps of practice, except Steps 1 and 6. Table 2 is a comparative overview of the oral training procedures for the two groups.

The first difference was Step 1. The EG practiced Chinese-to-English back-interpreting to apply strategies taught. In terms of the materials for back-interpreting practice, each week before class, a segment from the English video clip to be played in that particular week was first translated into Chinese. In class, students interpreted the Chinese translation back into English. Two back-interpreting task types were created: role plays and chain games. Both task types had students work in pairs to enhance collaborative learning and to mimic authentic interactive conversation or debate.[3] On the other hand, the CG practiced in pairs English-to-English paraphrasing or retelling of the same segment of the video clip watched each week for similar amount of time.

[3] Please refer to Wu (2019) for explanation of how back-interpreting practice provides learning opportunities, description of back-interpreting tasks design, and analysis of learners' perceptions.

Table 2

A Comparative Overview of the Oral Training Procedures for the Experimental Group (EG) and the Control Group (CG)

	EG	CG
Step 1	**Chinese-to-English back-interpreting practice**	**English-to-English paraphrasing or retelling practice**
Step 2	Watch video clips	
Step 3	Read along with or repeat after the speakers in the video clips	
Step 4	Highlight useful chunks of words on transcripts	
Step 5	Discuss relevant topics in small groups	
Step 6	**Reflect on strategy application to English speaking**	×

Note. The between-group differences are boldfaced.

Steps 2-5 were the same for both groups. With regard to Step 4, both groups were introduced to the concept, importance, and functions of formulaic chunks at the start of the semester. Each week, after Steps 1-3, both groups were given the exact same amount of time (eight minutes on average) to highlight formulaic chunks on transcripts they deemed worth memorizing for speaking.

Two reasons may justify the adoption of back-interpreting practice, as opposed to interpreting from authentic Chinese speeches into English. First, the teaching and practice materials could be controlled to be the same for the two groups, reducing confounding variables. Second, Chinese-to-English back-interpreting practice may cognitively engage learners more than English-to-English retelling practice. As illustrated by Yagi's (2000) study, those who engaged in Arabic-to-English back-interpreting practice significantly improved in fluency, vocabulary size, idiomaticity, sentence complexity, and content density. Similarly, through back-interpreting practice and subsequent steps in oral training, the EG participants in the present study might be more aware of the gap between their interpreting output and the original English. This awareness might motivate them to pay closer attention to expressions worth memorizing, which in turn might facilitate language acquisition.

The second difference was Step 6. After small group discussions or at the end of the class, the EG participants reflected on their strategy application to English speaking by completing Post-task Self-evaluation Worksheets. They were given the Worksheets six times (mostly 10 minutes each time) in this 12-week training to give examples of their strategy application or the lack of it, and to reflect upon the difficulties or ease of strategy application.

The entire interpreting strategy training for the EG took about half of the 150-minute class time. Strategy instruction was given 10 times with an average of 25 minutes, and the six-step oral training was conducted 12 times with an average of about 55 minutes. Within the oral training, close to 20 minutes were devoted to back-interpreting practice.

Speaking assignments. Throughout the semester, both groups had 10 comparable weekly speaking assignments. Six of the assignments were conducted in the following steps: The participants recorded their one-minute response to a topic, transcribed their oral output, and revised their grammar, word choice, structure, and coherence in accordance with instructions. Individual feedback were given to these six assignments. For the EG, however, there was an additional step to four of these six assignments: They gave their one-minute response in Chinese before self-interpreting it into English.

With the other four assignments, the CG watched three-minute English TED talks, read along with the speakers while recording themselves, and then highlighted useful expressions on English transcripts. The EG interpreted three-minute segments of Chinese TED talks sentence by sentence. They were reminded to use interpreting strategies to overcome difficulties, and were guided to type out alternative ways of interpreting to some parts of the talks after recording their interpreting practice.

In sum, the 10 speaking assignments for the two groups were controlled to be identical in terms of topics and procedures with only slight variations.

Data Analysis

Both quantitative and qualitative data were collected and analyzed to examine the effects of interpreting training on learners' oral proficiency, their actual application of interpreting strategies to English speaking, and their perceptions of the strategy training.

Rating of the pretest and posttest. The judging criteria and rating scale followed the band descriptors of IELTS Speaking.[4] However, several adjustments were made as follows:

1. To enhance rating validity and reliability, two raters judged the participants' pretest and posttest oral output based on audio recordings. The first author was one of the raters. The other rater was a veteran English teacher and a trained rater for GEPT Speaking tests.
2. The audio recordings of the participants' pretest and posttest performance were cut into a total of 402 speech segments (67 participants × 3 parts × 2 tests), randomly numbered for rating on the basis of parts and tests. This randomized, anonymous, segment-based rating should reduce the first author's bias as the instructor/researcher/test-administer/rater in this study. To enhance rating consistency, the raters rated the speech samples in the following order: Part 1_Test A, Part 1_Test B, Part 2_Test A, Part 2_Test B, Part 3_Test A, and Part 3_Test B.

[4] Band descriptors of the official IETLS Speaking test (public version) is available at http://www.ielts.org/researchers/score_processing_and_reporting.aspx#speaking

3. IETLS Speaking contains four judging criteria—"Fluency and Coherence," "Lexical Resource," "Grammatical Range and Accuracy" and "Pronunciation." To be more in tune with the oral proficiency dimensions targeted by the interpreting training in the present study, "Pronunciation" was removed, and "Fluency" and "Coherence" were separated as two independent judging criteria. IELTS Speaking band descriptors are distinctive enough for this separation.
4. The 9-band scale of IELTS Speaking was viewed as 9-point scale in this study. In other words, interval scales in the form of points and scores were used. The score of each criterion under each part was the average score given by the two raters. The maximum score of each criterion under each part was 9. The overall score of each criterion was 9×3 (parts) = 27. The overall score of each part was 9×4 (criteria) = 36. The total score of the entire speaking test was 36×3 (parts) = 108.

Interrater reliability. The most conservative and best measure of interrater reliability for interval data is intraclass correlation coefficients (ICC) (Salkind, 2010, p. 627). With regard to ICC interrater agreement measures, the guidelines given by Cicchetti (1994) state that when the value is "between .60 and .74, the level of clinical significance is good" (p. 286). Intraclass correlation in this study showed an excellent consistency in the two raters' differences (ICC = .92), and a good agreement between the two raters (ICC = .66). This means that the two raters were highly consistent and systematic in their differences in the application of the scoring rubric, and their interpretations of the descriptors of the four judging criteria were similar.

Analysis of the pretest and posttest scores. The three parts of the speaking tests represent different task types (conversational, narrative/descriptive, and argumentative), and the four judging criteria tap into different dimensions of oral proficiency. To capture the full spectrum of interpreting training's potential impact, both descriptive (means and standard deviations) and inferential statistics (two-tailed t-tests) were conducted using SPSS software to examine the two groups' pretest and posttest scores in great detail: total test score, the overall score of each criterion, the overall score of each part, and the score of each criterion under each part.

Between-group differences were examined with independent samples t-tests on all the above-mentioned aspects of the pretest and then on the same aspects of the posttest. The purpose was to establish if the two groups' participants were from the same population with similar oral proficiency before the treatment, and if interpreting training was the direct cause of the EG's significant improvement.

With regard to within-group differences, dependent samples t-tests were conducted to compare the two groups' posttest scores with their respective pretest scores on all the above-mentioned aspects. Potential relationships between proficiency gains and interpreting strategies were then explored.

Collection and analysis of learners' strategy use. To examine learners' actual use of interpreting strategies in their English speaking, nine EG participants were selected. Three of them were lower-level speakers, two were intermediate-level speakers, and four were higher-level speakers. Transcriptions of their self-interpreting speaking assignments and posttest oral output served as the sources for strategy use identification. Strategy use was then triangulated with these nine participants' remarks from retrospective interviews and individual interviews, which were conducted by the first author in Chinese right after their individual posttest to probe into their difficulties and thought processes during the speaking test.

Collection and analysis of learners' perceptions. At the end of the semester, 12 lower-level speakers and 11 higher-level speakers of the EG identified based on their pretest performance participated in semi-structured focus group interviews. Lasting 70-80 minutes each, the four interview sessions (two for the lower-level speakers and two for the higher-level speakers) were conducted by the first author in Chinese to explore the learners' perceptions of the entire interpreting training. This paper only reports their perspectives on interpreting strategy application to English speaking.

The other source of qualitative data came from written reflections on Post-task Self-evaluation Worksheets, which shed light on the learners' perceived difficulties or ease of each interpreting strategy application. The participants' interview comments were transcribed, analyzed, and translated into English, and their English written reflections on Worksheets were pruned.

The learners' perceptions were analyzed following Dörnyei's (2007) four phases of content analysis: (a) transcribing the data, (b) pre-coding and coding, (c) growing ideas, and (d) interpreting the data and drawing conclusions. Four categories of perceptions emerged from the analysis: the learners' English speaking difficulties, their mental processes during English speaking, how Chinese figured in their English speaking processes, and how they applied interpreting strategies to English speaking.

Results and Discussion

Quantitative results from speaking tests will be reported, followed by a discussion on the potential relationships between proficiency gains and interpreting strategies. Three cases of strategy application to English speaking will then be illustrated, followed by a discussion on learners' perceptions of interpreting strategy training.

Oral Proficiency Test Results

This section answers research question 1 "How does the C-to-E interpreting strategy training affect EFL learners' oral proficiency?" For easy comparison of the two groups' proficiency gains, Table 3 shows an overview of the significant between-group differences in the pretest and posttest, while Table 4 gives an overview of the two groups' respective significant within-group improvements. As for more specific statistical analyses, Appendix C details the EG's and CG's pretest and posttest statistical results, including the means, standard deviations, and t-values of the following items: total score, the overall score of each judging criterion, the overall score of each part, and the score of each criterion under each part. Between-group comparisons of test results will be reported, followed by within-group comparisons.

Between-group comparisons. As can been seen in Table 3 and Appendix C, in the pretest, there was no significant difference in the mean total scores between the EG (M = 73.22, SD = 9.51) and the CG (M = 69.47, SD = 9.42); $t(65) = 1.55$, $p = .125$. Also, no significant differences were found in the mean overall scores of the four judging criteria ($t(65) = .98$, $p = .333$ for Fluency; $t(65) = 1.63$, $p = .109$ for Coherence; $t(65) = 1.82$, $p = .073$ for Lexical Resource; and $t(65) = 1.69$, $p = .095$ for Grammatical Range and Accuracy).

However, the EG significantly outperformed the CG on three items, all within Part 2: Part 2 mean overall score ($t(65) = 2.02$, $p = .048$), Part 2 Lexical Resource ($t(65) = 2.42$, $p = .018$), and Part 2 Grammatical Range and Accuracy ($t(65) = 2.54$, $p = .013$). This indicated that the EG started off with a slight edge in narrative/descriptive task type with one-minute planning time, but in the more spontaneous Q&A format like Part 1 and Part 3, the two groups showed no significant difference at the starting point. In other words, the two groups were mostly equivalent at the outset of the experiment, suggesting that although this was a quasi-experiment with participants from intact classes, the condition was close to a real experiment with randomly-assigned participants.

In the posttest, on the other hand, the EG significantly outperformed the CG on only one item: Part 2 Fluency, $t(65) = 2.24$, $p = .029$. This result suggested that the interpreting treatment was the direct cause of improved fluency, but only in a less spontaneous condition with narrative/descriptive task type.

Table 3

Between-group Comparisons of Proficiency Gains

Test	Total	Criteria				Items														
		F	C	L	G	P1					P2					P3				
							1-F	1-C	1-L	1-G		2-F	2-C	2-L	2-G		3-F	3-C	3-L	3-G
Pre											●			●	●					
Post												●								

Note. Aspects where the experimental group (EG) significantly outscored the control group (CG) in the pretest (Pre) and posttest (Post) are marked. The CG did not significantly outperform the EG in any aspect. Total = total scores. F = Fluency; C = Coherence; L = Lexical Resource; G = Grammatical Range and Accuracy. P1 = Part 1; P2 = Part 2; P3 = Part 3.

Table 4

Within-group Comparisons of Proficiency Gains

Group	Total	Criteria				Items														
		F	C	L	G	P1					P2					P3				
							1-F	1-C	1-L	1-G		2-F	2-C	2-L	2-G		3-F	3-C	3-L	3-G
EG	●	●	●		●		●									●		●		●
CG				●	●										●					

Note. Aspects where the two groups' respective posttest scores were significantly higher than their respective pretest scores are marked. The pretest scores were not significantly higher than the posttest scores in any aspect. EG = the experimental group. CG = the control group. Total = total scores. F = Fluency; C = Coherence; L = Lexical Resource; G = Grammatical Range and Accuracy. P1 = Part 1; P2 = Part 2; P3 = Part 3.

Within-group comparisons. As shown in Table 4 and Appendix C, the CG's posttest mean total score ($M = 71.54$, SD = 9.27) exceeded its pretest counterpart ($M = 69.47$, SD = 9.42), but the difference did not achieve a significant level set at .05, $t(23) = -1.94$, $p = .065$. However, two judging criteria saw significant improvement in their mean overall scores: Lexical Resource ($t(23) = -2.21$, $p = .037$) and Grammatical Range and Accuracy ($t(23) = -2.57$, $p = .017$). Highlighting useful chunks on transcripts regularly throughout the semester might have something to do with these improvements. In terms of the detailed aspects, the only item that saw significant improvement was Part 2 Grammatical Range and Accuracy ($t(23) = -3.76$, $p = .001$), indicating that the CG's improvement was limited to the grammar and accuracy dimension of narrative/descriptive task type with one-minute planning time, but the improvement did not extend to impromptu Part 1 or Part 3.

On the other hand, the EG showed more promising results in within-group comparisons. First, its posttest mean total score ($M = 75.23$, SD = 9.02) was significantly higher than its pretest counterpart ($M = 73.22$, SD = 9.51); $t(42) = -2.38$, $p = .022$. Furthermore, three out of four judging criteria saw significant improvement in their mean overall scores: Fluency ($t(42) = -2.58$, $p = .013$), Coherence ($t(42) = -2.22$, $p = .032$), and Grammatical Range and Accuracy ($t(42) = -2.48$, $p = .017$). Since the CG also improved significantly in the overall Grammatical Range and Accuracy, these results indicated that classes with an interpreting twist might be more effective in enhancing learners' general fluency and coherence.

In terms of the more refined aspects of speaking tests, the EG significantly improved on four items in the posttest: Part 1 Fluency ($t(42) = -2.19$, $p = .034$), Part 3 mean overall score ($t(42) = -2.20$, $p = .034$), Part 3 Coherence ($t(42) = -2.68$, $p = .010$), and Part 3 Grammatical Range and Accuracy ($t(42) = -2.02$, $p = .050$). As can be seen, the EG's within-group improvements were mainly in Part 3, the argumentative task type, while none of the CG's within-group improvement was in Part 3. This pattern might indicate that the effects of interpreting strategy training were more salient in complicated topics requiring speedy and longer responses, as those in Part 3.

In sum, the CG's improved aspects, which were only from within-group comparisons, were limited to the judging criteria of Lexical Resource and Grammatical Range and Accuracy, and to the narrative/descriptive task type. The EG's proficiency gains from both between-group and within-group comparisons were more extensive, covering three out of four judging criteria and all three task types.

Potential Relationships between Proficiency Gains and Interpreting Strategies

The possible connections between the EG's significant proficiency gains and interpreting strategies (research question 2) are explored in the following order: Fluency, Lexical Resource, Grammatical Range and Accuracy, and Coherence. This order corresponds to the sequence of the four groups of interpreting strategies taught in the experiment: BE FLEXIBLE, ONE CHUNK AT A TIME, BE CLEAR, and BE CONCISE.

Fluency. Fluency was the judging criterion that saw obvious differences between the two groups. While the CG did not see any significant improvement in Fluency, the EG showed significant within-group improvement in the overall Fluency and Part 1 Fluency. Most importantly, there was significant between-group improvement in Part 2 Fluency, which could be directly attributed to interpreting training.

Strategies under PRINCIPLE 1. BE FLEXIBLE may contribute to fluency, as they were designed to help learners get their meaning across with alternatives, thus reducing long pauses. In fact, all the strategies under BE

FLEXIBLE have been identified as problem-solving mechanisms used by L2 learners (Kormos, 2006), implying that L2 learners in general possess the instinct to use alternatives to solve communication problems. However, the fact that the CG did not see any significant improvement in Fluency suggests that explicit instruction on these strategies is beneficial, or even necessary. Having said that, the EG did not see significant improvement in Part 3 Fluency. It is possible that strategies under BE FLEXIBLE are harder to be applied to English speaking seamlessly when it comes to spontaneous speech elicited with more complex topics. The limitations of strategy application will be discussed later.

Lexical resource. Lexical Resource is about flexible, natural, and precise use of vocabulary and idiomatic language, and about effective paraphrasing. In theory, one's lexical resource may be enhanced through highlighting formulaic chunks and through the use of *Strategy 1-4. Paraphrase*. However, it was the only judging criterion where the EG did not see any significant improvement, while the CG saw significant within-group improvement in the overall Lexical Resource.

Since both groups practiced paraphrasing throughout the semester (the CG practiced intra-lingual paraphrasing and retelling, while the EG practiced both intra-lingual and inter-lingual paraphrasing), preciseness of word choice might be the deciding factor in this criterion. It is possible that *Strategy 1-1. Use a more general term* and *Strategy 1-2. Use a similar term*, while enhancing fluency, compromised lexical preciseness.

Grammatical range and accuracy. The EG's significant within-group improvement in the overall and Part 3 Grammatical Range and Accuracy may be related to strategies under PRINCIPLE 2. ONE CHUNK AT A TIME, designed to help learners deal with processing time pressure of speaking by using shorter, simpler, and self-contained sentences to reduce production effort. This group of strategies may not enhance syntactic complexity (or

Grammatical Range), but may enhance accuracy.

The CG also did well in this dimension, witnessing significant within-group improvement in the overall and Part 2 Grammatical Range and Accuracy. Highlighting useful chunks of words throughout the semester may play a role in the improvement.

Coherence. Coherence was the other judging criterion where the EG outshined the CG in within-group comparisons. The EG's significant within-group improvement in the overall Coherence and Part 3 Coherence was expected, since the two strategies under PRINCIPLE 3. BE CLEAR targeted this dimension of speech. PRINCIPLE 4. BE CONCISE, which is about accentuating important messages while pruning redundancies or off-topic details, may enhance coherence as well.

On the other hand, it is intriguing that the CG did not improve significantly in Coherence. Both groups learned and practiced the same speaking structure, the use of transitional words, and summarizing skill consistently throughout the semester, so the EG was not learning anything new in this regard. Therefore, the improved Coherence on the part of the EG but not the CG may imply that interpreting training more effectively raised the learners' awareness of speech at discourse level, and that this enhanced awareness was successfully transformed into actual speech behavior.

This shows that even though strategies under BE CLEAR and BE CONCISE can be taught, demonstrated, and practiced entirely in English, going through the route of strategy instruction and back-interpreting practice is not unnecessary. Seeing how professional interpreters reorganize the content of the original speech segments, use additional cohesive devices, and reduce verbosity to enhance message clarity might leave stronger impressions in leaners' minds. Furthermore, as can be inferred from Yagi's (2000) study, L1-to-L2 inter-lingual practice may engage learners more intensively than L2-to-L2 intra-lingual exercise, leading to salient verbal manifestation.

Figure 1 illustrates the potential relationships between the four judging criteria of oral proficiency tests and the four groups of interpreting strategies. The EG's improved aspects are listed. "Part 2" under Fluency is italicized and boldfaced, representing significant between-group improvement. Lexical Resource is in grey because the EG did not see significant improvement in this criterion. The "overall" under Grammatical Range & Accuracy is put in parenthesis because the CG also had significant within-group improvement in this aspect.

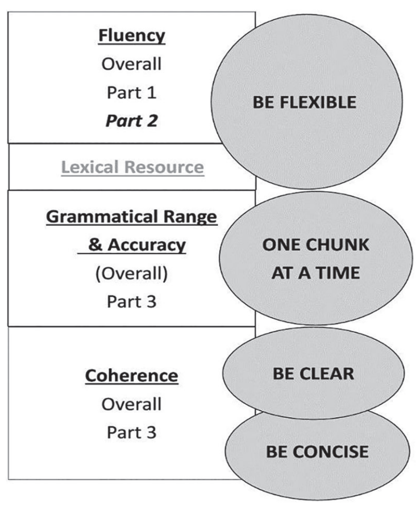

Fig. 1 The potential relationships between the EG's proficiency gains and interpreting strategies.

Learners' Application of Interpreting Strategies to L2 Speaking

To answer research question 3, three illustrative examples are selected to demonstrate learners' application of interpreting strategies to English speaking.

Example 1 is from S58-L's[5] Self-interpreting Assignment 9 on the topic of "Is technology a blessing or a curse?" Paraphrasing was applied twice. First, the idea of "isolating people" was paraphrased (Strategy 1-4) into "enlarging the gap between people." And the idea of "shortening the distance between people" was paraphrased from the opposite angle (Strategy 1-4-1) as "improving the bond between us."

Example 1

S58-L's response in Chinese: 有些人可能會說，科技的發展**使人與人之間變得疏離**……但是科技也**縮短了人與人之間的距離**。 (Some might say that the development of technology **isolates people** . . . But technology has also **shortened the distance between people**.) Her English interpretation: Some might say that the development of technology **enlarges the gap between people** . . . But the truth is that we can also use technology to **improve the bond between us.**

Example 2 is from S30-L's Self-interpreting Assignment 10 on the topic of "Do you think online courses will replace classroom-based learning in the future?" This example demonstrates how S30-L broke the idea of "3D movies provide stronger sensory stimulation" down into two sentences. He got stuck in the middle of this sentence: ". . . we think 3D's movie is more. . . ." However, he then tried to finish it with a similar term (Strategy 1-2) ". . . interesting" before adding another short and simple sentence (Strategy 2-3) to enhance clarity: ". . . because it can stimulate you."

[5] The participants were randomly numbered. "S" stands for "student," followed by their designated numbers and their levels of oral proficiency based on their pretest scores (H=High; M=Middle; L=Low).

Example 2

S30-L's response in Chinese: 我覺得線上課程並不會取代實體教室的上課方式，就像我們平常在看電影的時候，我們會覺得 3D 的**更有感官上的刺激**，覺得更能身歷其境。

(I think online courses will not replace classroom-based learning. It is just like when we go see a movie, we feel that 3D [movies] **provide stronger sensory stimulation**, and we feel we're personally on the scene.)

