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編譯論叢

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編譯論叢

Compilation and Translation Review

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從贊助視角審視胡適譯介易卜生

朱淑霞

本文以《新青年》雜誌於 1918 年推出的易卜生專號所刊載胡適的〈易卜生主義〉一文與《娜拉》翻譯文本為中心，蒐集整理相關史料。不從譯本是否忠於原文文本，而把譯本置於所處的特定時空，發現胡適既是向報刊投書表達本人翻譯論的讀者，也是示範與宣傳用白話翻譯外國文學的譯者，更是為報刊雜誌回應讀者投書的答辯人，並且是批改翻譯文本的專業編輯，甚至是整體策劃翻譯社會問題劇劇本，引介新思想促進社會文化改良的翻譯贊助人。胡適在五四新文學運動時期，操控著用白話文翻譯的新思潮，推動中國文藝復興。雖然易卜生專號戲劇翻譯的成績差強人意，白話翻譯劇本還有努力的空間，但若從翻譯贊助的角度審視，便能看見胡適譯介易卜生的真正價值，不在翻譯文本是否已達到成熟的好翻譯，而在作為一名翻譯贊助人於特定時空，曾對翻譯文學所發揮的關鍵性影響力。

關鍵詞：胡適、翻譯、易卜生、意識型態、贊助人

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A Study of Hu Shih's Translations of Ibsen From the Perspective of Patronage

Shu-Hsia Chu

This paper focuses on Hu Shih's translations of Ibsen's plays which were published in the special Ibsen edition of *New Youth* in 1918. Hu Shih was not only a reader and translator, but also a patron of the literary arts who both publicized and manipulated the translation rules for foreign literature. He was also a professional editor who not only corrected the texts of translations, but also did most of the planning for the magazine *New Youth*, which introduced new ideas and promoted the further development of Chinese social culture. During the May 4th New Literature Movement, Hu Shih manipulated the use of *baihuawen* (vernacular Chinese) to translate the new trends of thought and promoted a Chinese Renaissance. Although Hu Shih's translations of Ibsen's dramas may have left room for improvement, we now see that the real value of these translations lies in Hu Shih's ability to manipulate the power of patronage in such a way as to influence Chinese literary translation in the early 20th century.

Keywords: Hu Shih, translation, Ibsen, ideology, patronage

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壹、前言

十九世紀以來的中國現代化運動，標誌著中國傳統文明的現代轉向，也就是對現代文明秩序的塑造（金耀基，2013）。這個轉向的過程，影響層面複雜而多元，翻譯在其中便作為引進西方現代思想的重要載體，左右著現代文明新秩序的塑造。在現代文學轉向方面，如何建立能夠取代傳統文學的新文學體系，諸如文學體裁、標點符號，乃至書寫的語言，都曾經是五四新文學運動時期文學範疇中所思考的議題。而五四時期的譯者如何具體地實踐以白話文翻譯，是受到譯者本人的翻譯觀直接的作用，同時也間接地受到翻譯贊助（patronage）與詩學（poetics）的操控，進而實現翻譯文學的改寫（rewriting）。勒菲弗爾（André Lefevere）認為翻譯即是改寫，不存在絕對的對等，而所謂贊助，本義是指對於某對象發揮出影響力，可以理解為一種權力（power），此權力可以是來自個人，也可以是來自某個機構。這種贊助權力的介入，便足以推動或阻礙文學的閱讀、書寫或改寫（Lefevere, 2017）。因為翻譯不是在真空狀態下進行的，譯者或機構往往有既定的主觀價值標準，而此價值標準便形成贊助權力。胡適在五四新文學革命運動期間，積極介入易卜生（Henrik Ibsen）的譯介，他在此譯介過程中所發揮的影響力，就是譯介學中贊助權力運作的典型範例。

五四新文學運動時期的意識型態，曾經受到胡適積極的贊助。至於外國文學作品的譯介，諸如在翻譯主題的選擇，對翻譯的形式以及翻譯策略的運用，特別是在譯介易卜生方面，更是實踐了現代文明新秩序的塑造。在中國現代化重塑的過程中，曾任《新青年》的撰稿人、譯者，同時兼具編輯核心的胡適，可被視為

五四時期的代表翻譯贊助者。胡適與當時還是北大學生的羅家倫合譯易卜生這位現代戲劇大師曾經引起最大爭論，也是最受歡迎的作品 *A Doll's House*，首次在《新青年》易卜生專號以《娜拉》為名，翻譯成白話中文劇本。本文將以胡適譯介易卜生作為論述的中心，並兼及梳理相關史料，還原其如何透過翻譯贊助的權力運作，介入操控易卜生的譯介。並以此作為印證：翻譯過程是一個主觀裁決的過程，充滿了權力的變數；而其中操控並改寫原作的關鍵並不單純的僅在譯者本身或文本內部，更在於翻譯贊助者所發揮的整體權力作用。

易卜生被譯介到中國已經超過一百年，相關的研究論述浩如煙海，然而幾乎所有的論述都聚焦在外國的現代性思維如何被中國人所接受，亦即易卜生的劇作性格特徵；以及如何在五四這個特殊歷史階段裡，被拿來操作成中國推動現代性轉向的工具意義。對五四翻譯文學的研究重點也大都放在翻譯接受的外在環境文本上，諸如贊助者如何為翻譯原作以及原作者大肆宣傳，當年的文藝批評又是如何評判與接受外來的現代思維等。沒有針對當時整體譯介過程展開具體的贊助權力分析，回到翻譯文本本身，並且還原翻譯的現場，在梳理翻譯目的語的環境文化特徵的同時，也找出翻譯語言具體如何被贊助操控後，實踐中國現代性的塑造。

針對五四新文學運動時期翻譯文學的研究雖然已經成果豐碩，但是研究的方向都從思想史或文學史的觀點，圍繞著現代性、發生、選材、影響、身分認同、地位轉變、文體、文學特點、翻譯理論論爭等。從翻譯史的觀點，並涉及意識型態討論的僅有〈五四時期翻譯文學的價值體認及其效應〉（秦弓，2005）的簡略論述，本文將從翻譯學贊助的角度，把焦點放在意識型態的控

制上，梳理胡適譯介易卜生的相關史料，具體考察翻譯贊助活動的整體過程是如何展開並且操控著翻譯。

貳、贊助人的意識型態操控

翻譯不是單純的語際轉換，而是在特定文化背景下進行的，若將社會視為一個系統，那麼文學系統則是此系統中的系統（system of systems），翻譯文學則受到此系統中的主流意識型態（ideology）的動機與詩學型態的束縛。勒菲弗爾將詩學引入翻譯研究，成為翻譯理論的重要概念。他認為譯者在翻譯過程中不可避免的受到主流詩學的操縱，並由兩部分構成，一部分是文學技巧、體裁、主題、原型人物以及象徵等；一部分是文學的社會作用和意義；其中翻譯贊助人對意識型態的態度會決定其翻譯策略（Lefevere, 2017）。20 世紀初，中國社會的主流意識仍大致繼承晚清舊社會，而自發自覺的文學改良運動是在對抗傳統主流意識型態，以及改革傳統詩學的基礎上展開的，然後日漸取代主流，成為新的主流，完成文學革命。而此時期倡導翻譯外國文學的贊助人正開始在報刊上陸續表述其動機與目的。

一、介入翻譯機構與贊助

胡適於 1916 年翻譯俄國泰萊夏浦（Nikolai Dmitryevich Teleshov）的作品《決鬥》（*The Duel*）一稿（胡適，1991），投到《青年》雜誌，但因《青年》雜誌因故停刊半年，直到 1916 年 9 月以《新青年》名義復刊後，刊登在 1916 年 2 卷 1 號。《決鬥》是胡適在《新青年》的第一次投稿，也是在該刊物上的第一篇白話文翻譯作品。在投稿未刊出期間，胡適曾經藉此理由寫信給主

編陳獨秀詢問消息，信中亦表示贊同陳獨秀之前關於文學變遷的文章中提到今後應該朝向寫實主義發展的見解；但胡適對於另外一篇被記者捧為「希世之音」的文章提出針砭，說該文「用典不當」、「文法不通」，與陳獨秀所主張古典主義應當廢除的意見自相矛盾。胡適雖自知此言可能有些過激，但仍表示值得提出來讓大家討論（胡適，1928b，頁1—5）。

胡適簡單寫了當今文學改良要從「八事」入手，這封信在1916年《新青年》2卷2號通信欄刊出。後來胡適將完整關於文學改良的主張正式投稿，以〈文學改良芻議〉的篇名在1917年2卷5號刊出。之前提到的「八事」順序稍有變動，但內容一致（胡適，1917，頁467—477）。此文一出，革命急先鋒的陳獨秀即在1917年2卷6號發表〈文學革命論〉，強調歐洲之所以富強是拜革命之賜，見到胡文後表示自己「甘冒全國學究之敵，高張文學革命軍大旗」（陳獨秀，1934，頁136）聲援胡適，文學從「改良」晉升到「革命」的高度。胡適也在後來對陳獨秀的支持表示，若是沒有當初陳的力挺，文學革命可能不會進展如此快速，陳的勇氣補救了胡「太持重」的缺點（胡適，1923，頁82）。之後，錢玄同寫信給陳，針對胡文提問。胡適對於自己拋出的問題得到迴響，本人表示歡迎（胡適，1928b，頁29—39），於是胡適成功投下的議題持續延燒。《新青年》1915年9月15日創刊時原名《青年雜誌》，後因版權官司問題停刊半年，1916年9月1日第2卷以後用《新青年》之名重刊，重新出版後歸北京大學陳獨秀、錢玄同、高一涵、胡適、李大釗、沈尹默等六人輪流編輯。1920年6卷1號正式刊出雜誌的分期編輯表清楚地將編輯的分工公開：第一期陳獨秀、第二期錢玄同、第三期高一涵、第四期胡適、第五期李大釗、第六期沈尹默，自此開始大規模使用白話文。即

便有文白夾雜，但在最大程度上朝使用白話的方向努力。1919年2月胡適在《北京導報》（*The Peking Leader*）發表〈文學革命在中國〉（“A Literary Revolution in China”），他向西方人士描述發動新文學運動的動機時，高呼舊瓶裝不了新酒：

In order to express an enriched content, it is necessary first to secure the emancipation of the literary form. The old bottles can no longer hold the new wine.

為了能表現豐富的內容，首先有必要解放文學形式。舊瓶不能再裝新酒。（胡適，2003，頁242—243）

基於胡適的雙語能力，他也成了第一次用英文向世界介紹中國新文學革命與新文化運動的中國作家（歐陽哲生，2011）。

胡適在1918年《新青年》4卷4號發表〈建設的文學革命論〉，再一次總結並把文學革命的目標濃縮成10個字：「國語的文學，文學的國語」（胡適，1918a，頁91）。與此同時，陳獨秀又辦了《每週評論》白話雜誌，北京大學學生傅斯年、汪敬熙、羅家倫等也出了白話月刊《新潮》（*The Renaissance*），自此新舊文學的論爭以及響應白話文的浪潮就更加猛烈了。身為學生領袖的羅家倫就說過與《新青年》密切的思想和影響，他提到當年《新潮》雜誌主張的基本輪廓大致與《新青年》差不多，因為當時兩種雜誌的主要編輯團隊天天接觸，進行思想交流（劉維開，1996），當時的文科教授胡適等人在面對舊社會衛道人士時所做出的對抗，必然直接影響到周邊的學生群（羅家倫，1946）。翻譯贊助人可能是譯者，也可能是一個機構，譬如報刊雜誌，更具體地說，是策劃編輯的團隊。胡適在《新青年》的影響力延伸到

學生刊物《新潮》，形成共同對抗舊主流意識型態，塑造新意識型態的態勢。

這樣的論爭態勢充斥在近代文學改革運動的第一個 10 年，論爭的熱潮在《新青年》的帶動下，五四白話翻譯文學活動也迅速展開，規模聲勢前所未有，當時的文人幾乎也同時是翻譯外國文學的工作者（錢理群、溫儒敏、吳福輝，2002）。到了 1923 年，胡適以「中國的文藝復興」（The Chinese Renaissance）（胡適，1928a，頁 13）來稱呼五四時期的文化運動。他說：

Each of these descriptions may be readily applied to what we now call the age of Chinese Renaissance and the application will still be found remarkably accurate.

所有的這些描述（指歐洲文藝復興）都可以應用於我們現稱之為中國文藝復興的這個年代，而這一指稱仍被證明是相當準確的。（胡適，2003，頁 632）

同時，外電則將胡適宣傳為「中國文藝復興之父」（The Father of the Chinese Renaissance）（歐陽哲生，2011，頁 227）。

二、提出翻譯選材原則

胡適的實用主義（pragmatism）受到杜威（John Dewey）的影響，強調個人的思想能力，重視方法論，看重評判的態度（劉紀曜，2009，頁 229—231）。他的哲學直接反映在推動白話文學革命，也反映在其譯介西方文學著作與思潮之上。因此，推動白話文翻譯就不僅僅是學理理論，胡在當時便發揮其多重角色，拋出問題之後，讓大眾一起面對。

胡適從歷史的角度出發，思考自晚清以來在報刊上翻譯文學作品，應該用什麼文體來翻譯西方的新文學時，認為林紓的譯法應該被鏟除；嚴復瑰麗的古文當然也不合時宜了；而梁啟超的新民叢報體雖然曾經盛極一時，但仍被時代淘汰；政論作家章士釗的古文譯筆因為相對「精密」，曾經受到胡適的讚賞。他說：

嚴復還是用古文譯書，章士釗就有點傾向「歐化」的古文了。但他的歐化，只在把古文變精密了、變繁複了，使古文能勉強直接譯西洋書，而不消用原意來重做古文；使古文能曲折達繁複的思想，而不必用生吞活剝的外文法。（胡適，1923，頁 52）

胡適還曾引用羅家倫刊在《新潮》2 卷 5 號的〈近代中國文學思想之變遷〉文中對章士釗的點評，贊成羅家倫評章士釗的文章集「邏輯文學」的大成，而且「文字的組織上又無形中受了西洋文法的影響，所以格外覺得精密」（胡適，1923，頁 55—56）。只可惜，這種用古文試圖建立翻譯詩學的努力，雖有多人接續開發，創出一種「修飾的、謹嚴的、邏輯的」政論文體，但因「有時不免掉書袋」，而且難讀難懂，最後終於煙消雲散（胡適，1923，頁 55—56）。

因為「死文言絕不能產出活文學」（胡適，1928b，頁 76），所以要確立新的詩學型態——白話文，來代替死去的舊詩學——文言文。那麼究竟什麼是白話文學呢？當時不少人不理解新文學運動提倡的白話的真義，導致誤解者甚多，甚至反對的聲浪甚囂塵上。所以胡適為白話做過正名，他把白話文學的範圍擴大到包括舊文學中明白清楚近於說話的作品（胡適，1928a，頁 13）。

也唯有使用白話文來翻譯，才不會落入林紓用古文翻譯時，出現西方偵探「勃然大怒，拂袖而起」之類的怪異現象。話雖說古文不能產生活文學，但一方面要輸入西方新思潮，一方面要拋棄古文格律，同時要熟練新的白話文可不是一件容易的事。但是胡適本人「自信有能力用白話作散文」（胡適，1926，頁1），翻譯也有自己的原則：

直譯可達，便用直譯；直譯不易懂，便婉轉曲折以求達意。有時原文的語句不關重要，而譯了反而更費解的，我便刪去不譯。（胡適，2018，頁99）¹

事實上，胡適一直持續地翻譯短篇小說，出國留學前曾用文言翻譯過的短篇小說有：《暴堪海艦之沉沒》、《生死之交》；留美期間翻譯《最後一課》、《柏林之圍》、《百愁門》、《決鬥》、《樂觀主義》、《哀希臘歌》等。從1906年第一篇翻譯短篇小說起，在各報刊雜誌投稿，起初使用文言翻譯，後來改用白話譯。胡適之所以能夠成為新文學運動的先驅，不能不追溯到他早期翻譯實踐過程的文學訓練與累積（張中良，2005，頁19）。後來胡適把總共21篇翻譯短篇小說集結成冊：1919年出版《短篇小說第一集》收入10部翻譯小說；1933年出版《短篇小說第二集》共11部。選擇的作品刻意避開周氏兄弟所譯《域外小說集》與周瘦鵑的《歐美名家短篇小說叢刊》中曾經譯過的。由此除了能看出他避免重譯的用心之外，每一篇譯作發表在報刊上時，都附上原著原名，並且寫一段簡介，介紹原作者的特色與作品特點，同時說明翻譯

¹ 原載於1928年9月10日《新月》第1卷第7號。

該著作的理由。這反映了胡適異於晚清譯者們的翻譯態度，彰顯其對原作與譯作的責任感，也反映出譯者的原文意識，可視為翻譯文學朝現代化邁進的表現。

然而，個人的獨立翻譯無以改良全中國的文學，加上由於中國文學的方法不夠完備，所以不得不借用他山之石，尤其是中國所沒有的短篇小說和獨幕戲，胡適必然要親自示範，從實踐中證明白話翻譯的可行。既然如此，就需要用一種辦法來昭告天下，拋磚引玉，宣傳翻譯西洋文學名著「汲取模範」。於是胡適（1928b）提出了翻譯西洋文學名著的辦法：

現在中國所譯的西洋文學書，大概都不得其法，所以收效甚少。我且擬幾條翻譯西洋文學名著的辦法如下：

1. 只譯名家著作不譯第二流以下的著作。我以為國內真懂得西洋文學的學者應該開一會議，公共選定若干種不可不譯的第一流文學名著。〔……〕譯成之稿，由這幾位學者審查，並一一為作長序及著者略傳，然後付印；其第二流以下，如哈葛得之流，一概不選。詩歌一類，不易翻譯，只可從緩。
 2. 全用白話韻文之戲曲也都譯為白話散文。用古文譯書，如林琴南的「其女珠，其母下之」早成笑柄，且不必論。
- （頁 95—96）

其中胡適頗為輕蔑的「哈葛得之流」指的是英國小說家亨利·萊特·哈葛德爵士（KBE, Sir Henry Rider Haggard），林紓最常翻譯哈葛德的小說，哈葛德寫了 57 部小說，林紓一共翻譯了 25 部，其中有兩部未刊（韓洪舉，2005，頁 70）。對於翻譯，胡適不但

強調要用白話翻譯外國作品，讓人人都能對內容琅琅上口，容易理解。同時要求必須翻譯遴選過的優秀作品，學習一流名著，而不再依循瑰麗古文的譯法，也不該隨波逐流，如林紓大量翻譯二流作品。胡適的這個做法果然引發共鳴，由胡適主編的《新青年》5卷4號即收到並刊出了宋春舫的〈近世名戲百種目〉。讀者宋春舫當時是北京大學法文學教授，在讀到胡適的翻譯西洋文學名著辦法後，從自己的專業角度擬選出近世名戲百種表，投送給《新青年》發表。

根據主編的記述，這一百種戲目已經在北京英文《導報》（*Peking Leader*）和上海《密勒評論報》（*The China Weekly Review*）報刊上登過，但經過投稿人修改，和原稿有六種戲不同。該表內收錄一百種戲目，包括58位文學家，13個國家，此表強調了在一百種戲目裡等待翻譯的名劇本。對於讀者的迴響，翻譯贊助人胡適主編表示支持，他說表內所舉出的一百種戲，雖然未必能完全包括近世的第一流名戲，但已經代表世界新戲的精華，需要花幾年時間來翻譯（胡適，1918a）。作為一名翻譯贊助人，胡適有自己的翻譯觀和翻譯選材辦法，他將選擇譯本的辦法透過報刊影響其他譯者或專業人士，使翻譯活動朝著本人意識型態的方向發展。

三、倡導翻譯形式類型

胡適在〈文學進化觀念與戲劇改良〉文中指出，中國戲劇一千年來雖然力求改革，但終究因為守舊性太強而不如人意，所以需要靠「人力鼓吹」來幫助中國戲劇早日脫離因守舊而代代流傳下來的「遺形物」，而只有研究西洋戲劇文學才能從中得益（胡適，1928b，頁202—213）。至於要翻譯什麼類型的戲劇，胡適

表示西洋的文學創作方法自希臘戲曲以來就已經高出中國的元曲；近代的莎士比亞（Shakespeare）和莫里埃（Molière），以及最近 60 年的歐洲散文戲，個個「千變萬化，遠勝古代」，他羅列出值得中國戲劇參考的幾大類型，其中最重要的是研究社會種種問題的「問題劇」（胡適，1928b，頁 94），道出《新青年》籌劃製作易卜生專號和戲劇改良專號的動機。

在文學類型上，胡適舉出最迫不及待改革的文學類型是詩與戲劇。1918 年《新青年》4 卷 5 號刊載〈論短篇小說〉，此文原為胡適在北京大學國文研究所小說科的演講稿〈論短篇小說〉，由傅斯年抄錄，先刊於《北京大學日刊》，後經胡適修改，再刊於《新青年》，此文代表胡適的短篇小說翻譯論。文中指出文學的進步要考慮「經濟」，即有效率，中國傳統戲劇太不經濟，所以他更具體地提出未來戲劇應該朝發展獨幕劇的方向努力：

最近世界文學的趨勢，都是由長趨短，由繁多趨簡要——「簡」與「略」不同，故這句話與上文說「由略而詳」的進步，並無衝突。〔……〕戲劇一方面，莎士比亞的戲，有時竟長到五齣二十幕〔指 *Hamlet*〕後來變到五齣五幕；又漸漸變成三齣三幕；如今最注重的是「獨幕戲」了。（胡適，1918b，頁 463）

胡適在 1914 年美國留學期間，經常觀賞西方戲劇，並且與友人組織讀書會，定期閱讀西方文學作品。二月觀賞過法國白里而（Eugène Brieux）的《梅毒》（*Damaged Goods*），還把當日的戲劇宣傳單附在日記中收藏著（胡適，1939，頁 195）。七月讀書會第一次聚會時，他選了兩部德國的社會劇閱讀，同時在日

記中簡單對當代西方三大社會劇作家做出評價，讚美甫得諾貝爾獎的德國當代文學泰斗赫僕特滿（Gerhart Hauptmann）最早的社會劇，其「全書動人」，描寫「栩栩如生，可與伊卜生的社會劇相伯仲」，並且「勝過法國的白里而之作」（胡適，1939，頁306）。然後在次日日記中針對西方的社會劇又做了一次總結，道：

自伊卜生（Ibsen）以來，歐洲戲劇鉅子多重社會劇，又名「問題劇」（Problem Play），以其每劇意在討論今日社會重要之問題也。業此最著者，在昔有伊卜生（挪威人），今死矣。今日之名手在德為赫氏，在英為蕭伯納氏（Bernard Shaw），在法為白里而氏。（胡適，1939，頁307）

當胡適身為閱讀西方文學名著的留美學生讀者時，就對反映社會問題的易卜生顯露關注，這個想法一直持續到其角色轉換為北大文科教授的專業人士，也同時在角色轉換為雜誌主編時，大力宣傳並贊助翻譯易卜生的戲劇作品。

其實倡導白話文的胡適本人起初的白話文寫作也沒有得到認同，錢玄同曾經說胡的詩詞「未能脫盡文言窠臼」（胡適，1928b，頁276）。這曾使胡適下定決心展開實驗，在三年中都用白話創作詩詞（胡適，1928b，頁42）。在白話詩詞創作上，胡本人自認作品不算好，但指出了從文言文過渡到白話文，技術上的訓練有其重要性。因為除了白話詩的實驗之外，提倡歐洲新文學也必須使用白話文來翻譯，進而創造出「歐化的國語」（周紅民，2015，頁117—123）。胡適後來回頭反省檢視白話文運動初期的翻譯成果時，表示在譯介這一方面，包括易卜生的作品翻譯，

周作人的成績是最好的，說周的翻譯是「國語的歐化的一個起點」（胡適，1923，頁 54），而他自己在翻譯戲劇劇本上，成果並不出色。即便如此，本文在此要從譯介學的觀點強調，雖然胡適的翻譯成就相對地不被重視，獨幕劇的翻譯成果也僅限於易卜生的一部作品，但是胡適在嘗試戲劇劇本的白話翻譯史上所做的創新成就，譬如提出先選擇翻譯比較簡短的獨幕劇、介紹討論社會問題的問題劇、用更通俗的白話翻譯、甚至主導編輯比較全面的易卜生劇作翻譯專刊，如此種種努力，都可以從其在翻譯贊助上發揮的關鍵影響力，重新給予定位。

參、贊助人的改寫策略運作

勒菲弗爾把文學翻譯等各種改寫形式當作是社會各個系統中的一個系統，這個文學系統具備雙重操控因素，一個為文學系統內部的因素，由批評家、評論家、教師、翻譯家在內的各類專業人士組成；另一個是在系統外部起作用的，通常是對文學意識形態要比對文學詩學更感興趣的贊助人（Lefevere, 2017）。翻譯之所以被稱為改寫，是因為譯者站在不同的文化環境之中，會有意或無意地對原作進行加工或調整，使譯文符合所處社會的主流意識型態以及詩學型態。而贊助人往往以發揮主導主流意識型態者自居，將原作的價值，經過自己的詮釋後，與社會系統做出有意義的連結，其目的是在說服讀者對譯作產生信賴。從這一點來看，胡適在作為新文學革命的風向球《新青年》的編輯之一，將贊助人操控翻譯的影響力發揮得淋漓盡致。

一、突出贊助意識型態

胡適曾說自己的思想受赫胥黎（Huxley）和杜威的影響最大，相信實用主義與循序漸進的進化，認為文明不是一夜之間就能改造完成的，需要三個步驟依次進行。他說：

凡是有價值的思想，都是從這個那個具體的問題下手的。
先研究了問題種種方面的種種事實，看看究竟病在何處，
這是思想的第一步工夫。（胡適，1930，頁5）

胡適的思想具體地在譯介易卜生上呈現出來，他首先大力宣傳，說服大眾承認社會有病了，不要再自欺欺人、視而不見、苟且偷生。

《新青年》易卜生號於1918年出刊，是中國雜誌出版外國作家專號的肇始，破天荒介紹北歐戲劇大師易卜生一系列寫實主義社會問題劇，強調其反叛精神。這一期裡，以胡適的〈易卜生主義〉作鎮刊之文，並且在此專號中發揮個人影響力，從介紹易卜生著作乃是寫實派文學開始，呼籲睜眼看世界的真相，要說老實話。胡適（1928b）表示：

人生的大病根在於不肯睜開眼睛來看世間的真實現狀。明明是男盜女娼的社會，我們偏說是聖賢禮義之邦；明明是臟官汙吏的政治，我們偏要歌功頌德；明明是不可救藥的大病，我們偏說一點病都沒有！卻不知道：若要病好，須先認有病；若要政治好，須先認現今的政治實在不好；若要改良社會，須先知道現今的社會實在是男盜女娼的社