His English interpretation: I think it su-surely online courses will not replace classroom-based learning in the future. Take the movie for example, when we go to see the movie, and we think 3D's movie is more . . . uh **is more interesting, because it can sti-stimulate you** and make you feel better in this kind of situation.

Example 2 demonstrates how S30-L applied two interpreting strategies by finishing his sentence with a similar term before starting another short and simple sentence to clarify his intention. In his individual interview after posttest, S30-L expressed that his most obvious improvement this semester was being more flexible, which could be attributed to using a more general term, using several short and simple sentences, and finishing the half-completed sentence before starting another one. He said:

> We were reminded that if we can't find the right word, just say something more general. Also, we were reminded to finish our current sentence before starting another one, as well as to break [our thoughts or longer sentences] into several smaller sentences. Speaking becomes easier this way. . . . I learn to finish what I want to say in a more general way first, and then rephrase the parts that are not clear. (Individual interview)

Example 3 is from S49-H's posttest (Speaking Test B, Part 1, Question 1). It is a well-structured and well-elaborated answer to a simple question: "What would you suggest a visitor should see and do in your country?" The structure of his response is labeled and cohesive devices are underlined.

Example 3

> ***(Main idea)*** I will suggest the visitor to visit Kaohsiung, which is my hometown. ***(Supporting point 1)*** And in Kaohsiung, we have an tall building called 85. ***(Elaboration)*** And it's a famous place for scenery over the night view of Kaohsiung. ***(Supporting point 2)*** <u>And another spot</u> I would recommended would be um . . . Sun-Moon Lake in Nantou. ***(Elaboration)*** It's <u>also</u> a beautiful scene place. ***(Supporting point 3)*** <u>And one more place</u> I think would be Taipei 101, ***(Elaboration)*** which is the most famous scene in Taiwan, I think, for foreign tourisms tourists. Um Taipei 101 has complete . . . department store and other kind of things, and you can just try to visit the highest floor on Taipei 101. And you will still give you a fa- a beautiful scene at all. ***(Conclusion)*** <u>So</u> above three points are the three spots I would recommended to visit in Taiwan.

Example 3 illustrates the use of three strategies. First, the "department store" of Taipei 101 was a similar term (Strategy 1-2) for *shangquang* 商圈 (commercial district), which was the intended message of S49-H according to his retrospective interview. Furthermore, Example 3 is well-structured because the main idea is supported by three points and ended with a conclusion (Strategy 3-1). It contains cohesive devices (Strategy 3-2), such as "and another spot . . ." as well as "and one more place. . . ."

The three supporting points are logical in that they follow the order from south to north. However, this was not S49-H's original plan, as he revealed in his retrospective interview:

> [After the first example (a "tall building called 85")] I wanted to say *lianchitan* 蓮池潭 (Lotus Pond), but I forgot the English word for "lotus," so with the last character *tan* 潭 (pond; lake) [as the source of inspiration], I tried to find another spot to talk about. (Retrospective interview)

Perhaps this sudden change of plan was the reason why there was a pause before the second supporting point "Sun-Moon Lake" (日月潭), which in Chinese also ends with the character *tan* 潭 . S49-H continued to describe his thought process:

> I talked about [examples] from south to north. Now when I answer questions, I always use the structure or organization that the teacher taught us. I try to find patterns as much as I can. Originally, all the supporting details I wanted to talk about were [tourist spots] in Kaohsiung. But because [the original plan] was cut off, so I tried to find another spot in the middle of Taiwan [i.e., Sun-Moon Lake], and then another one in the north. At that moment I had this thought: Find one in Taipei. So I talked about Taipei 101. (Retrospective interview)

Retrospective interviews revealed how complicated the mind was when learners engaged in planning, formulating, and articulating their ideas in English. The three examples above illustrate the application of interpreting strategies to L2 speaking, helping learners get their ideas across flexibly and coherently. However, the process of application was not without difficulties, as we shall see in the next section.

Learners' Perceptions of Interpreting Strategy Application to L2 Speaking

With regard to research question 4 "From learners' perspectives, to what extent can they apply interpreting strategies to English speaking," the EG participants' reflections and comments revealed that three major causes complicated the application of interpreting strategies to L2 speaking: one's natural tendency of strategy use, the elusive nature of thoughts, and the extent to which Chinese appears in one's mind when speaking English.

One's natural tendency of strategy use. One's natural tendency might limit the extensive application of interpreting strategies to L2 speaking. For example, while a couple of learners claimed a stronger tendency to use *Strategy 1-3. Explain* to get their meaning across, certain participants' instinct was to adopt *Strategy 1-1. Use a more general term*. It seems that in times of real action, learners still use the strategies they are most comfortable with. As S49-H commented:

> When I'm talking with foreigners, no matter how hard I've practiced the strategy of "explaining," I still wouldn't use it. I would still use a more general term instinctively like I normally do. It's just that right now I know there's a strategy called "using a more general term;" right now it has come to my awareness that the thing I already know how to do is called "using a more general term." (Group Interview)

S14-H, a basketball pro, backed the above comment with the following simile:

> It is just like playing basketball. You've learned various ways to dribble a ball, but when you're in a real game, just like when you're speaking English, you'd still use the methods you're most accustomed to. (Group interview)

Research on learning strategies may indirectly support this perception. It was found that in the EFL context in China, the undergraduates' choices of learning strategies were significantly influenced by their learning styles (Li & Qin, 2006). It is possible that learners' application of interpreting strategies to English speaking is conditioned by their learning styles, previous experience, personality traits, among other factors.

The elusive nature of thoughts. We have justified into-B interpreting training in the language classroom by comparing interpreting process with L2 speech process, claiming that the two go through similar processing in the formulator and the articulator, although not in the conceptualizer. In the conceptualizer, interpreters do not need to generate content from scratch, but to listen to and analyze the incoming messages, while L2 speakers have to formulate ideas themselves. It turns out that the process of formulating ideas may be different from learner to learner, and from topic to topic, complicating the application of interpreting strategies to L2 speaking. Take the application of *Strategy 3-1 (Re)structuring* as an example. For some, simply planning one's response in accordance with the structure was easy. S41-H said that one could easily use it without much practice:

> (Re)structuring is the most useful [strategy] for me. I think it's similar to the skill of "organizing your thoughts." It doesn't require much practice; the teacher taught us the method, and you just do it accordingly. You can't go wrong with it; it is immediately applicable. . . . I think BE CLEAR is the easiest and the most practical [principle]. (Group interview)

When topics were not complicated, or when one had relevant experiences or already held certain opinions towards an issue, *(Re)structuring* seemed less difficult. As S17-L wrote after discussing a topic on pets and stray dogs in class:

> The topic was not that difficult for me to develop. Besides, there are a few examples related to this topic from my life experience. I can think faster and build a better construction than usual. (Worksheet)

On the other hand, unfamiliar topics plus processing time pressure of speaking might impede the application of *(Re)structuring*. As S41-H commented:

> It was hard to structure my ideas because I barely had time to think about the topic thoroughly. I had to think and construct ideas at the same time. But sometimes, I don't even have answers to some topics. I need more time to deal with some topics. (Worksheet)

S46-M also described the juggling mental process of L2 speaking, leading to the difficulty of *(Re)structuring* one's response:

> I would get stuck in all the things I want to say and change what I want to say immediately after I have a new idea. Therefore, it's difficult for me to remember what I have said and structure all of the ideas. (Worksheet)

The interpreting strategies taught in this experiment seem to mainly target the situation when one has specific ideas in mind, or when one's preverbal message has formed. In other words, when one's thoughts are messy, or when one's attitude towards an issue is unclear, it is harder to apply these strategies. In sum, the elusive nature of thoughts, exacerbated by unfamiliarity with discussion topics, time pressure of speaking, and lower oral proficiency, might compromise the extent of applying certain interpreting strategies to L2 speaking.

The extent to which Chinese appears in one's mind when speaking English. In addition to one's habitual tendency of strategy use and elusive nature of thoughts, the third major theme was the complicated relationship between the extent to which Chinese appears in one's mind and strategy application. Since L1 influences can be seen across all layers of L2, including information structure, discourse choices, and pragmatic choices (Ortega, 2009), we assumed that whenever Chinese occurred in learners' minds when speaking English, some interpreting strategies facilitating inter-lingual transformation could be applied. However, the participants' remarks showed that whether Chinese appeared in mind or not, seamless application of interpreting strategies was not always the case.

Some learners, usually those with lower oral proficiency, expressed that Chinese occurred in mind very often, so speaking English was indeed very similar to interpreting because mental translation was involved, and thus interpreting strategies were beneficial, as S40-L explained:

> These strategies are like the last life-saving ropes . . . I myself don't have enough vocabulary at my disposal, so no matter how hard I try to search [for the precise word], I still cannot find one. But [interpreting strategies] provide another way out. In the past, I only had one path available, now I have three or four paths. If one alternative turns out to be unfeasible, I can still try another one. (Group interview)

Others, usually those with higher oral proficiency, commented that in the context of easier, daily-life conversation, Chinese occurred less in mind, but with more complicated topics, Chinese occurred more frequently, and therefore interpreting strategies were more useful during in-depth discussions. As S10-H commented:

> The English that comes out intuitively is shallower . . . when we discuss topics that require deeper reasoning, Chinese still comes out and I'd get stuck, not knowing how to express it in English, so [interpreting strategies] are more effective when it comes to in-depth discussions. (Group interview)

A few argued that even if Chinese occurred more frequently in mind in the context of more controversial, abstract topics, like issues related to morality and justice, it did not mean that those strategies could be easily applied in these cases. S41-H explained the predicament:

> The more academic and professional the issues are, the more frequent it is that Chinese appears [in my mind]; the more conversational the topics are, the more frequent it is that English appears [in my mind]. But here is the problem: All these [strategies] can be applied in everyday conversation, but when it comes to in-depth questions related to morality, it's harder to apply these skills. For example, how do you use "a more general term" to replace "utilitarianism"? It's really ard [to apply these strategies] when it comes to professional topics. But with everyday conversation, I use English more [directly], so it's a bit conflicting. (Group interview)

It seems that even if Chinese appears more frequently in one's mind when issues are more complicated, smooth application of interpreting strategies is not guaranteed because the intended ideas are too abstract or philosophical to be restructured syntactically or semantically without considerable effort.

To make seamless application of interpreting strategies to L2 speaking more complicated, the Chinese appearing in a learner's mind may not be clear linguistic items, but a vague concept or a preverbal message. In Kormos' (2006) bilingual speech production model, the shared knowledge stores imply that "L1 and L2 concepts, lemmas, lexemes, syllable programs, and procedurlized rules are stored together, and therefore they compete for selection" (p. 174).[6] It is thus understandable that L1 may appear in L2 learners' minds to various extents, such as a concept, a word, a phrase, a part of a sentence, and/or a complete sentence, depending on topic familiarity and complexity, one's proficiency level, among other factors.

According to Kormos (2006), the selected concept that a learner wants to encode "activates not only the matching lexical item but also semantically related lemmas including lemmas in the nonselected language" (p. 170). In other words, when Chinese-speaking EFL learners speak English, not only the English lexical item that matches the intended concept is activated, but the non-selected syntactic information of the corresponding Chinese item can be simultaneously activated as well. This may be especially true for lower level learners (Kormos, 2006). The participants in this study described this phenomenon as English and Chinese co-occurring or switching back and forth in their minds. As S49-H mentioned:

> I would translate [my thoughts] from English into Chinese and then into English again. I would get stuck for a period of time. (Group interview)

This constant co-activation of and switching between the two languages may add further challenges to the seamless application of interpreting strategies to L2 speaking. It seems safe to conclude that the frequency of Chinese

[6] Lemmas refer to the "syntactic and morphological features" (Kormos, 2006, p. 171) of lexemes—word forms.

appearing in one's mind when speaking English is not positively correlated with strategy use. It is not necessarily the case that the higher the frequency of Chinese appearing in one's mind when speaking English, the larger the extent that one can apply these strategies to solve or prevent communication problems, or to enhance message effectiveness. Interpreting strategies may help one deal with Chinese appearing in mind, but not in all cases.

The value of interpreting strategy training. The value of interpreting training should not be dismissed, however. The learners described four main benefits. First, the training enhanced their flexibility and resourcefulness in getting their ideas across. As S3-L explained:

> I don't know a lot of vocabulary. Now I've learned that with "a more general term," "a similar term," and "paraphrasing," I can still get my meaning across. When I speak [in English], I'm not that nervous anymore. I can somewhat explain [my ideas]. (Group interview)

Second, the training accelerated the application of some strategies. As S30-L said:

> Now [when I get stuck on words], I would spend two seconds searching for the right word, and then I would know that I can't find it, so I'd try to find a similar term as fast as possible, whereas in the last semester, it took me ten more seconds before I tried to use alternatives. (Individual interview)

Furthermore, the training expanded their strategy repertoire. Take *Strategy 3-2 Add cohesive words* as an example. Learners may have learned to use a variety of transitional words for English writing back in high school, but they rarely use these cohesive devices in speaking. S63-H expressed that the use of transitional words to enhance coherence was the most useful skill for her:

> In class, [the teacher] mentioned that we could use longer transitional words to buy ourselves more time to think about what to say next. I think this is very useful. Like when we were doing [self-interpreting] assignments, we only had one minute to talk. When you were producing that sentence [longer transitional chunk], you could really give yourself more time to make the subsequent sentence clearer. Also, you wouldn't use "and and and" all the time. So I think transitional words are useful in business English, English composition, formal English, and conversational English. Furthermore, it [using transitional words] serves the purpose of organizing your thoughts. After you use cohesive words, you know where you are right now [in your response], and you know when to summarize [as a conclusion]. (Group interview)

Most importantly, the training induced an interlocutor-oriented mindset. As S58-L explained:

> The major difference [before and after the training] lies in the mindset. I'd remind myself not to have long pauses, and to quickly find a term. . . . Although I'm not sure if I've become faster at coming up with an alternative, at least now, mentality-wise, I'd remind myself to paraphrase more often. (Group interview)

Bearing interlocutors in mind, learners learned to focus more on the clarity, comprehensibility, and smoothness of their speech, rather than deliberate on the most precise words or sophisticated syntactic structures at the expense of adequate fluency. As S26-L described:

> In the past, I tended to use a lot of "where" and "which," and then I would get lost and forget where I was. Others [interlocutors] might also get lost, because they didn't know what those "where" and "which" referred to. (Group interview)

Due to this mindset change, as well as seeing professional interpreters using these strategies, the learners no longer dismissed the ideas of plain and simple English, or short and direct sentences. This suggests that the entire interpreting training facilitated the transformation of implicit knowledge into explicit knowledge on strategy application, expanded individuals' repertoire of strategies, and changed their mindset about effective communication.

Conclusions

This study highlights the strategic component of interpreting, proposing that the similarities between L2 speaking and into-B interpreting in terms of mental processing and potential problems may justify interpreting strategy training in the college-level EFL classroom. The training initiated learners to strategies designed to enhance their flexibility, efficiency, and effectiveness with their existing L2 resources for communicative purposes.

Quantitative analysis of pretest and posttest scores showed that interpreting strategy training led to the EG's significant improvement in Fluency in the descriptive/narrative task type. Furthermore, the EG's significant within-group improvements were far more extensive than the CG's. Compared with its own pretest performance, the CG significantly improved in the following three aspects: overall Lexical Resource, overall Grammatical Range and Accuracy, and Grammatical Range and Accuracy in the descriptive/narrative task type. On the other hand, compared with its own pretest performance, the EG significantly improved in the following eight aspects: the mean total score, overall Fluency, overall Coherence, overall Grammatical Range and Accuracy, Fluency in conversational task type, the mean overall score of argumentative task type, and Coherence as well as Grammatical Range and Accuracy in argumentative task type. The EG's significant within-group improvements might have something to do with interpreting strategy training.

Qualitative analysis of focus group interviews and written reflections on Worksheets revealed that three major causes complicated the application of interpreting strategies to English speaking: one's natural tendency of strategy use, the elusive nature of thoughts, and the extent to which Chinese appears in one's mind when speaking English. It may be easy to conclude that more training is needed to ensure seamless application. However, interpreting intervention should not be the center of a language class. If more class time and more assignments are devoted to interpreting training, it may be perceived as a grueling drill. Therefore, rather than suggesting EFL teachers to add more interpreting practice, we would like to underscore the importance of more practice in English speaking. Students can be encouraged to do self-talk in English whenever and wherever possible. During self-talk, they are encouraged to apply interpreting strategies such as explaining or paraphrasing to deal with L1 popping up in their minds, and to summarize the main idea of their favorite movies or books several times in both their L1 and English, with each time being clearer in structure and coherence.

Interpreting training initiates language learners to the idea that interpreting is also a form of communication, and their future jobs may involve interpreting tasks to varying degrees. According to the EG participants' perceptions, the value of interpreting training included enhanced resourcefulness, accelerated strategy application, expanded strategy repertoire, and the development of interlocutor-oriented mindset.

For further pedagogical applications, EFL teachers are encouraged to use the teaching materials and procedures of this study as foundation and create a training that has their own personal touch. Teachers are encouraged to bring the class to life by blending in their own training background, work experience, and life experience in their teaching, and by using materials that they deem relevant, interesting, and inspiring to a particular group of students. For example, teachers may select scenes from English movies and TV shows with subtitles in learners' L1, and have learners interpret subtitles from L1 into English in pairs before acting out the selected scenes in the original English. In this way, leaners engage in dialogue interpreting before learning native-like expressions.

Although the present study has yielded pedagogical implications for incorporating interpreting training in English speaking classes, its research design is not without limitations. First, the interpreting strategies taught in this study did not capture the full spectrum of human communication. The interactive elements, such as appeals for help or asking for confirmation, or some socially appropriate language elements in certain speech acts, have to be taught and measured separately. In terms of oral proficiency measures, although the scoring rubric used in this study was relatively refined, certain subtle elements of learners' proficiency profiles might still escape human perceptions. Future research can include more objective measures, such as articulation rate and length of pauses, to further examine learners' oral proficiency changes.

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Appendix A

Speaking Test A

Part 1

1. How easy is it to travel around your country?
2. What are the main industries in your country?
3. How has your country changed since you were a child?

Part 2

Describe a well-known person you like or admire.

You should say:

who this person is

what this person has done

why this person is well known

and explain why you admire this person.

Part 3

1. What kind of people become famous these days?
2. How is it different from the kind of achievement that made people famous in the past?
3. What are the good things about being famous? Are there any disadvantages?
4. How does the media in your country treat famous people?

Adapted from "Test 1" (p. 31) in Cambridge ESOL. (2006). *Cambridge IELTS 5 with answers: Examination papers from University of Cambridge ESOL examinations*. Cambridge, UK: Cambridge University Press.

Appendix B

Speaking Test B

Part 1

1. What would you suggest a visitor should see and do in your country?
2. Why do foreign visitors go your country?
3. In what ways has tourism changed your country?

Part 2

Describe a memorable event in your life.
You should say:
    when the event took place
    where the event took place
    what happened exactly
and explain why this event was memorable for you.

Part 3

1. What roles do ceremonies play in our lives?
2. How have attitudes to marriage changed in recent years?
3. In what ways do men and women feel differently about marriage, in your opinion?
4. Does the media in your country pay more attention to global or national events? Why?

Adapted from "Test 3" (p. 75) in Cambridge ESOL. (2002). *Cambridge IELTS 3 with answers: Examination papers from the University of Cambridge local examinations syndicate*. Cambridge, UK: Cambridge University Press.

Appendix C

Statistical Analyses of Oral Proficiency Tests

Table 5

Means (M), Standard Deviations (SD), and t-values of the Experimental Group's (EG) and the Control Group's (CG) Pretest and Posttest Total Scores and Detailed Scores

		EG (n=43)			CG (n=24)			
				Within-group			Within-group	Between-group
Item	Test	*M*	SD	*t*	*M*	SD	*t*	*t*
Total score (max: 108)								
	pre	73.22	9.51	-2.38*	69.47	9.42	-1.94	1.55
	post	75.23	9.02		71.54	9.27		1.59
Overall score of each criterion (max: 27)								
F	pre	17.80	2.59	-2.58*	17.18	2.39	-.88	.98
	post	18.44	2.44		17.49	2.60		1.49
C	pre	18.23	2.54	-2.22*	17.17	2.59	-1.56	1.63
	post	18.72	2.36		17.64	2.47		1.78
L	pre	18.51	2.37	-1.39	17.42	2.33	-2.21*	1.82
	post	18.84	2.42		17.98	2.45		1.39
G	pre	18.68	2.25	-2.48*	17.71	2.25	-2.57*	1.69
	post	19.24	2.06		18.44	2.03		1.54
Overall score of each part (max: 36) and score of each criterion under each part (max: 9)								
P1	pre	24.09	4.02	-1.32	22.92	3.88	-1.22	1.16
	post	24.72	3.82		23.69	2.76		1.67
1-F	pre	5.88	1.11	-2.19*	5.77	.96	-.59	.42
	post	6.14	.97		5.88	.85		1.11
1-C	pre	5.95	1.11	-.92	5.54	1.07	-1.11	1.48
	post	6.08	1.03		5.75	.78		1.37
1-L	pre	6.08	1.01	-.07	5.73	.99	-1.43	1.38
	post	6.17	1.06		5.98	.76		.87
1-G	pre	6.17	.98	-1.08	5.88	.97	-1.17	1.20
	post	6.33	.91		6.08	.60		1.31

(continued)

Table 5

Means (M), Standard Deviations (SD), and t-values of the Experimental Group's (EG) and the Control Group's (CG) Pretest and Posttest Total Scores and Detailed Scores (continued)

		EG (n=43)			CG (n=24)			
				Within-group			Within-group	Between-group
Item	Test	M	SD	t	M	SD	t	t
P2	pre	25.56	2.41	-.91	24.22	2.95	-1.05	2.02*
	post	25.92	2.89		24.64	2.77		1.78
2-F	pre	6.17	.75	-1.60	5.93	.82	.40	1.22
	post	6.33	.81		5.88	.78		2.24*
2-C	pre	6.40	.74	-.21	6.13	.83	.16	1.41
	post	6.43	.78		6.10	.77		1.65
2-L	pre	6.49	.63	-.05	6.07	.74	-1.16	2.42*
	post	6.49	.76		6.22	.81		1.39
2-G	pre	6.51	.60	-1.51	6.09	.70	-3.76***	2.54*
	post	6.67	.73		6.44	.57		1.34
P3	pre	23.56	4.45	-2.20*	22.33	3.70	-1.30	1.15
	post	24.59	3.52		23.22	4.32		1.41
3-F	pre	5.75	1.13	-1.57	5.48	.91	-1.52	1.00
	post	5.97	.96		5.74	1.09		.88
3-C	pre	5.87	1.21	-2.68**	5.50	1.05	-1.44	1.26
	post	6.21	1.03		5.78	1.18		1.54
3-L	pre	5.94	1.10	-1.85	5.61	.94	-.95	1.23
	post	6.17	.89		5.78	1.12		1.56
3-G	pre	6.00	1.09	-2.02*	5.74	.90	-.99	.99
	post	6.24	.80		5.92	1.03		1.45

Notes. *= $p \leq .05$, **= $p \leq .01$, ***= $p \leq .001$. P1=Part 1; P2=Part 2; P3=Part 3. F=Fluency; C=Coherence; L=Lexical Resource; G=Grammatical Range and Accuracy. Pretest significant between-group differences are in light grey. Posttest significant between-group and within-group differences are in dark gray.