會！易卜生的長處，只在他肯說老實話，只在他能把社會種種腐敗齷齪的實在情形寫出來，叫大家仔細看。（頁490）

此文鏗鏘有力，彷彿給人當頭棒喝。在此文中，胡適旁徵博引易卜生的劇作，闡述易劇的精神，從家庭的四種大惡德，即「自私自利」、「依賴性與奴隸性」、「假道德與裝腔做戲」、「怯懦沒有膽子」說起，並同時用易卜生的《娜拉》（*A Doll's House*）與《群鬼》（*Ghosts*）引證中國社會的家庭制度也有同樣不堪的現實；婦女如娜拉不過是丈夫的傀儡，《群鬼》裡的阿爾夫人必須痛苦死守婦道至死；其次談到社會中的法律、宗教和道德三大勢力的惡處，再引《娜拉》、《群鬼》，以及《羅斯馬莊》（*Rosmersholm*）三部作品，控訴「法律是死板板的條文，不通人情世故」（胡適，1928b，頁18—19）。說明我們的社會有病，不能再粉飾太平、自欺欺人；應該有像易卜生揭開社會真相、暴露不堪的勇氣。

易卜生的戲劇作品多達26部，作品風格涵蓋理想主義、神祕主義、寫實主義、象徵主義等。一般將其劇作分成三階段：早期的浪漫主義，如《凱撒琳》（*Catiline*）（1850）、《布朗德》（*Brand*）（1866）、《培爾金特》（*Peer Gynt*）（1867）；中期的現實主義社會問題劇，如《社會支柱》（*Samfundets Støtter*）（1877）、《玩偶之家》（*Et dukkehjem*）（1879）、《群鬼》（*Gengangere*）（1881）、《人民公敵》（*En Folkefiende*）（1882）；以及後期的象徵主義，如《野雁》（*Vildanden*）（1884）、《羅斯莫莊》（*Rosmersholm*）（1886）等（茅于美，1981；劉大杰，1928）。但胡適的〈易卜生主義〉只強調了他社會寫實風格的作

品，其他的都被忽略了。他雖然也知道易卜生早年和晚年的著作並非寫實主義，但是只把焦點放在易卜生極盛時期的著作，不在乎易卜生晚年人生觀的轉變，他下了一個獨斷的結論：「儘可以說，易卜生的文學，易卜生的人生觀，只是一個寫實主義」（胡適，1928b，頁 15）。

由此很明顯地可以看出，作為贊助人的胡適以自己的意識型態為中心，有選擇地譯介易卜生。胡所推崇的易卜生主義不是單純的易卜生主義，而是贊助人期望呈現給中國觀眾的易卜生主義。胡適藉由易卜生的譯介呼籲社會大眾看清現實，而這個現實就是中國社會生病了，需要改良了。

在回顧由《新青年》挑起文學革命的「偉大的十年間」，胡適參與回顧文學革命第一個 10 年的史料集結，總結出易卜生專號介紹了西洋近代「最有力量的文學家」易卜生，並借用易卜生的話表達出當時《新青年》社一群人的共同信仰：以為全世界都像海上撞沉了船，這時最要緊的是拯救你自己；用易卜生的話說是「真正純粹的個人主義」，而胡適則將其說成是「健全的個人主義」（胡適，1945，頁 48）。

直接導致易卜生專號出現的觸發點是當年崑劇突然在北京盛行開來，而崑劇的內容是因襲舊傳統的倫理觀念，為新文化運動的知識分子所不能見容，新文化陣營的人們對此有所不甘，胡適便想到用易卜生的話劇來對抗。魯迅曾引述青木正兒的說法，把這件事情寫在《奔流》編校後記（魯迅，1934，頁 201）；錢玄同（1918）也曾在〈隨感錄十八〉中提到，崑曲大家韓世昌到北京演出，有一群人來歡呼中國戲劇的進步，便引起《新青年》編輯諸君的反擊（頁 79）。即便是看似一起事出突然的偶發事件，但事實上關於譯介易卜生一事絕非偶然，當時的事件只能看成是

一劑催化劑，必須從翻譯的內在文本中抽絲剝繭。

二、導向個人自覺意識

《新青年》易卜生專號中，除了有胡適以〈易卜生主義〉為主題的論文之外，還有由胡適親自翻譯的《娜拉》第三幕，猶如一齣獨幕劇，即使在沒有羅家倫翻譯的第一幕和第二幕之下，依然具備高度可讀性。第三幕主角娜拉在經歷一場家庭變故後，終於看清了自己不過是丈夫的玩偶，毅然決定離家出走去追尋獨立自由的人格。易卜生善於拋出社會敏感議題，產生引發大眾爭論的影響力，易的作品被當時迫切需要這種批判精神的新文學運動旗手遴選為改良社會文化價值的利器，最明顯的證據是劇名的翻譯。

此劇本名原文是 *A Doll's House*，直譯的話是「玩偶的家」。劇中女主角曾表示，自己只不過是爸爸和丈夫的玩偶（胡適譯成「玩意兒」），沒有被當作一個獨立的人。後來經過幾次重譯，被譯作《玩偶之家》或陳蝦所譯《傀儡家庭》。² 易卜生的作品於 1910—1920 年代在中國的翻譯大都依照原文原意翻譯（張春田，2013，頁 17—20），然而胡適卻拿女主角的名字當作劇名，一定有特別的用意。不論是譯作「玩偶」或是「傀儡」，強調的是被玩弄的女性；而改用女主角之名作為譯書名，強調的就是女主角自覺的個人主義，符合翻譯贊助人的意識型態。

不僅在作品譯名上如此，在〈易卜生主義〉這篇文章中還多次引用胡適所翻譯《娜拉》的段落，娜拉的臺詞羅列在文章各處，儼然成為譯者兼贊助人胡適的代言人，讓胡適想說的話都借娜拉

² 陳蝦的《傀儡家庭》，1918 年 10 月作為《說部叢書》第 3 集第 51 編，由商務印書館出版，是易卜生劇作的第一個單行本，一年後即再版。

的口說了出來。比如在談到寫實主義戲劇強調「為我主義」，也就是「最有價值的利人主義」時，胡適引述自己的《娜拉》譯本中第三幕的對話：

郝：你就是這樣拋棄你的最神聖的責任嗎？

娜：你以為我的最神聖的責任是什麼？

郝：還等我說嗎？可不是你對於你的丈夫和你的兒女的責任嗎？

娜：我還有別的責任同這些一樣的神聖。

郝：沒有的，你且說，那些責任是什麼？

娜：是我對於我自己的責任。

郝：最要緊的，你是一個妻子，又是一個母親。

娜：這種話我現在不相信了。我相信第一我是一個人正同你一樣。——無論如何，我務必努力做一個人。（胡適，1928b，頁 503—504）

由娜拉口中說出，除了對丈夫、兒女的責任之外，還有一項最神聖的責任，即「我對於我自己的責任」，並且不再相信舊習慣風俗要求女子只能為丈夫與子女犧牲的信條，覺悟到應該做一個獨立思考的人。以此與易卜生的見解「使各人自己充分發展——這是人類功業頂高的一層；這是我們大家都應該做的事」（胡適，1928b，頁 504）連成一氣，做出結論。

雖然文中分列家庭、社會、宗教、道德四方面的問題，但歸結起來只強調社會問題，而且在行文中引用四次四段的劇本中，三次都反覆引用《娜拉》的翻譯臺詞。娜拉聽似合情合理的辯白放在中國現實社會將面臨相同的困境，與其說是法律問題，不如

說是女性教育認知問題。又例如，表達宗教問題也藉著娜拉的口傳達出婦女無知的一面：跟隨他人入宗教，卻不明白宗教到底為何。事實上，此劇最令人震撼的一幕在謝幕前，娜拉最後的反應，《娜拉》全三幕，前兩幕由學生羅家倫翻譯，身為專業人士兼翻譯贊助人的胡適則翻譯最重要的部分。從劇本的重要性及分配的方式來看，可以推測胡適重視的內容幾乎集中在第三幕，僅第三幕就足夠作為獨幕劇材料，也足以反映娜拉的人物特徵，更足以傳達易卜生討論社會問題的意圖。這也能解釋胡適後來模仿《娜拉》，將《終身大事》以獨幕劇的形式呈現女主角的獨立自覺意識。無論是要揭發社會的哪一種真相，在上述所引證的劇本中，胡適特別選擇《娜拉》的理由，是因為娜拉的形象在其他易卜生或者其他戲劇的角色裡最具有行動力，而且最能觸發社會爭議。胡適看中了娜拉的爭議性，也看見了翻譯的社會影響力：只有娜拉有能力激發維新改革的動力，創造出：「易卜生——社會問題——家庭問題——女性解放問題」的聯結。

作為翻譯贊助者的雜誌社，尤其是以主編為首的編輯團隊讓讀者們接觸到的，已經不是挪威現代戲劇大師的易卜生，而是中國五四新文學運動時期所期望看到的改革先鋒易卜生。易卜生專號的《娜拉》也不再是北歐易卜生的《娜拉》，而是五四新文學運動時期胡適的《娜拉》。由此可見，在易卜生被譯介的過程中，除了有翻譯者在語言轉換上做出的努力，更有翻譯贊助者的介入與操控。

三、譯者兼譯評的多重贊助

文學體系會透過兩種手段進行操控，其一是贊助者，其二是文學體系內部的專業人士，包括評論家、教師、譯者等。一

般而言，贊助者較關心意識型態，而專業人士較關注詩學型態（Lefevere, 2017）。但專業人士也可能兼作贊助者，胡適在進入《新青年》編輯群之前是投稿的譯者和讀者；進入《新青年》編輯群成為翻譯贊助人時，也是北京大學文科教授的專業人士身分。引發胡適選擇系統性翻譯及介紹易卜生的決定，自有其生成背景。他在 1918 年寫的〈歸國雜感〉中，栩栩如生地記敘歸國當時觀察到的上海出版界狀況：

總而言之，上海的出版界——中國的出版界——這七年來簡直沒有兩三部以上可看的書！〔……〕中文書籍既是如此，我又去查現在世上最通行的英文書籍，〔……〕大概都是些十七世紀十八世紀的書，都和現在歐美的新思潮毫無關係的。（胡適，1928b，頁 4—5）

胡適感嘆中國出版界對外國新思潮的接觸太落後，選擇翻譯作品的眼光太差，就像肚子餓了還有人會施捨食物，但是頭腦叫餓的人卻沒有東西可吃，看了讓人想要放聲大哭。因此他想出一個辦法，主張學外語和學新思潮要雙管齊下。他說：

我們學西洋文字，不單是要認得幾個洋字，會說幾句洋話。我們的目的在於輸入西洋的學術思想。所以我以為中國學校教授西洋文字，應該用一種「一箭射雙鵰」的方法，把思想和文字同時並教。（胡適，1928b，頁 6）

此處說的雖是對於中國教授西語的教育的想法，但同時也是他對翻譯新思潮方法論的表述。當成為翻譯贊助人，同時亦兼翻譯專

業人士的胡適，在譯介易卜生的作品時透過改寫的種種技巧凸顯其意識型態。

易卜生專號中刊載的文章除了前述胡適的〈易卜生主義〉、《娜拉》劇本第一到三幕之外，還有陶履恭翻譯的《國民之敵》（*An Enemy of the People*）一部分，以及吳弱男翻譯的《小愛友夫》（*Little Eyolf*）、袁振英譯述的〈易卜生傳〉。胡譯本《娜拉》第三幕在《新青年》雜誌上用極為醒目的重點提示方式，引導讀者特別注意女主角娜拉的重要發言，類似課堂上老師為學生畫重點，用對譯文進行直接干預的標注方式試圖影響讀者接受譯者與贊助人預期的形象，強調娜拉的自我覺醒：

娜：〔前略〕就在那時候，我忽然大覺大悟，我這八年
原來只是同一個陌生人住在這裡，替他生了三個孩
子——唉，我想起來真難過！我恨不得把自己扯得粉
碎！（易卜生，1889/1918b，頁 571）³

胡適在 1914 年 11 月 3 日的留學日記裡記載了一段內容，提到要好的異性友人韋蓮司問胡適：「與父母意見相左時，要容忍遷就或各行其是？」（胡適，1939，頁 442）。胡適從東、西方兩方面思考後，做出謹慎的結論，即：

在家庭問題上，選擇東方人容忍遷就的傳統；但在政治問題上，則贊成西方對自己負責，言行獨立自由。（胡適，1939，頁 443）

³ 此段引用文字下方之黑點為原文即有。

還特別註明易卜生之名劇《玩物之家》（即《玩偶之家》、《娜拉》），寫的就是要對自己負責，言行獨立自由。只是，理智上、政治問題上能接受，對私人的、家庭之事，則依然會順從東方人的孝道（胡適，1939）。由上述內容可對照出胡適為人處事的本心，與在報刊公開倡言的娜拉行徑截然不同。因此可推測出，報刊上的改寫是宣傳，是為符合個人主張的主流意識型態而做的改寫。而胡適身為譯者兼譯評的多重介入，再次印證翻譯贊助人權力發揮的多種可能性。

四、阻礙與補過的綜合運作⁴

贊助權力的介入，除了能夠推動翻譯文學活動之外，也有可能阻礙文學的閱讀、書寫或改寫。1915年《新青年》1卷2號刊登翻譯自王爾德（Oscar Wilde）的《意中人》（*An Ideal Husband*）。這篇被標註為「愛情喜劇」並且用中英對照方式呈現的翻譯，在3號、4號連載，5號缺載，6號刊出後，2卷1號刊了胡適翻譯的《決鬥》，《意中人》又缺載一次，在6卷2號才連載完畢。《意中人》譯者署名薛琪瑛，是《新青年》第一位女性翻譯，也可以說是中國近代第一位用白話翻譯外國作品的女性譯者，獨特之處，不言而喻。目錄欄裡譯者姓名之下還特別標出「女士」兩字，十分顯眼。此外，還特別寫了一段譯者介紹文，註明「記者識」，介紹此劇本譯者不小的來歷：無錫人，庸鑫先生的孫女，母親是桐城派大老吳摯父先生的女兒，並且讚揚其「幼承家學，蜚聲鄉里」，「畢業於蘇州景海女學英文高科，兼通拉丁」，能為報刊翻譯，實在是一種「光寵」，加上是「女流作者

⁴ 「補過」為胡適校訂《易卜生集》時的用語（易卜生，1889/1947，頁1）。

之先河」，所以大大地介紹一番（陳獨秀，1915）。但是胡適卻與陳獨秀持全然相反的翻譯評價，在胡適 1916 年 2 月 3 日《藏暉室劄記》卷 12，〈論譯書寄陳獨秀〉裡這麼寫著：

譯書須擇其與國人心理接近者先譯之，未容躐等也。貴報《青年雜誌》所載王爾德之「意中人」（Oscar Wilde's "The Ideal Husband"）雖佳，然似非吾國今日士夫所能領會也。以適觀之，即譯此者尚未能領會是書佳處，況其他乎？而遽譯之，豈非冤枉王爾德耶？（胡適，1939，頁 845—846）

胡適在美國時就開始在中外報刊發表議論之文，並且深知本人文章的影響力。這可以從他的留學日記中看出：「吾所投 *The New Republic* 之書，乃為 *Syracuse Post-Standard* 引作社論，則吾書未嘗無影響也」（胡適，1939，頁 575—577）；「本城晚報 *The Ithaca Journal* 亦轉載吾書，吾甚欲人之載之，非以沽名，欲人之知吾所持主義也」（胡適，1939，頁 580—581）。而胡適將他專業的影響力發揮在雜誌選擇譯本，甚至在邀約委託譯者上。胡適先提自己先前的主張，說若要譯介新文學，應該先譯名家著作，而且既然要翻譯，就應該要譯得正確。但在胡看來，薛的翻譯選擇並不符合他所主張的翻譯選材標準。雖然王爾德的《意中人》是部好作品，但是在贊助者胡適的主觀判斷下，並不適合譯介給國人，更何況在胡看來，譯者似乎沒有領會作品《意中人》的精髓，所以覺得如此貿然邀請譯者翻譯，多少對不起原作王爾德：

今日欲為祖國造新文學，宜從輸入歐西名著入手，使國中

人士有所取法，有所觀摩，然後有自己創造之新文學可言也……譯事正未易言，儻不經意為之，將令奇文瓌寶化為糞壤，豈徒唐突西施而已乎？與其譯而失真，不如不譯。此適所以自律，而亦頗欲以律人者也。（胡適，1939，頁845—846）

胡適投書之時仍身在美國，是以讀者的身分寫信給雜誌主編。但因為所言切中問題，而且是已經有翻譯經驗的在美留學人士，其角色在主編看來已不是讀者，而是專業人士，所以最後採納了胡適的意見。從此《新青年》中再也不見薛琪瑛的翻譯，薛並從此退出了翻譯文學的舞臺，這無疑是胡適所發揮的贊助權力運作的結果。然而贊助的權力是雙面刃，雖然勸退了薛琪瑛，卻促成了羅家倫與同時是北大學生的袁振英走進翻譯文學的領域。

胡適專業人士與贊助人的雙重身分是同時展開運作的，在策劃易卜生專號時，他動員北大文科優秀學生羅家倫與袁振英參與翻譯與改寫易卜生的作品，並「安排」羅家倫與自己合譯劇本《娜拉》，袁振英則負責閱讀相關資料，譯述〈易卜生傳〉。羅家倫翻譯的是《娜拉》第一幕和第二幕，這是羅家倫的翻譯處女作，也是經過這次試驗，點燃羅對翻譯的興趣。翻譯《娜拉》這兩幕劇本後，羅家倫開始為《晨報》和《東方雜誌》翻譯，翻譯活動也持續了十多年，1931年甚至出版了《近代英文獨幕劇》（羅久芳，2006），也可說是專業人士對譯者的啟蒙與影響。不過，羅家倫翻譯《娜拉》時還是大學生，在其翻譯生涯中只能算是一次「習作」，難以視為一篇成熟的翻譯作品。節錄其翻譯文字如下：

柯樂克：郝夫人，你還不知道你犯了什麼罪。我對你說，

那正是同我不見容於社會的原因，一點不多不點不少。

娜 拉：你！難道你也有這膽量救了你妻子的命嗎？

柯樂克：但是法律不問人心術。

娜 拉：這就一定是壞法律。

柯樂克：不問他壞不壞，如果我拿到法庭上去，你就要照著法律定罪。

娜 拉：我不相信，你難道說做女兒的人，沒有權力可以免除將死的父親的煩惱嗎？做妻子的人沒有這權力救他丈夫的性命嗎？我不知道什麼法律，但是我斷定無論何處，你總可以找到這是為法律所許可的。你還不知道——你，律師！柯先生，你一定是壞律師了。（易卜生，1889/1918a，頁 529—530）

就算文筆再好，翻譯仍是另外一座大山。羅家倫譯《娜拉》的譯筆從來沒有人提起過，就連胡適在〈易卜生主義〉一文中所引用的第一幕臺詞，也不是羅家倫翻譯的，而是胡適自行翻譯的。從上面引用的羅譯，可以看出他不熟練的白話文，而且還帶著強烈翻譯腔的直譯譯法。比如原文“The law takes no account of motives”（Ibsen, 1879/1889, p. 41），羅譯為「法律不問人心術」，與同樣經過專業人士的老師胡適校對過的潘家洵譯本的譯法「法律不管人的居心怎樣」（易卜生，1889/1947，頁 42）比較，就明顯可見潘譯本比較通順；另外，原文“Then it must be a very bad law”（Ibsen, 1879/1889, p. 41），羅譯本直譯為「這一定就是壞法律」，但胡校潘譯本則譯成「如此說來，這種一定是笨法律」（易

卜生，1889/1947，頁42）；原文“Bad or no”（Ibsen, 1879/1889, p. 41），羅譯成「不問他壞不壞」，而胡校潘譯本則譯成更流暢的「笨也罷，不笨也罷」（易卜生，1889/1947，頁42）；又如原文“Do you mean to tell me that a daughter has no right to save her dying father anxiety?”（Ibsen, 1879/1889, p. 41），羅譯「你難道說做女兒的人，沒有權力可以免除將死的父親的煩惱嗎？」，讀來既不順口又不自然，不如胡校潘譯本的「難道法律不許做女兒的想個法子免得她臨死的父親煩惱嗎？」（易卜生，1889/1947，頁42）。

作為專業人士以及贊助者，胡適不可能看不出羅譯的問題：

《娜拉》三幕，首二幕為羅家倫君所譯，略經編輯者修正。第三幕經胡適重為迻譯。胡君並允於暑假內，再將第一二幕重譯，印成單行本，以慰海內讀者。編輯者識。（易卜生，1889/1918a，頁508）

從上述刊於《新青年》易卜生號《娜拉》翻譯劇本前的編輯案語來看，本來這部作品應該是希望羅家倫獨立完成的，胡適在該專號裡只負責書寫〈易卜生主義〉，但沒料到羅家倫的翻譯問題不少，雖然前兩幕經過修改，但是最重要的第三幕終究不能讓羅譯面世，所以由胡適「重為迻譯」，等暑假比較空閒的時候，胡適打算把羅家倫譯的前兩幕也翻譯完後，印成單行本。羅家倫的易卜生翻譯就此中斷，而老師胡適開出的完譯支票也終究沒有完成。

後來，潘家洵專攻易卜生著作翻譯，成為譯介易卜生的專業人士，他出版《易卜生集》時，胡適把四年前寫的〈易卜生主義〉稍做修改後，在文章前面加了這麼一段話，說：

四年前我和一班朋友在《新青年》裡出了一個易卜生號，那時我們在百忙之中偷閒做這種重大的事業，自然很多缺點，那時我們很對不住易卜生的。這幾年來，我們總想把易卜生的著作多介紹一點給中國的讀者，但時間上的限制終不能使我們實行這個願望。（胡適，1947，頁1）

趁著潘家洵把《娜拉》、《國民公敵》都重譯出來，加上從前譯成後來經胡適校正的《群鬼》，集結出版成書的時候，胡適覺得這是「中國譯界對於易卜生補過的機會」（胡適，1947，頁1）到了。這裡便很明白地能看出，當初譯介易卜生時所策劃的易卜生專號有多麼倉促而草率，以致於雖然很有心想好好譯介這位挪威的大作家，但是終究力不從心。然而，回顧胡適自留學時期就對易卜生的鍾愛，認定易卜生最適合作為文學改良初期被譯介的代表作家，回國後他大聲疾呼宣傳易卜生主義，在北大校園直接影響羅家倫等北大新青年團隊，乃至在《新青年》媒體輿論中的編輯策劃推動力，凡此種種，作為中國新文學運動一環的易卜生譯介現象，其價值不應僅以譯作文字文本為判別標準。縱然在文學翻譯的觀點上看，是對不住原作者易卜生的，但若從翻譯譯介的歷史過程來檢視，易卜生的譯介可說是前無古人、後無來者的歷史新紀錄。

胡適本人則在〈新思潮的意義〉中總結：《新青年》給社會投下震撼彈的三年中，大家應該從歷史中習得教訓，他表示新思潮運動的最大成績是「研究問題」的結果。策劃專號譯介易卜生就是胡適在透過大眾媒體《新青年》引導國人研究社會人生的問題。因為這樣「能於短時期中發生很大的效力」，也因為提出的

是「逼人的活問題」（胡適，1928b，頁 159—160），所以也容易使人信服而覺悟。譯介易卜生大張旗鼓地開了頭，卻又草草地收起翻譯的計畫。此譯介易卜生的過程若從贊助活動的角度審視，就能看出作為贊助者的胡適在譯介易卜生的一連串事件中，一直扮演極關鍵性的角色；胡適直接或間接地從文學系統外部與內部，操控著促進與阻礙翻譯的權力運作。

肆、結語

雖然學者們對當年胡適主導譯介易卜生事件多有批判與反思，比如魯迅就曾批判當時的翻譯因為「學者和大師們的曲說」而使得翻譯「失了一般讀者的信用」，同時翻譯本身也因為出現「常有胡亂動筆的譯本」而造成亂譯，所以呼籲複譯的方法（魯迅，1937，頁 69）。後來，胡適模仿《娜拉》創作了《終身大事》，胡適說原是應朋友之約用英文寫成，後譯成中文，雖然不是刻意創作，但實踐了以白話文書寫中國第一部獨幕劇的創舉。縱然如此，朱自清仍在《中國新文學研究綱要》中表示《終身大事》是《娜拉》「極笨拙的仿本」（朱自清，1993，頁 115）。以上這一連串的是是非非沒有考慮到易卜生專號出現時捉襟見肘的現實，但是若能讓事件回歸本質，從流動性譯介活動的過程發展面來審視，中國的戲劇從文明戲期間的梗概譯介，到五四期間的「硬譯」，再到「中國化」的改編本，以至於劇作家原創劇本的出現，這一歷史過程的發展前進是十分清晰的（葛一虹，1997，頁 76—78）。周作人在 1918 年 11 月《新青年》5 卷 4 號刊載了寫給錢玄同的〈論中國舊戲之應廢〉一文中說過這樣中肯之語，認為應該將「歐化」的新戲放置到人類進化階段中，歷史必然的新學上

（周作人，1918，頁 526—528）。一部翻譯作品的介紹，即使曾經叱吒風雲一時，但是翻譯目的語言環境的改變，乃至思想價值的質的變化，絕對不是一朝一夕就能完成的事。創作不是憑空出現的，中國的話劇是西方戲劇的移植，西方劇作就是中國現代戲劇創作的範本，而西方劇作的翻譯就直接為中國戲劇創作鋪了路（馬森，2016，頁 77）。

本文以《新青年》雜誌於 1918 年推出的易卜生專號所刊載胡適的〈易卜生主義〉文章與《娜拉》翻譯文本為中心，蒐集整理相關史料。不從譯本是否忠於原文文本，而把譯本置於所處的特定時空，發現胡適既是向報刊投書表達本人翻譯論的讀者，也是示範與宣傳用白話翻譯外國文學的譯者，更是為報刊雜誌回應讀者投書的答辯人。胡適身為批改翻譯文本的專業編輯，也是整體策劃翻譯「社會問題劇」劇本以及引介新思想促進社會文化改良的翻譯贊助人；他在五四新文學運動時期操控著用白話文翻譯的新思潮，推動中國文藝復興。雖然戲劇翻譯的成績差強人意，白話翻譯劇本還有繼續努力的空間，但從翻譯贊助人的角度審視，便能看見胡適翻譯介紹易卜生的真正價值：不在翻譯文本是否為成熟完美的翻譯，而在譯介過程中對翻譯文學曾經持有的關鍵影響力。

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十九世紀英語世界裡中國小戲 《補缸》的譯介考釋

王岫廬

戲曲是中國古典藝術的重要品類，中國戲曲的域外傳播與影響也是學界關注的話題之一。在戲曲譯介和傳播研究中，學界一般傾向關注傳統大戲。值得我們注意的是，中國民間流傳的許多小型戲曲也有相當重要的藝術價值與文化特質，在中西戲劇交流的早期曾引起西方讀者的濃厚興趣，但是目前關於這方面的研究較為少見。本文以 19 世紀中國民間小戲《補缸》為研究對象，從劇種定位與傳播影響兩方面，透過史料補佚和文本考釋，梳理《補缸》一劇在英語世界的早期譯介及傳播，以期為當下中西戲劇交流的開展提供借鑑與啟示。

關鍵詞：《補缸》、戲曲外譯、傳播影響

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History of Translation and Reception of the Chinese Folk Opera *Pu Kang* in the 19th Century

Xiulu Wang

Xiqu is an important category of and within traditional Chinese art. The translation and influence of Chinese *xiqu* abroad is also one of the most heated topics in recent studies of Chinese drama. In their study of the translation and dissemination of traditional operas, most scholars generally focus on influential, orthodox dramas, and tend to overlook the fact that many short folk operas that were circulated among the Chinese people also have unique artistic and cultural qualities, which aroused much interest on the part of Western readers in the early stages of the exchange between Chinese and Western operas. This paper takes the short Chinese folk opera *Pu Kang* as a case study. Based on historical records and archival research, the paper examines the history of the English translation of *Pu Kang*, explaining its initial positioning and reception, as well as its influence in the English-speaking world in the 19th century.