Compilation and Translation Review
Vol. 12, No. 2 (September 2019), 127-172

Examining Teacher Identity Development: Translation Teachers in the University Context

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Teacher identity has been a topic of interest for educators and researchers in the past two decades. In Taiwan, now that many universities have started offering more translation courses, the demand for recruiting translation teachers has increased. With an emphasis on field experience, quite a few universities have hired translation professionals to teach translation courses. However, Van Lankveld, Schoonenboom, Volman, Croiset, and Beishuizen (2017) have pointed out, "some aspects of teacher identity development might be different for university teachers since they have to combine the teaching role with other roles such as that of researcher or practitioner" (p. 326). Therefore, these teachers' perceptions regarding their capacity as translation teachers (their identities-in-discourse) and their classroom practices (their identities-in-practice) warrant more attention. The former are often expressed through teachers' reflections on their role in classrooms, whereas the latter are often exemplified in teachers' delivery of instruction and their interaction with students. This study involved 12 part-time and full-time translation teachers. Trying to understand these teachers' identity development in practice (their managed CoPs), the study made use of pre-interviews, taped session observations/analyses, and post-interviews in order to examine these teachers' self-expressed identities and their exhibited identities (through their instructional practices). The findings have indicated that as for their identities-in-discourse, most of the experienced translation teachers take on the identity roles of a trainer of skills, a content teacher and a language teacher, whereas the novice teachers are more concerned with their identities as course material presenters and communicators. However, in their identities-in-practice, the participants demonstrated distinctive characteristics in conducting themselves as a language teacher or a translation teacher in the classroom, with different emphases on tasks/assignments, instructional time allotment, and feedback/revision. The main factors leading to such a difference lie in the teachers' beliefs as translation instructors, their educational backgrounds, and their target students.

Keywords: teacher identity development, translation teacher identity, community of practice (CoP)

Received: December 19, 2018
Revised: March 16, 2019, May 8, 2019
Accepted: June 5, 2019

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編譯論叢
第十二卷　第二期（2019年9月），127—172

檢視教師認同發展：以大學翻譯課程教師為例

張中倩

教師認同在過去 20 年間持續受到重視，被當作主要研究框架。近年來，許多臺灣大專院校紛紛開設翻譯課程，對於翻譯教師的需求便增加了。由於翻譯高度重視實作經驗，不少大學延攬專業人才來擔任翻譯教師。但藍帆（Van Lankveld）、史夫納本（Schoonenboom）、沃爾曼（Volman）、格羅撒（Croiset）與百修森（Beishuizen）於 2017 年指出，大學教師因為身兼數個角色，要做好教學、研究，也要在個別領域專研，因此，大學教師的「自我認同發展」有別於小學、中學老師，由於翻譯教師的自我定位影響其教學，此類研究有其必要。「教師認同」可透過言辭表達（discourse）、實際教學（practice）來審視。本研究涵蓋 12 位專、兼任教師，透過瞭解他們所表達的教師認同定位、各自在教學場域（意即他們的實踐社區 Community of Practice, CoP）中的教學實踐，以期初（觀察前）會談、課堂錄影、觀察後會談，來檢視他們的教師認同發展。期初會談資料顯示，資深教師定位多為技巧訓練者、專業內容教師，而資歷較淺的老師則認為其職責是把教材清楚呈現給學生、讓學生能夠吸收，意即傾向於語言教師，著重表達、溝通的角色。但老師課堂教學之定位則明顯分為「語言老師」、「翻譯教師」兩類，兩者在課堂作業、課堂時間分配、作業／活動之教師回饋方面，做法不同，「自我定位」、「教育背景」及「教導之學生族群」均影響了這些老師在這兩個角色定位間的身分認同。

關鍵詞：教師認同發展、翻譯教師角色認同、實踐社區

收件：2018年12月19日
修改：2019年3月16日、2019年5月8日
接受： 2019年6月5日

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Introduction

Teacher identity, as a research frame and a lens into different perspectives held by teachers, has been a topic of interest for the past two decades. Specifically, in language learning, how a teacher views him/herself impacts his/her course design/delivery, the chosen teaching/learning activities, and the employed evaluation/assessment tools. Varghese, Morgan, Johnston, and Johnson (2005) have highlighted the importance of understanding "the professional, cultural, political, and individual identities" (p. 22) which teachers claim or are assigned to them. With the multi-faceted nature of teacher identity, the research themes can only be described as very diverse, ranging from the constantly reinvented concept of self (Mitchell & Weber, 1999), the narratives provided by teachers themselves to account for their teaching experiences (Chang, 2017; Connelly & Clandinin, 1999; Sfard & Prusak, 2005), the various discourses teachers engage in and produce (Alsup, 2006), and the context/practice teachers are involved in (Flores & Day, 2006). It is through these angles that educators, researchers and teachers alike have attempted to reach a more complete understanding of teacher identity, a complicated concept and phenomenon.

In language teaching, translation and interpretation (commonly known as T&I) are widely viewed as two sets of skills distinct from reading, speaking, listening and writing. A major difference between translation and interpretation lies in their formats of rendition. Translation usually involves the training of rendering messages from one language (the source language, SL) to another (the target language, TL) in a written format, whereas interpretation requires such a transition to be performed orally. In recent years, as an effort to strengthen college students' foreign language competence, especially in their ability to switch between two languages, many universities and colleges in Taiwan have started offering more courses with the emphasis on English-to-Chinese and Chinese-to-English translation training. This increasing demand for more translation courses has naturally led to the increased demand for instructors with T&I training. However, as T&I training places a great emphasis on field experience, a handful of universities and colleges in Taiwan have made the exception in recruiting experienced translators/interpreters as course instructors, providing they are equipped with a Master's degree in Translation and/or Interpretation Studies.[1] Bringing their rich field experiences into classrooms, these professionals have adopted specific ways in training their students who aspire to master the skills in these two disciplines.

Like teachers in other disciplines, T&I instructors have brought their past professional training, their unique work experiences, and personal beliefs of how to acquire T&I skills into their classroom practices. Since a teacher's self-concept often affects his/her teacher identity, at the time when T&I training is gaining more importance, a better understanding of how these professionals shape and develop their teacher identity can help shed light on T&I instructional practices. It is with this goal in mind that this study was formulated. The study, focusing on 12 translation teachers and their classrooms (their managed CoPs), aimed at investigating two issues. First, how do these translation teachers view themselves as translation teachers through the lens of their learning and teaching experiences? Second, how do these instructors' classroom practices, including class instruction, assignment review, and student performance assessment, reflect their teacher identities?

[1] In Taiwan, it has become a common institutional practice for most universities to fill their teaching positions solely with those who have obtained a Ph.D. degree.

Literature Review

This Literature Review consists of three parts. The first part focuses on the concept of Community of Practice (CoP), especially on viewing a classroom as a CoP. This part starts from how the concept of a CoP was developed to how such a concept can be applied to teaching/learning in classrooms. For translation teachers in this study, they came together to share their concerns in teaching, research, and professional growth in this organized CoP. This community exerts influences on how these teachers view themselves as translation teachers. Second, as a teacher's identity development can easily be influenced by his/her teaching settings, course assignment, and target students, a section is devoted to reviewing some past studies related to how T&I teachers in Taiwan evaluated the training goals and instructional focuses of T&I courses. Such a review serves as background knowledge about how some translation teachers may express their identities-in-discourse. Then the last part moves onto the specific angles of identity-in-discourse and identity-in-practice, emphasizing teachers' identities-in-discourse and identities-in-practice are revealed through their reflections on teaching and their classroom practices. This research makes use of these two lenses to examine these teachers' identity development.

Community of Practice (CoP)

Community of Practice (CoP) was first coined by Lave and Wenger in their 1991 book, *Situated Learning: Legitimate Peripheral Participation*. In that book, the two researchers characterized learning as a legitimate peripheral participation (LPP) in communities of practice. For them, learning went beyond just receiving/absorbing information and should be viewed as "increasing participation in communities of practice" (p. 49). Moreover, learning was best facilitated by the interaction between novel apprentices and experienced workers in a community. With this view, the two scholars proposed "to consider learning not as a process of socially shared cognition that results, in the end, in the internalization of knowledge by individuals, but as a process of becoming a member of a sustained community" (p. 65). From then on, the concept of a CoP has undergone much development. Some definitions of a CoP include "groups of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis" (Wenger, McDermott, & Snyder, 2002, p. 4) and "a group of people informally bound together by shared expertise and passion for a joint enterprise" (Wenger & Snyder, 2000, p. 139).

In *Communities of Practice: Learning, Meaning, and Identity*, Wenger (1998) further applied the framework of CoP to workplace learning and shed light on how social resources shaped one's learning trajectory and professional identity. In 2004, Wenger reiterated, "communities of practice are groups of people who share a passion for something that they know how to do, and who interact regularly in order to learn how to do it better" (p. 2). He further pointed out that the social theory of learning should encompass four components (meaning, practice, community, and identity), which emphasize four aspects of learning: learning as experience, learning as doing, learning as belonging, and learning as becoming (Wenger, 1998, p. 5). These components provide a conceptual framework in analyzing learning through the angle of social participation.

Borrowing the theoretical aspects from education, sociology, and social theory, Wenger (1998) refined the CoP concept to focus on socialization/learning and link it to an individual's identity development. "Identity" then is characterized as "a constant becoming" which defines people through their ways of participating and reifying themselves, shaping their community membership, formulating their learning trajectories, reconciling their identities, and negotiating themselves to fit in a broader and more global discourse community (p. 149). With all these facets, identity and practice are suggested as the "mirror images of each other," (p. 149) and one "inherits the text" (p. 162) of the other. This concept explains that people in the same CoP construct their identities through taking part in and learning from the practices of that community. Wenger (1998) emphasized when people participate in a CoP, they acquire new knowledge and form new identities. With this view, he provided a further explanation of the identity concept:

> Because learning transforms who we are and what we can do, it is an experience of identity. It is not just an accumulation of skills and information, but a process of becoming – to become a certain person or, conversely, to avoid becoming a certain person. (p. 215)

Today, the CoP concept has been widely adopted in educational settings. For example, a course in which students with the same interest gather and learn from their instructor and other participants (classmates) can be viewed as a CoP. Rovai (2002) stated that "classroom community can be constitutively defined in terms of four dimensions: spirit, trust, interaction, and commonality of expectation and goals" (p. 4). In a classroom scenario, the common goal of its participants is learning. Also, Charalambos, Michalinos, and Chamberlain (2004) stated that a CoP is an environment where participants feel safe to share their opinions and ask questions freely. Other educational studies also focused on how people of similar concerns or interests came together to address their shared concerns, solve problems or improve their performance. In L2 language teaching/learning, Toohey (1998) and Morita (2004) both examined how their learners' identities were constructed through different classroom practices. Moreover, Kapucu, Arslan, Yuldashev, and Demiroz (2010) studied the importance of peer interaction in higher education, and Guldberg (2010) examined the participants who undertook a professional development qualification in an online learning community, both through the lens of a CoP. Guldberg's (2010) observation showed "how students talked with other students about their practice and how they constructed meaning, using what they were learning with this learning community to apply to their work-based communities" (p. 171). As a framework of examining participants' learning in the specific setting, a CoP has been viewed as informative and useful.

When the concept of a CoP is applied to the participants in this study, it can be examined at two levels: the teacher-organized CoP and the teachers' own classrooms (their managed CoPs). First, this teacher-organized CoP functioned as a support group, a platform for the participating translation teachers to share their concerns in teaching and research and exchange thoughts for instruction and course management. This community brought the teachers mutual growth, enabling them to solve problems and share concerns.[2] Moreover, all the participating teachers' own classrooms became their managed CoPs and helped this study to investigate these teachers' identity development through the angles of identity-in-discourse and identity-in-practice.

Teacher-perceived Training Emphases in T&I Courses

As teachers' instructional focuses and course designs are often influenced by either their beliefs on how a course should be taught and what learners should gain from a course, or their institutional expectations on what a course should encompass, this section reviews some previous studies which aimed at understanding the instructional emphases of a T&I course. To begin with, Chang (2009) revealed that an increasing number of teachers in the Department of Foreign Languages viewed translation courses offered at the university level

[2] This CoP provided a platform for both the pre-interviews and post-interviews.

as the beginning point for professional training of translation, deeming the improvement in students' language ability as a secondary goal or a by-product. In addition, Davis and Liao (2009) examined the teaching goals prioritized by interpreting teachers and summarized the four major goals in teaching interpreting: stimulating students' interests in learning interpretation, cultivating students' ability and confidence in communicating in different languages, teaching students to know how to switch between two different languages, and training students to be equipped with basic interpreting skills. With language ability and T&I competence constantly being listed as instructors' teaching/training goals, Chang (2009) reminded the teaching community of translation of the blurred lines between pedagogical translation and translation pedagogy, in particular the unspecified positioning of translation courses. Leonardi (2010) elaborated on these two terms by adding "Confusion tends to be made, at times, between pedagogical translation and translation pedagogy. Whereas the former refers to translation as a valid teaching tool in foreign language learning the latter refers to the teaching of translation to train professionals" (p. 81). Chang (2009) pointed out that some teachers might design their courses as an extension for language training, while others might focus on cultivating students' basic translation competence and prepare them for further T&I training.

As translation courses are offered for English-majors and non-English majors at college as well as university levels, the identified, shared teaching goals may very well vary in different programs to bring further impacts in shaping translation teachers' instructional approaches. In the large-scaled study conducted by Chen, Lin, Peng, Lin, and Ho (2017), the researchers surveyed 146 T&I teachers regarding their views on course goals and instructional focuses of a T&I course. In the aspect of course goals, 69.9% of the 146 teachers ranked "training students' translation techniques" as the top priority, but 44.5% chose “sharpening students’ foreign language ability” as the first goal. Yet, in the aspect of instructional focuses, 63.7% of the surveyed teachers named “language ability” as their top focus and 61% ranked T&I techniques as the top focus in their course instruction. Clearly, among these teachers, some discrepancy seems to exist in their course goal interpretation and intended instructional emphases. Although these studies conducted in the past 10 years have aided the understanding of T&I teachers and their course instruction, a closer examination is much needed for gaining more insight and a more complete picture of translation teachers’ identity development.

Identity-in-Discourse and Identity-in-Practice

One’s identity can be understood from the stories he/she shares as well as the behaviors in which he/she engages. The reason educational research uses narrative as a way to examine identity development is that “humans are storytelling organisms who, individually and socially, lead storied lives” (Connelly & Clandinin, 1990, p. 2). These two researchers have used the expression of “stories to live by” to draw connections between narrative inquiry and teacher identity development (p. 4), for they believe teachers’ stories bear the power to inform the field of how they made sense of their experiences and practices in classrooms. Such a notion is highlighted as identity-in-practice (Lave, 1996, p. 157; Wenger, 1998, p. 215).

For those researchers studying identity development, some have expressed that discourse plays a central role in the projection of a person’s identities (Burgess & Ivanič, 2010; Gee, 2000), and others have stressed that self-narratives are both expressive of and constitutive of one’s identity development (Bruner, 1990; Gergen, 1994; Josselson, 2004; Lave & Wenger, 1991; McAdams, 1985, 1996, 2001; McAdams & McLean, 2013; Pentland, 1999; Singer, 2004). To add onto that view, Beijaard, Meijer, and Verloop

(2004) have emphasized that "teachers engage in narrative 'theorizing' [their teaching practice]" (p. 121) through storytelling, and based on what they have understood from their teaching experiences, "teachers may further discover and shape their professional identity resulting in a new or different stories" (p. 121). On the evolving and integrating nature of a storied life, McLean, Pasupathi, and Pals (2007) stressed that, in the process of development, people's selves create stories, which in turn help people to create new selves. In addition, for the purpose of analyzing identities, Gee (2000) put forth a framework of four angles: nature-identity, institution-identity, discourse-identity and affinity-identity. For this study, the discussion scope will be limited to discourse-identity. In Gee's (2000) words, discourse-identity is "an individual trait recognized in the discourse/dialogue of/with 'rational' individuals" (p. 100). In other words, people's discourse can reveal their identities. Yet, one important note is that discourse and identity are not static but can change over time (Burgess & Ivanič, 2010).

As this study aims at examining the identity development of university teachers, the field should be reminded, "some aspects of teacher identity development might be different for university teachers since they have to combine the teaching role with other roles such as that of researcher or practitioner" (Van Lankveld et al., 2017, p. 326). This point is of great importance to the current study in that most translation teachers started out as translators and began their teaching careers after either accumulating years of field experience or obtaining a Master's or Ph.D. degree. For many of them, becoming translation teachers may represent completely different careers, and they have to learn to become teachers. Since teacher identity development is an on-going process in which teachers interpret and re-interpret who they are and who they would like to become (Beijaard et al., 2004), and one's identity is not stable or fixed but shifting, dynamic, and socially constructed (Rodgers &

Scott, 2008, p. 736), it becomes even more imperative for translation teachers to reflect on themselves as well as their classroom practices. Engaging in self-reflection can help translation teachers better understand their self-perceived identities, and examining their classroom practices will allow the teachers to further confirm their identities-in-practice.

Aimed at exploring translation teachers' identity development, this study sets two research questions:

1. What identities have emerged from the participants' own perceptions and evaluations as translation teachers?
2. Based on what these teachers do in their classrooms, what are the emerged and confirmed teacher identities of these participants? Are there any discrepancies in the teachers' perceived identities and practiced identities?

Study Design and Procedures

This section consists of four parts. First, the settings of the study focus on providing more detailed information about the participants in this study. Due to constraints in hiring practices, many translation teachers are Master's degree holders who are employed as part-time instructors. Naturally, the courses assigned to them and institutional expectations on them might be different from those for full-time translation teachers. Second, the participants' educational backgrounds are introduced, and their work experiences are provided. To understand these participants' identity development better, their personal experiences also play an important role. Third, the tools used for data collection are covered to shed light on their identities-in-discourse and identities-in-practice. Last, the part on data analysis explains how the collected data are analyzed, including the steps taken to establish identity categories and inter-coder reliability.

Settings

This study took place among a group of translation instructors from both public and private universities. Their individual departments cover both discipline-specific departments (e.g., the English Department or the Department of Foreign Languages and Applied Linguistics) and administrative divisions (e.g., the Language Center). For the participants in this study, one major difference is their students' learning backgrounds. When translation courses are offered at the discipline-specific departments, the target students are those majoring or minoring in English. However, when the same courses are offered by an administrative division, such as the Language Center, the target group covers the entire student body, meaning that students of all majors are allowed to take these courses. An observation offered by the participating teachers in this study is that, in the latter scenario, they face students with varying degrees of English competence. Consequently, when students with different English levels take translation courses, their challenges and difficulties naturally differ. This study aims to examine how these translation instructors with different backgrounds, employment statuses, and students may resemble or differ in their identity development.

Participants

This study involved 12 instructors who teach translation courses. Among the 12 participants, six of them are new to this teaching career albeit their accumulated experiences in this field. These six teachers are classified as novices because their teaching experience ranges from one to three years. At the time this study took place, the teachers were in their second and third years of teaching translation courses respectively. The remaining six were considered more experienced because they had been teaching for a much longer time, ranging from five to seven years. All personal information, such as education, years of teaching, employment status (part-time or full-time), type of students (English majors or non-English majors), and years of field experience, is compiled in Table 1. Pseudo names are used for privacy concerns.

Table 1

Personal Information of Participants

Name	Education	Years of Teaching	Employment Status	Groups of Students	Years of Field Experience
Alice	Master's Degree in T&I	3	Part-time	English Majors	7
Betty	Ph.D. Degree in Linguistics	7	Full-time	English Majors	10
David	Ph.D. Degree in T&I	5.5	Full-time	English Majors	8
Eileen	Master's Degree in Translation	2	Full-time	English Majors & Non-English Majors	5
Fanny	Master's Degree in Translation	3.5	Part-time	English Majors	6
George	Master's Degree in Translation	2.5	Part-time	Non-English Majors	4.5
Helen	Master's Degree in Cultural Studies	4	Part-time	Non-English Majors	8
Jake	Ph.D. Degree in TESOL	1	Full-time	Non-English Majors	5.5
Maurine	Ph.D. Degree in T&I	6	Full-time	English Majors	10
Nathan	Master's Degree in Translation	5.5	Full-time	English Majors	7
Ruth	Master's Degree in Translation	3	Full-time	Non-English Majors	6
Stephan	Ph.D. Degree in T&I	3	Part-time	English Majors	7

From the demographic data listed in the above table, these participants can be roughly divided into two groups based on their educational backgrounds. Among the 12 participants, five hold a Ph.D. degree. Although the first glance of their educational backgrounds seemed to indicate that two of these participants separately received their Ph.D. degrees in TESOL and Linguistics, they both received a Master's degree in T&I. In other words, for these two participants, their Master's program training led to the assignment of translation courses. In addition, the other seven participants all received T&I training at the Master's degree level. The only exception is Helen whose degree was in Cultural Studies. Nevertheless, Helen's Master's program offered a track focusing on T&I, giving her the training to equip her to take on the role of a translation instructor. One similarity shared by all participants is that they started working as freelancers in the T&I field (mostly translation) while working on their Master's or Ph.D. degrees, a fact contributing to their accumulated years of field experience.