Keywords: *Pu Kang*, translation of *xiqu*, translation reception

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壹、引言

戲曲是中國古典藝術的重要品類，中國戲曲的域外傳播與影響也是學界關注的話題之一。王國維（2009）在為西村天囚的日譯《琵琶記》所作序中指出：

戲曲之作，於我國文學中為最晚，而其流傳於他國者也則頗早。〔……〕訖於今，元雜劇之有譯本者，殆居三分之一。（頁 133）

在《宋元戲曲史》第十六章〈餘論〉，王國維（2014）亦談到，「我國戲曲之譯為外國文字也，為時頗早」（頁 187），他羅列了法國漢學家杜赫德（Jean-Baptiste Du Halde）、儒蓮（Stanislas Julien）、巴贊（Antoine Bazin）、英國漢學家德庇時（Sir John Francis Davis）等人的戲曲翻譯，其中包括《趙氏孤兒》、《老生兒》、《漢宮秋》、《灰闌記》等篇目，還有其他根據《元曲選》選譯的劇本片段（王國維，2014，頁 187—188）。有學者經過考證，認為王國維所列中國戲曲翻譯來自於法國漢學家柯蒂埃（Henri Cordier）的《中國書目》（*Bibliotheca Sinica*）第三卷（陳以愛，2018，頁 80）。

漢學家所列出的中國戲曲，大多是有一定文學價值和歷史影響的正統劇目，情節複雜，演員眾多，宣揚合乎情理的道德標準，帶有高臺教化的審美訴求。在戲曲譯介和傳播研究中，學界一般比較傾向關注這些傳統大戲。然而值得我們注意的是，中國民間流傳的許多小型戲曲也有相當重要的藝術價值與文化特質，在中西戲劇交流的早期曾引起西方讀者的濃厚興趣，但是目前關於這

方面的研究還較為少見。本文以中國民間小戲《補缸》為研究對象，從劇種定位與傳播影響兩方面，透過史料補佚和文本考釋，梳理《補缸》一劇在 19 世紀英語世界的早期譯介及傳播，以期為當下中西戲劇交流的開展提供借鑑與啟示。

貳、一齣中國鬧劇之樣本

《補缸》是一齣在明末清初廣為流傳的民間小戲，傳本眾多，劇種聲腔不同，也造成劇碼名稱有《補缸》、《釘缸》、《鋸缸》、《鍋缸》的差別，但情節大致都和《鉢中蓮》傳奇第十四齣《補缸》相似。相傳《鉢中蓮》是明萬曆庚申（四十八年）的鈔本，為京劇名家程硯秋玉霜移所藏。¹ 20 世紀前半期，杜穎陶（1933）在《劇學月刊》上發表〈記玉霜移所藏鈔本戲曲〉一文，介紹了程硯秋收藏的近千種戲曲鈔本，其中《鉢中蓮》解題為：

《鉢中蓮》，二冊，不分卷，共十六齣，末頁有「萬曆」、「庚申」等印記。未著錄作者姓名。此劇演王合瑞及其妻殷鳳珠事，《王大娘鋸大缸》一劇，即此本裡的一齣。（頁 54）

此故事說的是補缸匠在王家莊沿街叫喚，王大娘叫住補缸匠，兩人討價還價之後，補缸匠來到王大娘家修補破缸，而王大娘回房

¹ 關於玉霜移藏《鉢中蓮》劇本的寫作時間學界尚存爭議，胡忌（2004）、陳志勇（2012）等人曾從劇本體制、內容、風格等方面考證，認為《鉢中蓮》傳奇的產生年代不為萬曆，而應當在清初或清中葉梨園整理本。馬華祥（2017）則透過考辨曲牌、曲白、新腔歸屬，辨析曲律，確認該劇為萬曆四十五年至四十七年所創作的弋陽腔傳奇。

梳妝打扮，補缸匠因故失手打碎缸，補缸匠和王大娘拉拉扯扯，最終想辦法解決這個問題。

就筆者所蒐集到的資料來看，²《補缸》的最早翻譯是 1803 年刊登於《每月雜誌》（*Monthly Magazine*）第 15 卷的一個英語譯本，譯本標題為 *Pu Kang*，副標題為 *The Pot Mender*，譯者佚名，該頁之頁眉標注“Specimen of a Chinese Farce”（一齣中國鬧劇之樣本）。譯本前附有對中國戲劇的簡要介紹，將中國戲劇分為兩大類，一類是較長的歷史劇（long historical pieces），而另一類則是比較短的喜劇或鬧劇（short comedies or farces）。為了進一步幫助英語讀者理解譯本，該文還從觀演的角度，解釋了鬧劇的特點：

後者〔鬧劇〕往往是由流動的戲班演出，戲臺搭建簡單粗糙，因地制宜，類似市場裡江湖藝人的戲臺，室內室外佈景合一，很難確定戲劇場景到底發生在什麼地方。開門的時候，演員用雙手動作示意，如同將兩扇門開合。演員表演士兵上馬的時候，就抬腿表示上鞍騎馬。在唱腔部分，演員描述自己在觀眾眼前表演的內容，但也可由後臺的合唱完成，為演員演唱著名唱段。樂隊在臺上齊聲演奏。表現兩兵相接的時候，鑼鼓齊鳴發出極其嘈雜的聲響，戰士和惡魔的面具塗抹得花裡胡哨，非常詭異。接下來的小戲中，丑角臉上就塗了油彩，穿著普通補缸人穿的衣服。補缸人大多挑著自己的工具走街串巷，為人修補破了的陶器。「白」，也就是通常的說白，會因為演員的發揮而改

² 根據國立中央圖書館的漢學研究中心（1990）所編寫的《中國文學著述外文譯作書目》（初稿），《補缸》早在 1802 年就已經有了德語翻譯，目前筆者尚未查到該譯本。

動、誇張或增強，但往往並不見得比劇本高明。丑角唱的時候高聲叫嚷，而女主角（旦）必須唱腔委婉動聽。³（“Pu Kang,” 1803, p. 25）

這段文字提到「丑」的時候，同時採用音譯 *cheu* 和英語意譯 *buffoon*，意為「小丑」；提到「旦」的時候，也同時用音譯 *tan* 和英語意譯 *prima donna*，意為「歌劇女主角」。譯本中用「丑」（*cheu*）、「旦」（*tan*）二字指代劇中兩個角色，並加以注釋，說明 *tan* 就是女演員，而 *cheu* 是負責搞笑的角色，類似於義大利假面喜劇中的小丑 *Arlecchino*。⁴ 用英語讀者比較熟悉的

³ 原文為“The dramatic compositions of the Chinese may be divided into two principal classes, *long historical pieces* and *short comedies for farces*. The latter are most frequently exhibited by the strolling companies of players. The theatre is usually of a very simple construction, being badly put together and raised upon props, like the stages of mountebanks at fairs. The interior of the house and the street are often seen at the same time, and it is sometimes difficult to decide in what place the scene is really laid. When a door is to be opened, the actor makes a motion with both hands, in the same manner as when one throws back the two wings of a door. When he has to represent a warrior mounting his horse and riding off, he lifts up his leg as if vaulting into the saddle, is then seated on his horse, etc. In the part that is sung the acting comedian gives account of what he is performing before the eyes of the others; but probably, this ought to be related by chorus, which is, in general, stationed behind the stage and chaunts the same notes as the performer. The orchestras likewise plays in unison, and is stationed on the stage. When two armies are engaged, the noise with the lo’s and drums is most horribly loud and discordant, and masks of the warriors and demons shockingly distorted and bedanced. In the following little piece, *cheu* (buffon) has indeed his face painted, but his dress is usually worn by a *pu-kang*, or mender of the broken earthen vessels, when he marches about the streets carrying the whole of his tools and workshop. The *pe*, or natural speaking, is altered, argument and improved according to the farcy of the actor, whose alterations, however, are frequently far from being improvements of the text. The *cheu* bawls forth his song with all his might, but the *prime donor* (tan) must sing with great delicacy” (“Pu Kang,” 1803, p. 25).

⁴ *Arlecchino* 是義大利即興喜劇（*commedia dell’arte*）中的丑角，通常飾演僕人的角色。*Arlecchino* 集蠢笨與狡獪於一身，頭戴兔子或狐狸尾巴的帽子，衣服上打著不規則的補丁，會耍雜技，說方言，一般還會戴上黑色或紅色的面具。*Arlecchino* 很少或並不參與劇情的發展，主要以活躍的動作來維持整個喜劇的節奏。見 Giacomo（1968）。

西方戲劇傳統中的專名，去比附中國戲曲中的角色，是一種歸化（domesticating）的翻譯方法，⁵ 普遍運用於不同文化的早期接觸，有助於目標讀者對異域文化的理解和接受。譯本以「一旦一丑」的唱白構成，沒有舞臺和動作說明，情節以王大娘和補缸匠的討價還價為主體，只譯到王大娘梳妝打扮後補缸匠看到她的美貌便結束，並沒有後來補缸匠失手打碎缸、與王大娘拉拉扯扯等戲劇衝突。

《補缸》於 1803 年在英語世界的首次亮相只是節選，情節並不完整，譯筆也並不算高明，但重要的是譯者將該劇定位為「一齣中國鬧劇之樣本」，而「鬧劇」這個標籤後來一直跟隨《補缸》的譯介流傳開來。1828 年 12 月，英國東印度公司在倫敦創辦的機關刊物《亞洲雜誌》（*Asiatic Journal and Monthly Miscellany*）第 26 卷的「中國戲劇」（the Chinese Drama）部分，全文轉載了《每月雜誌》上的《補缸》譯本及介紹文字，也將其作為「鬧劇」介紹給英語讀者（“Pu-kang,” 1828, p. 720）。

西方傳教士在清末中國創辦的第一份英文期刊《中國叢報》（*The Chinese Repository*）於 1838 年 4 月第 6 卷中，刊登了美國在華商人亨特（William C. Hunter）所撰寫的〈中國戲劇評論，並附鬧劇《補破瓷器的人》翻譯〉（“Remarks on the Chinese Theatre; With a Translation of a Farce, Entitled ‘The Mender of Cracked China-ware’”），標題再次點明這是一齣「鬧劇」。這是《補缸》的另一個英譯本，與此前《每月雜誌》刊登的譯本相比，譯者添加了相關的演員、場景、動作等舞臺說明。譯本先介紹了上場的兩位

⁵ 勞倫斯·韋努蒂（Lawrence Venuti）在其名著 *The Translator's Invisibility: A History of Translation* 中提到「異化」（foreignization）與「歸化」（domestication）的觀點。其中，所謂「歸化」策略要求譯者「恪守本族文化的語言傳統」，用詞造句向目的語的讀者閱讀習慣「靠攏」，儘量淡化原文陌生感。見 Venuti（1995, p. 20）。

戲劇人物 (*dramatis personae*)：「牛周」(音譯)——一個流浪的修補匠 (*New Chow, a wandering tinker*) 和「王娘」(音譯)——一個年輕姑娘 (*Wang Neāng, a young girl*)，戲劇場景為街道。人物動作配有簡單舞臺說明，如開幕後牛周首先上場：

肩挑竹扁擔，擔子兩頭各掛著一個箱子，裡面裝著他的行當和工具，衣著寒酸，臉上手上畫的花裡胡哨的。⁶ (Hunter, 1838, p. 578)

與此前《每月雜誌》刊登的譯本相比，這個譯本情節更為完整。從補缸匠沿街喊問，王娘出門討價還價，後領補缸匠進門補缸，隨即入房梳妝打扮，到補缸匠看到風情萬種的王娘以至於走神打破缸，再到兩人發生衝突後，補缸匠脫下寒酸外衣，原是一個翩翩少年，王娘與他情投意合，結為連理，整個起承轉合的曲折劇情都翻譯出來了。

該譯者亨特是個中國通，年僅 13 歲就來到中國廣州，在廣州、港澳等地活動數十年以上，創設亨特洋行，與廣州當地商人相交甚好。1885 年，亨特的個人文集《舊中國雜記》(*Bits of Old China*) 出版，亦收錄了這一劇目，用音譯和意譯並置的辦法將標題定為《補缸：或補破瓷器的人》(*Poo-Kāng; or the Mender of Broken China*)，並對原譯文作了較大幅度的修訂。與此前 1838 年的譯本相比，1885 年譯本增加了更加詳細的場景及配樂說明，

⁶ 原文為“*New Chow enters,----across his shoulder is a bamboo, to each end of which are suspended boxes containing the various tools and implements of his trade, and a small stool. He is dressed meanly, his face and head are painted and decorated in a fantastical manner*” (Hunter, 1838, p. 578).

在譯本開頭解釋「這一幕發生在南京，王家府邸附近的一條街上」⁷（Hunter, 1885, p. 111），又增添介紹：⁸

該劇說白與唱曲始終由低音調的管弦樂隊伴奏，大大提高了演出效果。樂隊由琵琶、三弦琴、吹管和二胡組成，其中三種是絃樂器，另一種是笛子。⁹（Hunter, 1885, p. 111）

另外，這個譯本的舞臺和動作說明也更為具體，例如補缸匠出場時，不但寫牛周扛扁擔出場，還描寫了他戴著一頂好看的藤帽，一隻手拿著一把大竹扇，鬍子又長又垂，顯得老態龍鍾（Hunter, 1885, p. 112）；結局處牛周似欲離去時煩亂中脫去上衣，扔掉草帽，扯去假鬚，顯出翩翩美少年的真面目（Hunter, 1885, p. 115），透過對服飾與動作的細節刻劃，使整體畫面感更生動。尤其值得注意的是，1885 年的亨特譯本將唱腔部分都改用押韻對句（*rhyming couplets*）的方式譯出，而說白部分則保留散體翻譯，兩相對照之下，唱詞和說白的文體特徵更為明顯。表 1 以亨特 1838 年和 1885 年兩個譯本中，開場補缸匠與劇終王娘所唱曲文之對比為例，前者以散體翻譯，完全不押韻，而後者兩兩對句押

⁷ 原文為“The scene is laid in the city of Nan-King, in a street near the dwelling of a noble family named Wang”（Hunter, 1885, p. 111）。

⁸ 《補缸》一劇清初以來在各地廣為流傳，該劇演出相當自由，不但情節、曲目、名稱在不同劇種中有所不同，演出過程也受到各地曲藝影響。按照這裡的說法，亨特所看的《補缸》一戲的演出配樂以弦索為主，橫笛輔之，很可能表演採用了山東的弦索腔，如柳子戲。

⁹ 原文為“The speaking and singing are accompanied throughout by an orchestra of low-toned instruments, adding greatly to the effect of the playing. They are composed of the Pe-pa, the Sam-Heen, the Chuy, and the Yee-Heen, three of which are stringed instruments, and the fourth a flute”（Hunter, 1885, p. 111）。

表 1

亨特 1838 年和 1885 年兩個譯本部分曲文對比

開場補缸匠所唱曲文		
譯本	譯文	押韻
1838 年譯本	Seeking a livelihood by the work of my hands, Daily do I traverse the streets of the city. ... From the east gate to the west, From the south gate to the north, And all over within the walls, Have I been, but no one has called For the mender of cracked jars. ... (Hunter, 1838, p. 579)	無
1885 年譯本	To earn my rice by skillful work. The city's streets I daily walk. ... From the east gate to the west, From the south gate to the north, no rest; And thus throughout the walls within, In vain I seek to mend, I seek to win. ... (Hunter, 1885, p. 112)	a a b b c c
劇終王娘所唱曲文		
譯本	譯文	押韻
1838 年譯本	Henceforth, give up your wondering profession, And marrying me, quit the trade of a jar-mender. With the lady Wang pass happily the remainder of your life. (Hunter, 1838, p. 579)	無
1885 年譯本	Cease henceforth your wandering life, Take me, take me for your wife. We'll share the house of Lady Wang, You cheat, you rogue, you false Poo-Kāng. (Hunter, 1885, p. 116)	a a b b

韻，譯者在這方面的煞費苦心，從表所出列的譯文韻腳可一目了然。

在《舊中國雜記》中，亨特還談到自己是和一群外國人一起在著名的廣州行商潘啟官的鄉間邸宅觀看這齣戲，而「這齣戲受到中國人的普遍喜愛」¹⁰（Hunter, 1885, pp. 110-118）。亨特在中國有豐富的本土經驗，能夠直接接觸中國民眾喜聞樂見的戲曲，他的譯介選擇和感興趣的劇目，因而有別於歐洲圖書館中皓首窮經的漢學家們。在〈中國戲劇評論〉一文中，亨特回顧了中國戲劇和傳奇的翻譯概況，談及耶穌會士馬若瑟（Joseph de Prémare）翻譯的悲劇《趙氏孤兒》、英國漢學家德庇時翻譯的喜劇《老生兒》、悲劇《漢宮秋》、以及法國漢學家儒蓮翻譯的《灰闌記》，而後闡明自己翻譯的目的：「我們現在的目的，是要介紹大家注意與以上劇目性質不同的一種劇的翻譯」¹¹（Hunter, 1838, p. 575）。亨特根據自己的觀演經歷，解釋了中國戲曲中主要劇目（principle pieces）和短劇（short pieces）的區別：

主要劇目一般是歷史悲劇，在中午時分開演，持續兩、三個小時；但有的時候也會早些開場，如果選擇的劇目比較長，整場演出會持續五、六個小時。悲劇或喜劇結束之後，還會有翻筋斗和其他雜耍表演。接著就有一齣短劇，大多數情況下演員不超過兩三個。這些短劇往往有個滑稽的（也往往是粗鄙的）角色，文本讀者很難看出這個角色的趣味，但是在舞臺表演中，這個角色的動作和手勢充滿喜劇色彩。

¹⁰ 原文為 “It is a universal favourite with the Chinese” (Hunter, 1885, p. 110).

¹¹ 原文為 “Our present purpose is simply to introduce to notice a translation of a different nature from those abovementioned” (Hunter, 1838, p. 575).

對於歐洲觀眾來說，我們的戲劇傳統中還沒有這樣的樣本。¹² (Hunter, 1838, p. 576)

亨特認為，這種短的鬧劇具有獨特的服裝和舞臺效果，有可能更符合歐洲觀眾的審美趣味。歐洲觀眾剛剛接觸中國戲曲的時候，往往覺得演員的打扮行頭非常誇張，配樂震耳欲聾，而鬧劇中演員的著裝相對尋常，一般也不會出現鑼鼓喧天的場景，只是用優美的音樂去襯托人物個性，這一點也讓歐洲觀眾更容易接受。

美國漢學家衛三畏 (Samuel Wells Williams, 又譯衛廉士) 於 1848 年在紐約出版了具有重大影響的漢學巨著《中國總論》 (*The Middle Kingdom*)。該書第一卷有關中國戲曲的部分，收錄了亨特的譯本《補破瓷器的人》。衛三畏將此前馬若瑟、德庇時、儒蓮、巴贊等漢學家翻譯的戲曲作品視為「戲劇的高端階層」 (the higher walks of the drama)，指出中國戲臺上主要演出這些作品之外，還會附帶演出一些主要靠演員的肢體語言、即興表演、模仿動作來營造喜劇效果的小戲；衛三畏稱這種小戲為附帶劇 (by-play)、鬧劇 (farce) 或喜歌劇 (burlettas)，並全篇轉載了《補破瓷器的人》作為此劇種的樣本 (Williams, 1848, pp. 581-585)。

¹² 原文為“The principle piece, usually an historical tragedy, opens about the middle of the day, and continues during two or three hours; but on some occasions, it commences sooner, and, a long piece having been selected, the whole performance continues for five or six hours. The tragedy or comedy ended, tumbling and various feats of agility succeed. These are then followed by a short piece, wherein, in most cases, the dramatis personae do not exceed two or three. Of these pieces, which are usually of a farcical (though not uncommonly of an indecent) character, and which, while conveying perhaps little of interest or amusement to the mere reader, yet display frequently good action and much comic gesture in stage exhibition, no specimen, so far as we are aware, has yet been given to the European public” (Hunter, 1838, p. 576).

曾任英國駐港副領事、首任香港最高法庭律師瑟爾（Henry Charles Sirr）於 1849 年在倫敦出版《中國與中國人》（*China and the Chinese*）一書，該書內容涵蓋中國人的宗教、性格、風俗和製造業等多個方面，重點從英國與中國的鴉片貿易及相關的政治、商業交往角度，向英國讀者介紹中國社會和文化。瑟爾在介紹中國戲劇的時候，指出：

中國戲曲的文體劇種與歐洲非常相似，有正劇（drama）、悲劇（tragedy）、喜劇（comedy），夜晚娛樂以鬧劇（farce）而結束，有時候在某些戲院裡，還可以看到馬術和煙花表演。¹³（Sirr, 1849, p. 139）

該書選用了悲劇和鬧劇各一，前者為《趙氏孤兒》，後者為亨特曾發表於《中國叢報》的《補破瓷器的人》。瑟爾還在《補破瓷器的人》劇本後加注：

這些瑣碎鬧劇的幽默完全取決於演員的機智，他們應該對所有談諧的典故給予應有的重視。當中國的基利夫婦（Mr. and Mrs. Keely of China）¹⁴ 表演這齣戲劇時，劇院裡笑聲不

¹³ 原文為“The style and number of pieces, which are played at a Chinese theatre, resemble the European; first there is a drama, tragedy, or comedy, and the evening’s entertainment concludes with a farce; and occasionally, in some theatres, there are equestrian scenes and pyrotechnic displays”（Sirr, 1849, p. 139）。

¹⁴ 瑟爾此處所說基利夫婦指的是 Robert Keeley 和他的妻子 Mary Anne Keeley，他們於 19 世紀 30 至 40 年代活躍於倫敦科文特花園（Covent Garden）各大劇院的著名喜劇演員，兩人還參與管理蘭心劇院（Lyceum Theatre）與公主劇院（Princess’s Theatre）。

絕。¹⁵ (Sirr, 1849, p. 144)

由此推斷，瑟爾很可能曾現場觀看過這齣小戲，並從其中兩位主角的出色表演聯想到當時英國著名喜劇演員基利夫婦在倫敦劇院的精彩演出。

此外，《補破瓷器的人》還於 1883 年 6 月被美國「尚托誇文學與科學閱讀圈」(the Chautauqua Literary and Scientific Circle) 主辦的月刊《尚托誇》(*The Chautauquan*，又譯《學托擴》或《尚陶擴》) 第3卷全文轉載(“The Mender of,” 1883, pp. 503-505)。此後，1895年《尚托誇》第21卷中，還刊登了三藩市衛理公會傳教士馬士德(Frederic J. Masters)撰寫的〈中國戲劇〉(“Chinese Drama”)一文，該文梳理了自唐朝以來中國戲曲的發展傳統，並大致介紹了三藩市當時唐人街的戲劇活動；文中概述了《補缸》一劇的完整情節，並將其中補缸匠求婚的行為，看做是中國傳統道德要求男歡女愛必須在婚姻模式下方可開展的證據(Masters, 1895, p. 436)。根據該文中的劇名英譯 *The Mender of Cracked Chinaware* 及對其劇種定位「喜歌劇」(*burletta*)，馬士德很有可能讀過此前《尚托誇》轉載的譯本，也可能看過衛三畏在《中國總論》中對該劇的評價。

根據以上有關 19 世紀《補缸》的英譯史梳理，我們發現，這齣在中國戲曲史上並不入流的民間小戲，在英、美兩國都得到非比尋常的重視。西方世界在譯介中國戲曲的早期，一直試圖以歐

¹⁵ 原文為“The humor of these trivial farces depends completely upon the tact of the actors, who ought to give due point to all the witty allusions. And when the jar-mender is enacted by the Mr. and Mrs. Keeley of China, the theatres resound with peals of laughter” (Sirr, 1849, p. 144).