Data Collection Tools

This study makes use of several tools for data collection, including pre-interviews conducted in the teacher-formed CoP, taped class sessions on their instructional practices, and post-interviews for verifying and confirming their classroom practices. First, to understand how these participants viewed themselves as translation teachers, specifically, their classroom practices, covering the aspects of instruction delivery and skill training, interviews were conducted at the beginning of this study. As these teachers regularly met in their CoP, the interviews were arranged over a period of a semester.[3] The

[3] The teachers in this CoP aimed to meet regularly to share their thoughts, challenges, and concerns about teaching and research. These teachers have come together based on their "joint enterprise" (the teaching of translation), "mutual engagement" (their desire to enhance teaching and research performance) and a "shared repertoire" (their expertise in this discipline) (Wenger, 1998, pp. 72-73).

interviews were guided by a list of questions (see Appendix A), focusing on these participants' self-concept as teachers, their perceived roles in students' learning, their instructional focuses and their assessment tools of students' performances. These teachers' responses gathered in the pre-interviews are further analyzed for a better understanding of their identities-in-discourse.

Second, to understand how teachers live out their identities, a good way is to examine how the teachers conduct their instruction. For this purpose, permission for recording their course instruction was obtained, and their class sessions were taped. Yet, for the reason of reducing interference in these instructors' classes, only two instructional sessions[4] (for each teacher) were taped. All video tapes were transcribed and double-checked by the researcher's two assistants. This step was to ensure the transcripts reflected both completeness and accuracy of the taped sessions. Then the researcher and another recruited coder closely examined the taped sessions for specific features that might help shed light on these participants' self-concepts and teacher identities. Afterwards, post-interviews were held for verification purposes. With every participant's help, the researcher was able to link the clarifications provided by the specific participant to the identified instructional elements in his/her taped sessions. With the iterated identities clarified by these participants, their identities-in-practice were established. With the belief that teachers constantly learn from how they instruct their classes, it is hoped that these teachers' identities-in-discourse and their identities-in-practice can help the participating translation instructors better understand themselves and their roles as teachers.

[4] These sessions covered lesson delivery, assignment review, and feedback explanation.

Data Analysis

To understand how these participants viewed their roles in teaching translation, pre-interviews were held. The participating teachers came together to share in their CoP regarding what their self-perceived identity roles were in their individual classrooms. In these interviews, attention was given to guiding the participants to share their stories and experiences. A reminder about conducting a narrative analysis is that the researcher's main task is to interpret the stories shared by their targets (Riessman, 1993), to examine the targets' interpretation of their own stories/experiences (Bruner, 1990), and to probe into the meaning of each collected story (Franzosi, 1998). With these considerations, each participant in this study was asked to respond to the eight guided questions listed in Appendix A. The length of each interview ranged from 43 minutes to 56 minutes.

In this study, two coders analyzed the collected data (interview results and taped sessions). Both coders shared the same background in TESOL for their Master's degrees. For this study, coding took place in two phases: the pre-interview results and the taped session analyses. For the pre-interview result analysis, a set of four additional interviews was carried out with another two part-time and two full-time translation instructors. Their interview transcripts were read and content was closely examined for the purpose of establishing inter-coder reliability. When the two coders read the four transcripts, attention was given to both explicit and implicit references of one's associated teacher identities. Cohen (2008) explains that a speaker makes an explicit reference to link him/herself directly with a role identity. For instance, a speaker may use the expression such as "a teacher" or "when we teach" (p. 83). Moreover, an implicit reference is made when a speaker constructs his/her identity roles "without stating or naming them directly" (p. 83). The Krippendorff's alpha test

(Hayes & Krippendorff, 2007) was used to estimate the inter-coder reliability. In the preliminary analysis, the inter-coder reliability was quite satisfactory ($\alpha = .89$).

Furthermore, for the analysis of the taped sessions, the following steps were taken. First, with their TESOL training, both coders were able to identify instructional content/activities geared at enhancing learners' language ability. Second, as this study centered on translation teachers, the second coder was trained to identify instructional features closely related to translation training. Specifically, this coder shadowed two introductory translation courses (English-to-Chinese and Chinese-to-English) for gaining familiarity with translation techniques and related activities.[5] After that, both coders watched and reviewed the taped sessions of three additional translation teachers as part of the norming process. In this preparatory stage, the two coders carefully watched these three practice sessions, referred to the four organized categories, selected the target teacher-led activities or instructional features, and noted the points for clarification. The two coders compared/contrasted their analyzed results, discussed the disagreed features, and reached a consensus of how different features should be treated for categorization. For this norming process, the two coders reached an inter-coder reliability of .88.

After the establishment of inter-coder reliability, the data analyses of this study formally began. In the first part, all pre-interviews were transcribed by the researcher's assistants. Then the two coders began processing the transcripts of the 12 collected interviews. The transcripts were read at least three times by both coders. In the first round, attention was given to salient themes (Auerbach & Silverstein, 2003). With repeated reading, the salient themes identified in the transcripts were further put into four categories: teacher self-identification,

[5] The second coder attended six sessions of these two introductory translation courses separately, a total of 24 hours of course observation.

teachers' course expectations, course assignments, and students' performance assessment. For the transcript analysis of the 12 collected interviews, the inter-coder reliability level was established at .91. The identities expressed by these participants were treated as their identities-in-discourse (see Table 2).

In the second part, for the 24 taped sessions, the coders paid attention to the activities conducted in each classroom scenario. Each teacher-initiated and teacher-led activity was reviewed and categorized according to its purpose in course instruction. For example, when a teacher conducted an assignment review, his/her attempt in presenting different translation versions collected from students' assignments was classified as "comparison" if the teacher's effort was given to comparing the word choices, grammar mechanics, or phrases used in the renditions. Another instance is a mini-lesson on grammar if a teacher made the attempt of carrying out a lengthier[6] explanation on a grammar point. The rationale is that how a teacher structures his/her class periods, including in-class exercises/activities, the review of assignment(s), the use of peer editing, and/or the explanation of homework, sheds light on the teacher's beliefs in how a translation course should be structured. The coder-observed instructional details were listed in the sequence of frequency,[7] together with the underlined corresponding identities. For the analysis of these 24 taped sessions, the inter-coder reliability reached .92. Furthermore, the coders noted the features that required clarifications in the post-interviews.

Then post-interviews were carried out to cover two parts: the verification of analyzed results from the taped sessions, and the further reflection and clarification expressed by the teachers. During the post-interviews, the

[6] When an explanation on a grammar point was longer than one minute or was given with elaborated illustrations (like a timeline illustration for verb tense), it would be viewed as a mini-lesson on grammar.

[7] For example, in the two taped sessions of the same instructor, when the instructor presented two mini-lessons on grammar, the coders concluded the count as "2."

researcher sat down with the participating teachers one by one to clarify and confirm the nature of the observed/identified classroom activities. Several participating teachers also supplemented some identity explanations (the non-underlined ones in Table 3) to the identified/tallied role identities. Table 3 is a list of the verified instructional focuses and activities from the taped sessions, together with the confirmed identities-in-practice.

Findings and Discussions

The findings from the pre-interviews, taped class sessions, and post-interviews have pointed out several characteristics pertinent to identity development of the participating translation teachers. This section will be organized according to the two research questions. First, in their self-reflection, what identities have emerged from the participants' own perceptions as translation teachers? Second, based on their teaching practices (what they do in their classes, their CoPs), what are the emerged and confirmed teacher identities of these participants?

Results from the Pre-Interviews

The features that stood out in the transcripts of the pre-interviews were compiled into Table 2. In the table below, these teachers' self-perceived identities are arranged in the sequence of frequencies mentioned in their interviews. When the 12 participants are compared against one another, three factors seem to bear certain impacts on these teachers' self-perceived identities. The three sets of factors include the teachers' educational backgrounds and the length of their teaching careers, their target students, and their employment status (part-time or full-time). The impacts of these factors are directly reflected on how these teachers prioritize their identity roles as translation teachers.

Table 2

Identities Concluded in the Interview Transcripts

Name	Participants' Self-perceived Identities
Alice	grammar teacher, evaluator (accuracy), language teacher, observer, manager
Betty	skill trainer, content teacher, language teacher, evaluator (language equivalence/functional equivalence), manager, presenter, grammar teacher
David	skill trainer, language teacher, content teacher, evaluator, presenter, manager
Eileen	observer, grammar teacher, evaluator, language teacher
Fanny	language teacher, evaluator, communicator, presenter, grammar teacher
George	grammar teacher, presenter, language teacher, evaluator
Helen	communicator, presenter, grammar teacher, language teacher, evaluator
Jake	presenter, grammar teacher, language teacher, evaluator
Maurine	skill trainer, content teacher, language teacher, manager, grammar teacher, evaluator (language equivalence/functional equivalence)
Nathan	skill trainer, evaluator (completeness/accuracy), language teacher, grammar teacher
Ruth	presenter, communicator, language teacher, grammar teacher, evaluator
Stephan	content teacher, skill trainer, language teacher, presenter, evaluator

The first factor is their previous training, mainly their Master's or Ph.D. studies, and the length of their teaching careers. More specifically, among these 12 participants, those[8] who hold a Ph.D. degree or who have been teaching for more than five years tend to emphasize a translation teacher's roles in skill training, content knowledge building, and language skill enhancement. Taking Betty for example, she viewed herself mostly as "a skill trainer," "a content

[8] The participants who belong to this category are Betty, David, Maurine, Nathan, and Stephan (with the exception of Jake).

teacher," and "a language teacher" in her course instruction. In an excerpt taken from her pre-interview, these identities came out the strongest:

> I think my primary responsibility is to train my students so they will be able to acquire the skills required for a good translator. That is why, in the course design, I start out with translation techniques. Students need to acquire the techniques or skills necessary for them to work independently to produce the texts that demonstrate functional equivalence between the two involved languages.

Such a viewpoint is shared by four other teachers. To support this observation, several teachers' answers to the first and second guided questions are listed as follows:

> From the students' sophomore year, they start to take translation courses. For me, my main role is to train them to work with texts of different genres and equip them with the content knowledge required to complete the translation assignments. . . . I value faithfulness . . . and appropriate language use from the SL to the TL. (Maurine)

> I was taught that translation should be viewed as a craft that requires much practice. . . . My instruction emphasizes techniques; I challenge my students to apply the techniques they have learned to the assignments. From their assignments, I would be able to know whether the students have understood certain translation techniques and whether their translated texts have demonstrated their skill acquisition. (David)

> I have been teaching for more than five years. . . . My students learn best from the "practice-feedback" approach. There is no secret about how a person becomes a good translator. The answer is through practice, a lot of practice. Yet, practice will not be effective without the feedback from a teacher. Translation teachers are more like masters who train their apprentices. (Nathan)

For these five participants, institutional expectations also play an influential role. All of them instruct the students who are English majors, a condition that places more emphasis on building students' language proficiency and competence. According to Maurine, Betty and David, many of their students aspired to become translators or even interpreters after graduation. With such a career plan, the students often took the initiative to seek feedback from their translation teachers, becoming another force to influence some teachers' identity development. A tentative conclusion that can thus be drawn is that these teachers' own teaching beliefs, the institutional expectations, and their students' learning needs have converged to shape the identities highlighted above.

The second factor affecting some teachers' self-perceived identities seems to be related to the nature of their students. Among these 12 participants, five of them (Eileen, George, Helen, Jake, and Ruth) taught translation to non-English majors. A closer observation of these teachers' self-observed identities has revealed that they have prioritized their roles differently. In the interviews, these participants explained that when teaching non-English majors, they often encountered the difficulty brought by the students' English competence levels:

> When a class is made up by students with varying degrees of English proficiency, it becomes more difficult to stay on the track of "teaching

> translation." As a teacher, I have prepared my lesson plans, but I have to pay close attention to my students' understanding level. If they cannot grasp the taught concepts, I have to come up with mini activities or lesson plans to help them grasp those concepts. (Eileen)
>
> When I teach, I often monitor myself in the way I present the learning materials. I am aware that their English proficiency levels vary quite significantly. . . . In my university, the translation courses are offered without any prerequisite. What I have learned is always to have some visuals, mostly the use of PowerPoint files, to help me with course material presentation. (Jake)

Another three teachers have also chosen "presenter" or "communicator" as their main role apart from the identities as a language teacher or a grammar teacher. Yet, two teachers (Helen and Ruth) explained their views on these roles in a different way:

> I always want my students to pay attention to the cultural differences in how people express themselves and how people make use of languages to communicate their thoughts. It takes good communication skills and effective presentation to convey the learning materials clearly to students. No matter whether it is grammar, language expressions/phrases or translation concepts, communication and presentation skills are imperative to the success of a lesson plan. (Helen)
>
> I focus on the ability to explain things well. My job is to help my students understand translation concepts and techniques. . . . Many non-English majors want to learn translation but are concerned that they cannot grasp the concepts. They think translation is hard. In my class,

> I encourage my students to ask questions, and I strive to present the course materials in a lucid, clear way. . . . I do not favor one rendition over another but I do explain why one might be better than the other. (Ruth)

The third factor impacting these teachers' self-perceived identities is the basic element in producing a piece of good translation, one's language competence. A student's language proficiency can be observed in his/her ability to use the correct diction and grammar mechanics:

> When I teach translation, I focus on teaching my students what they need to produce a good piece of translation. Usually, this means that the students need to have a good understanding of the original texts, know the right words/phrases to use, and have the awareness of the conventions in the target language. (Alice)

For the participating teachers, their own training backgrounds, the length of their teaching careers, their target students, and their emphasis on learners' language skills have all shaped their identities. Through the interviews, these teachers recollected their teaching experiences, reflected on their teaching practices, and told their stories of what kinds of translation teachers they were. Through their words, their descriptions, and their discourses, their identities are delineated.

Results from the Taped Sessions and Post-Interviews

The second focus of this study was to observe how these translation teachers acted in their classroom practices. In other words, do they practice their beliefs? Ideally, teachers, like people in any other professions, hold certain expectations for their career selves. However, what these teachers carry out in their day-to-day teaching situations can inform the teachers of their true identities-in-practice. In Table 3, the coder-identified instructional focuses/activities were tallied, and the corresponding identities were underlined in parentheses. Moreover, the participant-supplemented identities are added and shown without an underline. For instance, some teachers stressed that the chosen grammar points in the mini-lessons had to be clearly presented and explained for students to understand the concepts. In their words, communicative skills became very important because such skills directly affected how they helped students grasp the desired concepts. Words that convey the meaning of explanation, such as communicate, illustrate, describe, and depict, were used by several teachers (see the added, non-underlined identities). A teacher's communicative competence plays a crucial role in specific instructional activities, like comparing different translation renditions and commenting on inaccurate renditions. Four teachers, including Betty, David, Maurine, and Nathan, highlighted the importance of this quality in a translation teacher. Equally important is a teacher's ability to present the learning materials, for example, the differences in two or more versions of a translated text.

In addition, although several teachers conducted peer-editing discussions, the teachers played varying roles in this activity. Some were more active, as mangers, while others were more passive, as observers. Two determining factors for teachers to take on these two roles were class size and target students. Among the five teachers who held this activity, those working with non-English majors tended to have larger classes (more than 40 students), whereas those working with English majors had relatively smaller classes (20-30 students). According to Eileen and George, they also used this discussion activity to encourage their students' participation and engagement in class, for a translation course is often more difficult for non-English majors.

Table 3

Verified Instructional Focuses and Activities in Classrooms

Name	Tasks, Assignments, and Activities in the Taped Sessions
Alice	• Twelve (12) explanations on grammar use (grammar teacher) • Ten (10) references to accuracy in expressions (evaluator) • Five (5) mini-lessons on grammar (grammar teacher, presenter) • Three (3) peer discussions (manager)
Betty	• Twenty-five (25) references in comparing translation renditions (evaluator, skill trainer, presenter, communicator) • Eighteen (18) suggestions in applying different translation techniques (skill trainer, evaluator) • Seventeen (17) explanations on word usage/nuance (language teacher, evaluator, skill trainer, communicator) • Seventeen (17) comments on inaccurate renditions (evaluator, presenter, communicator) • Thirteen (13) explanations on grammar[9] (language teacher, skill trainer, communicator, presenter) • Five (5) explanations on content-related concepts (content teacher, presenter)
David	• Twenty (20) references in comparing translation renditions (evaluator, skill trainer, communicator) • Sixteen (16) explanations on word usage/nuance (language teacher, evaluator, skill trainer) • Fourteen (14) comments on inaccurate renditions (evaluator, communicator) • Thirteen (13) suggestions in applying different translation techniques (skill trainer, evaluator) • Three (3) mini-lessons on content knowledge (content teacher) • Three (3) short peer-editing discussions (manager)

(continued)

[9] When Betty explained grammar, she usually compared how different grammar use might impact the sentence meanings. For example, she often (more than 10 times) addressed how tense, especially present tense and past tense, could impact the meaning of a sentence.

Table 3

Verified Instructional Focuses and Activities in Classrooms (continued)

Name	Tasks, Assignments, and Activities in the Taped Sessions
Eileen	● Nineteen (19) comments on inaccurate renditions (evaluator, presenter) ● Twelve (12) references in comparing translation renditions (evaluator, skill trainer) ● Ten (10) mini-lessons on grammar (grammar teacher, language teacher, presenter, communicator) ● Three (3) short peer-editing discussions (observer, manager)
Fanny	● Sixteen (16) explanations on grammar use (grammar teacher, communicator) ● Eleven (11) references to inaccuracy in expressions (communicator, language teacher, evaluator) ● Four (4) mini-lessons on grammar (grammar teacher, presenter) ● Three (3) mini peer discussions (observer, manager)
George	● Twenty (20) references in comparing translation renditions (evaluator, presenter) ● Twenty (20) question-answer turns in addressing students' questions (language teacher, presenter) ● Four (4) mini peer discussions on translation renditions (observer)
Helen	● Thirty-two (32) references in comparing translation renditions (evaluator, presenter) ● Twelve (12) mini peer discussions on comparing translation renditions (observer) ● Nine (9) question-answer turns in addressing students' questions (language teacher, presenter, communicator) ● Four (4) mini peer discussions on translation renditions (observer) ● Three (3) mini-lessons on grammar (grammar teacher, language teacher, presenter)

(continued)

Table 3

Verified Instructional Focuses and Activities in Classrooms (continued)

Name	Tasks, Assignments, and Activities in the Taped Sessions
Jake	• Twenty-three (23) references in comparing/contrasting translation renditions (evaluator, presenter) • Eleven (11) explanations on vocabulary usage (language teacher) • Six (6) worksheets on mini-lessons of grammar (grammar teacher)
Maurine	• Twenty-two (22) references in comparing translation renditions (evaluator, skill trainer, communicator) • Nineteen (19) suggestions in applying different translation techniques (skill trainer, evaluator) • Fifteen (15) explanations on word usage/nuance (language teacher, evaluator, skill trainer, communicator) • Fifteen (15) comments on inaccurate renditions (evaluator, communicator) • Six (6) explanations on grammar[10] (language teacher, skill trainer, communicator) • Three (2) explanations on content-related concepts (content teacher)
Nathan	• Sixteen (16) references in comparing translation renditions (evaluator, skill trainer, communicator) • Fourteen (14) explanations on word usage/nuance (language teacher, evaluator, skill trainer) • Twelve (12) suggestions in applying different translation techniques (skill trainer, evaluator) • Eight (8) comments on inaccurate renditions (evaluator, communicator) • Six (6) explanations on grammar (language teacher, skill trainer, communicator)

(continued)

[10] In Maurine's class, she also compared/contrasted how different grammar usage might influence the sentence meanings. For instance, Maurine addressed how the uses of past perfect tense and past tense in combination with another past tense were different in sentence meaning.

Table 3

Verified Instructional Focuses and Activities in Classrooms (continued)

Name	Tasks, Assignments, and Activities in the Taped Sessions
Ruth	● Eight (8) references in comparing[11] translation renditions (evaluator, presenter) ● Four (4) explanations on word usage/nuance (language teacher) ● Four (4) comments on inaccurate renditions (evaluator)
Stephan	● Fourteen (14) references in comparing translation renditions (evaluator, skill trainer, communicator) ● Eleven (11) suggestions in applying different translation techniques (skill trainer, evaluator) ● Ten (10) explanations on word usage/nuance (language teacher, evaluator, skill trainer) ● Eight (8) comments on inaccurate renditions (evaluator) ● Four (4) explanations on grammar (language teacher, skill trainer, presenter)

Note. The underlined identities are concluded by the coders, whereas the non-underlined identities are supplemented by the participants in their post-interviews.

When the participating teachers learned about their identity development from the taped session analysis, they were asked to reflect on their translation instruction. Only two questions were asked (see Appendix B). With the input from the participants, the following two identity positions were confirmed: (a) language teacher identity, and (b) translation (or T&I) teacher identity. Each of these identities was established based on how the teachers gave instructions to meet the learning needs of their students. Furthermore, as the teachers organized their instructional time to cover different learning activities, their practices (either pedagogical translation or translation pedagogy) became identifiable. Yet, for most participants, these two identities are not completely excluded but often overlapped.

[11] In Ruth's comparison of translation renditions, she did not go into much comparison; rather, her purpose was more on presenting different versions of translated texts to her students.

Language teacher identity. Although the taped sessions were all with a focus on translation instruction, many of the activities were confirmed as language-oriented activities (including grammar exercises and explanations), pointing to the teacher's identity as a language teacher. This result is explained and supported by the instructional focuses of several teachers. A common view shared by these teachers pointed to the fact that the students were quite weak in their language proficiency. The following excerpt is taken from George's post-interview:

> Students often think that Mandarin Chinese is their mother tongue, so translating from English to Chinese should be quite easy. . . . However, students today are influenced heavily by the Internet language, which is characterized by short, choppy, and ungrammatical expressions. When they translate from English into Chinese, such problems often surface in their works, making teaching them the languages a necessary part of course instruction.

Another teacher, Fanny, also elaborated on her difficulty in teaching Chinese-to-English translation. The main difficulty is that "a translation exercise often requires one or two mini-lessons on grammar." Many students fail to understand the differences between similar words/expressions, such as "revise" and "modify" or "used to" and "be used to." When such expressions are used in a piece of translation, "it becomes impossible to focus on teaching translation, for actions must be taken to address the students' weakness in diction and grammar mechanics first."

In the capacity of a language/grammar teacher, these teachers attributed such a teaching focus to institutional practice as well. In Eileen's and Jake's universities, translation courses are offered to non-English majors. For the Chinese-to-English translation courses, the university does not set any prerequisite, meaning there is no way to align the students' English proficiency levels in any way. Although the students might have the motivation to learn translation, the simple fact of varying English proficiency levels can evolve into a big force in course instruction. In Jake's words, "I come from the TESOL background and am ready for teaching non-English majors. I didn't expect to teach translation despite having a Master's degree in this discipline. Maybe that's why I pay more attention to language instruction, especially grammar." The same stance was shared by Helen who confirmed that a good portion of her instructional time was allotted to group work and peer editing: "I believe that many ideas often come out in discussion. Students should be encouraged to work with and learn from one another." She also added, "I always have one or two activities in each class period. I think, subconsciously, I associate this way of arranging a class with classroom management. Students are less likely to become distracted if they participate in a discussion."

Another observation is obtained from how some teachers arranged their course tasks and assignments. Among the participating teachers, five of them spent half of their semesters training students to translate sentences.[12] Because the translation tasks were mostly short sentences, class time was allotted as exercise time. "The students tend to understand and remember the translation techniques or sentence patterns better when they are asked to apply what they have learned immediately to the exercise," said George. Ruth shared the same practice but added, "for non-English majors who came from different departments, the students often just 'give' two hours a week for learning translation. Asking them to complete a paragraph-translation task has backfired on me before." Therefore, for these teachers, their instructional practices

[12] In these teachers' taped sessions, their assignments were all on sentence translation. Later, in the post-interviews, these teachers shared that they spent 2/3 of a semester on translating sentences (rather than chunks of texts).

required them to focus more on the identities of a language teacher (often a grammar teacher) as well as an evaluator of language use.

Translation (or T&I) teacher identity. Different from the teachers who demonstrated a strong language teacher identity, the teachers with a strong translation teacher identity are distinct in their classroom practices and assignment tasks. For one thing, six teachers insisted that translation exercises should be take-home assignments; consequently, the students in their classes rarely completed translation tasks in class.[13] Instead, most of the class time was dedicated to evaluating teacher-chosen translated works or reviewing assignments and feedback. Three teachers (Maurine, Stephan, and Nathan) especially emphasized that the students must cultivate the ability to discern the characteristics of good translation works:

> The students in my class are put into groups and asked to give presentations in class. That task required the students to apply the learned translation techniques to analyze what made a piece of translation a successful or a failed work. As future translators, they need to be trained to have sharp eyes, understanding what the market is looking for and what is expected of them. (Maurine)

> I allot class time to the review of the students' translation assignments. . . . I would read through their assignments beforehand and provide feedback so when we conduct the assignment review in class, the students would be able to compare their translated texts. Through the review, the students are expected to know their own strengths and weaknesses. (Stephan)

[13] These teachers explained that they only asked the students to translate short sentences at the beginning of a translation course when the focus was still on the acquisition of basic translation techniques.

> For my students, the strict training of accuracy in translation rendition is the most important part of their learning. As a future professional working with both languages, Mandarin Chinese and English, the students have to strike a balance between literal translation and functional equivalence. They need to have a very good command of both languages, having the ability to produce translated texts at a higher level of proficiency. (Nathan)

Other teachers with a strong translation teacher identity put the instructional emphasis on feedback and revision. Providing feedback, as a form of evaluating students' translation skills, is viewed as an important component for a translation teacher. In this sense, the identity of an evaluator and the identity of a skill trainer are closely connected:

> Once the students have acquired all the basic translation techniques, they start translating a short article on a weekly basis. As the field practice allows a translator time for producing a piece of translation, students are asked to complete their translation assignments at home. When they come to class, they come to learn and be trained to become future translators. My role is to evaluate them so their renditions can become better and better. (Betty)

> I view translation as a craft which requires a lot of effort from anyone who wants to master this discipline. Therefore, I believe my job as a translation teacher is to hone my students' skills in translating different texts. More importantly, students need to sharpen their skills in providing the rendition with good word choices and expressions. (Maurine)

For two of the participating teachers, their adherence to the identity of a translation teacher comes from their perception of viewing themselves as a translation teacher rather than a language teacher. David explains "My department offers other courses to help students sharpen their language skills." Consequently, "only when some students share the same difficulty on certain grammar use or language expressions, will I use class time to give mini-lessons," he added. For David, he clarified his use of class time by saying "My class time is often allotted to studying translated works, especially the features that make them successful translation works." Another teacher, Nathan, shared a similar stance:

> Class time is dedicated to sharpening students' translation skills, and reviewing one's translation performance provides one the best way to recall, understand and reflect on how the translation piece can be improved. Moreover, these students have to develop the accuracy and precision in the use of words.

Besides skills, content knowledge plays a key role in the development of a student-translator. Consequently, several teachers' class time was allotted to build students' content knowledge in certain topics. Commenting on this instructional feature, Nathan stressed the importance of content knowledge in the following excerpt:

> Most students majoring in English can only be described as limited in their knowledge pertinent to, practically, every field. As a result, the acquisition of content knowledge becomes a must for them. In the taped session, I was lecturing on the latest development in the medical findings about the negative effects of electromagnetic waves. That short

25-minute lecture was to lay a foundation for an assignment on the prevalence of cellphone use.

Clearly, for the teachers with a strong translation teacher identity, their classroom practices are shaped by their self-perceived identity as a skill trainer and the quality that a translator should have. With this predominant role, their instructional focus is placed on training students to discern the weaknesses and strengths in the chosen works, produce good translation works, and develop understanding of their own works. A student learning translation, in their eyes, should be able to work independently (as in doing take-home assignments by him/herself at home), have good maneuver of both languages, and be equipped with good translation skills. Moreover, these teachers value the effects of regular training, resulting in their practice of asking the students to complete translation homework regularly. In addition, helping students develop the competency in translation involves helping them acquire content knowledge. This feature was observed in all six teachers who displayed a strong identity of a translation teacher.

Conclusions, Limitations and Directions for Future Studies

Several findings analyzed from the data collected from these participating teachers have offered help in understanding the identity development of these translation teachers. First of all, translation teachers, based on their different educational backgrounds, lengths of teaching careers, student groups, and employment statuses, demonstrate a spectrum of identities, covering common identities shared by most teachers as well as specific identities of a language teacher and a translation teacher. Previously, the terms, pedagogical translation and translation pedagogy, were used to contrast the differences in teaching goals and instructional emphases for teachers adopting these two approaches (Chang, 2009). It can be inferred that, with different teaching orientations, the teachers naturally take on different roles and develop corresponding identities.

This study aimed at exploring how the 12 teachers, in their assigned CoPs (their classrooms), developed and shaped their translation teacher identities and examined their identity development from two lenses: identities-in-discourse and identities-in-practice. To begin with, in the aspect of identities-in-discourse, there is already a small divide between the emphases of skill acquisition and effective teaching. The former stresses the identities of a skill trainer and a content teacher, which corresponds to the teaching emphasis of translation pedagogy, while the latter focuses on a translation teacher's role in presenting materials and communicating course content to help students learn how to translate, which meets the description of pedagogical translation.

Moreover, all teachers have perceived that they took on the identities of a language teacher and a grammar teacher. Such a perception stems from internal and external factors. Internally, how a teacher is trained, especially in his/her Master's or Ph.D. program, impacts this teacher's identity development. More specifically, those participants with a Ph.D. degree seem to share a similar stance in viewing themselves as skill trainers. For most teachers who have taught translation for a long time (three to seven years), they tend to ascribe to this stance (a skill trainer) as well. Externally, the teachers encountered different groups of students, both English majors and non-English majors. The two groups of students demonstrated different levels of English proficiency, further impacting the teachers' instructional focuses. Also, unlike non-English majors, the English majors usually take translation courses with the plan of advancing to interpretation courses. Naturally, such a program design exerts certain influences on how much a translation teacher expects of him/herself as well as his/her students.

In the aspect of identities-in-practice, the taped sessions revealed the classroom practices of these participating teachers who helped confirm the two major identity positions held by these teachers: a language teacher and a translation teacher. From their class time allotment, translation tasks/assignments, and class activities, the teachers who held a strong identity as language teacher focused more on cultivating students' language proficiency. In the classes where the students were non-English majors, the instruction on grammar and language played a key role in the teachers' instructional practices. Some teachers opted for assigning sentence translation to ensure students' learning outcomes. For those holding a strong identity as a translation teacher, their instructional emphases were placed on training the students and sharpening their skills. To reach these goals, training students to acquire content knowledge, work independently on their translation assignments, and develop their ability in discerning the quality of a piece of translation became the common features in their instructional practices.

These findings have added more understanding to the identity development of translation teachers. For many who have viewed translation as a separate discipline from the regular components of language learning (reading, writing, speaking, and listening), this study hopes to contribute to the field of teacher development. As teachers bring their identities into classrooms to embody what they believe in their instructional focuses, the understanding of what impacts a teacher's identity development becomes essential to his/her success in that capacity. The results of this study are significant in three aspects. First, for translation teachers, this study provides them a way to conduct retrospect on their teaching, knowing that much of what they have accumulated in the past can exert influence on their present and future as translation teachers. Second, the findings from this study can be taken as references for those departments or academic divisions that offer translation courses. Institutional practices, ranging from offering a translation course without any prerequisite to trying to set some criteria for students interested in taking such a course, can be examined further for students' effective learning outcomes. Third, this study only became possible thanks to these translation teachers' CoP. This community offers the teachers a place for mutual growth and support. The findings from this study hope to offer a source for the teachers to continue seeking the betterment of their translation instruction.

Despite the insight gained from this study, there are still some limitations. First, this study was conducted among 12 teachers, including part-time and full-time teachers who taught English majors and non-English majors. The number of participants was low due to the total members in the CoP. One direction for future study is to conduct the research on participants with a more equal background, especially on their employment status (part-time versus full-time) and their lengths of teaching careers (experienced teachers versus novice teachers). Second, the taped sessions were limited to two in order to keep potential interference to the minimum. However, to gain a better understanding of a teacher's identity development through his/her practice, future studies may design different ways to lengthen the observation period for gaining more insight of a teacher's identities-in-practice. Last, as Van Lankveld et al. (2017) have concluded, teachers in university settings made their transition either from field professionals or from Ph.D. students to university teachers. Both encounter specific difficulties. The former often find themselves more strongly identified with their former professions, whereas the latter tend to identify with their disciplines more. Yet, these researchers remind the field that more studies on the identity development of university teachers should be encouraged.

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Appendix A

Pre-interview Questions

1. How do you see yourself as a translation teacher in terms of your role in students' learning of translation?
2. As a translation teacher, what are your instructional focuses? (content knowledge, grammar accuracy, rhetoric, or other emphasis)
3. Are the focuses different when you teach English-to-Chinese or Chinese-to-English translation courses?
4. Which direction of translation, from Chinese to English or from English to Chinese, do you usually teach?
5. What kinds of assignments do you give your students and the rationale for such assignments?
6. What kind of feedback method do you adopt in your course instruction? How do you provide feedback to students' translation renditions?
7. What assessment tools do you employ for evaluating your students' learning? (quiz, exam, report, presentation, or others)
8. With what criteria do you evaluate your own teaching effectiveness?

Appendix B

Post-interview Questions

1. Based on the observed results gathered from your taped sessions and our CoP discussion on pedagogical translation and translation pedagogy, how do you position yourself in such a spectrum? Explain.
2. When you reflect on your translation teacher identity development, which factors have influenced your classroom instruction or the way you teach translation?

Compilation and Translation Review
Vol. 12, No. 2 (September 2019), 173-208

Images of Bohemia: The Translation of Czech Literature in Taiwan and Mainland China

Melissa Shih-hui Lin

"Bohemia" is the historically rich and traditional name of the Czech lands or Czechia (i.e., the Czech Republic, the latter being its current official name). This term may suggest to us a "romantic" image, perhaps a romantic atmosphere and wandering, carefree style, though it is a word that cannot be defined precisely. Or perhaps a specific ethnic group will first come to mind, and/or a piece of land in Eastern Europe. Even in our so-called era of globalization, there still remains a great "cultural distance" between Chinese culture and Eastern European culture. Literary translation is of course an important bridge between Chinese and Czech culture, even if the translation itself is inevitably influenced by cultural differences. These differences are absorbed into the translated content – either intentionally or unintentionally – and thus affect the reader's understanding. This paper investigates the development of translations of Czech literary texts in Taiwan and Mainland China during three periods: the period before 1989, when the Soviet iron curtain collapsed; the late 1990s, when translations of Czech literature in simplified Chinese characters were being increasingly re-published in Taiwan; and our contemporary period, in which we have Czech literary translations in both Taiwan and Mainland China. This study also introduces and discusses the results of a questionnaire, one which focuses on the image of Bohemia in East Asia, and the Taiwanese people's understanding of Czech literature. This paper provides a comprehensive description of Czech literary translations in Taiwan and Mainland China, and further explores the impact of literary choices on the creation of Bohemian images in Taiwanese society.

Keywords: translation of Czech literature, images of Bohemia, Taiwan, Mainland China

Received: April 10, 2018
Revised: August 10, 2018, December 3, 2018, January 6, 2019
Accepted: June 5, 2019

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編譯論叢
第十二卷　第二期（2019年9月），173—208

波西米亞意象？——臺灣與中國的捷克文學翻譯

林蒔慧

本文從「波西米亞」一詞的意象出發，探討文學翻譯作品對跨文化認識的重要性。藉由問卷調查，本文驗證了臺灣民眾普遍對捷克以及捷克文學的了解過於侷限，探究原因除了市場需求所反映出來的翻譯數量外，翻譯本身的品質以及文學作品的選擇也是重要因素。本文更進一步整理並檢視臺灣與中國的捷克文學翻譯作品，映證兩岸政策與需求的不同，不僅直接反映在翻譯作品的選擇上，同時也間接地影響了兩岸讀者對捷克文學與文化的詮釋以及所獲得的捷克意象。除此之外，因政策導致的捷克語翻譯人才的斷層，更是未來捷克文學翻譯發展在華語世界的隱憂。

關鍵詞：捷克文學翻譯、波西米亞意象、臺灣、中國

收件：2018年4月10日
修改：2018年8月10日、2018年12月3日、2019年1月6日
接受：2019年6月5日

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Introduction

Literature is an art. Reading literature can also be an artistic or aesthetic experience that has something in common with other aesthetic experiences, such as listening to music, watching dance, or looking at paintings (Miller, 1980, p. 3). Literature, as other aesthetic experiences, can sometimes bring us metaphors. The way inspiration flashes through the heart like lightning flashes over the earth, instantly illuminating the entire hidden landscape. As Zitlow (1997) stated:

> One criterion used to determine if a literary piece is considered to be an artistic work is whether it succeeds in evoking in the mind of the reader vivid, lasting images that contribute to a feeling of possibility, even of believability. (pp. 413-414)

As the idea put forward by Fox (1994), "language and images are inextricably linked — in how we generate them, how we make meaning from them, how we use them, and how we remember them" (p. 11). From another perspective, Derrida (1997) considers that the image plays the role of a supplement to the text (p. 309). "It opens an empty space to be filled by the activity of the reader's imagination. Ideally, it completes the text in the reader's mind, in the world it projects, in the 'spaces' between its words" (Preminger & Brogan, 1993, p. 558). In addition, the words we read and the images we see are abstract concepts that are produced in reality and are chosen and produced by someone. When others carefully select words and create them to construct the birth of image in our minds, we are responding to elements of written works that contribute to literary value. Hence, the influence power of literature shall never be underestimated.

In the field of translation literature, the situation is even more complicated. According to Lefevere (1992, p. 15), translation is the rewriting or manipulation of the original text, and is mainly influenced by three social and cultural factors, including ideology, dominant poetics and patronage, which will also be discussed later in this paper. These above factors determine the process of translation, and thus the cultural representations literature produces. For example, ideology can limit the selected themes and the way of presentations. Dominant poetics can be interpreted as literary devices and the concept of the role of literature, which is relevant to the relation between literature itself and the social system. Patronage can be understood as power, which usually focuses more on literary ideology than on poetics. In addition to power, patronage also includes parameters related to the translator's economic survival rules (Lefevere, 1985, p. 227) or is treated as a global control factor, for example, by adjusting royalties and production costs both domestically and internationally (Lefevere, 2000, pp. 245-246). According to Lefevere (1992, p. 39), during the process of translation, ideology and patronage are the factors prior to poetics. This argument also corresponds to what Thomson-Wohlgemuth (2007, p. 94) points out: Translation can also be a tool for government policy, which helps to strengthen specific ideologies.

The process of foreign literature translation is challenging, not to mention relatively less used languages such as Czech, in part because of the relatively small demand for translation in the market. Weak market demand can help reduce the publication of translations and, consequently, reduce the impact on cultural representations. According to Deleuze, Guattari, and Brinkley (1983), the Czech literature in the Chinese-speaking world can be described as a "minor literature," which "is not the literature of a minor language but the literature a minority makes in a major language" (p. 16). Czech is one of the relatively less used languages in Mainland China and in Taiwan, but it does not mean that its majority status in its own territory can be neglected. The situation of the Czech literature in Mainland China and Taiwan is involved in so-called deterritorialization (Deleuze et al., 1983, p. 18). Bukova (2014) also stated:

> To translate from major to minor languages is the natural thing to do. That is the natural direction of the flow of information, incontrovertible as a law of nature. The opposite: to translate from minor to major languages is an act carried out against the law of gravity. (p. 228)

In short, the reasons that could attract the attentions of readers, translators or publishers to a "minor literature" are probably the exoticism, emotional motivation, the figure of a well-known and successful author, or historical and political affections.

This paper first discusses the meaning of the term "Bohemia." Next, discussions on the results of the questionnaire on the image of Bohemia and the understanding of Czech literature among the people in Taiwan will be focused. Finally, the author investigates the development of Czech literary translations in Taiwan and in Mainland China during three periods: the period before 1989, the year the iron-curtain collapsed; the late 1990s, when more and more translations of Czech literature in simplified Chinese characters were re-published in Taiwan; thirdly, the current development of Czech literary translations in Taiwan and Mainland China. The motivation behind this subject is deeply related to the translation of Czech literature in Taiwan and China and the image of Bohemia, mainly because of the belief that "the image can complete the text in the reader's mind, and in the world it projects" (Preminger & Brogan, 1993, p. 558). When Chinese-speaking readers read the translations of Czech literature, they not only read the text, but also create another "space" in the text, matching their interpretation of the Czech/Bohemian image in order to understand the text in the context of cultural history. Therefore, the investigation and analysis of whether the translation of Czech literature helps readers understand Czech/Bohemia is the main goal of this paper.

In brief, this paper serves as the pioneer to open a new perspective, commencing translation studies of relatively less used languages in Taiwan, and also is the first to focus on the translations of Czech literature in Taiwan and Mainland China. It prepares summaries of the translations of Czech literature in simplified and traditional Chinese characters. These summaries offer not only a comprehensive description of the development of Czech literary translations, but also present the selection of Czech literary translations in the Chinese-speaking society. For example, the translation of *Václav Havel: The Authorized Biography*（詩人政治家哈維爾）in Taiwan and the translation of Julius Fučík's *Notes from the Gallows*（絞刑架下的報告）in Mainland China present a certain amount of interesting contrast, which will be further discussed in the fifth part of this paper. With the evolution of the times, it seems to be the right time to review the translation development of Czech literature in Taiwan and Mainland China, and its influence on Czech/Bohemia understanding of these Chinese readers.

Bohemia versus Czech

Bohemia belongs to the historic and traditional name of the Czech lands or Czechia (i.e., the Czech Republic, the latter being its current official title). The term simultaneously constructs a wide variety of images and is a word that is also difficult to define precisely. If we look at its denotation, a term in semantics involving the relationship between a linguistic unit and the non-linguistic entities which it refers to (Crystal, 1991, p. 97), its denotative meaning is “a region forming the western part of the Czech Republic. Formerly a Slavic kingdom, it became a province of the newly formed Czechoslovakia by the Treaty of Versailles in 1919” (Bohemia, 2019, para. 2). This word, on the other hand, has a connotation at the same time, referring to the personal or communal emotional associations pointed out by the linguistic unit (Crystal, 1991, p. 74). The connotative meanings of a word usually coexist with denotative meanings. The connotations of Bohemia are particularly evident in the related term “Bohemians,” which has been used since the mid-19th century to describe “socially unconventional, artistic people and the areas they frequent, viewed collectively” (Bohemia, 2019, para. 1). The term “Bohemia” should be viewed from the following perspectives. First, historically, the Indo-Celts settled in the land of Bohemia in the middle of the first century BC. At the time, a Celtic tribe named Boii settled there, making it the earliest inhabitant of the region (Rankin, 1996, p. 16). At that time, the Greeks and Romans who were familiar with the Celtics called Boii’s land “Boiohaemum.” During the Middle Ages, scholars who used Latin writing borrowed the names of Roman geographers and named them “Bohemii” or “Bohemani” tribes and the land of “Bohemia” (Charvát, 2010, p. 5). In the first century BC, the Germans moved in and in the 6th century the Slavs further moved into Bohemia. When the Holy Roman Empire, dominated by the Germanic, evolved to be more powerful, the Germanic aristocracy in the Bohemian region established an independent kingdom, the kingdom of Bohemia. After the 14th century, the Habsburg monarchs ruled Bohemia but it was still an independent kingdom. In 1743, Bohemia became a province of Habsburg-Lorraine, where the official language was German and the Czech was used as a dialect. After World War I, the Austro-Hungarian Empire split. Bohemia became part of a new state in Eastern Europe, Czechoslovakia. It later became the Czech Republic in 1993. In the Czech Republic, although “Czech” and “Bohemia” were used synonymously, “Czech” became the official term in the period 1919 to 1938 and between 1945 and 1993, thereby promoting the idea of a unified Czechoslovakia (Tuma & Panek, 2018).

Second, in terms of geography, Bohemia is an ancient Central and Eastern European geographical name, referring to land containing plains, plateaus and hills, surrounded by low mountains. This land currently belongs to the Czech Republic, accounting for two-thirds of the country’s area, approximately 20,367 square miles, with a total area of 30,450 square miles (Bohemia, n.d., para. 5).

Third, etymologically, the term “Bohemia” is derived from the Latin word “Boiohaemum,” which is composed of the prefix “Boii-,” a tribal name, and the old Germanic lexical stem “xaim-,” denoting “homeland” (Teich, 1998, p. 27). On the other hand, the term “Czech” was derived from one tribal name of the Slaves, who moved to this region in the 6th century.

Finally discussed, in literature and art, the term “Bohemia” has different referential meanings. In 1623, the land Bohemia in Shakespeare’s *The Winter’s Tale* refers to a place with deserts and seashore. In 1845, Henri Murger’s *Scènes de la Vie de Bohème* expressed another meaning of Bohemia, widely used in France during the 19th century, referring to the French Gypsy crowd supposedly from Bohemian region. In 1896, Giacomo Puccini’s opera *La Bohème* further promoted Henri Murger’s notion of Bohemia. Later, a new term “Bohemianism” appeared, meaning “socially unconventional in an artistic way” (Bohemianism, n.d., para. 1).