洲的主要戲劇類型去理解或看待中國戲曲，譯者本身也往往帶有明確的西方戲劇概念來翻譯或介紹中國戲曲。18 世紀中期，《趙氏孤兒》是西方世界讀者接觸的第一部中國戲曲，馬若瑟最初翻譯的標題為 *Tchao chi cou ell, ou le Petit Orphelin de la Maison de Tchao. Tragédie chinoise*，明確將其納入「悲劇」的範疇。1817 年，德庇時翻譯的《老生兒》（*Laou-seng-urh, or "An Heir in His Old Age", A Chinese Drama*）出版，¹⁶ 這部作品的標題雖然只注明是「中國戲劇」，但在前言開宗明義將其定義為「喜劇」。《補缸》在英語世界的傳播中，譯介者一直反覆強調《補缸》與中國主流劇目的差別，將其作為一齣短劇、鬧劇，或是附帶劇、喜歌劇，並注重從觀演的角度解釋中國鬧劇、喜劇、悲劇等傳統戲劇的區別。如今戲劇研究者也對大戲和民間小戲加以區分，認為後者：

主要是流行於各地鄉鎮間，由人民自己創造並欣賞的土生土長的小型戲曲，〔……〕其形式經常以「兩小」（由小生、小旦或小旦、小丑演出）或「三小」（由小生、小旦、小丑演出）為主，情節單純，載歌載舞，活潑輕快。這就使它和地方大戲或其他戲劇呈現出很大的不同。（張紫晨，1989，頁 7）

而中國民間小戲的這些獨特形式與舞美視效，早在 19 世紀初期，西方譯介者們已經能夠較為準確把握，並與歐洲戲劇傳統中的相

¹⁶ 根據學界目前的說法，德庇時 1817 年翻譯的《老生兒》是第一部直接譯成英語的中國戲曲，詳見 Aldridge (1990, pp. 185-191)。本文發現刊登於 1803 年《每月雜誌》的《補缸》沒有注明譯者或是否轉譯，如果是直接譯為英語，則比《老生兒》還要早 10 多年。然而，即便從 1938 年刊登於《中國叢報》上亨特的《補破瓷器的人》開始算起，《補缸》無疑已經是較早進入英語讀者視野的中國劇目。

應劇種進行比較。他們所說的悲劇、喜劇以及悲喜劇等概念，源自歐洲傳統的美學範疇，而我國古典戲曲創作和理論並沒有作過這樣的分類，往往悲喜調劑，幾乎沒有純粹的一悲到底或一喜到底的悲劇或喜劇，所以「古典戲曲中有相當一部分劇目不是悲劇和喜劇這對範疇所能包容的」（鄭傳寅，1998，頁 170）。儘管如此，在中西戲劇傳統相互接觸初期，西方觀眾嘗試用西方戲劇門類和範疇去理解中國戲曲傳統的努力，還是相當難能可貴的。這也從一個側面說明 19 世紀初期中西文化交往日漸密切，越來越多的戲曲譯介者已經不滿足於從書齋裡翻譯戲劇文本，而更進一步指向場面調度（*mise en scène*）的跨文化再現。

參、譯介中的知識傳播與異域想像

在整個 19 世紀有不少中國戲曲被陸續譯介到西方。最初 18 世紀馬若瑟在翻譯《趙氏孤兒》的時候，多少帶有為宗教服務的意味（杜欣欣，2010，頁 61），而 19 世紀的漢學家們，更多出於譯介東方文學與文化的目的來翻譯中國戲曲劇本。他們的選材大多出自《元曲選》，屬於「戲劇的高端階層」，《補缸》這種通俗有趣的民間小戲，則從另一個側面向西方展示中國的戲曲文化。研究者指出：

在探討中國戲曲劇本西傳時，不能僅侷限於正式出版的劇本，還應該更進一步挖掘散落在報刊、小說、遊記裡的各種材料，以拼整出一條更完整的脈絡，進而協助釐清更多中國劇本或戲劇題材在西方的流佈與接受過程。（羅仕龍，2015，頁 109）

《補缸》一劇的英譯，主要依託了報刊作為傳播媒介，而這些報刊正好是當時資訊與知識傳播的最重要管道。

十八世紀末十九世紀初，隨著出版制度的變革以及法國大革命的影響，英國湧現出閱讀熱潮，針對民眾知識啟蒙的報刊大量出現。1803 年刊登《補缸》的《每月雜誌》全稱為《每月雜誌或不列顛紀事》（*Monthly Magazine, or British Register*），創辦於 1796 年，最初 10 年的編輯是約翰·艾金博士（Dr. John Aikin）。艾金博士一直熱心於「建立以自由探究精神和普遍的情感自由為特徵的文學雜集期刊」（Aikin & Aikin, 1823, p. 187），因此當《每月雜誌》的出版商理查·菲力浦斯（Richard Phillips）提議合作的時候，艾金立刻同意出任主編，主要負責文學部分的編輯。根據《約翰·艾金的傳記》紀錄，當時《每月雜誌》所有的通訊（correspondence）及文章（article）都經過他親自挑選和修訂（Aikin & Aikin, 1823, pp. 108-110）。《補缸》作為「一齣中國鬧劇之樣本」刊登於「通訊」欄目，因此很有可能經艾金博士過目挑選。在同一期的通訊欄目中，還刊登了〈從法國到日內瓦的遊記〉（“An Excursion From France to Geneva”）、〈大英博物館的埃及墓碑〉（“Egyptian Monuments in the British Museum”）、〈瑞典近日遊記〉（“Account of a Late Tour in Sweden”）、〈黑海地貌〉（“Geography of the Black Sea”）等文章。《補缸》一劇夾雜在這一系列遊記文章中，從文體的角度看略有突兀，但究其實質，二者均可被視為一種文化翻譯的行為。蘇珊·巴斯奈特（Susan Bassnett）曾指出遊記（travel writing）和翻譯之間的共通之處：

翻譯可以被視為是從一個時空到另一個時空的文本旅行，就好比一個旅行者在現實中可能進行的旅行一樣。此外，

翻譯和遊記都是闡釋活動，涉及探索、揭示和發現的過程。這兩種活動都涉及不同類型的跨文化接觸。旅行必然涉及某種形式的翻譯，許多早期的旅行記述都試圖用探險者的語言，來呈現未被發現的、未知的、新的和不熟悉的細節。¹⁷ (Bassnett, 2000, p. 106)

譯者和旅行者都是在語言和文化之間移動的人物，遊記為國內讀者在文本和視覺上重新塑造外國形象，翻譯同樣也能夠將異域風情傳遞到目的語言和文化中。從這個角度理解，不難揣度編者將這篇來自遙遠中國的戲劇譯本，夾雜在一系列遊記文章刊登的主要用意，是希望向英國讀者介紹外邦風土人情。

一八二八年轉載《補缸》的《亞洲雜誌》，全稱為《亞洲雜誌及英國與所屬印度每月紀錄》（*The Asiatic Journal and Monthly Register for British and Foreign India*），是東印度公司主辦的月刊，該刊第一卷序言明確說明：

《亞洲日報》的宗旨是為與印度領地有關聯的國內外眾多英國民眾提供便利與滿足。雖然東印度群島向每一位英國讀者、尤其是對它感興趣的人開放，但是只有在這樣一部明確致力於這一目標的報刊中，才能找到最廣泛的、有用的、自由的資訊，〔尤其注意提供〕與英國發生貿易、

¹⁷ 原文為“Translation can be seen as a kind of journey, from one point in time and space to another, a textual journey that a traveler may undertake in reality. Moreover, both translation and travel writing are hermeneutic activities, which involve processes of exploration, of uncovering and discovering. Both are activities that involve different kinds of cross-cultural contact. Travel necessarily involves some form of translation, and many early travel accounts detail attempts to render in the language of the explorers, the undiscovered, the unknown, the new and unfamiliar” (Bassnett, 2000, p. 106).

戰爭、政治利益密切關聯的國家及其所屬民眾的新聞資訊，〔並且為了配合這一訴求〕呈現寶貴及無盡的東方文學〔以及〕英國在亞洲語言及亞洲研究方面的進展。¹⁸
 (“Preface,” 1816, p. v)

《補缸》刊登於《亞洲雜誌》的「雜類」(Varieties)部分，同期該欄目的文章還有〈加爾各答的醫學與物理學會〉(“Medical and Physical Society of Calcutta”)、〈波斯作品在俄國的譯介〉(“Acquisition of Persian Works by Russia”)、〈廷巴克圖之行〉(“Visit to Timbuctoo”)等。從這些文章所選的主題可見，《亞洲雜誌》與以文學、文化為本的立足點、著意向英國本土知識分子介紹外邦(包括歐洲各國)文化與風土人情的《每月雜誌》不一樣，《亞洲雜誌》的宗旨是提供新聞資訊給與英國利益相關的國家和民眾，其讀者主要是與亞洲地區英屬殖民地有利益關聯的政壇與商界人士。《亞洲雜誌》內容重點在於對英帝國殖民地、或其正在覬覦的亞洲地區之現狀與風俗的譯介，該雜誌中呈現的東方文學與亞洲語文研究方面的訊息，可能也是「與印度領地有

¹⁸ 原文為“The convenience and gratification of that extensive portion of the British Public, which either at home or abroad is connected with our Indian dominions, have been the objects pursued in the projection and conduct of the Asiatic Journal. It was obvious, that while the East-Indies opened to every British reader, and especially to every one immediately interested in its concerns, the widest field of useful and liberal information, there was much which could only be explored and detailed in a work expressly devoted to those objects. ...New and interesting Information concerning the Countries and their Inhabitants with which the Progress of our Trade, our Unavoidable Wars, and our Political Transactions, are hourly brings us more, or the first time, acquainted, forms a natural and inviting addition to the contents of these pages; while the precious and inexhaustible field of Oriental Literature presents itself an intimately allied to this branch of our pursuits. Connected also, with this consideration, is the British progress in Asiatic Language and Learning, and the Institutions in England and India for their promotion” (“Preface,” 1816, p. v).

關聯」的英國民眾較為感興趣的話題。刊登於 1838 年 4 月《中國叢報》的亨特譯本《補缸》，是後來流傳更廣、尤其在美國讀者中造成影響的版本。《中國叢報》由美國傳教士稗治文（Eliia J. Bridgman）在廣州創辦並擔任主編，美國傳教士衛三畏主持印行。《中國叢報》刊登的文章和報導大多切中事實，「有關各類問題之研究，多引證中西典籍，態度認真，立論持平」（王樹槐，1981，頁 174），對中國的歷史、文學、農業、科技等方面的內容譯介，在早期中美文化交流中發揮了相當重要的影響。亨特《補缸》譯本發表後被多次轉載，不但在漢學家的著作《中國總論》、《中國與中國人》中出現，而且還刊登在美國早期文化普及運動「尚托誇文學與科學閱讀圈」的期刊中，足見《中國叢報》之影響力。

另外，《中國叢報》刊登的《補缸》一劇，還曾出現 19、20 世紀西方作家創作的虛構作品中。1845 年，法國作家都朗弗爾格（Paul-Émile Daurand-Forgues）以「老尼克」（Old Nick）為筆名，出版了虛構遊記《開放的中華：一個番鬼在大清國》（*La Chine ouverte. Aventures d'un Tan-Kouei dans le pays de Tsin*），書中提到廣東行商林琛家宴上演的兩齣戲，一為《竇娥冤》、一為《補缸》。羅仕龍（2015）比較了老尼克《開放的中華》中「補缸」故事譯文及亨特發表在《中國叢報》上的譯文之後發現：

老尼克的文字明顯脫胎自亨特的翻譯。〔……〕僅保留了部分唱詞，加以修改潤色，其他唱詞則改寫為散文，打散後以直敘方式鋪陳故事。（頁 108）

因此《開放的中華》雖然以法語寫成，但也可作為《補缸》英譯

影響的佐證。1913年，美國記者拉爾夫·佩因（Ralph D. Paine）所著探險小說《奧謝船長歷險記》（*The Adventures of Captain O'Shea*），其中第四個故事《帶烙印的人》（*The Branded Man*）裡，布克探長（Inspector Burke）在搜索麥克杜格爾先生（Mr. McDougal）的日記時，無意中也讀到了《補缸》的劇本。這些文學創作中提及《補缸》，一方面體現了中國戲曲西傳的影響，同時也說明，在某種意義上《補缸》一劇已經成某種符號化的象徵，滿足西方讀者對來自東方帝國的瑣聞奇說和殊俗異物的好奇。

值得注意的是，《補缸》一劇不僅透過英譯文本進入西方讀者的視野，它也曾在倫敦「上演」，是西方觀眾較早得以親眼目睹中國藝人表演的一幕劇。1884年7月，倫敦國際衛生博覽會（The International Health Exhibition, London；又譯「倫敦養生會」或「倫敦國際健康博覽會」）設立中國展區，清朝海關總稅務司羅伯特·赫德（Robert Hart）親自操辦中國參展事宜。在他的安排下，最終赴倫敦的中國參展團成員來自各行各業共31人，其中有「會表演、能彈、善唱的六名伶人」¹⁹（International Health Exhibition London, 1884, p. 142）。關於這次中國赴倫敦參展在中西音樂交流史上的影響，學界已有研究（宮宏宇，2015），在此不再贅述。值得一提的是，參展目錄「中國歌劇」（Chinese Opera）²⁰條目之下，介紹中國戲劇大多講述善有善報、惡有惡報的故事，具有高臺教化的作用，但目錄列出的七齣中國戲曲卻並無特別道德說教的主題，反而都以鬧劇、喜劇等民間小戲

¹⁹ 原文為“six musicians, who sing, play and act”（International Health Exhibition London, 1884, p. 142）。

²⁰ 漢學家德庇時認為中國的戲劇與義大利歌劇有很多相似之處，他曾記錄過1833年在澳門的一次義大利歌劇演出，而當時中國觀眾發現這種「歌曲和宣敘調的混合」的演出方式和傳統戲曲中唱白交替的表演很相似（Davis, 1840, p. 259）。

為主。這七齣戲分別為《秋胡戲妻》（*Chui-hu Hsi-ch'i: The Man Courting His Own Wife*）、《雙背凳》（*Peit'ang: The Men Who Fear Their Wives*）、《打面缸》（*Ta Mien Gang: The Improvised Marriage*）、《鋸大缸》（*Chu Ta Kang: The Crockery-Mender*）、《四大賣》（*Ssu Ta Mai: The Four Sales*）、《彩樓配》（*Tsai Low Pei: Throwing the Apple*）、《王小趕腳》（*Wang K'an Chiao: Wang the Donkey-Driver*）（International Health Exhibition London, 1884, pp. 178-180）。除了以韋氏拼音配以英語翻譯的形式給出劇名，目錄還提供了每齣戲的情節概述。其中，《鋸大缸》一劇概述如下：

一個補瓷器的人，帶著工具和行當走街串巷吆喝。王大娘給了他一個花瓶來修補，但這個笨手笨腳的匠人失手打碎了花瓶。爭執就此開始。補瓷器的人大膽提出娶王大娘為妻作為補償，最終此劇便以這般搞笑的結局收場。²¹
（International Health Exhibition London, 1884, p. 179）

根據這一劇情概述，可以推斷《鋸大缸》一劇即為《補缸》。此劇在流傳過程中由於各地方言差別，的確曾出現《補缸》、《釘缸》、《鋸缸》、《鍋缸》等各種異稱。倫敦國際健康博覽會上的這些戲目可能是根據當時演出藝人的實際情況選定，畢竟伶人

²¹ 原文為“A crockery-mender, loaded with his utensils and implements, goes about the streets advertising his profession. Madam Wang, an elderly lady, gives him a vase to repair, but the clumsy workman drops the vase and breaks it. A serious discussion ensues. The crockery-mender boldly offers to marry the dame to compensate her loss; and this funny conclusion is eventually come to” (International Health Exhibition London, 1884, p. 179).

一共只有六人，不太可能足本演出全套大戲。根據時任駐英公使曾紀澤的日記記載，參加倫敦國際衛生博覽會的六位中國樂人是來自北京的八角鼓班藝人，從當時英國媒體宣傳圖片也可看出，他們演出主要以說唱形式為主（轉引自宮宏宇，2015，頁7）。



A SCENE FROM A CHINESE PLAY.

圖1 倫敦國際衛生博覽會上一齣中國戲劇的演出情形

資料來源：Anonymous（1884, p. 6）。

受到演員、場地、乃至觀眾所限，倫敦國際衛生博覽會上的中國戲劇表演並未得到普遍好評。當時的《晚間電報》（*Evening Telegraph*）有評論說：

中國歌劇在位於中國展區入口處，一個沒有屋頂的包廂裡表演，好奇的觀眾甚多，群聚圍觀演出者奇怪的鬼臉和詭異的柔術。其實並沒有什麼好看，因為噪音太大，即便是花園樓座上看戲，也會讓人覺得這個夜晚很可怕。²² (Anon, 1884, n. p.)

當時倫敦觀眾並不欣賞博覽會上的中國戲曲，而只是帶著對異域中國的想像和好奇圍觀了這些表演，但畢竟這是中西戲劇交流史上的一次重要交流事件。因為：

1884 年之前，「中國歌劇」對少數感興趣的英國人來說，只是一個模糊的概念，很少有人親眼目睹過它。²³ (Thorpe, 2016, p. 67)

而 1884 年倫敦國際衛生博覽會提供了一個「滿足好奇的教育機會」，讓希望接觸到「真正中國」娛樂的英國觀眾得到身臨其境的感受 (Thorpe, 2016, p. 67)。透過演出的形式，《補缸》等中國戲曲走向西方，使「中國」不再侷限於學術討論或煽情想像的範疇，而以一种更貼近民眾的方式，為西方所接觸與感知。

²² 原文為“The Chinese opera, which was performed in a kind of little roofless box at the entrance of the Chinese Court, found willing and numerous auditors. But for the odd grimaces and queer contortions of the performers, there was little to be gained by entering the box, for the noise was quite distinct enough even in the garden balcony to ‘make night hideous’” (Anon, 1884, n. p.).

²³ 原文為“In any case, before 1884, ‘Chinese opera’ was nothing more than a vague notion for the few Britons that might have been sufficiently interested: few had witnessed it first-hand” (Thorpe, 2016, p. 67).

肆、結語

本文透過第一手史料，從劇種定位與傳播影響這兩方面，梳理《補缸》一劇在英語世界的早期譯介及傳播史。《補缸》一劇藉由 19 世紀的英美報刊、漢學著作、虛構作品、乃至博覽會等不同管道，成為中國「鬧劇」之樣本與典範，在英語世界廣泛流傳與傳播。《補缸》一劇的英譯本，最初主要依託報刊作為傳播媒介，在《每月雜誌》亮相，主要是為了滿足當時英國讀者對異域文學樣本的好奇；而後刊登在《亞洲雜誌》上，則對應了英國殖民者對亞洲的興趣和野心。在華美商人亨特刊登於《中國叢報》的譯本及其流傳，則是見證了當時在華外商、傳教士對中國民間的俗文學、俗文化的接受和傳播。法國作家都朗弗爾格、美國記者拉爾夫·佩因等人，在他們的虛構作品中對《補缸》的符號化借用，既體現了《補缸》譯本的影響，也從一個特殊的角度參與了《補缸》譯介和傳播史的建構。1884 年倫敦國際衛生博覽會中，該劇經由中國演員的說唱表演，直接進入英語世界觀眾的視野。本文整理《補缸》在英語世界譯介與傳播的歷史回顧，可以看出這部民間小戲的英譯傳播，伴隨著西方讀者對中國充滿偏見的異域想像、對該劇符號拼貼式的簡單借用，也見證了他們對東方帝國與文化的真誠好奇心與求知欲。

戲曲藝術是中國傳統文化和文學的重要組成部分，長期以來，戲曲外譯研究過於注重漢學界所翻譯的、通常以劇本形式正式出版的中國大戲，而忽視人們喜聞樂見的民間小戲。然而民間小戲也曾因不同的歷史機緣，透過不同管道得以譯介與傳播，《補缸》在中國戲曲史的地位不高，卻因為其通俗有趣的內容，獨特的舞臺表現力與民俗特徵，不但得到在華外商的青睞，引起了譯者、

編輯、作者、讀者、觀眾的興趣，透過報刊、遊記、小說、乃至民間交往等管道，得以持續譯介、傳播、借用與演出；並且在 19 世紀的英語世界作為中國「鬧劇」之樣本，與作為「悲劇」樣本的《趙氏孤兒》、《漢宮秋》、《竇娥冤》以及作為「喜劇」樣本的《老生兒》等大戲一起受到西方漢學界的關注。民間小戲《補缸》的英譯和傳播，成為中西戲劇交流史上不可忽視的一個案例，對於《補缸》在英語世界的劇種定位與傳播影響的歷史梳理和反思，有助於我們重新審視戲曲外譯的特徵和模式，更有助於推動今後包括民間小戲在內的中國傳統戲曲在英語世界乃至西方的傳播。

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The Early Transmission and Renditions of the *Yijing*: The Jesuits' 17th to mid-18th-Century Translation Strategies and Ideologies

Ming-che Lee

Long viewed as a divinatory, religious, historical and philosophical work with roots in ancient Chinese culture, the *Yijing* has secured an idiosyncratic position in the Western academic sinology. This paper looks at the motives, strategies and ideologies with which the early Jesuit missionaries introduced the *Yijing* to the West, particularly with reference to the biblical exegesis tradition and how its derivative “Figurism” had influenced their interpretation and translation of this work. The present study purports to investigate how the Jesuit missionaries had appropriated the *Yijing* at multiple levels to facilitate the Confucian-Christian synthesis (following Matteo Ricci’s Accommodation approach), in order to proselytize the Chinese gentry by mitigating the conspicuous discrepancies between Christianity and Ruism. With the acquiescence of the Roman Church and the patronage of the Kangxi Emperor, the Jesuit missionaries studied, interpreted and rendered the *Yijing*. Driven by an emic perspective based on Figuristic ideologies, a certain group of Jesuit missionary scholars penetrated and rewrote the *Yijing* to reduce the degree of passive resistance once this enigmatic Chinese canonical text encountered Christian civilization. What they did to a certain extent led to the reciprocal inter-culturation of China and the West. However, the Figurists’ overly accommodating approach and their deliberate emphasis on the esoteric revelation of the “biblical truth” encrypted in the *Yijing* simultaneously prevented this text from being accepted by the reason-oriented European literati. Nonetheless, the Figurists’ translation and dissemination of the *Yijing*, did grant traditional Chinese cosmology, then in a peripheral position, access to the European literary polysystem as a challenge to the central Christian doctrines. Undoubtedly their efforts made a crucial contribution to the cultural communication between China and the West from 17th to mid-18th centuries.

Keywords: *Yijing*, Jesuit, Figurism, Joachim Bouvet, ideology

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《易經》的最初西傳與翻譯： 17 至 18 世紀中葉耶穌會士的翻譯策略 和意識形態初探

李明哲

《易經》在 16 世紀末葉傳入歐洲之後，便以中國卜筮、宗教、歷史及哲學經典的多重樣貌，成為西方漢學研究的顯學之一。本文旨在檢視初期耶穌會傳教士將《易經》傳入西方的動機、方法與意識形態，特別是與《聖經》詮釋傳統（biblical exegesis）一脈相承的索隱派思想（Figurism），如何影響了 17 至 18 世紀中葉在中國本土的耶穌會士對《易經》的詮釋與翻譯，並得出若干結論：初期耶穌會士從不同層次挪用並詮釋《易經》文本，試圖弭平天、儒之間在神學教義、歷史觀、及哲學思想上的歧異，以遂行利瑪竇「適應政策」以降之「儒耶一家」（Confucian-Christian synthesis）文化融入策略，最終達成傳教目的。他們在教廷和康熙皇帝的默許和贊助下，深入研究、理解並翻譯《易經》，這種基於文化主位（emic perspective）意識形態的索隱詮釋觀點促使部分耶穌會譯者介入改寫《易經》原典，以降低這本玄奧中國經典與西方基督教文明相遇時所遭到的抵抗。此舉雖一定程度促成了近代中西雙向的文化涵化（interculturalization），然而以白晉為首的索隱詮釋法過於穿鑿附會，其刻意強調天教啟示真理的神祕性反而不利《易經》被重理性思辨的歐洲學界所接受。儘管如此，經由他們對《易經》的譯介，原本處於歐洲文學多元系統邊緣的中國宇宙觀終為西方神學傳統帶來了一定衝擊，對於 17 至 18 世紀中葉的中西文化交流有其不可磨滅的貢獻。

關鍵詞：《易經》、耶穌會、索隱派、白晉、意識形態

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Introduction

The present paper aims to explore the motives, approaches and ideologies adopted by the early Jesuit missionaries to create a cultural alliance between the *Yijing*¹ 易經 and Christianity so as to facilitate the Confucian-Christian synthesis. *Yijing* scholars used to describe this phenomenon by specifying factors leading to it mostly from historical perspectives. However, little has been done to address this issue from Translation Studies perspectives, such as Even-Zohar's polysystem theory, Gadamerian hermeneutics, and Lefevere's rewriting formula. Observing the issue from a position following the "cultural turn" in Translation Studies, I have conducted a study to pursue this matter further to re-examine the politics and ideologies engaged in the earliest transmission and translation of the *Yijing* in the West through a socio-cultural prism.

Polysystem theory, developed in the 1970s by Itamar Even-Zohar and Gideon Toury, emphasizes that translated literature operates as part of the cultural, literary and historical system of the receptor language, and the position it occupies determines what translation strategies to be employed. If the translated literature assumes a lower position within the polysystem strata (i.e., the Chinese canon *Yijing* in the West), it is subordinated to the literary norms of the target system (i.e., the Christianity-governed Europe). Hans-Georg Gadamer's philosophical

¹ To ensure consistency, the Pinyin romanization is adopted to transliterate all Chinese characters throughout this article, only with exceptions for their original use in book titles or quotes.

hermeneutics specifically justifies the significance of the reader/translator's fore-structural prejudices (i.e., the Jesuit missionaries' interpretation of the *Yijing* corpus) capable of providing the "correct" understanding of a given text's meaning. For him, the criterion for meaning is both the author and the reader/translator's intention. André Lefevere's rewriting theory draws our attention to other cultural, social and political factors, deeming translation as a manipulative literary practice undertaken in the service of powers (i.e., the Roman Church/Kangxi 康熙 Emperor's patronage and French Figurists' ideology), which is sometimes exemplified in the distortion of translated literature. When it comes to the translation and dissemination of the *Yijing* at its early stage on the journey to the West, one must take into account the socio-political factors and ideological concerns as a whole to examine the complex process of the two-directional cultural assimilation. Combining the three contemporary Translation Studies perspectives, this article is dedicated to providing a different angle to look at the issue that previous *Yijing* scholars had sparingly resorted to.

The first part of this paper, based on the available literature, outlines the content and cultural significance of the *Yijing* as well as its early encounter with the West, including a brief history of their cultural collision, Matteo Ricci's adaptation legacy, and the features characterizing the early exegesis of the *Yijing* based on Even-Zohar's polysystem theory and Gadamer's philosophical hermeneutics. The second part provides an overview of how the Figurism approach had influenced the Jesuits' "prejudiced" perception and epistemological rendition of the *Yijing*, particularly pertaining to the French Jesuits'

Figuristic translations pursuant to André Lefevere's rewriting formula. The third part deliberates a comparative analysis of the translation of a specific *gua* 卦 and the conflicting effects of the counter-Figurism renditions. The final part deals with the Jesuits' "two-directional domestication" labor via translating the *Yijing* for evangelism in China and a brief discussion of this phenomenon, followed by a succinct conclusion summarizing this sophisticated bilateral assimilation and its unparalleled cultural significance.