At this point, when we return to discuss the subject of this paper, questions arise: What does the term “Bohemia” mean nowadays? How is this meaning produced in contemporary Chinese society? Although the original meaning of the term “Bohemia” refers to the historic and traditional name of a region of the Czech lands, whilst in the Czech language the term “Bohemia” can be replaced by the term “Czech.” Our survey reveals that most Taiwanese are more familiar with the use of the term "Bohemian" to imply "socially unconventional in an artistic way," without realizing the connection between "Bohemia" and "Czech." As mentioned in the first part of this paper, the literature is one of the main sources of image creation. In Taiwan, or broadly speaking, in Chinese-speaking society, Czech literature is translated relatively less than other so-called mainstream languages such as English, French, and German. On the other hand, the choice of translation of Czech literature also reveals the control from the government, publishers, markets and so on, which will be discussed further later (please see the fifth part of this paper). Therefore, when we return to the questions mentioned at the beginning of this paper: Does the translation of Czech literature support the understanding of Czech/Bohemia by these Chinese readers? Or does the image of Bohemia originate from the reading of translations of Czech literature, and is it consistent with the alleged meaning of the term?

Methodology

In this paper, we investigated the attitudes and opinions of the Czech literature translation in Taiwan. Our survey has a total of 451 respondents.[1] The age distribution of the respondents was as follows: 20-30 (31.5%), 30-40 (24.8%) and 40-50 (21.1%) (see Figure 1). This age distribution may reflect the participation of people who are used to the Internet as restricted by the survey channel. On the other hand, it also reveals the research limitations of this research method. Due to the use of an online questionnaire, respondents are usually of a younger generation, highly educated and well skilled at using the Internet. Hence, the result of the survey cannot fully reflect the overall situation in Taiwan and Mainland China, but it still can help to present images

1 This questionnaire survey was conducted from June 5th to June 20th in 2017.

of Bohemia as seen by this target group in Taiwan, its understanding of Czech literature, and the relation between images of Bohemia and understanding of Czech literature.

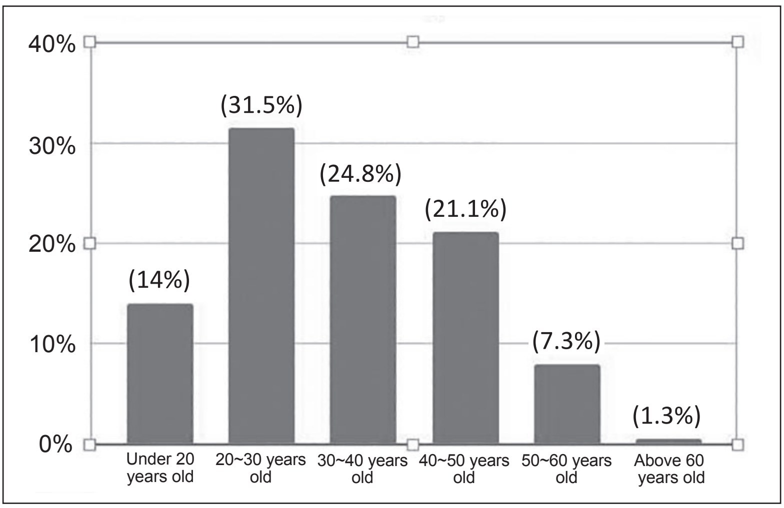

Fig. 1 Age distribution of the participants in this survey

According to Ackroyd and Hughes (1981), there are three types of surveys: (a) factual surveys, which are used to collect descriptive information, i.e., the government census; (b) attitude surveys, which, rather than attempting to gather descriptive information, collect and measure people's attitudes and opinions; (c) explanatory surveys, which go beyond the collection of data and aim to test theories and hypotheses and/or to produce new theory. In this paper, our survey is closer to attitude surveys, in order to perform an opinion poll on one specific issue. Ackroyd and Hughes further pointed out that the application of questionnaires for surveys has the following benefits: (a) it is practical; (b) enormous amounts of information can be collected from a large population in a short period of time and in a relatively cost effective way; (c) it can be carried out by the researcher or by any number of people with limited effect on its validity and reliability; (d) the results of the questionnaires can usually be quickly and easily quantified by either a researcher or through the use of a software package; (e) it can be analyzed more "scientifically" and objectively than other forms of research; (f) when data has been quantified, it can be used to compare and contrast other research and may be used to measure change; (g) positivists believe that quantitative data can be used to create new theories and/or test existing hypotheses. However, there also exist some disadvantages, for example: (a) it can be argued that surveys are inadequate to understand some forms of information (i.e., changes of emotions, behavior, feelings etc.); (b) there is no way to tell how truthful a respondent is being; (c) there is no way of telling how much thought a respondent has put in; (d) people may read each question differently and therefore reply according to their own interpretation of the question.

The questionnaire used in our research was divided into three parts: The first part collected the basic information about the participants; the second part involved the respondents' impressions and images of Bohemia; the final part was discussed about their understanding of Czech literature. A total of 18 questions were provided to the participants and they were asked to complete the questionnaire within 20 minutes.

Discussion of Survey Results

As mentioned in the third part above, through analysis of the general background of the participants, we observed that most of them had received postsecondary education (68.1%). Almost all of them had competence in at least one foreign language (91.6%). A total of 36.8% of the participants were competent in two foreign languages, and 20.6% were competent in more than two foreign languages. English was a foreign language which most participants can use (98.9%), and 120 participants further indicated that they had studied English for more than 10 years. In short, the participants in this survey had a high level of foreign language competence and knowledge of foreign culture, all of whom were highly educated in Taiwanese society.

Our questions inquiry whether reading literature is one of the channels through which they are exposed to foreign cultures or objects, and to explore the time they spend in reading. In Figure 2, the result showed that 51% of the participants spent one to five hours per week in reading, and 23.1% spent six to ten hours. Only 14.6% of the participants spent less than one hour reading. This result pointed out that reading shall be one of the important channels for these participants to contact new culture or objects.

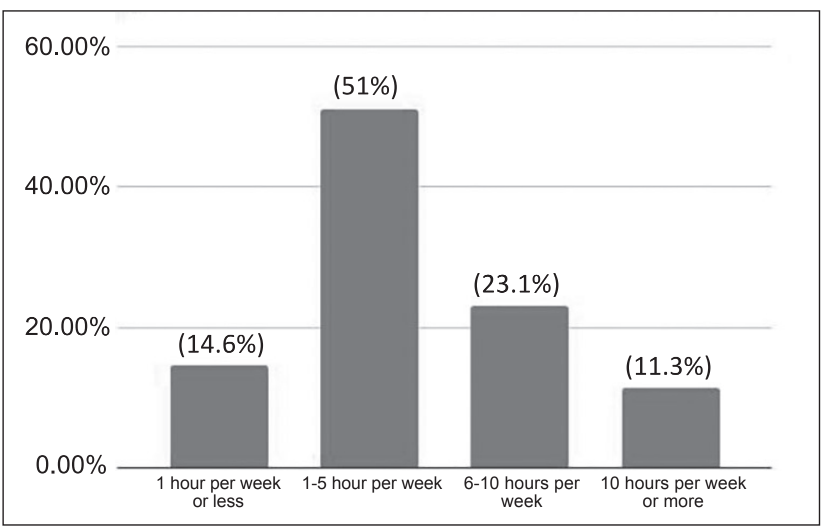

Fig. 2 Reading frequency of the participants in this survey

The questionnaire then asked what channels respondents used for reading, including internet, libraries, and new book shops, and used book stores. The survey results showed that internet (83.6%) was the most important channel for these participants for reading. New book stores (49.7%) occupied second place, and libraries were chosen by 48.3% of participants. Please see Figure 3 below.

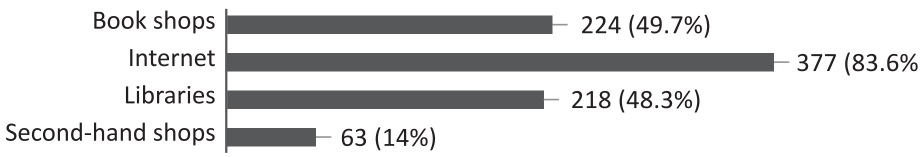

Fig. 3 Most frequent channels of reading of the participants in this survey

To summarize the results, participants in our survey had a high level of education and spent a significant amount of time reading. Our next question follows: What does the term "Bohemia" bring to mind? The result was shown in Figure 4. Almost 70% of the participants associated the term "Bohemia" with "Exotics," 41.9% thought about "Wandering," and 40.8% thought of "Gypsies." Only 33.9% thought of "Czech." The result of this question corresponds to the main focus of this paper. As mentioned in the second part, most Taiwanese are not familiar with the relation between the two terms "Bohemia" and "Czech." Most Taiwanese are more familiar with the use of the term "Bohemian" referring to "socially unconventional in an artistic way." This may be related in some way to "Exotic," "Wandering" and "Gypsies" rather than the term "Czech."

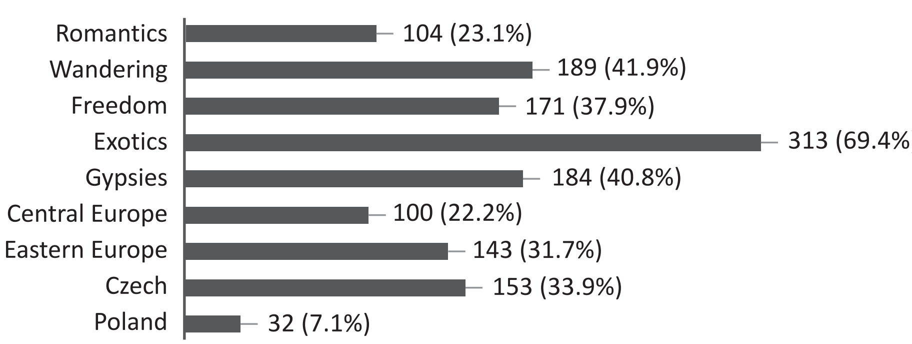

Fig. 4 Image of Bohemia of the participants in this survey

Our next question was: Does the term "Bohemia" make you think of literature, or is your impression and image of Bohemia the result of reading literature? The results were shown in Figure 5: 73.4% of participants agreed that their images of Bohemia were in response to literature. However, when we further asked these participants to provide some examples of the literature, 86 participants wrote Puccini's opera *La Bohème*. The rest of the answers mainly referred to works of Franz Kafka and Milan Kundera. Interestingly, eight participants mentioned the work of Japanese writer, Murakami Haruki.

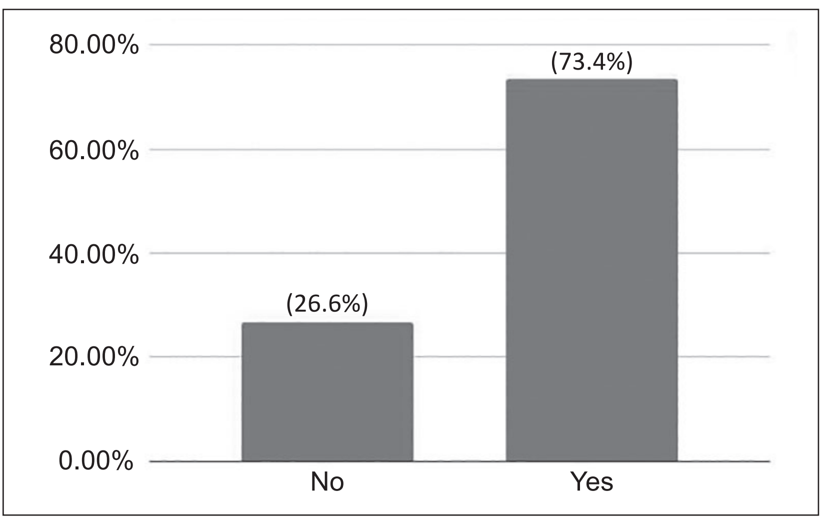

Fig. 5 Relation between image of Bohemia and literature

On the one hand, these survey results indicate that the translated literature provides participants with an understanding of the term "Bohemia," but on the other hand implies that their image of Bohemia is narrowly regarded as a derivative cultural meaning, rather than its original denotation, referred to the term "Czech." To give this survey a short conclusion, it seems that the translation of Czech literature does not adequately support the Taiwanese readers' understanding of Czech/Bohemia. Their image of Bohemia is curated from other sources, such as Puccini's opera *La Bohème*.

Observing the results of the survey, among the Czech writers whose works were translated into simplified or traditional Chinese characters, 42.1% of the participants knew Franz Kafka, and 39.2% knew Milan Kundera. However, as mentioned, the former's works were written in German, not in Czech. The latter became a citizen of France due to naturalization, and his works were published in French instead of Czech. The third-ranked Czech writers in this survey are Bohumil Hrabal (23.3%) and Vaclav Havel (23.5%). This result correponds precisely to the summaries of the Czech literature translation in simplified and traditional Chinese characters, as discussed in the fifth part of this paper. In addition to Franz Kafka and Milan Kundera, the works of Bohumil Hrabal are most often translated in both Taiwan and in China.

Another question raised in our survey is: Which work of Czech literature is most known to Taiwanese? The result pointed out that Milan Kundera's *The Unbearable Lightness of Being* (生命中不能承受之輕) is the most well-known (37.7%), followed by Ivan Klima's *The Spirit of Prague: And Other Essays* (布拉格精神) (34.4%) and Bohumil Hrabal's *Too Loud A Solitude* (過於喧囂的孤寂) (25.5%). The last question in the questionaire was about the impression of Czech literature. Most of the participants linked Czech literature to "History" (30.8%), "Philosophy" (30.6%) and "Exotics" (30.4%). Please see Figure 6 for data.

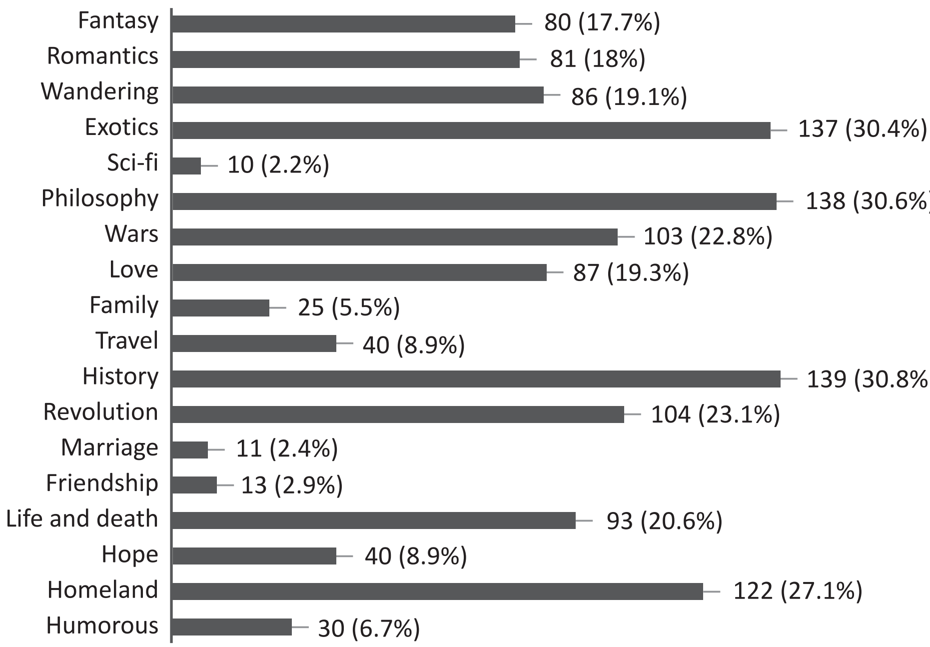

Fig. 6 Impression of Czech literature for the participants in the survey

The result of Figure 6 seemly reveals some influence of the works of the most introduced Czech writer, Bohumil Hrabal, in Taiwan and Mainland China. First, the works of Hrabal are known to be full of "Philosophy" for his style, as in *Too Loud A Solitude, Pearls of the Deep*（底層的珍珠）, *Palaverers*（中毒的人們）and so on. He even created a new Czech term, "Palaverers" (in Czech: "Pábitelé"), to refer to the groups of figures he cares and writes about, sharing some similar characteristics. Secondly, his works are always set following a specific time line. *I Served the King of England*（我曾侍候過英國國王）is set in Prague in the 1940s, during the Nazis occupation and early communism. *Closely Observed Trains*（沒能準時離站的列車）is about a young man working at a train station during German-occupied Czechoslovakia during World War II. *Cutting It Short*（河畔小城三部曲：剪掉辮子的女人）, *Joyful Blues/Beautiful*

Sadness（河畔小城三部曲：甜甜的憂傷）and *Harlequin's Millions*（河畔小城三部曲：時光靜止的小城）belong to a series of Hrabal's memories in the town Nymburk, where he grew up. *In-house Weddings*（妻子的眼睛三部曲：婚禮瘋狂）, *Vita Nuova*（妻子的眼睛三部曲：漂浮的打字機）and *Vacant Lot/Gaps*（妻子的眼睛三部曲：遮住眼睛的貓）are another series of his memories about his marriage with his wife. In brief, the most introduced and translated Czech writer's works, "History" and "Philosophy," seem to result in the main impression of Czech literature for Chinese readers.

As we will discuss below, although the choice of translated literature affects Taiwanese understanding of Bohemia, and translation itself is also influenced by cultural differences. At the same time, this difference can affect the readers' understanding of the translation. Although the survey in this paper does not include Mainland China, the results of the survey in Taiwan trigger the development of Czech literature translation in Taiwan and Mainland China in the fifth part.

In addition, before investigating the summaries of the published Chinese translations of Czech literature, it is necessary to mention the translators of Czech literature in Mainland China and Taiwan. In the 1950's, the Communist Party of China sent students to Czechoslovakia, and contributed to the founding of the Czech study program at Beijing Foreign Studies University in 1954. After returning to China, most of the students worked at the Division of Eastern European Literature in the Institute of Foreign Literature at Chinese Academy of Social Science, which was founded in 1964. This division was later withdrawn and in 2010 reorganized into the current Division of Southeastern European and Latin American Literature. The rest students worked at Beijing Foreign Studies University or other relevant government agencies, which became an important influence of Czech literary translation. Among them, the most famous translators are Le-yun Yang（楊樂雲）, Xing-can Liu（劉星

燦),[2] Bai Lao (勞白), Shih-rong Wan (萬世榮) and Cheng-jun Jiang (蔣承俊). These scholars are committed to promoting Czech literature in China. However their mission is not easy to achieve. One of the difficulties is the choice of translating literature. Most of the texts of literary translation have been carefully selected to strengthen the political order of the Communist Party. Most choices of works are triggered by the strategy of "ideologically consonant" (Sturge, 2010, p. 77). In this regard, the text selection strategy becomes "mechanisms of political intervention" (Rundle & Sturge, 2010, p. 7). The translation of Fučík's *Notes from the Gallows* (絞刑架下的報告) is a typical example of a translation that is produced under this selection strategy. Despite this, until now the works of these translators are still the main representatives of Czech literature in Mainland China. So far, it seems difficult for the next generation to take over this daunting task. A generation gap between translators and translators is taking shape. The current translators of Czech literature in Mainland China are not as many as before, and they are still mainly from the two institutions mentioned above. One is the School of European Languages and Culture at Beijing Foreign Studies University. For example, Wei-zhu Xu (徐偉珠) translated Eva Kantůrková's *After the Flood* (洪水之後) in 2008 and *The Ultimate Intimacy* (終極親密) by Ivan Klíma in 2014. The other is the Institute of Foreign Literature at Chinese Academy of Social Science, where Chang-jing Du (杜常婧) translated Arnošt Lustig's *White Birches* (白樺林) in 2010, Josef Škvorecký's *Ordinary Lives* (聚會) in 2013 and Ivan Klíma's *Waiting for the Dark, Waiting for the Light* (等待黑暗，等待光明) in 2014. She also translated Klima's *Lovers for a Day* (一日情人) with Xing Gao (高興) in 2014, who is also the current chief editor of the journal *World Literature* (世界文學) and of one national publication project called "Blue Eastern Europe." This 10-year national

2 Xing-can Liu (劉星燦) sometimes used her full name and sometimes only her first name "Can Xing" (星燦) in the different translation works.

publication project was launched in 2012, and aimed with the translation and publication of almost 80 Eastern European literature written in the 20th century, including nine Czech literary works. They are Klima's *Lovers for a Day, The Ultimate Intimacy, Waiting for the Dark, Waiting for the Light, My Golden Trades* (我的金飯碗), *No Saints or Angels* (沒有聖人、沒有天使), *My Mad Century I* (我的瘋狂世紀（第一部）) and *My Mad Century II* (我的瘋狂世紀（第二部）). Except for Klíma's works, there are also Hrabal's *The Gentle Barbarian* (溫柔的野蠻人) and *Snowdrop Festival* (雪絨花的慶典). This project is still in progress so it is necessary to keep its development and influences under observation. However, there is still very little contemporary Czech literature translated into simplified Chinese characters, except for Mchael Vieweigh's *Women's Novel* (6 封布拉格地鐵的情書), which is also the only one modified from the version in traditional Chinese characters in Taiwan. On the other hand, the translation situation in Taiwan is also not very optimistic. In Taiwan, although the government sent scholarship students to the Czech Republic in the 1990's, this policy lasted only a few years. Some of these students did participate in Czech literature translation after returning to Taiwan, and some students who did not receive government scholarship also actively participated, such as Karel Čapek's *The Gardener's Year* (恰佩克的祕密花園) translated by Yi-wei Geng (耿一偉) in 2002, who also translated Václav Havel's *Václav Havel: Selected Plays* (哈維爾戲劇選) with Xue-ji Lin (林學紀) in 2004. In addition, Melissa Shh-hui Lin (林蒔慧) translated Mchael Vieweigh's *Women's Novel* (6 封布拉格地鐵的情書) in 2003 and Bohumil Hrabal's *Cutting It Short* (河畔小城三部曲：剪掉辮子的女人) in 2017. However, translation production is very limited mainly due to market demand.