The Content of the *Yijing* and Its Cultural Significance

The *Yijing*, or previously known as the *Book of Changes*, has long served as a philosophical and ethical discernment tool to pilot one's life or to govern state operations in feudal China. It encompasses the original *Zhouyi* 周易 corpus and the 10 Ruism-based Appendixes (*shiyi* 十翼, or *Ten Wings*, commentaries of the *Zhouyi*). *Zhouyi* is comprised of 64 hexagrams (*gua*) conceived out of the eight trigrams (*bagua* 八卦), with a specific *guaci* 卦辭 (or *tuan* 彖, denoting "judgment" or "explanation") attached to illuminate the immanent meaning of the hexagram.² Each hexagram is given a name (*guaming* 卦名)

² Traditionally King Wen (文王, 1171-1122 BC, founder of the Zhou Period) is said to have formulated the 64 six-line hexagrams based on the 8 three-line trigrams invented by the legendary sage "Fuxi 伏羲," whereas the Duke of Zhou (周公, 1120-1094 BC, son of King Wen) is said to have verbalized each of the six lines constituting a hexagram, known as *yaoci* 爻辭 (a short explanatory statement of each line). The line is portrayed as either "broken (— —)" or "unbroken (—)," representing the dualistic elements *yin* 陰 and *yang* 陽, respectively.

characterized by an object, a circumstance, a quality, an attitude, an emotion, an interaction...etc. For example, *Shihe* (噬嗑 ䷔, Gnawing Through, hexagram no. 21) represents the image of an open mouth with an obstacle between the lips, implying that one must bite through the obstacle to achieve success. However, the pictorial correlation between each *guaming* and its corresponding image seems to have been arbitrarily assigned without symbolic or lexical cohesions.

The *Yijing*'s influence had expanded to pre-modern East Asia, such as Korea and Japan, where the *Yijing* was self-consciously incorporated by local elites into their cultural context. For example, the dominant principles applied in the Korean alphabet system "Hangul" (invented in 1443) are remarkably congruent with those prevailing in the *Yijing*, such as *yin-yang* 陰陽 and *taiji* 太極 (the supreme ultimate). Likewise, the genesis of numerous Japanese *gengos* 元号 (an imperial era name used to number years during an emperor's reign) also originated from the *Yijing*. For example, *Joji* 貞治 (1362-1368) is derived from the treatise on the first-Six *yaoci* of *Xun* (巽 ䷸, Penetrating, hexagram no. 57): *li wuren zhi zhen, zhi zhi ye* 利武人之貞，志治也 (it would be advantageous for him to have the firmness of a brave soldier—his mind would in that case be well governed) (Legge, 1964, pp. 338-339).³ In a nutshell, in China and the Sinosphere, the *Yijing* has been dealt with as an augural manual for prognostics or

³ The English translation provided here and henceforth is by the British translator James Legge (1964).

guidelines for governing a country.⁴ However, given the later influence of the Neo-Ruism (a philosophy developed c. 1000 AD as a renaissance of Ruism in response to the ideas of Daoism and Buddhism), the book has generally been viewed as an esteemed Chinese classic unveiling the humanistic elements supposedly inherent in Ruism doctrines. It should be noted that the *Yijing* and its derivative figures and diagrams are the primary source from which the Neo-Ruism cosmology is drawn.

The *Yijing*'s Early Encounter With the West

Although it remains unclear as to when exactly the earliest arrival of the *Yijing* in the West took place, there is a consensus unanimously reached by *Yijing* scholars in China and abroad: The *Yijing* embarked on its journey to the West no later than the last decade of the 16th century. During the 17th to mid-18th centuries, in order to win converts and promote their missionary propaganda, the Jesuit missionaries made grandiose efforts to identify affinities between the Holy Writ and the Ruist canonized classics. To go further on this trajectory, one of the

⁴ Traditionally Chinese scholars tend to dispose of the *Yijing* as an oracular guidebook predicting one's auspicious/inauspicious future. This viewpoint can be espoused by the following example from *Chunqiu Zuozhuan* 春秋左傳 (*Spring and Autumn Annals*) across 722-468 BC. In Book III *Duke of Zhuang*, the 22nd Year (672 BC): "Duke Li of Chen [...], during whose boyhood there came one of the historiographers of Zhou to see the marquis of Chen, having with him the Zhou yi. The marquis made him consult it by the milfoil on the future of the boy, when he found the diagram *Guan* ䷓ [觀, Contemplating, hexagram no. 20], and then by the change of manipulation, the diagram *Pi* ䷄ [否, Obstruction, hexagram no. 12] [...]. We behold the light of the State. This is auspicious for one to be the king's guest [莊公 22 年：周史有以《周易》見陳侯者，陳侯使筮之，遇觀之否，曰，是謂觀國之光，利用賓于王]" (Legge, 1872, "COMMENTARY," para. 8).

key factors leading to the foundation of academic sinology emerging in the early 19th century is the European intellectuals' discovery and investigation of the *Yijing*.

A Brief History of the *Yijing* Meeting the West

As far back as 1585, Juan González de Mendoza, a Spanish Catholic bishop, compiled the earliest Western encyclopedic history of China: *Historia de las cosas más notables, ritos y costumbres del gran reyno de la China* (*The History of the Great and Mighty Kingdom of China and the Situation Thereof*).⁵ The two-volume book is a Spanish missionaries' joint account of what they observed about China in the 16th century for the curious European reader. It should be noted that Mendoza himself did not visit China, and the first volume of his book is chiefly sourced from the field report of an Augustinian missionary Martin de Rada in 1575. According to Mendoza, the notion of "heaven," symbolized by a Chinese character "in the first caract or letter of the crosse row" (=天), is generally understood among the Chinese people as "the creator of all things visible and inuisible" (Mendoza, 1585/2010, p. 39). In Chapter 5 "Of the Opinion They Haue of the Beginning of the World, and of the Creation of Man" in the Second Book of the First Volume, Mendoza depicts a supreme

⁵ This two-volume book was first published in Rome in 1585 and was translated at Richard Hakluyt's suggestion in 1588, becoming the first detailed account of China available in English. The quotes cited here are from the 1853 translation published in London, which was reprinted in 2010 by the Cambridge University Press. Interested readers can resort to He Gaoji's (何高濟) Chinese translation *Zhonghua Da Diguo Shi* 中華大帝國史 (Beijing: Zhonghua Publishing House, 1998). It is worth reading for its valuable expository gloss.

being “Tayn” (*taiyi* 太乙 = *taiji* 太極), a “resident of heaven,” who “by his great science did separate heaven and earth” and “create a man of nothing” (Mendoza, 1585/2010, p. 50).⁶ He also sketches out the heroic inventor “Ocheutey” (also named “Fuh-he-te” in the original footnote as an equivalent to “Fuxi”) who “was the inuentor of many things and ordained marriage, and to play on many and diuers instruments” (Mendoza, 1585/2010, p. 52). According to the renowned Chinese scholar Wang Bi’s 王弼 *Zhouyizhu* 周易注 (Commentary on *Zhouyi*), Fuxi is the one who had formulated the pristine *bagua* and the derivative 64 hexagrams. However, modern scholars incline toward treating the *bagua*’s sagely authorship with skepticism due to recent advances in archaeology and paleography.

The first scholar to “rationally” introduce the *Yijing* to the West is possibly the Portuguese Jesuit missionary Álvaro de Semedo (Zeng Dezhao 曾德昭, renamed from Xie Wulu 謝務祿) (Zhang, 1998, p. 124). He authored a long “exact account” of the affairs of China under the title *Relação da pragação da fé no reyno da China e outros adjacentes* (Relation of the plague of the faith in the Kingdom of China and other adjacent countries), which was published in 1641 and translated into English in 1655 entitled *The History of That Great and Renowned Monarchy of China*. As the starter of Chapter 10 “Of the Books and Sciences of the Chinesses,” Semedo sketched out the

⁶ Mendoza (1585/2010) seemed to deify “Tayn” by assigning him supernatural power to create the first man called “Panzon,” who, according to the original footnote, is an equivalent to “Pwan-koo, the Adam of the Chinese” (p. 50). Pwan-koo is the transliteration of Pangu 盤古, the creator of all in some versions of Chinese mythology.

three ancient Chinese sages “Fohi (Fuxi), Xinon (Shennong 神農), and Hoamsi (Huangdi 黃帝),” recognizing them as the first three kings to present “their morall and speculative sciences, *by way of mysticall, even and odd numbers, and other ciphers and notes* [emphasis added]” (Semedo, 1655, pp. 47-48). According to Semedo (1655), an outstanding Zhou King “Checuam” (Jichang 姬昌, King Wen’s name) published “these numbers and ancient notes, and made a booke of them, intituled *Yechim*” (p. 48). Semedo opined that the *Yekim*, coupled with the *Ten Wings*, ranked top of the Ruist *Wujing* 五經 (the *Five Classics*), believing that the five sacred books had been composed by the revered master *Confusio* (Confucius):

But returning to the Bookes which he published, they are these following; The first is called *Yekim*, and treateth of his *naturall Philosophie* [emphasis added], and of the generation and corruption of things; of *Fate* [emphasis added], or *Judiciary Prognostication* [emphasis added] from these and other things, and from naturall principles; Philosophizing by way of *numbers, figures, and symbols* [emphasis added], applying all to moralitie and good government. (Semedo, 1655, p. 49)⁷

Semedo is also the first European missionary paying exceptional attention to Neo-Ruist scholars’ perspective on the *Yijing*’s philosophical system. These alternative thinkers became prominent

⁷ It seems that Semedo used two transliterations “*Yekim*” and “*Yechim*” to denote the original corpus *Zhouyi* and the compilation work *Yijing*, respectively.

during the Song and Ming Dynasties trying to resume the notion of the Confucian *Daotong* 道統 (transmission of the true way) via their re-interpretation of the *Yijing*. One of their central theses is to use *taiji* rather than *Shangdi* 上帝 as the genesis of all creations. For example, in Zhou Dunyi's 周敦頤 *Taiji Tushuo* 太極圖說 (The explanation of the diagram of the supreme ultimate), the famous opening phrase *wuji er taiji* 無極而太極 (limitless ultimate then supreme ultimate) demonstrates their "atheistic" and "materialistic" orientation over which the Jesuit exegetes expressed anxieties (Mungello, 1989, pp. 305-307).

In 1658, the Italian Jesuit Martino Martini (魏匡國) published a Latin work titled *Sinicae Historiae Decas Prima: res à gentis origine ad Christum natum in extrema Asia, sive magno Sinarum imperio gestas complexa* (The first decade of the history of China: Covering the events that took place in extreme Asia, or in the great empire of China, since the origin of the [human] race until the birth of Christ), which is the first-ever historical document in the West encompassing the Chinese chronology that demonstrated the reliability and validity of the ancient Chinese history (Mungello, 1989; Pfister, 1932). The first chapter briefly depicts Chinese mythology and the *Yijing*, asserting that Fuxi (= 2952 BC) was the first Chinese emperor who had composed the original *Zhouyi* c. 600 years prior to the Genesis Deluge (= 2348 BC), which harshly challenged the Christian creationism. His book is the earliest in the West recognizing the significance of the *Yijing*, in which a table with the 64 hexagrams in the *Xiantian Baguatu* 先天八卦圖 (The anterior-heaven arrangement of the eight trigrams) was printed for

the first time in Europe, but was falsely printed backwards and upside down (Lundbæk, 1991, pp. 31-32). Martini claimed that Fuxi was the originator of the eight emblematic figures based on the folklore of *Hetu Luoshu* 河圖洛書 (Yellow River chart & Luo River document).⁸

In 1763, the German scholar Johann Heinrich Schumacher published an insightful treatise *Die verborgenen Alterthümer der Chineser aus dem uralten canonischen Buche Yeking untersucht* (The hidden antiquities of the Chinese from the ancient canon book *Yeking* examined). Similar to Martini's historical interpretation, Schumacher managed to historicize the *Yijing* based on its documentation of partial pre-Western Zhou occurrences in *Tai* (泰 ䷊, The Great Arrives, hexagram no. 11), *Jian* (漸 ䷴, Gradual Advance, hexagram no. 53), *Xiaoguo* (小過 ䷽, Small Excess, hexagram no. 62), and *Jiji* (既濟 ䷾, After Completion, hexagram no. 63) (Shchutskii, 1960/1979, p. 21). As the Soviet sinologist Shchutskii argued in his *Researches on the I Ching*, by the late 1800s, the *Yijing* had undergone a transformation from a purely mantic text to a composite of oracular-philosophical literature, making it constantly encountered in Chinese philosophical writings with enormously different interpretations. To summarize, by the mid-18th century, the *Yijing* had been apprehended in the West at least from three perspectives: prophetic, philosophical and historical.

⁸ Legend has it that Fuxi found a celestial dragon-horse and a tortoise bearing mystic markings emerging from the Yellow River and Luo River, and transcribed them into the eight symbols. According to *Xicizhuan* 繫辭傳 (one of the *Ten Wings*, allegedly composed by Confucius or his disciple(s) approximately a few centuries after the appearance of the *Zhouyi*), the “sages took advantage of” the documents and “imitated them (by means of the Yi)” so as to “inform men (in divining of the lines making up the diagrams)” (河出圖，洛出書，聖人則之) (Legge, 1964, p. 374).

Unfortunately, the mainstream opinion among the missionaries in late dynastic China seemed to dispose of the *Yijing* more as a book of witchcraft which was “insane,” “heretic” and “superstitious” without profound teachings (Wilhelm & Wilhelm, 1979, p. 8).⁹

Ricci's Accommodation and Synthesis Policy

In imperial China, the heterodox non-Ruism teachings could usually only be blended in conformity with the orthodox Ruism, taking the form of a syncretism of systems (particularly the Daoism and Buddhism) (Mungello, 1989, p. 55). In a similar vein, Ricci (1603/1985) promulgated his accommodation method (an attempt to sinicize or indigenize Christianity by permitting Chinese Christians to sustain traditional rites and ancestor-worshipping practices) and carefully handled the combination of this “pagan” but dominant Chinese philosophy with Christianity by initiating the investigation on the *Yijing*, quoting “*di chu hu zhen*” 帝出乎震 (God comes forth in Zhen)¹⁰ in his 1603 book *Tianzhu Shiyi* 天主實義 (*The True Meaning*

⁹ This pejorative viewpoint is shared by distinguished missionaries like Nicholas Longobardi (龍華民), Gabriel de Magalhães (安文思), Louis le Comte (李明), and Claude de Visdelou (劉應) (Witek, 1982, p. 457).

¹⁰ This quote is from *Shuo Gua* 說卦 (Discourses on the trigrams), one of the *Ten Wings*. *Shuo Gua* elaborates on the eight trigrams and the particular image inherent in each of them. As a Protestant missionary, Legge's rendering of *Di* 帝 (the supreme ruler) as “God” could be seen as a legacy of Ricci's accommodation approach. In a conversation Ricci had with Chinese literati, Ricci explained to his Chinese friends Western views about the existence of the Judeo-Christian God as cited below:

“《易》曰：「帝出乎震。」夫帝也者，非天之謂，蒼天者抱八方，何能出於一乎？The Book of Changes has the following: This word Sovereign [Lord] emerges from Chen in the East. This word ‘Sovereign’ or ‘Emperor’ does not connote the material heavens. Since the blue sky embraces the eight directions, how can it emerge from one direction only?” (Ricci, 1603/1985, p. 123)

of the Lord of Heaven), disclosing his unshakeable view that the Judeo-Christian God is the creator of myriad things. In this catechism Ricci quoted the *Yijing* six times, laying emphasis on the philosophy-prone commentary *Xicizhuan*. At the same time, he put forward the remarkable similarities shared by Ruism and Christianity in order to convert the Chinese literati and the imperial court: “the *Lord of Heaven* [emphasis added] created heaven, earth, and the myriad things, and controls and sustains them [...]. Thus this is the Lord of Heaven, the one our Western nations term *Deus*” (Ricci, 1603/1985, p. 70).

Ricci’s adaptation strategy was to accept the Chinese loan-terms *Di* (Sovereign Lord/Emperor) and *Shangdi* (the highest deity) as the semantic equivalents of *Deus* for its divine attributes and qualities (Kim, 2004, p. 2). Furthermore, he avoided criticizing fundamental Confucian doctrines and sought to interpret where they seemed to contradict his holy faith. In that case, Ricci’s attempt was drawn from the re-interpretation of the *Yijing* to reveal and confirm the “solid fact” that the Chinese had been worshipping the monotheistic God from the very beginning of their history. In other words, he proposed a Confucian-Christian synthesis within the orthodox paradigm of Chinese syncretism to facilitate the harmony between Christianity and Ruism. According to Ricci, Ruism should be construed as a kind of philosophy based on natural laws (as can be observed in the Confucianized *Yijing* commentaries), rather than a deity-worshipping religion filled with transcendental elements. Paradoxically, Ricci was later astounded to find the Neo-Ruism master Zhu Xi’s 朱熹 philosophical writings short of terms like *Shangdi*, which was an awkward departure from

his adaptation policy. Although Ricci quoted the *Yijing* to justify the ancient Chinese's awareness of the biblical God, he clearly renounced any equivalence between the "Taikieo" (*taiji*, the fundamental doctrine of the *Yijing* incorporated into Neo-Ruism) and the Christian God. One must bear in mind that the early Latin translations for *taiji*: "radix prima" (primary source), "summa origo" (highest origin), and "verum inexhaustibilis" (true infinity) exemplified *taiji* being at least a competitive candidate to be used as the proper name for the Christian God (Collani, 2007, p. 237). To sum up, Ricci was very vigilant and flexible in his meditative attempt to synthesize Christianity and Ruism. However, his method was deprecated by a few of his coetaneous Jesuits and a majority of non-Jesuit missionaries.

Characteristics of the Early Exegesis of the *Yijing*

According to Hart (2013), French linguist Benveniste saw the ties between language and thought as "coextensive, interdependent, and indispensable to each other" (p. 57). His kernel argument asserts that linguistic form is not exclusively for the practice of transmissibility; it is, in a broader sense, "for the realization of thought" (Benveniste, 1966/1973, p. 56). The philological barriers and philosophical incommensurabilities between the *Yijing* and the biblical dogmas had made it far more complex and difficult to alleviate the heavily culture-loaded "foreignness" of the subject matter to which the *Yijing* relates. The canonized *Yijing*, replete with unfathomable religiosity and impenetrable symbolism, appears obscure and occult, making it exceedingly difficult to comprehend and translate, for "it is ancient,

multi-layered and often almost hopelessly ambiguous” (Smith, 2015, p. 385). In fact, during its early travels to the West, the concerns over how to render metaphysical concepts like *tian* 天, *Shangdi*, or *taiji* into radically varied European languages kindled a lengthy academic wrangle among the Western intelligentsia. Since the Jesuit missionaries were in the vanguard of introducing the “heretic” *Yijing* to the Western readership who barely had access to the original, their interpretive attempt can be understood in the sense of intercultural textualization to expand the *Yijing*’s cultural influence by shaping a reader-friendly image of the canon per se. As postulated by functionalist Itamar Even-Zohar, there is a linkage between translated literature in the receiving literary polysystem and its translation norms. He negates the concept of equivalence, considering translated literature as an ongoing dynamic mutation determined by the given social, cultural, and historical framework (Even-Zohar, 1990; Munday, 2001). Their hierarchical relations would have been established from the very beginning, setting the socioliterary status of the translated literature. When assuming a central position, translated literature holds sway as a major source of alternative/innovatory repertoire and as a primary element in the formation of new models and poetics for the target culture. When translated literature occupies a peripheral position (i.e., the *Yijing*) in a stable, well-established and self-sufficient literary system (i.e., the Christian culture), the foreign items are more likely to be adapted to fit the mainstream target norms to maximize the chance of the translation being accepted, otherwise the imported texts may be deemed irrelevant or even threatening and would end up meeting with passive resistance.

One must bear in mind that meaning is not diachronically stable. As Gadamer (1967/1976) puts it, all interpretation is situational and subservient to a specific time-framed context, thus the reading activity is literally engaging the reader at a given time in a particular culture into a dynamic relationship with the text. The conflict-laden early encounter of the *Yijing* and the West somehow vindicates the inference that the Jesuit missionaries' hermeneutic reconstruction and integration tasks were by no means a simple communicative activity. It is necessary to acknowledge the "legitimate prejudices" applied in their exegesis which provided a justified hermeneutical horizon to bring their a priori perception of the *Yijing* into play. Borrowing Heidegger's "fore-structures" of understanding, Gadamer employs the term "prejudices" (*Vorurteile*) to demonstrate how translators (simultaneously interpreters) may inherit the prejudgment from their past in the process of acculturation to constitute a "historical reality" and the "correct understanding" (Schmidt, 2006, pp. 100-101). It was precisely their ideological preconceptions that had made possible the manifold operations of power and interpretation embodied in acculturating the *Yijing* with Christianity.

Before I move on to discuss the early Jesuit translations, we should note that the translation of the *Yijing* is a three-stage model: intersemiotic, intralingual and interlingual translation (Jakobson, 2000). Intersemiotic translation refers to non-verbal signs (images of *gua*) being expounded by verbal signs (*guaci* and *yaoci*); intralingual translation denotes the rewording or paraphrasing of the obsolete *Yijing* text mainly from Ruist and Daoist perspectives within the

language of Chinese; interlingual translation involves the exaggerated affinities between Christianity and Ruism suggested by the Jesuit scholar translators in response to the “double cultural imperative” from China and the West (Liu, 2005, pp. 4-5; Standaert, 1999, pp. 354-357). When juxtaposed between the authoritative Roman Church and the advantageous Ruist intellectuals, the Jesuit translators preaching in China where Ruism occupied a predominant position were bound to vacillate between the two of them via identifying their paradoxical similarities. As can be observed under Michel Foucault’s asymmetrical *savoir-pouvoir* conceptual lens, the Roman Church and the Kangxi Emperor’s political intervention (patronage: power) and the Jesuit missionaries’ proactive participation (expertise: knowledge/ideology) imposed in the transcoding of the *Yijing* disclosed a certain degree of biased subjectivity governing the Jesuits’ idealization of China.

Jesuit Translations and Figurism

The first translator of the *Yijing*, according to some Chinese scholars, is the French Jesuit Nicolas Trigault (金尼閣), who published in China a Latin rendition of the Ruist *Five Classics* entitled *Pentabiblion Sinense quodprimae atque adeo Sacrae Auctoritatis apud illos est* (The Chinese *Five Classics*: The first sacred books of China, 1626) (Wang, 2015, p. 39; Yang, 1996, p. 65). Unfortunately, his translation had been lost. Trigault was a disciple of Matteo Ricci and an adherent of his accommodation approach. According to *The True Meaning of the Lord of Heaven*, Ricci believed that the messages of the supreme God had long been revealed in ancient Chinese classics,

so the Jesuit missionaries' top priority was to consolidate the faith: *wu Tienzhu, nai gu jingshu suocheng Shangdi ye* 吾天主，乃古經書所稱上帝也 (our Lord of Heaven refers to the *Shangdi* mentioned in ancient Chinese classics). Ricci's policy to unite Christianity and Ruism was echoed by his translation collaborator Xu Guangqi 徐光啟 (a Chinese scholar-bureaucrat and Catholic convert), who accepted essential Christian doctrines by recapitulating Ricci's thoughts as *bu Ru yi Fo* 補儒易佛 (supplementing Ruism and replacing Buddhism by Christianity). According to Anna Seo's study, "Christology" is the core of Xu's understanding of *Tianzhu*, and the ultimate goal of Ruism is to realize Confucian ideals by worshipping *Tianzhu* in awe and veneration (Seo, 2012, p. 112). The cardinal argument of *bu Ru yi Fo* is to amplify the similarities between Ruism and Christianity while inflating the differences between the latter and Buddhism (e.g., to eliminate the Buddhist idolatry materials) so as to seek the psychological recognition of the Chinese literati and the European missionaries in China.

The first printed translation of *Wujing* had to wait until 1687, when the first European translation (in Latin) from *Zhouyi* was included in a Jesuit compilation known as *Confucius Sinarum Philosophus, sive, Scientia Sinensis* (Confucius the philosopher of China) published in Paris. The book has a Chinese title *Xiwen Sishu Zhijie* 西文四書直解 (The literal exegesis of the *Four Books* in a Western language), compiled jointly by Flemish Jesuit Philippe Couplet (柏應里), Austrian Jesuit Chrétien Herdtrich (恩里格), Italian Jesuit Prospero Intorcetta (殷鐸澤), and Flemish Jesuit François de Rougemont (魯日滿). This book has an appendix of the 64 hexagrams with a brief explanation for each. Chapter 6 introduces the dyad *ying-yang*, the

figures of *bagua*, the 64 hexagrams and the concept of *taiji*; Chapter 7 elaborates on the first 14 *guaming* and their corresponding *guaci*. In chapter 8, Intorcetta made the first-ever attempt to translate a specific *gua* in plain Latin: *Qian* (謙 ䷎, Humility, hexagram no. 15). Although the four Jesuit authors appeared defensive of Ricci's accommodation approach, in contrast to Ricci, they were more critical of the *Yijing* in two aspects: First, they were more conservative and suspicious about the sagely authorship of Fuxi and the antiquity of the Chinese chronology. Second, they denounced the *Yijing* as the worst superstition for its negative influence on the Neo-Ruism philosophy (Lundbæk, 1983; Mungello, 1989), for the materialistic concept of *taiji* developed in the *Yijing* was likely to jeopardize the Jesuits' fusion efforts. Simply put, in their eyes, the signifier *taiji* could pose a dangerous threat to the logocentric Christology.

The Role and Impact of Figurism

Another perspective to look at the *Yijing* was initiated by a number of learned sinophily French Figurists. Figurism is an intellectual and theological movement subject to the censorship tactics led by Joachim Bouvet (白晉), Jean-Francois Foucquet (傅聖澤), Joseph Henri-Marie de Prémare (馬若瑟) and Jean-Alexis de Gollet (郭中傳). Its origin is grounded on the Christian apologetics called *prisca theologia* (ancient theology) which argues that certain archaic pagan texts contain vestiges of the biblical revelation, for Christianity is the only perennial religion across all human civilizations (Standaert, 2001, pp. 668-669). During the late Renaissance in the 17th century, the adherents of the revived Figurism endeavored to establish a profound association

between the Chinese anthropology, language, religion and philosophy (particularly in the *Yijing*) with Christianity traditions. For example, the German Jesuit polymath Athanasius Kircher claimed in his famous 1667 treatise *China Illustrata* that the Chinese were descended from the sons of Ham, that Confucius was Hermes Trismegistus/Moses, and that the Chinese script writing system had originated from the Egyptian hieroglyphs. He identified Fuxi as the sage who had acquired the pictorial writing formula from Noah's descendants. On the other hand, the French clergyman Paul Beurrier claimed that the Chinese were among those peoples who had received the pre-Christian revealed theology, and Fuxi himself was the offspring of Noah. According to Beurrier, the eight symbolic *guas* were divine revelations by the supreme Christian God (Wang, 2015, p. 38). As a consequence, the Chinese were erroneously believed to possess the biblical knowledge, and the *Yijing* in particular was identified as a repository housing such sacred knowledge due to its mystical attributes.

It can be surmised that Figurism evolved out of a hermeneutic need for the West to comprehend an exotic culture and to compliment the Chinese literati's insufficient perception of the original meaning of their sacred scriptures. In a narrower sense, "the Chinese antiquity did not belong to the Chinese exclusively *but to early mankind as a whole* [emphasis added]" (Lackner, 1991, p. 135). As such, Figurism is literally a preconceived interpretive attempt to make the Chinese aware of the "distanciation" separating their own understanding and the classics in question. Sometimes Figurist scholars even favored the accuracy of Chinese chronicles over that of the Bible.

The first recorded instance of the term Figurism (*figurisme*)

perhaps stemmed from a letter written by the French humanist Nicolas Fréret dated December 1732 mirroring the defamatory views of other Jesuit opponents for its affinities in regard to Europe's typological biblical exegesis that "Christ is prefigured in the Old Testament by means of letters, words, persons and events" (Lackner, 1991, pp. 130-133; Mungello, 1989, pp. 309-310). The original purpose of Jesuit Figurism was to identify biblical patriarchs and *figuras* (figures/signs) mentioned in symbolical and allegorical forms in ancient Chinese annals, particularly the *Yijing*, such as the fall of the rebellious angels (as revealed in *Jiaren* 家人 ䷤, Household, hexagram no. 37) and the virgin birth of Jesus by his mother Mary (as implied in the fifth-Six *yaoci* of hexagram no. 11 *Tai* 泰: *Di Yi guimei* 帝乙歸妹, [king] Ti-yi's [rule about the] marriage of his younger sister) (Legge, 1964, p. 82).

The analysis of Chinese characters was also widely used by Figurists. For example, Fouquet claimed *yi* 易 was a combination of *ri* 日 (representing "the Father" and the creator of light) and *yue* 月 (representing "the Son" and the humanity), so that "易" can be deemed as the Hypostatic Union (the union of Christ's humanity and divinity in one existence). Sometimes Figurism is nicknamed "Yijingism," because in Figurist discourses, there exist close ties between the *Yijing* and the Christian configuration of the biblical figures and doctrines. However, the Figurism movement fell victim to bitter derogation from the Chinese gentry and their Christian counterparts in China and Europe. The untenable Figurist speculations intensified suspicions in Rome, causing Figurism to be rejected by the Holy See and to be severely criticized by fellow Jesuit missionaries, leading to many of

their manuscripts being refused publication in Europe.

French Figurists and Their Translations

The key contributor of the Figurism movement was one of the five French royal mathematicians (Mathématiciens du Roy) Joachim Bouvet, who was sent by Louis XIV to the court of China. As an ardent admirer of the *Yijing*, Bouvet immersed himself in the metaphysical propositions of the *Yijing*, spending the last 20 years of his life studying the book under the tutoring and patronage of the Kangxi Emperor. In his letter dated November 3, 1714, Bouvet indicated that it was the emperor who “imposed the really hardest work on me to depict *the hidden doctrinal principles of the Yijing suppressed for a long time* [emphasis added]” (as cited in Collani, 2007, p. 253). Bouvet considered the philosophy implied in the *Yijing* very similar to those found in Plato and Aristotle’s philosophical systems. The book’s legitimate principles regarding Chinese philosophy incredibly accorded with Christian doctrines in the most profound sense. Bouvet was pleased to find “prefigurations of Moses, Enoch and other biblical figures, even Christ himself, in *Yijing*” (Rutt, 1996, p. 62). For example, to Bouvet, the prevalent term *daren* 大人 (great man) in the recurring *yaoci* phrase *lijian daren* 利見大人 (it will be advantageous to meet with the great man) unmistakably betokens the Messiah.

In July 1710, the Kangxi Emperor urged Bouvet twice to finish the translation of the *Yijing*. However, Bouvet and his collaborator (Foucquet) did not complete the full translation of the *Yijing* during the rest of Kangxi’s reign. Bouvet and his co-worker Foucquet authored a number of essays dedicated to their investigations and reflections on

the *Yijing* in classical Chinese compiled under the title *Yixue Zongzhi* 易學總旨 (General principles of *Yijing* studies), and presented it to the Kangxi Emperor. Two years later (1712), Bouvet re-rendered *Yixue Zongzhi* into Latin titled *Idea generalis doctrinae libri Yè Kim* (General idea of the doctrinal *Yijing*), which is a brief exposition of the *Yijing* philosophical principles. The values of this book are mainly manifested in two aspects: (a) The covert meanings of specific numbers in the *bagua* are unconcealed by their corresponding Chinese characters that can be broken down into semantic indicators. For example, the three unbroken lines of the *qian* 乾 trigram ☰ represent the Trinity and number 3 (三) ; Heaven (天) can be dissected into man (人) and number 2 (二); number 8 (八) denotes the eight surviving people boarding Noah's Ark.¹¹ Moreover, Bouvet's research findings had to certain extent facilitated Li Guangdi's 李光地 compilation of the annotated *Yijing* entitled *Yuzuan Zhouyi Zhezong* 御纂周易折中 (The imperially commissioned balanced compendium on *Zhouyi*, 1715).¹²

¹¹ They are Noah and his wife, his three sons and three daughter-in-laws. Another archetypal example is the Chinese character *chuan* 船, which is composed of *zhou* 舟 (boat) and 8 persons (八+口). According to Bouvet, Noah (father) and his wife (mother) represent *qian* trigram (乾卦 = *yang*, masculinity) and *kun* trigram (坤卦 = *ying*, femininity) while the three sons symbolize *zhen*, *kan*, *gen* trigrams (震, 坎, 艮) and the three daughter-in-laws embody *xun*, *li*, *dui* trigrams (巽, 離, 兌). In other words, these eight survivors indicate the pristine *bagua* (= the eight trigrams) (as cited in Standaert, 2001, p. 675).

¹² Li Guangdi was a Neo-Ruism courtier under Kangxi's reign, part of whose work was to underscore similarities between Ruism and teachings of Daoism and Buddhism. His exceptional interest in Western science brought light to his collaboration with Bouvet under Kangxi's patronage. Li's memorial dated August 10, 1712 showcases the mystique of certain numbers in Chinese tradition. For example, "9" represents "Heavenly Rulers (*Tian-huang* 天皇)", "8" emblemizes "Earthly Rulers (*Di-huang* 地皇)" and "7" denotes "Human Rulers (*Ren-huang* 人皇)," respectively (Collani, 2007, pp. 255-256). The Heaven-Earth-Human (*Tian Di Ren* 天地人) is a sophisticated Chinese trinity representing the three elements of the universe.

Interestingly, Li's work was substantially based on Neo-Ruist rabbi Zhu Xi's *Zhouyi Benyi* 周易本義 (The original meaning of *Zhouyi*), which had influenced Régis' 1723 Latin translation of the *Yijing* in line with the metaphysical Song orthodoxy where the superstitious and esoteric elements involved in Daoism and Buddhism were abandoned. (b) The *Yijing* and the Bible shared considerable similarities in terms of divinity and philosophical configurations. For example, Bouvet argues that the doctrines of *Yijing* are in all respects compatible with the Christianity dogmas (*wu bu he yu tianjiao* 無不合於天教) (as cited in Han, 2004, p. 321). In his 1712 book an illustrative example is provided: the Chinese character 需 in *Hsu* (䷄, Waiting, hexagram no. 5) resembles the image of clouds approaching downwards from the heaven, symbolizing the image of "God" on auspicious clouds descending from the sky. The fifth-Nine *yaoci* of *Hsu* stresses that *xu yu jiushi, zhen ji* 需于酒食，貞吉 ([its subject] waiting amidst the appliances of a feast. Through his firmness and correctness there will be good fortune) (Legge, 1964, p. 67), which, in Bouvet's interpretation, refers to the holy bread and wine (= the flesh and blood of Jesus = salvation) eaten at the Holy Communion (as cited in Chen, 2017, p. 191).

Joseph Henri-Marie de Prémare is another French Jesuit Figurist investigating the *Yijing* obviously for evangelical purposes, as can be observed in the following two examples:

Table 1
Comparison of de Prémare and Legge's Translations of Pi and Ding Hexagrams

Hexagram	Original text	Translation
<i>Pi</i> 否 ䷋	九五：休否，	de Prémare's translation ¹³
Hexagram no. 12	大人吉。其亡	The evil is extinguished.
The fifth-Nine <i>yaoci</i>	其亡，繫于苞桑。	The Great Man has brought about good fortune. Alas! He has perished! He has perished! He has been hung from a tree! (as cited in Lackner, 1991, pp. 140-141)
		Legge's translation
		In the fifth NINE, undivided, we see him who brings the distress and obstruction to a close,--the great man and fortunate. (But let him say), 'We may perish! We may perish!' (so shall the state of things become firm, as if) bound to a clump of bushy mulberry trees. (Legge, 1964, pp. 84-85)
<i>Ding</i> 鼎 ䷱	聖人亨以享上	de Prémare's translation
Hexagram no. 50	帝，而大亨以	The Saint sacrifices himself to the Supreme Lord (shang-ti), and, at same time, he sacrifices himself in order to nourish the Saints and the Sages. (as cited in Lackner, 1991, p. 141)
<i>Tuan</i> 象 commentary	養聖賢。	Legge's translation
		The sages cooked their offerings in order to present them to God, and made great feasts to nourish their wise and able (ministers). (Legge, 1964, p. 255)

¹³ His Latin translation manuscript was titled *Selecta quaedam vestigia praecipuorum religionis christianae dogmatum ex antiquis sinarum libris eruta* (Selected religious teachings of ancient Chinese books unearthed). It was completed in 1724 but was not published until 1837, and was translated by A. Bonnetty and Paul Perny into French in 1878. The English version cited here was translated by Michael Lackner in 1991.

According to de Prémare's translation, both the "Saint" (*shengren* 聖人) and "the Great man" (*daren* 大人) are the equivalents of Jesus Christ, whose incarnation and salvation are "figuristically" expounded. In light of either denotative or connotative sense, de Prémare's rendering is absolutely imprecise and incoherent in comparison with traditional Ruist interpretations. In contrast, with the assistance of the late-Qing progressive thinker/translator Wang Tao 王韜, James Legge translated the enigmatic original, which was "designedly wrapped up in mysterious phraseology" (Legge, 1964, p. xcv) in a literal and intelligible manner.¹⁴ The salient difference identified here shows that de Prémare was trying to manipulate and process the *Yijing* text to influence the way the target audience read the work. In other words, he and his fellow Jesuits were preparing adapted foreign texts "appropriate" for the TL readership to "make them fit in with the dominant, or one of dominant ideological and poetological currents of their time" (Lefevere, 2004, p. 8). According to André Lefevere, translation takes the form of "refraction" or "rewriting" involving social factors and institutional forces to systematically dictate the reception or rejection of the translated literature, such as patronage and ideology. Patrons (the church and the court with "power") must count on "professionals" (Figurist bilingual translators with "knowledge")

¹⁴ Wang Tao was one of the earliest newsmen in modern China, who used to be a traditional Ruist scholar but later became an advocate of social reform after the Opium War. In August 1854, he was baptized as a Christian convert. During his refuge in Hong Kong from 1862 to 1867, he was commissioned by the London Missionary Society to help James Legge translate traditional Chinese classics, including the *Book of Documents* and the *Bamboo Annals*. In November 1867, he was invited by James Legge to visit Scotland and assisted him to translate other Ruism classics, including the *Book of Songs* and the *Book of Rites*. In spring of 1870, they completed the translation of the *Book of Changes*.

to bring the translated literature (the *Yijing*) in accord with their ideology (Figurism/Confucian-Christian synthesis), as understood in the aforementioned Foucaultian sense. In Lefevere's (2004) words, translation is "the most obviously recognizable type of rewriting, and potentially the most influential" (p. 9) adaptation reflecting a dominant ideology to function in the receiving culture. However, the Figurists' overtly visible renderings were to some extent against the interests of the Roman Church for fear of pagan contamination. Their abusive and unrestrained over-accommodation was bound to result in a defensive suppression from the conservative Chinese intellectuals and a dismissive rejection by other Christian denominations in China, especially their rival Dominican and Franciscan missionaries.

Different Renditions of Hexagram 15 "*Qian*"

As discussed previously, Intorcetta was the first missionary to translate *Qian* (謙 ䷎, hexagram no. 15) in Latin included in Couplet's 1687 book.¹⁵ His translation positively relates the ethical value implied in *Qian* to the core virtue of "humilitas" (humbleness) widely highlighted by Christians. Despite that, he refrained from interpreting this profound idea from a theological perspective. Echoing this viewpoint, the French sinologist Claude de Visdelou, known as a disloyal Jesuit with a critical attitude against Figurism and the *Yijing*,

¹⁵ In the first part of the *Confucius Sinarum Philosophus*, there is a very long introduction called *Proemialis Declaratio* (written by Intorcetta and revised by Couplet), in which there are detailed descriptions of the hexagram *Qian*.

translated *Qian* in a similar manner. In his science-prone opinion, the *Yijing*, based on Li Guangdi's 1715 imperial edition, is a purely superstitious book filled with hexagrams which are simply a symbolic description of nature and human life. He was banished to Macau by the offended Kangxi Emperor in 1707 for openly rejecting the Jesuit accommodation position (over the Rites Controversy). Visdelou recalled the line statements of *Qian* from memory, preserving the first adequate description of *Qian* in his 1728 manuscript *Notice du livre chinois nommé Yi-King ou Livre canonique des changements, avec des notes* (Notice of the Chinese book named *Yi-King* or canonical *Book of Changes* with notes) appending a sample translation, which is the earliest known hexagram translation into a modern European language (French).¹⁶ It should be noted that the Kangxi Emperor died in December 1722, and Visdelou created his translation mainly because Hexagram 15 is the *locus classicus* (authoritative subject) for accommodationists (Rutt, 2013, p. 64). Visdelou described the symbol ䷀ as a mountain ䷳ (*gen* 艮) beneath the earth ䷁ (*kun* 坤), which resembles a great man submitting himself to other people in possession of less virtue. According to him, humility can overcome everything (L'humilite surmonte tout), and the humble man can use humility to cross the great river (l'honnête homme humble, humble, se serve de l'humilite pour traverser le grand fleuve). His translation is a quantum leap if compared with Intorcetta's version, because it for the first time

¹⁶ Visdelou's complete French translation of *Qian* is included in Richard Rutt's (2013) *Zhouyi: A New Translation With Commentary of the Book of Changes* (p. 64).

included usual extracts from three of the *Ten Wings*: *Tuanzhuan* 彖傳 (Treatise on the judgments) and *Xiangzhuan* 象傳 (Treatise on the symbols, comprised of *Daxiang* 大象 and *Xiaoxiang* 小象). Visdelou also invented the terms *trigramme* and *hexagramme* used to represent the three-line and six-line diagrams, a precious legacy inherited by all later translators.

Visdelou's rendition was apparently philosophical, which was followed suit by Jean-Baptiste Régis' (雷孝思) 1834 interpretation of the *Qian* translation: "Humility, or humbleness, is going deep into the soul" (Régis, 1834, pp. 443-445). By comparison, Bouvet rendered *Qian* more religiously as God humbling himself by the incarnation of his son who "humbléd himself and became obedient to death – even death on a cross" (as cited in Collani, 2007, p. 275). The following citation by Collani is the English translation of Bouvet's explanation:

The 15th hexagram, "kien kua" (*Qian gua* 謙卦), is the mountain, buried below the earth, a symbol of the divine majesty, emptied by incarnation of his human figure. Modesty is the principle of persistence in justice; the righteous holds out till the end of his life. [...] By means of his holy humbleness, the righteous persists in holiness till the end and in this way gains justice. All peoples on earth voluntarily submit to his divine example. (Collani, 2007, p. 275)¹⁷

¹⁷ *Kien* is a 17th-century French transliteration of *Qian*.

Although the four Jesuit scholar translators Intorcetta, Visdelou, Régis and Bouvet had rendered Hexagram 15 based on the general Christian virtue, the former three inclined towards its moral values while Bouvet emphasized its Christological connotation which was consistent with his figuristic ideology. The translation of *Qian* was a perfect example showcasing the dynamic complexity of mixed ideologies employed by Jesuit missionary scholars. They both deviated from traditional Ruist understanding of hexagram no. 15 by looking at it from either a philosophical or a figuristic perspective. Whichever perspective they opted for, they were virtually doing the same thing: to create a reader-friendly image of the *Yijing* text and bring the author closer to the audience.

Counter-Figurism Translations

Ironically, the first complete significant translation of the original *Zhouyi* (which was deemed more authentic) in a Western language (Latin)¹⁸ was conducted by three desperately counter-Figurism Jesuit missionary scholars: Jean-Baptiste Régis, Pierre-Vincent de Tartre (湯尚賢), and Joseph Marie Anne de Moyriac de Mailla (馮秉正). They unanimously decried the Figurist belief that the Christian faith had

¹⁸ James Legge claims in the *Translator's Preface* of his 1882 English edition (Legge made his first attempt to translate the *Yijing* in 1854 but he didn't fully render it until 1870): "When I first took the Yi in hand, there existed no translation of it in any western language but that of P. Regis and his coadjutors" (Legge, 1964, p. xcvi). According to the previous discussion, his claim is not completely correct.

long been preserved in ancient Chinese classics (Smith, 2015, p. 416). In fact, as an adversary of Figurism, Régis recognized the *Yijing*'s sacred status as holy as the Old Testament at least since 1715 (as cited in Collani, 2007, p. 260). Régis and his collaborators launched their translation work in 1707, but the preliminary draft was not finished until 1723. The final version was expanded and edited by Régis, based on Li Guangdi's imperial edition (which was dictated by Neo-Ruism doctrines) and the Manchu translation (Régis, 1834, p. 80). Unfortunately, Régis' manuscript had been left unnoticed at the Royal Library in Paris until the German Orientalist Julius von Mohl edited the printed version in 1834 (in Stuttgartiae) and 1839 (in Tubingue) titled *Y-King antiquissimus Sinarum liber quem ex Latina interpretation* (*Y-King*, an ancient Chinese book from Latin interpretation). This edition severely criticized Figurism, quoted/discussed Neo-Ruism concepts and cited "the authority of the Church fathers and Western philosophers for comparative purposes" (Rutt, 1996, p. 181). It is generally agreed that Régis' edition offered an academic access through which later sinologists could proceed with a rather holographic investigation of the *Yijing*. As James Legge commented: "Their version is all but unintelligible [...] and their view of the text [...] was an approximation to the truth" (Legge, 1964, pp. xcv-xcvi). Régis' edition could be a perfect material for further comparative analysis.

Antoine Gaubil (宋君榮), acclaimed as one of Europe's greatest sinologists in the 18th century, was another Jesuit opposing Figurism approach. He quoted the *Yijing* occasionally in his 1732 scientific writing *Histoire Abrégée de l'Astronomie Chinoise* (Abbreviated

history of Chinese astronomy) and deliberated the drawbacks of Figurism in his *Traité de la Chronologie Chinoise* (Treatise on Chinese chronology, 1732). His reflections during translating the *Yijing* were well-preserved in his correspondence with fellow European scholars, which was published in 1970. Gaubil (1970) described himself hampered in the boredom of the archaic ambiguity of the text (p. 497), but he still managed to almost finish the translation of the *Yijing* (particularly the *Ten Wings*, entitled *Le I-King*) from a “scientific” perspective around 1741, which, published in 1752, was the first comprehensive French translation.

Interculturation: A Two-Directional Domestication

The doctrines subsumed in the *Yijing*, in spite of their unfixed meaning, apparently played a crucial part in the Jesuit translators’ promulgation of the book in order to either philosophically or religiously justify their proselytizing motif. The labor was termed “double domestication” (Smith, 2012, p. 171). The double burden refers to the Jesuits’ endeavor to bring Christianity to China while justifying their evangelical agenda to earn the approval of their European supervisors. Their main task was to make the *Yijing* appear as familiar to the Europeans as the Bible to the Chinese. To be more specific, the Jesuits’ translating the *Yijing* was more of a double cultural penetration under the bilateral intellectual confrontation instead of communication. Another impetus of the double domestication was to facilitate later missionaries’ understanding of the Chinese language and philosophies

in canonical Ruism literatures. With their meticulously-manipulated translation and exegesis, they had lowered the almost unsurmountable lexical, religious, cultural and even political thresholds, making the *Yijing* more intelligible and accessible to the European academia.

On the other hand, to Bouvet and other Figurist missionaries, the best way for preaching Christianity in China was to convert the Kangxi Emperor first by convincing him that the ancient Chinese classics had preserved biblical history and teachings so as to “domesticate” the Chinese court and intellectuals. Their investigation of the *Yijing* can be construed as the optimal political capital to win the most important imperial patron’s endorsement. As Bouvet noted, if the Kangxi Emperor had doubted the presupposed compatibility between Ruism and Christianity, it would have been impossible for Christianity to exist in China. In other words, Bouvet’s work was fundamentally under the acquiescence of the Chinese court (the patronage factor).

The pioneer transmitters/translators’ first-hand observation and reading of the *Yijing*, though somewhat slanted against the exotic Lacanian *Other*, had exercised a significant impact on their double-domestication approach. The controversies over proper-name translation, incompatible philosophies and divinity issues resulted in a nearly insoluble impasse. The intercultural exchange between China and the West was basically under the interventional surveillance of the Roman Church (the institutional power), which had the final decision over what and how to translate the *Yijing* in order to maximize the Christianity interests.

According to Philip Louis, the impasse of ultimately being faithful

to the original can be solved through the aggressive translator's creative "abusive fidelity" (Louis, 1985). That is, the translators' authorial interference can be acceptable because they know precisely what should be preserved or abused in reproducing the ST meaning, as their intervention is "under the guise of a paradoxically abusive fidelity" (Arrojo, 1997, pp. 24-26). Thus, the inescapable flawed repetition of interpretative transcoding is inextricable from the translator's subjectivity and ideology. Since the shaping of meaning involves multifarious ties with language, culture, and thought, the translator as a TL mediator agent shall subjectify the re-production of the non-static original via intentional or unwitting interference, i.e., the translator's ideology and the authoritative patronage. A good exemplar is the early Jesuit translation of *Tian* 天 (*Qian* 乾, hexagram no. 1, representing masculinity or the primal element from which everything derives) as "Heaven," a term laden with Christian deistic connotations. Matteo Ricci recognized the Ruist conception of *Tian* and advocated the term *Tianzhu* 天主 (the supreme ruler of Heaven) as the proper name for God, which was inherited by later Jesuits and remains in circulation among present-day Chinese and Korean Catholics (as cited in Cawley, 2013, pp. 300-301). It can be concluded that the acculturation of Christianity in China (through paralleling the *Yijing* with the Bible) and the domestication of the *Yijing* in the West (through Figurism approach) epitomize the sophisticated bilateral assimilation. Given that, their "rewriting" and biased "interpretation" of the *Yijing* shall be legitimized on this matter.

Concluding Remarks

The overview of the early transmission and translation history of the *Yijing* indicates that the book had undergone multilayered redaction and exposition at multiple levels. Its outlandish format, oracular peculiarities and philosophical references with pre-history Chinese cosmology made it a daunting task to decipher and render the hexagrams and figures of *gua* in alignment first with the Figurism ideology, and then with the counter-Figurism theorization. As noted by Wong and Fuehrer (2015), these Jesuit missionaries “might have their own agendas” and “might have manipulated the texts” (p. X), whereby some of them might have appeared inadequate or questionable in harnessing the intricacy of Chinese language and Chinese people’s condensed way of thinking, “yet they were no doubt the pioneers in intercultural exchanges and communication between China and the West” (p. X). Without them, the journey of the *Yijing* to the West could have been impossible.

The translation history of the *Yijing* reminds us that exegesis never occurs in a vacuum. There exists no stable or dominant interpretation of a canonized text. The early Jesuit translations, either loosely faithful to or theologically twisted against the original, had functioned as a mouthpiece to voice their viewpoints or as a tool to address ideological problems they encountered when preaching Christianity in China. Through the early Latin and European vernacular translations, the Western audience began to foster the awareness of the importance

of the *Yijing* in various dimensions. For example, Denis Diderot, a revered “encyclopédiste,” initiated the approach dealing with the *Yijing* as the fundamental corpus for understanding Chinese philosophical traditions, which grasped the attention of Enlightenment intellectuals and prominent literary figures in facilitating the modernization of the West.

In summary, the Chinese canon *Yijing*, then at a peripheral position in the European literary polysystem, was transmigrated through the rewriting magic based on the Figurism (or counter-Figurism) ideology as a result of the Confucian-Christian synthesis to get closer to the Western audience. However, the Figurists’ overly-accommodating approach and their deliberate emphasis on the esoteric revelation of the “biblical truth” encrypted in the *Yijing* prevented the book from being accepted by the reason-oriented European literati, and the fabricated/distorted image of China was simultaneously rejected by the Chinese intellectuals. That said, it was the Jesuit missionaries’ exhaustive endeavors that had made possible the re-interpretations of the *Yijing* to empower the cultural communications between China and the West during the 17th to mid-18th centuries. We must not forget that all translations are motivated by a specific skopos, an ideology or a mixture of them. Given that, the early transmission and translation of the *Yijing* had shed unrivaled light on the mutual understanding between the two great civilizations in a barely repeatable manner.

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5W1H Training Effectiveness for Information Extraction: Interpreting Summarized Chinese Indictments into English

Karen Chung-chien Chang

In the past decade, court translation/interpretation has attracted much research interest in Taiwan. In 2008, relevant guidelines and details were established, and court translation and interpretation became formal practices. However, some problems have become more noticeable and have drawn the attention of the authorities and researchers (Chang, 2013, 2016; Y. L. Chen, 2018; Chen & Chen, 2013; Y. T. Chen, 2018; Tu, 2019). One problematic issue is the lack of training for certified court interpreters. Because the threshold of language competence for becoming a court-certified interpreter is not very high, the assumption that a certified interpreter can effectively assist with a court case has received much criticism. This difficulty stems from the fact that most legal documents are not reader-friendly, a feature further compounding the comprehension problem when all messages are conveyed orally. As the syntactic structures of Chinese and English differ substantially, novice court interpreters, when hearing a paragraph of condensed expressions, tend to become baffled and unsure of where to start. Consequently, much time is required for information processing. This situation is especially evident in court interpreters' handling of summarized indictments. The present study adopts a training method to help student interpreters to parse a summarized indictment and extract key information. Employing the 5W1H strategy, this study examines the effect of training on students' ability to process the given indictments in Chinese and to interpret them accurately into English. The participants processed 13 indictments in total, and their renditions were evaluated based on the criteria of information completeness and grammatical correctness. The results have indicated the 5W1H strategy greatly helped the participants filter through the layers of information more effectively and produce English interpreting renditions more accurately.