Translation of Czech Literature in Taiwan and Mainland China

In this part, we are going to summarize the current development of Czech literary translation in Taiwan and Mainland China. Only the literature originally written in Czech is included in this discussion. Some famous writers who are considered to be Czech writers, such as Franz Kafka and Egon Kisch or later Milan Kundera did not appear because they used other languages to write. In addition, it's worth noting that the main purpose of these summaries is to introduce whether the selection of Czech literary translations in Taiwan and Mainland China will affect the Chinese-speaking readers' understanding of Czech/Bohemia. In other words, the discussion focuses mainly on the choice of Czech literary translation, rather than on the entire translation process. At the same time, we also know very little about foreign literature translations produced during the martial law period in Taiwan. Most of these translators are assumed to be from Mainland China, so during this period they were banned from revealing their real names in the translations in Taiwan (Lai, 2013). Therefore, it is unclear whether all such translations are translated from the original Czech. Secondly, except for some works by Václav Havel, Bohumil Hrabal, and Mchael Vieweigh, which were translated by the Taiwanese translators from Czech to Chinese, most of the Czech literary translation in Taiwan are based on the versions in simplified Chinese characters of Mainland China. In short, it will be much more complicated to consider the entire process of translation here. Therefore, the summaries only focus on the choice of literature, so it is assumed that these documents allow us to understand which Czech literature has been introduced into the Chinese-speaking society. It is clear that the quantity of Czech literary translation in traditional Chinese characters is relatively less than that of in simplified Chinese characters. A total of 40 works of Czech literature have been translated into traditional Chinese characters, and in comparison with 69 works translated into simplified Chinese characters.

For Czech literature translation in China, there are at least 26 Czech writers' works translated into simplified Chinese characters. Bohumil Hrabal is the most translated writer with 14 works translated. From Ivan Klíma, there are 13 works. From Karel Čapek and Milan Kundera,[3] there are respectively eight and six works (see Appendix A). Before 1989, there were already Czech literature translated into simplified Chinese characters, such as Julius Fučík's *Notes from the Gallows* (絞刑架下的報告), Jaroslav Hašek's *The Good Soldier Švejk* (好兵帥克), and Alois Jirásek's *Ancient Bohemian Legends* (捷克古老傳說). Among them, Hašek's *The Good Soldier Švejk* is an internationally known work, having been translated into various languages already. Of these translations, the most worthy of further discussion is Fučík's *Notes from the Gallows*. At the time it was published, *Notes from the Gallows* was the most successful and popular Czech translation in China, describing Fučík's experience in prison when he was arrested by the Nazis and his hope for a better Communist future. The Communist Party of Czechoslovakia found Fučík and his book convenient as propaganda and took them as important symbols of the Party. For the Communist Party in China, Fučík's work was equally valuable as propaganda, explaining the historical importance of this book in China. As a result, it was used as elementary school textbooks for pupils there. By contrast, *Notes from the Gallows* has never been translated into traditional Chinese characters in Taiwan, and no participant in our survey included it in their list of works by Czech writers. This phenomenon corresponds to Lefevere's (1992) rewriting model,

[3] In this section, we only talk about his works written in Czech, excluding his works written in other languages.

which identifies important contextual factors that impinge on the translation. The promotion of politics and other interests through translation is not restricted to the area of literature.

With respect to Czech literary translation in Taiwan, at least 12 Czech writers' works are translated and published in traditional Chinese characters. The most frequently translated writer in Taiwan is Bohumil Hrabal. There are 11 works of Bohumil Hrabal translated into traditional Chinese characters, and at the same time he is also the most translated Czech writer in China. From Milan Kundera there are eight pieces of his works. From Václav Havel and Karel Čapek, there are respectively six and five works translated into traditional Chinese characters (see Appendix B). Almost all translations were published in Taiwan after 1989, most of which were after 2000. Before 1989, some Czech literature was translated in Taiwan, including works by Milan Kundera. However, these translations are clearly not authorized and are not translated from the Czech language. Among these translations of Czech literature, almost all the translations in traditional Chinese characters have corresponding versions in simplified Chinese characters. Given the lack of professional Czech translators in Taiwan in this era, it is likely that most of the translations in traditional Chinese characters are modified from the versions in simplified Chinese characters. Compared with the most frequently translated Czech writers in Mainland China, Ivan Klíma only has one work translated into traditional Chinese characters in Taiwan, *The Spirit of Prague: And Other Essays* (布拉格精神). However, in Mainland China there are his 13 works translated. Undoubtedly, Klíma occupies an important position in Czech literature. It's not easy to understand the big difference between the numbers of his works translated in Mainland China and Taiwan. Instead of Klíma, there is another Czech writer who attracts more attention of Taiwanese publishers and readers, and whose works cannot be read easily in China. That is Václav Havel, whose works were mainly translated and published in Taiwan after 2000. He is not only a writer, but also a former dissident and a politician. He had a very friendly relationship with the Taiwan authority. Through his writing and political career, Havel became a symbol of democracy, and its image is in stark contrast to the image of Fučík in China. This phenomenon also implies that accepting patronage signals to indicate the integration and acceptance of a certain group or their lifestyle, or the elite of the most talented and powerful group (Lefevere, 1985, p. 228). Havel is not only a symbol of democracy, but also shows the integration and acceptance of Taiwan society. He is also a fighter against communism, thereby encouraging Taiwanese society to strengthen its belief in democracy and freedom.

Conclusion

The term "Bohemia" surely is not necessarily related to Czechia. However, when the original meaning of a term is almost entirely replaced by other pragmatic meanings in one community, this phenomenon must reveal some ideas worth studying.

There is no doubt that literary translation is one the most important bridges between cultures. The choice of translated literature and the translation itself form a cultural representation and are influenced to some extent by cultural differences. These differences are absorbed into the translated content – either intentionally or unintentionally – thus affecting the reader's understanding. On the other hand, it is also a necessary medium for integration into the global community. A total of 37.5% of the participants in our survey indicated that the biggest obstacle to understanding Czech literature is language and culture. This reveals that our society still does not have enough input into Czech literary translation.

As pointed out by Lefevere (1992), translation is one of several types of practices that result in partial representation of reality. The process of translation itself involves a variety of factors, which may affect the readers' images of a particular topic. Especially when hegemonic literature on an ever-larger scale seizes and absorbs the voices of other literatures (Bukova, 2014, p. 232), that makes the very existence of so-called "minor literatures" (Deleuze et al., 1983) redundant. To translate from minor into major languages seems against natural laws, hence needs additional assets. In other words, the principle of autonomy of the "global," or the "international," literary field, if left on its own, will maintain and even accelerate inequality.

This paper assumes that market demand and government policies are the most important factors in promoting the development of Czech literary translation in Taiwan and Mainland China. At the same time, if the Chinese translation of Czech literature is intentionally developed and serves as a well-functioning interface between cultures, it is necessary to train more Czech literature translators not only in Mainland China but also in Taiwan. To sum up, the selection and publication of translations of foreign literatures is challenging and needs to be considered, especially for the minor literatures, such as the Czech literature in the Chinese-speaking world.

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Appendix A

Summary of Translated Works of the Most Translated Czech Writers in Simplified Chinese Characters (Chinese Translation Publications Information)

Čapek, K. (1999). *War with the newts* (J. Bei, Trans.). Beijing, China: Daylight. (Original work published 1936)

中譯書名：鯢魚之亂／譯者：貝京

Čapek, K. (2000). *The islands* (S. R. Wan & H. Xu, Trans.). Shanghai, China: Shanghai Culture. (Original work published 1916)

中譯書名：海國風情／譯者：萬世榮、徐浩

Čapek, K. (2007). *The gardener's year* (Y. T. Jia, Trans.). Beijing, China: New World Press. (Original work published 1929)

中譯書名：一個園丁的一年：一個波西米亞園丁的幸福生活／譯者：賈毓婷

Čapek, K. (2008). *Dashenka, or the life of a puppy* (F. F. Chen, Trans.). Tianjin, China: Tianjin Education Press. (Original work published 1933)

中譯書名：小狗達西卡／譯者：陳菲菲

Čapek, K. (2013). *Rossum's universal robots* (Y. Bai, J. Ma & Mello, Trans.). Beijing, China: Dongxiwenku. (Original work published 1920)

中譯書名：羅素姆萬能機器人／譯者：白淵、馬競、Mello

Čapek, K. (2015). *Tales from two pockets* (J. Hu, Trans.). Beijing, China: Xinhua. (Original work published 1928, 1929)

中譯書名：形跡可疑的人／譯者：胡婧

Čapek, K. (2015). *War with the newts* (H. Song, Trans.). Zhengzhou, China: Petrel. (Original work published 1936)

中譯書名：鯢魚之亂／譯者：宋寒

Čapek, K. (2016). *I had a dog and a cat* (D. Su, Trans.). Beijing, China: People's Literature. (Original work published 1939)

中譯書名：阿貓和阿狗／譯者：蘇迪

Čapek, K. (2016). *Noetic trilogy* (W. H. Jiang, S. C. Cheng & S. L. Shu, Trans.). Guangzhou, China: Huacheng. (Original work published 1933, 1934)

中譯書名：流星：卡雷爾・恰佩克哲理小說三部曲／譯者：蔣文惠、程淑娟、舒蓀樂

Čapek, K. (2017). *The gardener's year* (W. Chen & R. Yang, Trans.). Beijing, China: Beijing Science and Technology Press. (Original work published 1929)

中譯書名：園丁的一年／譯者：陳偉、楊睿

Hrabal, B. (2003). *Too loud a solitude & pearls of the deep* (L. Y. Yang & S. R. Wan, Trans.). Beijing, China: China Youth. (Original work published 1977, 1963)

中譯書名：過於喧囂的孤獨與底層的珍珠／譯者：楊樂雲、萬世榮

Hrabal, B. (2004). *Knots on a handkerchief – Who I am: Interviews* (C. Xing & B. Lao, Trans.). Beijing, China: China Youth. (Original work published 1987)

中譯書名：我是誰／譯者：星燦、勞白

Hrabal, B. (2004). *Palaverers* (L. Y. Yang & S. R. Wan, Trans.). Beijing, China: China Youth. (Original work published 1964)

中譯書名：巴比代爾／譯者：楊樂雲、萬世榮

Hrabal, B. (2004). *Trilogy of Hrabal's autobiography: In-house weddings, Vita nuova, Vacant lot/gaps* (C. Xing & B. Lao, Trans.). Beijing, China: China Youth. (Original work published 1986)

中譯書名：傳記體三部曲：婚宴、新生活、林中小屋／譯者：星燦、勞白

Hrabal, B. (2007). *The little town where time stood still* (S. R. Wan, Trans.). Beijing, China: China Youth. (Original work published 1974)

中譯書名：河畔小城／譯者：萬世榮

Hrabal, B. (2011). *Too loud a solitude* (L. Y. Yang, Trans.). Beijing, China: Beijing October Arts & Literature. (Original work published 1977)

中譯書名：過於喧囂的孤獨／譯者：楊樂雲

Hrabal, B. (2012). *I served the king of England* (B. Lao, Trans.). Beijing, China: Beijing October Arts & Literature. (Original work published 1971)

中譯書名：我曾侍候過英國國王／譯者：勞白

Hrabal, B. (2014). *Cutting it short* (S. R. Wan, Trans.). Beijing, China: Beijing October Arts & Literature. (Original work published 1974)

中譯書名：一縷秀髮（河畔小城三部曲之一）／譯者：萬世榮

Hrabal, B. (2014). *Harlequin's millions* (L. Y. Yang, Trans.). Beijing, China: Beijing October Arts & Literature. (Original work published 1981)

中譯書名：時光靜止的小城（河畔小城三部曲之三）／譯者：楊樂雲

Hrabal, B. (2014). *Joyful blues/Beautiful sadness* (C. Xing & B. Lao, Trans.). Beijing, China: Beijing October Arts & Literature. (Original work published 1979)

中譯書名：甜甜的憂傷（河畔小城三部曲之二）／譯者：星燦、勞白

Hrabal, B. (2015). *Trilogy of Hrabal's autobiography: In-house weddings, Vita nuova, Vacant lot/gaps* (C. Xing & B. Lao, Trans.). Beijing, China: Beijing October Arts & Literature. (Original work published 1986)

中譯書名：傳記體三部曲：婚宴、新生活、林中小屋／譯者：星燦、勞白

Hrabal, B. (2017). *The gentle barbarian* (X. H. Peng, Trans.). Guangzhou, China: Huacheng. (Original work published 1973)

中譯書名：溫柔的野蠻人／譯者：彭小航

Hrabal, B. (2018). *Snowdrop festival* (W. Z. Xu, Trans.). Guangzhou, China: Huacheng. (Original work published 1978)

中譯書名：雪絨花的慶典／譯者：徐偉珠

Klíma, I. (1998). *The spirit of Prague* (W. P. Cui, Trans.). Beijing, China: Writers. (Original work published 1994)

中譯書名：布拉格精神／譯者：崔衛平

Klíma, I. (1999). *My merry mornings* (L. M. Jing & K. X. Jing, Trans.). Nanjing, China: Yilin Press. (Original work published 1979)

中譯書名：我快樂的早晨／譯者：景黎明、景凱旋

Klíma, I. (2004). *A dialogue on love* (C. Xing, Trans.). Beijing, China: China Friendship. (Original work published 1995)

中譯書名：伊凡・克里瑪短篇小說卷・上：愛情對話／譯者：星燦

Klíma, I. (2004). *A summer affair* (S. R. Wan, Trans.). Beijing, China: China Friendship. (Original work published 1979)

中譯書名：伊凡・克里瑪中篇小說卷／譯者：萬世榮

Klíma, I. (2004). *Judge on trial* (X. Can, Trans.). Beijing, China: China Friendship. (Original work published 1986)

中譯書名：被審判的法官／譯者：星燦

Klíma, I. (2004). *My first loves* (X. Gao, Trans.). Beijing, China: China Friendship. (Original work published 1990)

中譯書名：伊凡・克里瑪短篇小說卷・下：我的初戀／譯者：高興

Klíma, I. (2014). *Lovers for a day* (C. J. Du & X. Gao, Trans.). Guangzhou, China: Huacheng. (Original work published 1970)

中譯書名：一日情人／譯者：杜常婧、高興

Klíma, I. (2014). *My golden trades* (X. C. Liu, Trans.). Guangzhou, China: Huacheng. (Original work published 1990)

中譯書名：我的金飯碗／譯者：劉星燦

Klíma, I. (2014). *My mad century I* (H. Liu, Trans.). Guangzhou, China: Huacheng. (Original work published 2009)

中譯書名：我的瘋狂世紀（第一部）／譯者：劉宏

Klíma, I. (2014). *No saints or angels* (L. A. Zhu, Trans.). Guangzhou, China: Huacheng. (Original work published 1999)

中譯書名：沒有聖人、沒有天使／譯者：朱力安

Klíma, I. (2014). *The ultimate intimacy* (W. Z. Xu, Trans.). Guangzhou, China: Huacheng. (Original work published 1996)

中譯書名：終極親密／譯者：徐偉珠

Klíma, I. (2014). *Waiting for the dark, waiting for the light* (C. J. Du, Trans.). Guangzhou, China: Huacheng. (Original work published 1993)

中譯書名：等待黑暗，等待光明／譯者：杜常婧

Klíma, I. (2016). *My mad century II* (Z. H. Xu, Trans.). Guangzhou, China: Huacheng. (Original work published 2010)

中譯書名：我的瘋狂世紀（第二部）／譯者：許澤紅

Kundera, M. (2004). *Laughable loves* (Z. X. Yu & C. J. Guo, Trans.). Shanghai, China: Shanghai Translation. (Original work published 1969)

中譯書名：好笑的愛／譯者：余中先、郭昌京

Kundera, M. (2010/2014). *Life is elsewhere* (X. Y. Yuan, Trans.). Shanghai, China: Shanghai Translation. (Original work published 1979)

中譯書名：生活在別處／譯者：袁筱一

Kundera, M. (2010/2014). *The unbearable lightness of being* (J. Xu, Trans.). Shanghai, China: Shanghai Translation. (Original work published 1984)

中譯書名：生命中不可承受之輕／譯者：許鈞

Kundera, M. (2011). *The book of laughter and forgetting* (D. L. Wang, Trans.). Shanghai, China: Shanghai Translation. (Original work published 1979)

中譯書名：笑忘書／譯者：王東亮

Kundera, M. (2011/2015). *Jacques and his master* (C. X. Wei, Trans.). Shanghai, China: Shanghai Translation. (Original work published 1981)

中譯書名：雅克和他的主人／譯者：尉遲秀

Kundera, M. (2014). *The joke* (R. M. Cai, Trans.). Shanghai, China: Shanghai Translation. (Original work published 1967)

中譯書名：玩笑／譯者：蔡若明

Appendix B

Summary of Translated Works of the Most Translated Czech Writers in Traditional Chinese Characters (Chinese Translation Publications Information)

Čapek, K. (1995). *Nine fairy tales: And one more thrown in for good measure* (Y. Q. Ren, Trans.). Taipei, Taiwan: Zhiwen. (Original work published 1932)

中譯書名：恰佩克童話故事集／譯者：任以奇

Čapek, K. (1997). *I had a dog and a cat* (Y. F. Wu, Trans.). Taipei, Taiwan: Zhiwen. (Original work published 1939)

中譯書名：家有貓狗趣事多／譯者：吳憶帆

Čapek, K. (1999). *I had a dog and a cat* (J. Cheng, Trans.). Taipei, Taiwan: Living Natural Cultural. (Original work published 1939)

中譯書名：我家的狗和貓／譯者：程靜

Čapek, K. (1999). *War with the newts* (Y. F. Wu, Trans.). Taipei, Taiwan: Zhiwen. (Original work published 1936)

中譯書名：山椒魚戰爭／譯者：吳憶帆

Čapek, K. (2002). *The gardener's year* (Y. W. Geng, Trans.). Taipei, Taiwan: Rye Field. (Original work published 1929)

中譯書名：恰佩克的祕密花園／譯者：耿一偉

Čapek, K. (2005). *Dashenka, or the life of a puppy* (Y. Z. Li, Trans.). Taichung, Taiwan: Morning Star Group. (Original work published 1933)

中譯書名：小淘氣達仙卡／譯者：李毓昭

Havel, V. (2003). *A farewell to politics* (Z. S. Lin, D. J. Cai, R. B. Chen & P. B. Xu, Trans.). Taipei, Taiwan: Rive Gauche. (Original work published 2002)

中譯書名：政治，再見／譯者：林宗憲、蔡東杰、陳榮彬、徐鵬博

Havel, V. (2003). *Anticodes* (L. Bei, Trans.). Taipei, Taiwan: Tendency. (Original

work published 1964)

中譯書名：反符碼／譯者：貝嶺

Havel, V. (2003). *Disturbing the peace: A conversation with Karel Hvížďala* (Anonymous, Trans.). Taipei, Taiwan: Tendency. (Original work published 1991)

中譯書名：來自遠方的拷問：哈維爾自傳／譯者：佚名

Havel, V. (2003). *The power of the powerless* (W. P. Cui, Trans.). Taipei, Taiwan: Rive Gauche. (Original work published 1978)

中譯書名：無權力者的權力／譯者：崔衛平

Havel, V. (2004). *Václav Havel: Selected plays* (Y. W. Geng & X. J. Lin, Trans.). Taipei, Taiwan: Bookman Books. (Original work published 1963, 1965, 1968)

中譯書名：哈維爾戲劇選／譯者：耿一偉、林學紀

Havel, V. (2011). *Letters to Olga* (Y. H. Li, Y. J. Zhang, S. L. Chen, Y. L. Wang & G. H. Zhang, Trans.). Taipei, Taiwan: Tendency. (Original work published 1988)

中譯書名：獄中書：致妻子奧爾嘉／譯者：李永輝、張勇進、陳生洛、王一樑、張桂華

Hrabal, B. (2002). *Too loud a solitude* (L. Y. Yang, Trans.). Taipei, Taiwan: Locus. (Original work published 1977)

中譯書名：過於喧囂的孤寂／譯者：楊樂雲

Hrabal, B. (2003). *I served the king of England* (X. C. Liu, Trans.). Taipei, Taiwan: Locus. (Original work published 1971)

中譯書名：我曾侍候過英國國王／譯者：劉星燦

Hrabal, B. (2004). *Pearls of the deep* (S. R. Wan, Trans.). Taipei, Taiwan: Locus. (Original work published 1963)

中譯書名：底層的珍珠／譯者：萬世榮

Hrabal, B. (2006). *Palaverers* (L. Y. Yang & S. R. Wan, Trans.). Taipei, Taiwan:

Locus. (Orginal work published 1964)
中譯書名：中毒的人們／譯者：楊樂雲、萬世榮
Hrabal, B. (2007). *Closely observed trains* (Z. Xu, Trans.). Taipei, Taiwan: Locus. (Original work published 1965)
中譯書名：沒能準時離站的列車／譯者：徐哲
Hrabal, B. (2008). *In-house weddings* (X. C. Liu & B. Lao, Trans.). Taipei, Taiwan: Locus. (Original work published 1986)
中譯書名：妻子的眼睛三部曲之一：婚禮瘋狂／譯者：劉星燦、勞白
Hrabal, B. (2008). *Vacant lot/gaps* (X. C. Liu & B. Lao, Trans.). Taipei, Taiwan: Locus. (Original work published 1986)
中譯書名：妻子的眼睛三部曲之一：遮住眼睛的貓／譯者：劉星燦、勞白
Hrabal, B. (2008). *Vita nuova* (X. C. Liu & B. Lao, Trans.). Taipei, Taiwan: Locus. (Original work published 1986)
中譯書名：妻子的眼睛三部曲之一：漂浮的打字機／譯者：劉星燦、勞白
Hrabal, B. (2017). *Cutting it short* (S. H. Lin, Trans.) Taipei, Taiwan: Locus. (Original work published 1974)
中譯書名：河畔小城三部曲：剪掉辮子的女人／譯者：林蒔慧
Hrabal, B. (2017). *Harlequin's millions* (L. Y. Yang, Trans.). Taipei, Taiwan: Locus. (Original work published 1981)
中譯書名：河畔小城三部曲：時光靜止的小城／譯者：楊樂雲
Hrabal, B. (2017). *Joyful blues/Beautiful sadness* (X. C. Liu & B. Lao, Trans.). Taipei, Taiwan: Locus. (Original work published 1979)
中譯書名：河畔小城三部曲：甜甜的憂傷／譯者：劉星燦、勞白
Kundera, M. (1999). *Laughable loves* (R. L. Qiu, Trans.). Taipei, Taiwan: Crown Culture. (Original work published 1969)
中譯書名：可笑的愛／譯者：邱瑞鑾
Kundera, M. (2000). *The farewell waltz* (M. Z. Wu, Trans.). Taipei, Taiwan: Crown Culture. (Original work published 1972)

中譯書名：賦別曲／譯者：吳美真

Kundera, M. (2002). *The book of laughter and forgetting* (C. X. Wei, Trans.). Taipei, Taiwan: Crown Culture. (Original work published 1976)

中譯書名：笑忘書／譯者：尉遲秀

Kundera, M. (2003). *Jacques and his master* (C. X. Wei, Trans.). Taipei, Taiwan: Crown Culture. (Original work published 1981)