Keywords: 5W1H strategy, information extraction, summarized indictment, indictment interpreting

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檢視運用 5W1H 資料擷取策略於口譯訓練之成效：以簡易起訴書中譯英為例

張中倩

過去 10 年，法庭口譯成為新的研究議題。於 2008 年開始，臺灣設立、實施法庭通譯之相關規定及細節，但有關當局、學界均注意到一些主要問題（Chang, 2013, 2016; Y. L. Chen, 2018; Chen & Chen, 2013; Y. T. Chen, 2018; Tu, 2019）。其中，法庭通譯訓練的缺乏為主要議題之一，由於成為法庭通譯的語言能力門檻不高，在特約通譯取得證書後，是否有能力協助處理法庭案件，儼然引起批評及憂慮。由於多數法律文件內容艱澀，在法庭訊問中，以閱讀方式表達時，更容易造成通譯人員在聆聽訊息後，無法迅速處理訊息及翻譯；再加上中、英語言句法結構上存在許多差異，對於新手法庭通譯來說，當聽到一大段資料濃縮的訊息時，常常不知如何著手進行翻譯。在案件處理時，此情況常發生於簡易起訴書的翻譯。本研究採用 5W1H 資料擷取策略訓練學習「法庭口譯」的學生，檢視此策略是否可以有效地幫助學習者擷取簡易起訴書中的重要訊息，在檢視學習成效時，重點為中譯英的「信息完整度」及「文法正確性」，學生共處理了 13 件簡易起訴書，分析顯示：5W1H 策略對於訓練訊息擷取非常有成效，學習者能擷取、處理案件所提之多重細節（人物、地點、內容、時間、緣由、過程），在 13 週訓練之後，學生在斷句、擷取細節、中譯英的表達及文法正確度方面，皆有明顯進步。

關鍵詞：5W1H 策略、訊息擷取、簡易起訴書、起訴書翻譯

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Introduction

Court interpreting has been a burgeoning field in Taiwan since, in 2008, the Judicial Yuan formally established the guidelines and regulations of recruiting, training, and making use of interpreters to assist the communication of court cases involving a foreign party. Such a result can be attributed to the increasing presence of foreign workers, the developing tourism industry, and interracial marriages in Taiwan. Facing the needs of enabling the involved foreign parties to express themselves fully in court, the Judicial Yuan realized the importance of forming a talent pool from which court interpreters working in different language combinations could be located. In the past decade, more efforts have been invested into studying different aspects of court interpreting as a practice. Among different issues, how to train certified interpreters to develop adequate competence to assist court cases has become a major topic. Researchers (Chang, 2013, 2016; Y. L. Chen, 2018; Chen & Chen, 2013; Chen & Liao, 2016; Y. T. Chen, 2018; Tu, 2019) have directed their research attention to details, such as training material development, needs analysis, training effectiveness, case performance evaluation, and interpreters' self needs assessment.

When evaluating a court interpreter's competence in assisting a court case, legal professionals and interpreters themselves have named inadequate training as a major issue. Consequently, efforts have been made to investigate suitable training approaches as well as materials. Previously, Chang's (2013) study has pointed out such training can be provided at two levels: the training for certified interpreters and the

training for student interpreters. The former may be held as part of the in-service training, whereas the latter should start with course training at the university level. This study covers the case simulation training student interpreters received in the course of Court Interpreting, especially focusing on the training results from their handling of summarized indictments. The goal is to investigate the training effectiveness of the 5W1H information extraction strategy, with the aim of finding a feasible and effective way of training future court interpreters.

Literature Review

This section of literature review consists of two parts. The first part is a short review on the practice of court interpreting, especially on the challenges facing those in this profession and field practice. Second, as this study sets the goal to find an effective training approach for student interpreters in handling summarized indictments, a fixed feature in all criminal cases, the background information and past relevant studies carried out in the framework of 5W1H, a strategy for information extraction, are provided.

Challenges Facing Court Interpreters

Court interpreting refers to the practice in which an oral interpreting activity is performed by an interpreter who works in a courtroom. Such an interpreter bears the responsibility to present information from a source language (SL) to a target language (TL)

faithfully (Li & Zhang, 2006). However, different from other types of interpreting, court interpreting encompasses a high level of complexity and demands much from interpreters; consequently, court interpreters often encounter many difficulties and challenges in processing information presented in court. Moreover, a court interpreter faces the issue of “trust.” According to Hale (2004), court interpreters frequently have to:

prove themselves amidst constant suspicions of infidelity to the original text, the extremely high demands placed on them, the inherent complexities of the interpreting process, the inadequacies of the system they are to work in, the misunderstanding of their role by lawyers and witnesses alike, the poor working conditions and the low remuneration. (p. 2)

With these issues, the training of court interpreters has always been a complicated task.

Similar concerns, especially those related to the lack of interpreting training and linguistic competence among court-certified interpreters for providing quality interpretation, are shared by those involved in the field of court interpreting in Taiwan (Chang, 2013, 2016; Y. T. Chen, 2018). On the issue of quality interpreting, Alvarez and Vidal (1996), Berk-Seligson (1999), Hale (1999), and Morris (1999) highlighted that good interpreting must take into account not only linguistic content but also the involved social, cultural, and psychological variables. Moreover, for an utterance to convey

a speaker's intended meaning successfully, the accurate interpreting rendition must reflect both the semantic and pragmatic views of that utterance (Yule, 1996). González, Vásquez, and Mikkelsen (1991) have stressed that it is required that court interpreters must "interpret the original source material without editing, summarizing, deleting, or adding while conserving the language level, style, tone, and intent of the speaker or to render what may be termed the legal equivalence of the source message" (p. 16). With these principles in mind, researchers have examined the quality of court interpreters' renditions from different angles. While emphasizing quality assurance, some have placed much focus on both the pragmatic and linguistic perspectives of legal renditions (Hale, 2004; Mason, 2008). Previous studies have examined interpreters' treatment of discourse markers (Hale, 2004) and interpreters' additions/omissions of politeness markers (Mason, 2008). These studies have contributed to the field's better understanding how interpreters' handling of these features could potentially impact a court case. Yet, more aspects still await investigation.

Chang (2016) has pointed out that court interpreting involves a certain level of formulaic expressions that should be acquired by all court interpreters. Among the formulaic expressions, the most predictable aspects include the reading of a defendant's basic rights in court and certain phrases frequently incorporated in a summarized indictment. However, these two components differ greatly in their levels of complexity. The former is often presented in short sentences, while the latter is often presented as a long paragraph. Take a summarized indictment in Mandarin Chinese for example. It often

involves a long statement which covers multiple layers of information, making it very difficult for any beginning interpreter to gain the confidence required in handling such a piece of legal information.

The difficulty in processing a large, nonstop chunk of information found in a summarized indictment can be further analyzed from the angles of linguistic input (processing) and output (production). The first difficulty stems from how the information is presented. In a Chinese paragraph where a summarized indictment is conveyed, the 5W1H elements are often strung together with no specific breaking of the elements. In other words, an interpreter is very likely to hear a long string of facts in a statement with the structure of “*who* did *what* to *whom* at a certain time on a certain day (*when*) in a certain place (*where*) with certain consequences (*what*).” Even though the above broken-down parts of *wh*-statements may not seem very complicated when written out in such a manner, when the pieces of information presented in Mandarin Chinese are plugged into the listed *wh*-elements, the statement could immediately compound into three times the length of the above string (see examples given in Appendix A). When such a meaning-condensed text is read to a court interpreter-trainee, the multiple layers of richness embedded in a summarized indictment in Chinese often pose itself as a huge linguistic challenge. Worse yet, such a lengthy piece of legal message typically has to be processed in a very short time span.

Even when a court interpreter-trainee is able to process such a long piece of information, he/she still encounters the second difficulty. This challenge is pertinent to how such a message involving multiple

layers of *wh*-elements should be arranged and presented for the involved parties to understand in a court proceeding. Interpreting from Chinese into English, a court interpreter cannot simply produce the English rendition with the same syntactic structure of Chinese, the SL. In other words, most court interpreters working with the language combination of Chinese and English find themselves incapable of directly presenting the information expressed in Chinese (SL) into English (TL) due to both grammatical and syntactic differences between the two languages.

To address such difficulty commonly encountered by inexperienced court-certified interpreters, finding a suitable and feasible strategy to assist current and future court interpreters to process this fundamental yet key piece of legal information is of great importance. In the subsequent section, 5W1H, as an event extraction (EE) strategy, is introduced, especially its contribution to studies in different fields.

5W1H, as Information/Event Extraction Strategy

For most people, it is not hard to understand 5W1H (who, what, when, where, why, and how) as a basic concept for information gathering or text mining. Yet, such an approach of gathering information or mining texts has earned a solid place in the field of journalism. In journalism, the 5W1H approach is used as a strategy for the extraction of semantic elements in events (Chakma & Das, 2018; Sharma, Kumar, Bhadana, & Gupta, 2013; Wang, 2012; Zheng, Jin, Zhao, & Yue, 2014). A news story is considered complete only when it fully answers a checklist of these six questions. In other

words, the factual answers to these *wh*-questions must be elaborate enough for people to understand the whole story (Carmagnola, 2008). Furthermore, for such a goal to be realized, the information receivers need to know how to extract and describe an event and be able to build an event knowledge base at the semantic level. The employment of the 5W1H strategy seeks to extract the semantic information in a long message by distilling the details to answer all the listed *wh*-questions.

Though this approach may sound simple, its applications have become more complicated in the last decade. Today, the world has become globalized, and information is exchanged rapidly on the internet. With this development, people are exposed to an excessive amount of international as well as domestic news and events. In the attempt to relieve news information overload, several teams of researchers (Chakma & Das, 2018; Sharma et al., 2013; Wang, 2012; Wang & Zhao, 2012; Zheng et al., 2014) have applied the 5W1H approach for event extraction to process texts posted on Twitter, in news, and on microblogs, with an emphasis of information filtering. These researchers' findings have shown that this strategy offers the advantages of filtering through a large amount of information, gaining specific details, and reducing the likelihood of leaving out key information.

To understand how the 5W1H strategy is employed in the designing of different information-processing models, the concept of information extraction should be explained first. Information extraction, IE, is known as the automatic extraction of structured information from some unstructured sources, and the extracted information covers

entities, relationships between entities, and attributes which describe entities (Sarawagi, 2007). Another way to explain IE is that it is “the name given to any process that selectively structures and combines data” (Cowie & Wilkes, 2000, p. 249) found, explicitly stated, or implicitly expressed in one or more texts.

Furthermore, event extraction is a high-level IE task that tries to formulate an event as “who did what to whom, when and where” (Wang, 2012, p. 197). Event extraction is regarded as “a common application of text mining” and involves “deducing specific knowledge concerning incidents referred to in texts” (Hogenboom, Frasincar, Kaymak, & de Jong, 2011, p. 48). In practice, event extraction automatically identifies events in free texts to obtain detailed information, including time, location, participants, and their roles in the events. In the Seventh Message Understanding Conference, event extraction is defined as a template-filling task for a domain-dependent scenario (Chinchor & Marsh, 1998; Wang, Zhao, Zou, Wang, & Zheng, 2010), and it aims at “identifying event triggers of a certain event type in the text (Event Detection) and finding out related argument with different roles (Argument Identification)” (Ding & Li, 2018, p. 189). Take for instance the statement “Sara was injured in a car accident.” In this statement, the event detection system is expected to detect an event *Injure* with the trigger word “injured,” and the argument identification system is expected to identify “Sara” and “car accident” as event arguments with the roles of “person” and “place” separately.

In fields like information processing or text analysis, systems incorporating the 5W1H strategy are often adopted. In a study

conducted by Ikeda, Okumura, and Muraki (1998), the researchers employed the 5W1H approach to classify and navigate through Japanese language texts. Aimed at finding a more effective and efficient way to retrieve information for creating office documents, this team of researchers emphasized that the 5W1H information extracted from text data offered users a platform with three functions: episodic retrieval, multi-dimensional classification, and overall classification (Ikeda et al., 1998, p. 571). Figure 1 illustrates the classification and navigation enabled by the 5W1H strategy.

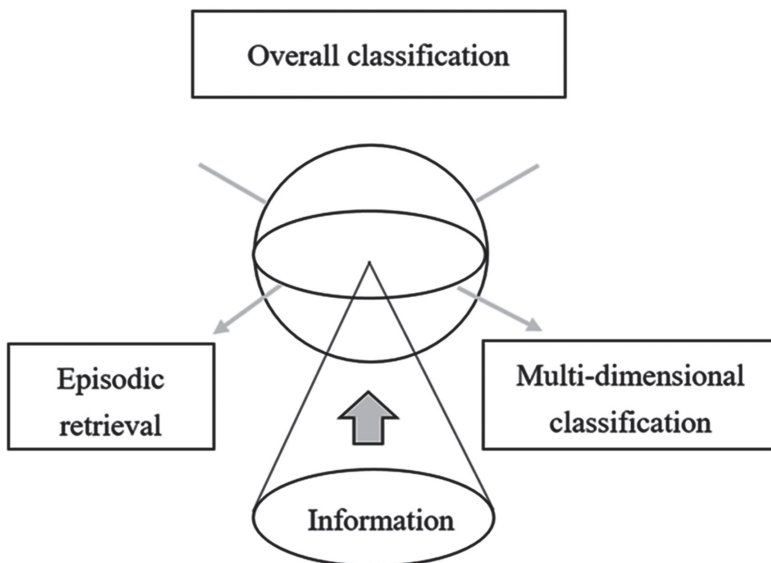


Fig. 1 5W1H classification and navigation (Ikeda et al., 1998, p. 572)

First, from the episodic perspective, users collect information on the related events and arrange the details in a temporal order to create an episode. Second, most office workers are familiar with the

comparative viewpoint, the angle of multi-dimensional classification. In this sense, a retrieval act is performed with a different, or changed, retrieval viewpoint. Last, when users are faced with a large amount of classification data, they have to choose appropriate keywords to conduct repeated retrievals and classification for condensing, so the results can be narrowed down for easier understanding. In that project, the research findings showed that the above three functions were effective for documentation work at offices, and the precision of extraction generated by this IE approach was approximately 82%.

Apart from being used for designing information processing models, 5W1H is also used by professionals in other fields. For example, in sociology, to reach the goal of interdisciplinary content-sharing, Shimazu, Arisawa, and Saito (2006) developed a system, focusing its function on searching for specified information on Web documents. Through a module that converted tag-labels into 5W1H items, these researchers confirmed the module on this system was very useful for content-sharing across different disciplines. In addition, in the field of counseling, Han, Lee, Lee, and Lee (2013) incorporated the 5W1H strategy into their counseling techniques to interact with users, recognize what users say, predict context, and follow users' feelings. Using this approach, these researchers extracted 5W1H information and four basic emotions (happy, afraid, sad, and angry) from their Korean users for implementing a counseling dialog system. These researchers have advised to apply such an approach further to speakers of other languages. Furthermore, Han, Kim, and Lee (2015) introduced a text dialog system that provided counseling dialog based on the semantic

content of user utterances. The researchers generated micro-counseling system responses from the extracted emotion-, problem-, and reason-oriented semantic content from their users' utterances. In that study, the extraction of semantic content enabled their system to generate appropriate counseling responses for a variety of user utterances and showed the system could also function as a virtual counselor. These past studies have shown the extended application of the 5W1H strategy in information extraction.

Learning from the experience of those in other fields, this research aimed at investigating whether the employment of the 5W1H information extraction strategy could help student interpreters filter and parse the message and extract key information presented in a summarized indictment. This study posed the following two research questions:

1. How does the 5W1H strategy affect students in extracting key information in a summarized indictment?
2. To what extent does the 5W1H strategy help students improve their rendition performance at the sentence level?

Study Design and Procedures

This section covers four parts: settings, participants, data collection tools, and data analysis methods. The first part, settings, provides background information of how this study was set up and describes the training format, covering case selection criteria, training materials, and training content. The second part covers the information

of the participants in this study, especially their previous training in translation and interpretation. The third part explains the tools used for data collection in this study. The last part delineates how the collected data were analyzed for explaining the qualitative and quantitative results of this study.

Settings

This study was conducted as part of the training in Court Interpreting, a course formally offered to English-majors at a public university in northern Taiwan. The course covered a total of 36 hours in which the students were trained to assist legal cases in the capacity of future court interpreters. A collection of 13 cases was selected as training materials, and they were chosen based on previous research results (Chang, 2016) for the most-frequently handled case types by experienced court interpreters. All case scenarios were collected and adapted from real court cases by the course instructor who also worked as a high-court interpreter. The two-hour class time was allotted to case simulation (task-based approach training) and rendition review. The students met two hours weekly to interpret the assigned court cases.

Apart from the first four-week instruction on legal concepts and basic vocabulary/expressions, the case-simulation training of Court Interpreting lasted 13 weeks. In these 13 weeks, the in-class interpreting practice was carried out in two formats: individual and collective interpreting modes. The former covered four weeks in which the students individually completed the entire interpreting tasks. The latter covered nine sessions in which the entire class collectively

interpreted the selected cases. The instruction and training of Court Interpreting took place in a language-training classroom with the capacity of recording each student's in-class performance. For the two formats described above, the recordings were carried out in class. Moreover, all recorded tapes were downloaded from the system and uploaded to the Digital Learning Center (DLC) immediately after each class session for the students to transcribe their interpreting renditions. The current study is part of a large-scaled Court Interpreting research project, and only the data related to 5W1H strategy training were employed here.

The training in this course hoped to instill a sense of "realness" to the class practice. Consequently, for the individually-completed sessions, the focus was on cultivating each student's ability to handle an entire case on his/her own. As for the collectively-handled cases, the instructional format was similar to a "relay race" in which the members of a team took turns completing a given task or performing a certain action. When a judge, a prosecutor, a lawyer or an involved party made a statement, a student would take on the interpreter's role and provide a rendition (in the consecutive interpreting format). At any given turn, if a student failed to understand the given information, he/she would have to ask for a repetition or clarification as "an interpreter" for the proceeding to continue. In this "relay race" mode, the instructor would not interrupt to provide any assistance even when the situations of information omission/deletion or erroneous interpreting occurred. All the interpreting performance details were video-taped for the rendition review in the second hour of course instruction. Each week,

the class time was divided into one hour of case simulation and one hour of rendition review. In the first hour, the students took on the role of interpreters helping with a court case. In the second hour, the instructor went over taped interpreting renditions and commented on the strengths and weaknesses of delivered renditions. Although the 5W1H strategy was explained and practiced in the first four weeks of the semester as part of the basic instruction, further practices and enhanced instruction were furnished each week. During a rendition review (or performance review), the video-taped interpreting renditions delivered by the students were commented on by the instructor with the exception of the renditions for the summarized indictments. For each case, when the review came to the rendition of the summarized indictment, a mini-lesson was always provided as a tool of skill enhancement. The instructor first put the 5W1H components (who, what, when, where, why, and how) on the board, played the read-out part of the summarized indictment, and showed the entire class under which heading the message should go. This demonstration enabled the entire class to see how a summarized indictment was “dissected.” Then the instructor played the content one more time and wrote brief notes on the board to call on different students to process the extracted 5W1H information. Once a summarized indictment was collectively interpreted by several students, the instructor would choose one student to deliver the entire content before she herself modeled how the message should be delivered. In this process, the students would see how an indictment was broken into pieces, was pieced back gradually, and was delivered all together. It was through this repetitive

process that the students' training of 5W1H strategy employment was solidified.

Participants

The participants in this study covered 23 English-majors from a public university in northern Taiwan. These students took Court Interpreting in their senior year. In the department where this course is taught, students have two training specializations to choose from, with translation/interpretation (T&I) being one of them. Among the many T&I-related courses offered, Court Interpreting is the only course demanding students to switch back and forth constantly between Mandarin Chinese and English.¹ All the students who took Court Interpreting previously had taken Introductory Translation (72 hours in two semesters, one semester for each direction), Sight Translation (36 hours for both directions), Consecutive Interpretation (36 hours for both directions) and Advanced Interpretation Seminar (36 hours for both directions). In other words, all students were equipped with at least a total coursework of 180 hours.² Moreover, Court Interpreting is regarded as the culmination of T&I training at this department, for the students who take this course have to tackle the serious nature of court interpreting and cultivate the competence of working under high

¹ In almost all the translating/interpreting courses offered at this department, the training direction always starts with English into Chinese, followed by the training from Chinese into English. The rationale is that T&I learners should be trained to translate/interpret into their native language (in this case, Mandarin Chinese) first.

² For a few students who have missed one course listed above due to his/her exchange experience overseas, a test score equivalent to TOEIC 800 or higher can be submitted for meeting the competence requirement of taking Court Interpreting.

pressure and making constant switches between Mandarin Chinese and English.

Since the main goal of this study was to examine the effectiveness of the 5W1H strategy training in students' ability to extract information from a highly-condensed piece of information delivered in Chinese, it was necessary for the researcher to know how familiar these students were with the application of the 5W1H strategy. A few steps were taken to gather information on this issue. The initial step was a thorough examination of all required courses mandated by this department. Among the required courses, only in "Advanced Reading," a course offered in the freshman year, is 5W1H incorporated as a reading strategy for students to capture the main ideas delivered in any piece of reading. However, further inquiries with the two involved course instructors revealed that 5W1H was only referred to as a "handy" strategy for information grasp. The students were encouraged to filter the information they read through the 5W1H lens, but no further instruction was furnished. Moreover, in the students' junior year when they took Consecutive Interpretation, the course was taught by two instructors and neither put any emphasis on 5W1H training.³ Therefore, it was concluded that, for this group of 23 students, 5W1H was a term that they had previously heard of but not an approach they had actively adopted for interpreting training purposes.

³ Between the two instructors, one focused more on lectures and ST training for political speeches, while the other put more emphasis on rapid rendition formulation from one language to another.

Data Collection Tools

A simulated court case typically starts with either a judge or a prosecutor verifying the personal information of the case parties (the plaintiff, the defendant, the lawyers, or others pertinent to the case). Moreover, such procedural steps extend to the reading of the defendant's rights and the verification of the defendant's understanding of his/her rights, followed by a summarized indictment and the defendant's plea, all mandated by the Code of Criminal Procedure in the Republic of China. As all the linguistic expressions used up to this point are viewed as procedural and, to a certain degree, formulaic,⁴ the training for Court Interpreting usually begins with the phrases and expressions pertinent to these three parts. In this study, the aim was to examine the effectiveness of the 5W1H information extraction strategy in training the student interpreters to handle summarized indictments. Three tools were used for data collection: a pre-test, 12 types of criminal cases (the last one as the post-test), and an interview.

The layout of the 18-week semester includes four weeks of basic instruction (including legal expressions/phrases and procedural knowledge), 13 weeks of case simulation, and the end-of-semester portfolio assessment (see Appendix B). The major instructional focus was placed on case simulation via the task-based learning (TBL)

⁴ The language expressions are thought of as procedural and mostly "formulaic" because they are part of every criminal case, and such a process typically requires fixed expressions and phrases. The only details that may vary are related to the nature of different cases, for example, a traffic violation case and a robbery case (H. L. Tu, personal communication, January 18, 2020).

approach; the students were expected to acquire interpreting skills and legal concepts through case simulation. After four weeks of basic instruction, the students started their first case interpretation, the pre-test. In the pre-test (also the first simulated case), the participants interpreted a summarized indictment without receiving much instruction of the 5W1H strategy, and their renditions were recorded. Then, in the subsequent 12 weeks, the students processed a criminal case every week, each with a summarized indictment. The purpose of collecting these renditions was to chart the students' improvement over a span of 13 weeks. Among these 13 simulated cases, the last one was treated as the post-test. For data collection, the renditions of the summarized indictments for these 13 cases were transcribed. Last, one-on-one interviews were conducted for gaining insight from the participants, especially how their handling of summarized indictments was influenced by the employment of the 5W1H information extraction strategy.

During these 13 case-simulation weeks, no matter whether a case was individually-handled or collectively-interpreted, the part from the announcement of the beginning of a case to the complete reading of the summarized indictment was audio-taped through the recording equipment in the language classroom. After finishing each class session, the instructor uploaded all the audio-tapes to the DLC, making them available for the students' downloads and preparations of the transcripts. After that, all the student-transcribed renditions were double-checked by the researcher's teaching assistant. The recording and file-uploading processes were teacher-controlled to ensure the

transcripts reflected the students' in-class interpreting results.

Data Analysis Methods

This study covers both quantitative and qualitative analyses. For the quantitative analysis, attention was given to two aspects. First, through a contrastive analysis between the renditions collected from the pre-test and post-test, the students' performances were contrasted in two aspects: information extraction and grammar accuracy. For a better understanding of what the raters focused on in their examination of the renditions, these aspects are further explained. Before the analysis process is further explained, the raters' backgrounds are first provided. In this study, two raters were responsible for preparing the 5W1H information breakdown for all selected summarized indictments, scrutinizing the students' interpreting renditions, calculating the students' success rates for information extraction, and evaluating the accuracy of the renditions. The lead rater is the researcher/instructor who is trained in T&I and has a Ph.D. degree in linguistics, and the second rater is an English instructor with training in linguistics and TESOL. With a common background in linguistic training and further delineated preparation, the two raters conducted the analysis described below.

The first emphasis is placed on information extraction, which directly impacts the degree of information completeness in one's interpreting of a summarized indictment. Furthermore, this feature is directly linked to the effectiveness of a student's employment of the 5W1H strategy. As the 5W1H strategy focuses on the elements

of who, what, when, where, why, and how, the assumption is if a student can successfully parse the chunky message presented in a summarized indictment, he/she should be able to process, digest, and present the extracted information accordingly. In order to examine whether the participating students could extract the information they heard to achieve the effectiveness in parsing the heard message, all 13 indictments were read and extracted by the two raters separately. For all the chosen cases, the 5W1H elements are mostly present in the selected summarized indictments. Taking the following summarized indictment in Mandarin Chinese for example, the extracted 5W1H elements are marked in parenthesis:

被告，你 (who) 在民國 106 年 12 月 27 日 (when) 於新北市樹林區學府路與大學路交叉口、7-11 門口前 (where)，盜取他人摩托車一輛 (what)，車牌號碼為 BL-1234 (what)，經由摩托車持有人報案後 (why)，警方於柑園路一段 25 號附近尋獲 (where)。經警方調閱 7-11 門口監視器 (how)，確認摩托車為你所竊 (who)，檢察官起訴你犯竊盜罪 (why, the reason/charge)，你有何辯解 (what) ？

Defendant, you (who) were involved in an incident taking place in front of the 7-11 at the intersection of Xuefu Road and Daxue Road in Shu-lin District, New Taipei City (where). The incident happened on December 27, 2017 (when). You stole a motorcycle with the plate number BL-1234 (what). The owner of the motorcycle reported the case (why). The police found

the missing motorcycle near No. 25, Section 1, Gangyuan Road (where). The police checked the CCTV installed on the door of that 7-11 (how) and confirmed that the motorcycle was stolen by you (who). You have been charged with theft (why, the reason/charge). What is your plea (what)?