中譯書名：雅克和他的主人／譯者：尉遲秀

Kundera, M. (2004). *The unbearable lightness of being* (C. X. Wei, Trans.). Taipei, Taiwan: Crown Culture. (Original work published 1984)

中譯書名：生命中不能承受之輕／譯者：尉遲秀

Kundera, M. (2005). *Immortality* (C. X. Wei, Trans.). Taipei, Taiwan: Crown Culture. (Original work published 1988)

中譯書名：不朽／譯者：尉遲秀

Kundera, M. (2006). *Life is elsewhere* (C. X. Wei, Trans.). Taipei, Taiwan: Crown Culture. (Original work published 1979)

中譯書名：生活在他方／譯者：尉遲秀

Kundera, M. (2006). *The joke* (D. M. Wong, Trans.). Taipei, Taiwan: Crown Culture. (Original work published 1967)

中譯書名：玩笑／譯者：翁德明

編譯論叢
第十二卷　第二期（2019年9月），209—218

譯評

臺灣的記憶、世界的敘述
——《天橋上的魔術師》法文版譯評

林德祐

譯評之書名：*Le Magicien sur la passerelle*
譯者：Gwennaël Gaffric
原文作者：吳明益
出版社：L'ASIATHÈQUE
出版日期：2017 年 1 月
總頁數：272 頁
ISBN：978-2-36057-081-2
售價：19,50 €

收件：2019 年 5 月 7 日
修改：2019 年 7 月 2 日
接受：2019 年 7 月 4 日

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壹、前言

近 10 年來，法國出版界對當代臺灣小說的關注有增無減，也有出版社特別致力於推動臺灣小說，不論是短篇或是單篇小說。目前臺灣小說的法譯整體來說，雖然比上世紀末更有進展，但是數量上還不算多。以近期的翻譯情況來說，吳明益無疑是近十年法譯數量最多，作品選譯較全面的一位作家，譯成法文的小說也較能傳達創作者的歷程與整體面貌，且幾乎由同一位譯者進行翻譯與研究。

貳、法國的臺灣文學翻譯

上世紀 80、90 年代起，陸續有臺灣文學被譯成法文，然而不論哪一類文體被譯出（散文、短篇小說、詩歌），臺灣文學的面貌始終模糊不明。最初臺灣文學經常與中國文學混為一談，沒有明確的劃分，後來為了強調地緣關係，臺灣文學的譯出也會被標示為海外中國文學，更何況譯出的作家多半是渡海來臺，僅少數是臺灣土生土長，即使有也暫且以中華民國文學為分類，尚未有以「臺灣文學」名稱出版的作品。世紀之交，王文興、李昂、黃春明的小說陸續被譯成法文，1999 年，王文興的《家變》由 Camille Loivier 譯成法文，Loivier 在序中提到：「今日我們對中國文學已經有較寬廣的認識，然而對臺灣的作家卻依然陌生」（Wang, 1973/1999, p. 7），才逐漸讓法國讀者意識到一種獨立於中國文學之外的臺灣文學存在（Pino & Rabut, 2011, p. 331）。

從出版社對亞洲文學的編輯方案來看，也可以察覺出對臺灣文學的專門化傾向。其實，法國許多大型出版社皆設有亞洲文庫，專門發行翻譯的亞洲小說，例如加利瑪（Gallimard）、阿克特・蘇德（Actes Sud）、弗拉馬利翁（Flammarion）等，專門發行亞洲文學的出版社菲力浦・畢基埃（Philippe Picquier），曾先後出版李昂的《迷園》以及新版袖珍系列白先勇的《臺北人》和《孽子》。專門從事亞洲文學出版的

「亞洲書庫」（L'Asiathèque）在 2015 年成立了「臺灣小說」（Taïwan Fiction）文庫，顧名思義，專門出版當代臺灣文學作品，從主題來看都是與臺灣當代社會息息相關的議題，如：生態環保、文化主體建構、殖民主義對集體社會的影響、全球化對傳統生活模式造成的衝擊。這個文庫試圖介紹臺灣對於全球問題的新觀點，成立以來，已經出版了朱天文與吳念真的《悲情城市》電影劇本（2015）、紀大偉的《膜》（2015）、高翊峰的《泡沫戰爭》（2017）、黃崇凱的《比冥王星更遠的地方》（2018）……等小說，其中也包含了吳明益的《天橋上的魔術師》（2017）。

參、吳明益小說法譯

臺灣小說文庫的編輯是關首奇（Gwennaël Gaffric），他也是吳明益多部作品的法文譯者：《睡眠的航線》（2013 年，You Feng）、《複眼人》（2014 年，Stock）與《天橋上的魔術師》。其中，《複眼人》獲得 2014 年法國島嶼文學獎（Prix du livre insulaire）小說類大獎；《天橋上的魔術師》則入圍了第二屆法國奇美亞洲文學獎（Prix Émile Guimet）。[1] 能夠獲得這些文學獎的青睞，讓世界看見臺灣，譯者無疑扮演了關鍵的角色。關首奇在里昂三大的博士論文研究的就是吳明益，[2] 論文以法文撰寫，當時吳明益的作品尚未有法文譯本，論文中需要的引文皆由作者自譯。這種因研究而翻譯的歷程應是最理想的譯者：他對於作家已是瞭若指掌，了解作家的語言與風格，也掌握文本的脈絡，再加上關首奇透過計畫案來臺灣研究考察，熟悉臺灣文化與日常生活。關首奇翻譯吳明益的原因，除了因為小說中關注了生態、殖民歷史、族群歷

1 同樣入圍的還有南韓作家黃晳暎、中國作家阿乙、巴基斯坦作家歐馬・薩以德・阿敏（Omar Shahid Amid）、印度作家梅娜・卡多薩米（Meena Kandasamy）、日本作家梨木香部。

2 2019 年關首奇將博士論文的研究進一步發揮整理出版了專書：《人類世的文學——臺灣作家吳明益作品中的生態批評》（*La Littérature à l'ère de l'Anthropocène: Une étude écocritique autour des oeuvres de l'écrivain Taïwanais Wu Ming-Yi*）（Gaffric, 2019）。

史等顯學議題，更重要的原因是這些小說可以讓世界認識臺灣，認識島嶼的創作潛能。譯本的最後收錄了譯者撰寫的一份〈譯後記〉，標題為〈魔幻市場的紀實〉。在一個臺灣文學尚待挖掘的法語界，這份〈譯後記〉更顯重要，文中提及臺灣小說的發展概況、殖民背景，以及小說家如何透過書寫重新認識臺灣這座島嶼，也援引了國外的理論提供不同的觀點，讓讀者了解這本書在臺灣文學的地位。

肆、《天橋上的魔術師》的翻譯

《天橋》的法文譯本吸引了不少法國讀者的注意，網路上可查閱到不少法文的書評或讀後感。我們可以從中歸納出幾個普遍法語讀者關注到的特徵：

一、透過商場管窺臺灣的記憶

從主題來探討，如果《睡眠的航線》與《複眼人》兩本譯文都共同涉及生態議題，《天橋上的魔術師》這本以中華商場為背景的短篇小說集似乎沒有直接相關，但換個角度想，城市本身也是一種「群落生境」，中華商場也像是珊瑚礁或森林一樣孕育著生命並受到威脅。雖然《天橋》中並未有天然景觀的描寫，但商場既是多型態——每個住戶都有自己不同的記憶面向，也具有一致性：建築物之間有天橋銜接，商場像一座自給自足的世界，麇聚著生命。書中出現許多動物：鳥、金魚、貓、斑馬，或綽號是動物的人：如阿猴、烏鴉、雨溜……等，彷彿市場就是一個真實的生態系統。

值得一提的是，法文版的上下封裡頁是一幅吳明益繪製的中華商場，畫面呈現從高處俯瞰中華商場全貌，鉅細靡遺繪出許多細節，各樓層的渺小店家，廣告招牌，國際牌的巨型霓虹燈，中華路的交通與行人，摩托車、計程車和公車。商場不只是背景，它成為敘述的目標，正如〈流光似水〉中的阿卡，蒐集各類資料、檔案，重建商場的模型，敘

述者從而在模型中辨識出自己的生活，彷彿過去重現。而譯者穿梭在字裡行間，漫遊在商場的樓層、店家、天橋，竭力重現書中的人物關係、情感、地方精神與氛圍，這些島嶼的記憶透過翻譯成為世界的記憶。

二、故事不乏普遍性，與法國文學互涉

另一方面，《天橋》的主題卻相當具有普遍性：愛情的探索、記憶與遺忘、世代的衝突、愛情與死亡——共同譜寫出人性的繁複，彷彿與書中匆匆提及的名著《基督山恩仇記》、《理性與感性》、《咆哮山莊》（76 頁）、《大亨小傳》（109 頁）……等形成對應。

一部作品譯成外文，有助於比較文學的研究，語言因為翻譯而打開了界線，開啟與國外文學對話的空間。雖然是一部以臺北中華商場為時空背景的敘述，然而透過法文翻譯，小說中的主題與內容似乎更能與法國文學產生聯想和想像。正如關首奇接受彭心楺（2017，頁 79）採訪時提到，寫作從來不需特別迎合某些國際性的議題，有些看起來很在地的東西，一旦能夠寫成反而更能引起遠方的迴響。《天橋》這本小說包含許多不同的主題，而筆者覺得作者也涉及不少關於愛情本質的書寫，就這一點來說能與法國文學產生一些互文的呼應，即便只是一些因為隱喻而引發的任意聯想。

〈99 樓〉中的馬克遇見了巴西女子伊利婭，便瘋狂地著迷，當他把照片拿給同學看時，眾人皆驚訝於女子「雌豹般的美」（頁 48—49）;〈唐先生的西裝店〉中的貓被塑造成戀人的樣態，這種對貓科動物的著迷在波特萊爾（Charles Baudelaire）筆下也有巧妙的發揮。敘述者提到貓從天花板探頭，「像一道謎題一樣顯現」（頁 182），而法文譯成 « C'était comme une apparition énigmatique »（p. 207）（意思是：彷彿一場神秘的顯現），與原文有些微落差，但是譯文卻又令人聯想起福樓拜（Gustave Flaubert）《情感教育》（*L'éducation sentimentale*）中的名句：« Ce fut comme une apparition »，形容阿諾夫人（Madame Arnoux）初次從男主角的視野中出現時那種恩典般、如夢似幻的顯現，是一種愛慕的象徵。

人物遭受愛情的折磨並非吳明益特別要描寫的主題，但是輕描淡寫，匆匆帶過的一句話，卻蘊含了痛苦的張力。有時那種因為愛情而黯然憔悴，不能自己的處境，特別能令人聯想到法國 17 世紀古典小說中冉森教派（jansénisme）論述中的愛情可憎論。唐先生因為貓的不告而別而逐漸憔悴，性格轉變，抑鬱而終，也是傳遞了愛情帶來的可怕後果，愛情導向滅亡。〈石獅子會記得哪些事？〉中的珮珮也不明原因自殺，或許是童年的陰霾，但文本似乎暗示她的房間裡出現了另一個男生。〈強尼，河流們〉裡，小蘭姐雖然有了新的戀情，但「她似乎沒有為新的愛情變得神采飛揚」（頁 121）。

〈強尼，河流們〉中敘述者對於殉情的戀人呈現了多視角的各種版本，無法確知哪一種版本才是真實，這樣的手法也不免令人聯想到莒哈絲（Marguerite Duras）《如歌的中板》（*Moderato Cantabile*），鋼琴教室外，咖啡館裡的情殺事件，沒有人能獲取最精確的原因，情殺的意義始終不確定。

愛情主題總是與消失／顯現的辯證邏輯緊扣在一起。愛一個人，最後他會消失：〈99 樓〉中，伊莉婭有一天失蹤了；〈唐先生的西裝店〉裡，唐先生的貓有一天消失不復返；〈金魚〉中，特莉沙消失了，百合出現了，百合隱退了，特莉沙又出現了。〈一頭大象在日光朦朧的街道〉中，愛情在的時候，女性的私處是「世界上最溫暖的地方」（頁 102），愛情消退時，變成一座「被放棄的城市」，「冰冰涼涼」（頁 102）。

三、敘述魅力本身

《天橋》由短篇小說組成，每個短篇的主題彼此呼應，形成「套中套」，敘述視角變化，拼湊出一個變動中的商場；就語言層次來說，《天橋》語言淺顯，卻又不乏詩意性，一方面直接切入真實，不運用迂迴纏繞的句型；另一方面，作者又擅長以簡單的文字製造不俗的隱喻。這些文字特質都相當符合法語要求的明朗性（clarté）。法語的發展史包含了資產階級典雅、講究的純正法語，但也包含反純正法語的傾向，試圖

戳破語言的外衣，直接觸及事物。《天橋》正有這種在兩種相互牴觸的風格之間拉鋸而產生的張力：一方面有市場裡小孩子的語言，另一方面則是長大成人，經歷時間沉積之後的敘述者，以一種黯然、幻滅的語言提煉出深邃的哲思，而這種語言層次的落差並非因為臺語與「國語」的差別導致。關首奇相當了解作者的敘述特徵，他的譯文反應了語言的不同層次：用俚俗的法語來詮釋人物的對話、敘述者的告白，但也懂得用優雅的法文演繹小說中詩意的哲思，或涉及某種百科知識的陳述，例如〈鳥〉這則短篇的敘述者提及了郵票的起源、〈石獅子會記得哪些事？〉一開始敘述者漫談鑰匙的演進史。

（一）俚俗用字

《天橋》中的敘述者大多以第一人稱講述，「我」給了敘述一種自然生動的特性，尤其書中敘述者經常有一個「你」作為受話對象，加深了話語的親密性。譯者使用了不少通俗的法文表達方式，重現了一種直接、不修飾的語言：衣服不用 «vêtement» 而用 «fringue»（p. 79）；睡覺不用 «dormir» 而是 «roupiller»（p. 198）；房間不用 «chambre» 而是用 «piaule»（p. 89）；媽媽幫忙改衣服不是用常見的 «retoucher»，而選用了 «rafistoler»（p. 98）。這些用字都能產生一種鮮明的感覺，彷彿譯者也參與故事的敘述話語，構想著要如何把這段敘述講給法語讀者聽，並且能夠激發同樣的效果，拉近讀者的距離。這些俚俗用字的選擇多少能彌補原文中因多語現象（臺語、中文）而加深的不可譯性。

（二）擅長變換用詞，避免重複

譯者也擅長變換詞彙、慣用語，不使敘述流於單調，在重新敘述的同時，也考量文字的替換。商場裡的家暴頻傳，爸爸打媽媽，父親揍小孩，這些動作在法譯本中發展出許多不同的表達，彷彿是「揍人」用語大集合：「馬克他爸又揍馬克他媽——把當時擋在媽媽前面的馬克也揍了一頓」（頁 42）«Le père de Mark [...] frappa une nouvelle fois son épouse [...] il tabassa aussi son fils devant les yeux de sa mère»（p. 39）；「結結實實吃了我姨丈一頓棍子」（頁 134）«J'ai reçu de rudes coups de trique de la part de mon oncle[...]»（p. 147）；「給了我一巴掌」（頁 20）« Elle m'a donné une claque »（p. 16）；「……就要宰了他」（頁 42）« Il recevrait une volée »（p. 40）；「我媽當然又把我們揍了一頓」（頁 163）« Ma mère nous a passé un savon »（p. 184）；「想給馬克一巴掌」（頁 45）« gifler son fils »（p. 43）……。這些關於揍人的詞彙增添文本的生動，其中 passer le savon 以前的婦人到公共洗衣池洗衣服，搓衣服時會同時揉肥皂塊，並以棍棒打衣服數次，才能將污漬洗淨。因此「過肥皂」這個法文慣用語引申為「訓斥」、「毒打」、「嚴厲教訓」的意思。這些選擇也可看出譯者對原文的解讀與構想。

（三）翻譯天秤上的調度

翻譯就是文字的秤度，一邊的秤盤上放上作者的字，另一端則嘗試著各種不確定的字，等待著兩個趁盤可以平衡之際。〈99 樓〉中，馬克的父親個性被描寫為：「任勞任怨，甚麼都好」（頁 40），法文譯本則直接用了「運載重物的牲畜」« Une bête de somme qui ne se plaignait jamais »（p. 37），傳達忍辱負重，任重道遠的形象。在〈石獅子會記得哪些事？〉中，敘述者回憶起天橋上的魔術師時說：「如果有機會，我想再請他在我面前，以我為對象表演一套魔術」（頁 79），譯者則直接以「白老鼠」、「實驗鼠」替代這個處境，製造了一個詮釋性的翻譯：« Si j'en avais aujourd'hui la chance, je lui redemanderais bien de me prendre comme cobaye pour un de ses tours de magie »（p. 85），這些增加都顯示出譯者對於文本上下文的掌握，字詞或意象的增加目的在於傳遞文本的精神，不論是人物的個性或處境。

有時原文中出現了文字遊戲，譯文無法如實呈現，但是譯者設法轉化，以保留幽默效果。在〈唐先生的西裝店〉中，敘述者提到父親的舊書店時說：「有一回我打開看起來就知道很久沒被翻開過的《飄》之類的書的時候，被壓成薄薄一片的蟑螂就這樣飄了下來」（頁 175）。《飄》的法文標題普遍譯為「隨風而逝」，譯者將原文改譯為：« Une fois, j'avais ouvert un livre du style *Autant en emporte le vent* dont on savait rien qu'en le voyant qu'il n'avait pas été feuilleté depuis longtemps. J'y ai découvert, bien aplati entre les pages, un cafard, sans doute lui aussi emporté par le vent »（p. 197）（意即：蟑螂也同樣隨風而逝了），為了呈現原文中以「飄」字延伸出來的幽默，顯示譯者試圖保留原文的效果。

伍、結語

敘述是一場魔術，翻譯也是。法國翻譯家拉赫波（Valéry Larbaud）如此描寫譯者：

> 譯者是魔術師，只瞧他魔棒一揮，原本無法卒讀，甚至無法朗誦的一團打結的線球，梳理成有生命力的語言，層次分明的思想，承載了意義與直覺。原本是密封的信，如今譯者幫忙拆封解密，譯者帶領大家參觀這棟寶塔，這座宮殿，陪伴著大家參觀這座陌生城市裡的迴廊曲徑、轉角廊簷。譯者提供了一個入口，譯者承諾了一場旅行。（Larbaud, 1973, pp. 73-74）

多虧了譯者，法語讀者得以參觀這棟已經消失的商場，在敘述的魔幻中，想像那一段真實。譯者也是在天秤兩端擺動的人：文本靜止不動，然而，譯者的內心生命正無止盡地律動交錯，竭力尋找平衡。譯者將一段生命轉換成另一種文字，這些文字具有潛能，會再次將文本帶到懂這個語言的讀者或聽眾那邊。《天橋》的譯者同時也是在轉譯他人的記憶，正如關首奇在專書中引用了愛德華・格里桑（Édouard Glissant）的論點：

> 我們每個人都需要他人的記憶，因為這裡並非涉及憐憫或施捨的美德，而是來自關係連接時產生的明澈的意識。倘若我們想要共享美麗的世界，我們必須學習共同回憶。（Glissant, 2006, p. 279）

翻譯正如這些連接不同棟建築的天橋，象徵一種連結，連結了不同的視角，不同的生活，但卻是共同的記憶。

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國家教育研究院編譯論叢徵稿辦法

100 年 1 月 17 日第 1 次編輯委員會議修正
100 年 5 月 9 日第 1 次諮詢委員與編輯委員聯席會議修正
101 年 7 月 3 日第 1 次諮詢委員與編輯委員聯席會議修正
103 年 6 月 13 日諮詢委員與編輯委員聯席會議修正
104 年 5 月 18 日諮詢委員與編輯委員聯席會議修正
105 年 5 月 26 日諮詢委員與編輯委員聯席會議修正
107 年 5 月 18 日諮詢委員與編輯委員聯席會議修正
108 年 5 月 22 日諮詢委員與編輯委員聯席會議修正

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20,000字、英文以不超過12,000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 20,000 字、英文以不超過 12,000 字為原則

註 1：本刊編輯會得依需要調整建議字數，中文篇名最多 30 字，英文篇名最多 12 字為原則；請作者提供欄外標題（Running head），中文 20 字／英文 50 字元以內。

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 1 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：

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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：

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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。

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(3) 參考書目及附錄。

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(1) 首頁：

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(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

地址：10644 臺北市大安區和平東路 1 段 179 號

電話：02-7740-7803

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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）英文稿件中出現中文時，原則如下：字、詞需以先漢語拼音（需斜體）後中文呈現，必要時再以括弧解釋；句子或段落則視情況處理。

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）。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：

<u>表範例</u>

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

（續下頁）

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
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
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

圖範例

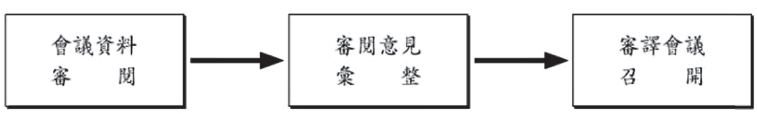

圖 2 學術名詞審譯委員會加開之作法

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

(continued)

Table 4

Summary of the Participants' Listening Difficulties (continued)

Statements	Yes (%)	No (%)
(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
(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

圖範例

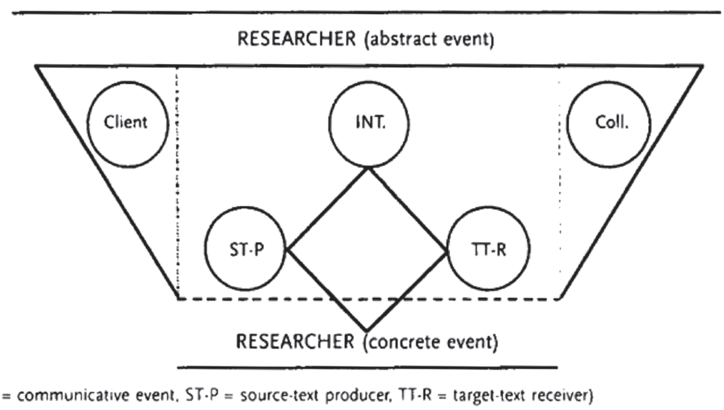

Fig. 11 Perspectives on quality assessment in interpretation (Pöchhacker, 2001, p. 412)

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。

<u>範例</u>

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。

<u>範例</u>

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）

<u>範例</u>

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）

<u>範例</u>

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）

<u>範例</u>

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。

<u>範例</u>

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.

<u>範例</u>

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。

<u>範例</u>

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.

<u>範例</u>

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，斷詞標準參考國教院分詞系統，網址為 https://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：

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