Clearly, several elements can be identified and extracted in the long message above. Moreover, as each case is different in nature, some elements, like the element of “what,” may appear more than one time. For evaluating the students’ effectiveness in information extraction, the two raters first made attempts to interpret three indictments to see how they would apply the 5W1H strategy. After that, with their separate results, the raters discussed the disagreed points and aligned their results, placing a special emphasis on tallying the total counts of the *wh*-elements in these cases. Then the two raters processed the remaining 10 indictments. Using the Krippendorff’s alpha test (Hayes & Krippendorff, 2007) to estimate the inter-rater reliability, this study obtained a high level of inter-rater reliability of .93 for the two raters’ alignment in information extraction. With the agreed information extraction results, the raters went through a total of 299 copies of renditions (13 copies from 23 participants). The results were further analyzed in two ways. For one, the pre-test and post-test results were contrasted to show students’ performance differences before and after the 5W1H strategy training. On this part, attention was given to the students’ information extraction performances specifically (see Table 1). For the other, the students’ performances during the 11-week practices

(excluding the pre-test and post-test) were tallied and compiled into Table 2 to provide a more complete picture about how the students improved their information extraction skills over time. In addition, Figure 2 plots the students' overall performance improvement in this semester.

The second emphasis is grammar accuracy. This feature can be further divided into two aspects: “tense use” and “sentence flow.” Students' errors in interpreting renditions can be examined through many angles; however, this study limits the error analysis to these two aspects. In the aspect of tense use, any court case can be described as a “happened event,” meaning that the event described in the corresponding indictment is a past event that has been brought to the court for investigation and ruling. Under such a circumstance, grammar, especially the use of tense, plays an important role in reflecting what has already happened. Since it is a common practice for a prosecutor to present, or just read out, a summarized indictment in a fast and non-stop manner, many student interpreters may not be able to catch the event sequences or express them using correct grammar. This study presupposes when a student interpreter is able to use the 5W1H strategy to filter the heard information correctly, the extracted information should be able to help him/her to picture or organize the happened event.

Furthermore, in the aspect of sentence flow, this criterion is chosen to reflect the difficulty in interpreting a Chinese message into English. In this study, the two languages, Mandarin Chinese and English, are

distinctly different in their syntactic structures. For instance, a time adverbial is often inserted in the middle of a sentence, as shown in “我今天下午三點回家” (I this afternoon 3 o’clock went home). In this given example, if it is directly translated into English, the syntactic structure in English will not be evaluated as correct, for the adverbial phrase is in the wrong place. Worse yet, a summarized indictment is usually presented as a short paragraph that is often read as one extremely long sentence. Such a long sentence blends in all 5Ws and 1H in a random sequence. For student interpreters who do not know how to filter information into specific categories, the direct rendition of such a message is likely to be incomprehensible and cause further problems in the communication among different parties in a court case.

For this part of the analysis, the two raters first separately interpreted the parsed information and went through 15 indictment renditions (five copies from three different cases) produced by the students. Attention was given to tense use and sentence flow. For instance, when a student used a wrong verb tense or had a sentence with an incorrect placement of an adverbial phrase, it was counted as one error. In their evaluation of the first lot of 15 indictment renditions, both raters read through the renditions at least three times. Their inter-rater reliability was established at the level of .89. Then the raters, adopting the same approach, completed the examination and evaluation of the remaining 284 copies of indictment renditions. The results were compiled into Table 3 and Table 4.

Findings and Discussion

This section is organized according to the two research questions. Table 1 shows the performance differences gathered from the pre-test and the post-test, with an emphasis given to students' information extraction. Moreover, the total counts of 5W1H information extraction for the two tests are provided to put the students' performances into perspective. With the rater-extracted total counts, the students' performances were converted into percentages for a clearer and more straightforward comparison between their performances in the two tests. Then a column with the students' semester improvement records was provided. In addition, to gain insight into the students' overall learning progresses, their performances for the 11 weeks in between the two tests were compiled in Table 2. Similar to how Table 1 was organized, the students' weekly performances in their employment of the 5W1H strategy were further scrutinized in Table 2. Every student's learning progress in this regard was calculated by dividing his/her total of information extraction in each summarized indictment into the rater-identified total of information extraction.

Students' Improvement From Pre-test to Post-test

One major aim of this study was to examine if the 5W1H strategy could help the students improve their performances in extracting key information from the orally presented summarized indictments. In this section, the students' performances in the pre-test/post-test were contrasted to evaluate the effectiveness of the 5W1H strategy

training. Moreover, the interview results were provided to account for the students' evaluation of their learning and the fluctuations in their performances.

In Table 1, the students were coded from A to W for privacy concerns. In the pre-test, the total data pool covered 23 students, and their renditions were compared to the total counts of key information identified by the two raters.⁵ In the post-test, the students' renditions were evaluated in the same manner. When the two sets of results were contrasted, the students' percentages of improvement were calculated and provided in the last column of Table 1. The results shown in the column of "Improvement Percentage" indicate when the student interpreters became more keenly aware of the target information, they became more prepared in handling this challenging task of information extraction. In Table 1, the students' improved performances ranged from 19% to 38%. Among the 23 students, the training effectiveness is especially evident for the students who initially were not able to extract the target information successfully. In Table 1, 12 students (A, D, G, H, I, K, L, N, O, S, V and W) were only able to extract 55% (or less) of the 5W1H-related information in the pre-test. Nevertheless, at the end of the training, they demonstrated improved performances, ranging from 20% to 38%. Compared to this group of students who started out with a relatively lower level of information extraction skills, the

⁵ When identifying key information in the summarized indictments from the pre-test and the post-test, the two raters identified 11 and 12 *wh*-elements separately. When the two raters examined the transcripts of the students' renditions, attention was paid to the extraction of key information, covering both completeness and accuracy. If a student, for example, only captured the year and month but missed the date of the incident, it was counted as one error.

Table 1
Students' Performances in the Pre-test and the Post-test (Identifying 5W1H Information)

Student Code	Pre-test		Post-test		Improvement
	5W1H total count: 11		5W1H total count: 12		Percentage (%)
	S-I- <i>wh</i>	%	S-I- <i>wh</i>	%	
A	6	55	10	83	28
B	8	73	11	92	19
C	7	64	10	83	19
D	6	55	10	83	28
E	7	64	11	92	28
F	7	64	10	83	19
G	6	55	10	83	28
H	5	45	10	83	38
I	6	55	10	83	28
J	8	73	12	100	27
K	6	55	10	83	28
L	6	55	11	92	37
M	7	64	11	92	28
N	5	45	9	75	30
O	6	55	10	83	28
P	7	64	11	92	28
Q	7	64	11	92	28
R	8	73	12	100	27
S	6	55	10	83	28
T	8	73	12	100	27
U	7	64	11	92	28
V	6	55	9	75	20
W	6	55	10	83	28

Note. S-I-wh represents the wh-elements identified by participating students.

other 11 students' improvement range was 19% to 28%. While such a range of improvement might seem insignificant, the performances

have to be interpreted through another lens. Take three students (J, R, and T) for example. They were able to extract all needed information in their post-test of the assigned summarized indictment. From the angle of 5W1H strategy training, such performance results were and should be considered “highly satisfactory.” Another seven students (B, E, L, M, P, Q, and U) also were able to extract 11 out of 12 pieces of 5W1H information presented in the assigned task. Overall, the findings presented in Table 1 have attested to the usefulness of the 5W1H strategy in training students to tackle summarized indictments.

When the students’ semester learning results on their employment of the 5W1H strategy are examined more closely, the records of information extraction (in %) have revealed that almost all the participating student interpreters demonstrated some fluctuations in their information extraction of the handled indictments as shown in Table 2. A conclusion which can be tentatively drawn from the implementation of the 5W1H skill training is that an overall improvement can be observed in nearly all the participants. Although the participants did display some fluctuations in their performances from week to week, when their performances in Week 2, Week 7, and Week 12 were singled out for a comparison,⁶ all the student interpreters showed improvement during this period of time (see Figure 2). Taking Week 12 for instance, only four students’ (C, I, O, and R) performances

⁶ Because of the fluctuations in the students’ performances from one week to another and the total of 23 students, a line graph with the learning results (in %) of the entire class is not an effective means. However, when the students’ performances in Week 2, Week 7, and Week 12 were selected, the overall improvement in their performances can be observed and examined more easily.

dipped slightly. Yet, when these four students' learning results were examined over the entire training period, their learning results still demonstrated an upward trend.

Table 2
Students' Information Extraction Performances in 11 Weeks

Student Code	5W1H Information Extraction Counts (%)										
	W2	W3	W4	W5	W6	W7	W8	W9	W10	W11	W12
A	67	73	80	77	82	90	80	82	85	91	92
B	78	73	80	85	82	80	80	82	85	82	83
C	78	82	80	77	91	90	90	82	92	91	83
D	67	73	70	69	73	80	90	82	92	82	92
E	78	82	80	69	73	80	80	82	85	91	92
F	78	82	80	77	82	80	80	82	85	82	83
G	67	64	70	69	73	70	80	73	77	82	83
H	67	64	80	77	82	80	90	82	77	82	83
I	56	64	70	69	73	80	80	82	77	82	75
J	78	73	80	85	82	80	90	82	85	91	92
K	67	64	70	69	82	80	80	82	77	82	83
L	67	73	70	77	82	80	90	91	77	82	92
M	78	82	80	77	82	90	90	91	92	91	92
N	67	73	70	69	73	70	80	73	77	82	75
O	67	64	70	77	82	80	90	82	85	82	75
P	78	82	80	85	91	90	90	91	85	91	92
Q	78	73	80	77	82	90	100	91	92	100	92
R	89	91	90	85	91	100	100	91	92	100	92
S	67	64	70	69	73	80	80	82	77	82	83
T	89	82	80	85	91	90	90	91	85	91	100
U	78	73	70	77	82	80	90	82	77	82	83
V	67	64	70	69	73	70	80	82	77	82	75
W	67	64	60	69	73	70	70	73	77	73	75

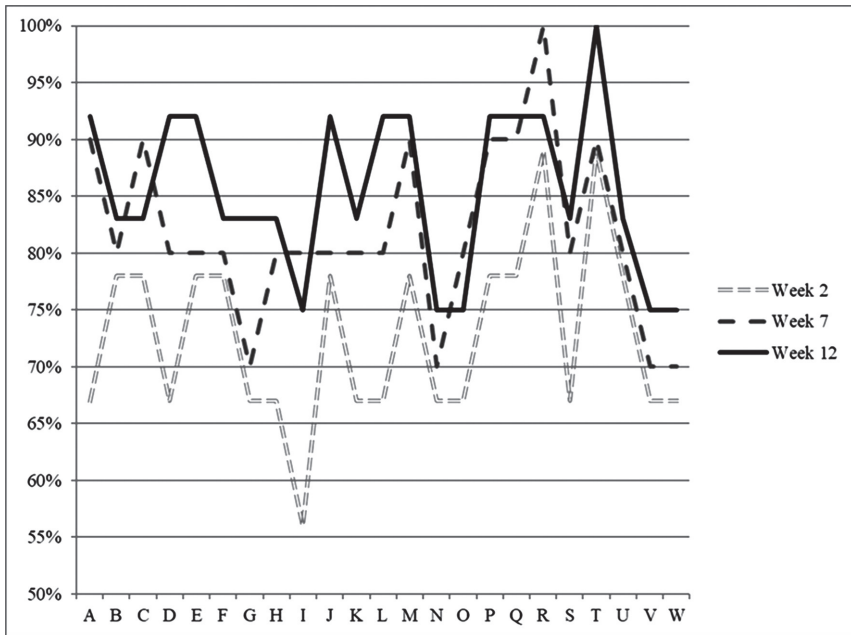


Fig. 2 A comparison of the students' performances in information extraction in Week 2, Week 7, and Week 12

In the one-on-one interview sessions, the students were asked three questions (see Appendix C) for their evaluation of the 5W1H strategy training, their observation of self-improvement, and their accounts on the fluctuations identified in their performances. Looking back at their performances during the 13-week case simulation training, 18 out of 23 students rated the 5W1H strategy training as "Very Useful," while another five students gave the rating of "Useful." When asked to elaborate their answers, the students provided further explanations of their perceived helpfulness. Two students (A and L) provided the following details:

The 5W1H strategy is extremely helpful because I could quickly categorize the information that I heard from an orally presented summarized indictment. I remember my first time trying to interpret a summarized indictment. I felt overwhelmed by such a lengthy piece of information. I almost froze there and didn't know what to do or what to jot down. Now, with the habit of using this strategy, I know I am much less anxious when listening to a summarized indictment. (A)

When the teacher first taught us the concept of the 5W1H strategy, I thought the strategy was too simple to be effective. After all, we all learned the elements of who, what, when, where, why and how. It was not until I actually tried to put what I heard into these categories of elements that I began to realize its effectiveness. With the pre-sorted categories, I feel more at ease and more ready to handle a summarized indictment. As I become calmer in expecting to hear certain information involved in a case, I don't feel as panicked. I think this change in the level of readiness has helped me the most. (L)

Other students shared similar attitudes through their use of keywords like "less worried," "a peace of mind," "less burdened," "more prepared," and "less afraid." In particular, two students (V and W) expressed that though they were still not able to catch all the key information towards the end of the semester, they still felt "much more

assured” about their handling of summarized indictments. One of them (V) said, “I like the feeling of making progresses, especially when the progresses are measurable. I know I have the ability to catch more and more information now.”

When asked why their performances fluctuated in different weeks, the students’ answers pointed to a few common factors. For instance, some students (C, E, O, and R) recalled that their performances suffered when their concentration levels were influenced by “a coming exam,” “poor sleep quality the night before,” “being late for class that day,” and “other distractions.” For these students, when their minds were on some other matters, their concentration levels were compromised, directly impacting their performances on the specific indictment interpreting. In addition, some students (I, N, O, V and W) referred to “the nature of different court cases” as the reason for their performance fluctuations. During the entire period of 5W1H strategy implementation, the students received the vocabulary list each week for the specified court case and were told to memorize the vocabulary items. However, some students indicated when they heard a corresponding summarized indictment, if they hesitated in selecting the suitable vocabulary items or expressions for interpreting, such a short pause would cause them to fail to catch all the key information.

Among these 23 students, some clearly demonstrated much more improvement over the span of 13 weeks. When asked to reflect on their improvement as well as their experience in putting the 5W1H strategy to work, four students (H, N, R, and T) provided the assessment of their own changes and growth:

Personally, I have always found multi-tasking a great challenge. In this semester's training, we had to quickly categorize the information we heard in a summarized indictment into 5W1H. For me, I am just not fast enough. It is really difficult to digest the information, categorize the details, and take notes at the same time. I think the strategy is useful but I will need more time to cultivate it into a habit. (H)

I like putting the heard information into the 5W1H categories but taking notes is hard because, in previous interpreting courses, we were not trained to take notes. That's why I often had a hard time figuring out my handwriting. Another problem is my poor memory. If I couldn't recall what my notes were about, I would have missing parts in my renditions. (N)

I feel quite satisfied with my learning progress this semester. When I tried to apply the 5W1H strategy to the handling of a summarized indictment, I felt excited because I knew I was able to capture at least more than 85% of the content. Then all I needed to do was to produce what I had grasped. I felt assured. (R)

At the beginning, I disliked the fact that we had to process a short paragraph-like piece of information. I still remember, in the first few cases, I dreaded this task because I knew it was coming right after the reading of the defendant's rights. The 5W1H strategy

training really helped in lowering that anxiety. The best part is I could see my own improvement in breaking down a heavily-loaded piece of information. (T)

These interview responses from the students have aided the understanding of Court Interpreting training in two aspects. First, to enhance the training results, the instruction and practice on note-taking should be added. Second, mini-lessons and practices on strengthening the students' working memory are necessary for building the students' confidence in information capture. That is, both elements can further enhance the production quality of interpreting renditions. To sum up, in the aspect of extracting key information (or preserving the completeness of heard information), both the students' improvement over the span of 13 weeks (see Table 1, Table 2 and Figure 2) and their reflections collected in the interviews have shown and confirmed the effectiveness of the 5W1H strategy training.

Students' Improvement in Grammar Accuracy

Apart from examining if the students could effectively use the 5W1H strategy to extract key information from a heard indictment, this study set another goal of evaluating whether the students' interpreting renditions revealed improvement in grammar accuracy. In this aspect, the raters' attention was directed to two issues: "verb tense" and "sentence flow." When analyzing these two issues, the raters focused on how the students performed in the pre-test and post-test. In Table 3, the types of errors related to the incorrect use of verb

tense are sorted and tallied. In both the pre-test and post-test, the two summarized indictments were filtered into 11 sentences and 12 sentences separately. One special note is that not every student had the same sentence parsing results. While most students were found to have parsed the two indictments in a very similar way, some chose to combine information when they deemed the information as related. For instance, in the post-test, more than half of the students (a total of 14) lumped the information of the incident (a car accident) and the location (the intersection of Hsin-yi Road Section 5 and Sungren Road) into one long sentence. Consequently, the totals of sentences gathered from the pre-test and post-test were 197 and 232 separately. When the two raters evaluated the collected sentences for grammar accuracy, attention was given to verb-related errors (see Table 3) and problems affecting sentence flow (see Table 4).

Table 3
Verb-Related Errors in Students' Interpreting Renditions

Verb-Related Errors		Total Sentence Count	
		Pre-test (11)	Post-test (12)
Incorrect handling of past tense	in present tense	52	30
	with the incomplete verb form (double verbs)	47	29
	in past perfect tense	29	14
	in present progressive	25	14
	with incorrect spelling (irregular verbs)	20	8
Incorrect use of passive voice (in active voice)		25	13

In Table 3, the errors were mainly related to the students' use of verb tense. As explained previously, a summarized indictment describes a "happened" case. Naturally, the use of verb tense becomes an important feature in a piece of interpreting rendition. In this group of student interpreters, the verb-related errors basically can be observed in five aspects. In the pre-test, 52 errors were identified when the students misused the present tense in the place of past tense. The second frequently occurred error is related to the use of double verbs. Such an error is brought by the influence of Mandarin Chinese, their L1, in which two verbs can be strung together as the sentence “我想回家”. Whereas such a sentence is expressed as “I want to go home” in English, it is literally translated as “I want go home” in Chinese. Perhaps influenced by this language feature, 47 errors were found with this problem. Moreover, 29 errors were related to the incorrect use of the past perfect tense for the past tense; 25 errors were associated with the incorrect use of the present progressive tense. In almost all “happened” cases, the present progressive tense is rarely used. Last, 20 errors were linked to the students' incorrect use of the past tense for irregular verbs. While, in the interviews, the students acknowledged that time pressure was the culprit for such a mistake, the occurrence of this error actually highlights their weakness in the use of irregular verbs. It is true that learners' challenges and difficulties with verb tenses are related to their overall learning of English; however, for this study, since these issues were highlighted in the in-class performance review every week, the students' improvement in these areas should be able to reflect their awareness in the extracted information. In other

words, as the interpreting-trainees listened to a summarized indictment, used the 5W1H strategy to filter and extract information, and paid attention to the sequenced details, their raised awareness in how to process a summarized indictment could be reflected in their language accuracy.

Table 4
Errors Affecting Sentence Flow

Errors Affecting Sentence Flow	Total Sentence Count	
	Pre-test (11)	Post-test (12)
Incorrect placement of adverbial phrases (location & time)	44	29
Incorrect stringing of words	31	19
Incorrect use of appositives	21	11

In the aspect of errors that affect the sentence flow in a piece of interpreting rendition, the raters found three major problematic issues: the incorrect placement of adverbial phrases (including time and location adverbials), the incorrect stringing of words, and the incorrect use of appositives. Among the sentences collected from the pre-test, the counts for these three types of errors were 44, 31, and 21 respectively. Again, in the placement of an adverbial phrase, the students' renditions into English were heavily influenced by what they heard in Mandarin Chinese. For example, in the sentence “告訴人手肘、手臂與手掌有多處擦傷以及瘀青” (the accuser suffered multiple scratches and bruises on his elbows, arms, and palms),

because of the influence from the SL, nine students' renditions were seriously affected by Mandarin Chinese in their sentence structures. Their renditions shared the similarity of placing the adverbial phrase of "on his elbows, arms, and palms" immediately after the subject, the accuser. Such a sentence does not flow well in English and may impact the understanding of the information receiver. Furthermore, a typical error of stringing words incorrectly can be found in the expression of a date. In Mandarin Chinese, the expression of a date is in the sequence of "year, month, hour, and minute." However, in English, depending on the use of British English or American English, these details can be strung in different orders. Yet, neither takes on the sequence of the Chinese date expression. Consequently, for the students who rushed into a statement in which a date was included, their renditions were negatively impacted.

Last, the use of appositives is less commonly employed in Mandarin Chinese but can become quite handy for an English sentence in which an appositive furnishes some additional information to the noun it modifies. When this rule is applied to the interpreting of a summarized indictment, it is commonly seen in the case where an accuser and his/her name are often strung together. In such a case, the use of an appositive can be employed to address such a sequence in a message. The students in this study were often influenced by Mandarin Chinese when a message included the structure of "被告(即○○○)." In the rendition transcripts, most frequently, the students rendered the statement "告訴人(即○○○)發生車禍" as "the accuser was ○○○ and happened a car accident" rather than processing the sentence as

“the accuser, ○○○, was involved in a car accident.” In the post-test, errors related to the use of appositives decreased greatly thanks to both the use of the 5W1H strategy and the increased awareness of such a sentence structure.

In short, in the aspect of “grammar accuracy,” because the students applied the 5W1H strategy for information extraction, their information extraction results further helped the production of more succinct and smooth renditions.

Conclusions and Limits

This study has generated a few interesting findings. First, as English learners, most students in Taiwan have been instructed to pay attention to the *wh*-elements in reading comprehension. That is why, for this group of students, many of them had heard of 5W1H but failed to see the connection between this strategy and the task of interpreting a summarized indictment. It is no exaggeration to say that applying the 5W1H concept as an event extraction strategy was completely novel to these participating students at the beginning of this study. Before they learned to apply the 5W1H information extraction strategy for the purpose of filtering the heard information (like that in a summarized indictment), the students’ renditions in the pre-test were problematic in the aspects of information completeness, message parsing, and grammar accuracy. After 12 weeks of 5W1H training (excluding the pre-test), all students, to varying degrees, showed improvement in the aspect of information completeness. The interview responses also

revealed the students themselves acknowledged the effectiveness of the 5W1H strategy in information extraction. It is true that the learning and acquisition of any new language skill can never take place in a vacuum, meaning the above observed learning effectiveness of the 5W1H information extraction strategy could potentially be a result from the students' learning in other classes. However, during this specific semester, all the courses made available for these students in their senior year did not put any focus on the training of information extraction.⁷ Therefore, as the influences from other courses in that semester are minimized, the semester-long training effectiveness of the 5W1H strategy is established.

Second, the analysis of the renditions produced by the student interpreters has offered informative results to show the types of errors frequently related to verb tense, placement of adverbial phrases, and the use of appositives. For translation and interpretation instructors, these findings can help them design mini-lessons to cultivate learners' awareness of these potential problems when handling a summarized indictment. Moreover, the findings can be used to raise learners' awareness of their errors and weaknesses for future improvement.

However, this study also faces some limitations, specifically in the number of participants and the length of the study. First, because of the interpreting nature in this training, the class size was small, only

⁷ In the semester when this study took place, the courses offered to these seniors included "Shakespeare," "American Literature," "Appreciation and Studies of English Picture Storybooks for Children," "Humor Studies," "Advanced Writing for Business Situations," and "Advanced Studies in Translation." None of them, inclusive of "Advanced Studies in Translation," put an emphasis on the training of information extraction.

23 students. To gain a fuller understanding of the effectiveness and potential limits of this strategy, future studies should be carried out on a larger pool of participants or those learning to interpret court cases in other language combinations. Moreover, due to the time constraint, only 13 simulated cases were used in this training. To obtain more solid and concrete conclusions on the effectiveness of this training approach, future studies of similar kinds should be carried out over a longer time span. A more detailed and longer study may help court interpreting instructors and future trainees identify problematic issues affecting rendition accuracy.

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Appendix A

Summarized Indictment Example 1

告訴人○○○(who)於中華民國107年3月1日早上8點15分(when)於信義區之信義路五段與松仁路交叉口(where)發生車禍(what)，車禍原因為當時被告停車，將其車輛暫停路邊，在開車門時不慎撞到告訴人之摩托車(why)，致使告訴人手肘、手臂與手掌有多處擦傷以及瘀青(what)，檢察官起訴被告○○○(who)此車禍案件(why, the reason/charge)，被告做何辯解(how/what)？

The accuser is ○○○ (who). He suffered a car accident (what) at 8:15 am on March 1, 2018 (when). The location was the intersection of Hsin-yi Road Section 5 and Songren Road (where). The cause for this accident was that the defendant parked his car on the roadside and when he opened the door, he bumped into the accuser's motorcycle (why). Such a move caused the accuser to suffer multiple abrasions and bruises on his elbows, arms and palms (what). Defendant, you have been indicted for this car accident (why, the reason/charge). What is your plea (how/what)?

Summarized Indictment Example 2

被告○○○(who)於中華民國107年12月18日晚間7點50分(when)在其自家門口(where)，地址為新北市土城區中央路一段45號8樓(where)，因挪動摩托車(why)而與鄰居(即告訴人)(who)發生口角，進而產生肢體衝突(what)。經告訴人至醫院驗傷(what)，醫師診斷為手臂、身體多處挫傷、瘀青(what)，後被提告(why)。檢察官起訴被告違反刑法之傷害罪(why, the reason/charge)，被告做何答辯(how/what)？

Defendant (who), this case happened at 7:50pm on December 18, 2019 (when). The location was in front of your residence (where). The address is Floor 8, Number 45, Section 1, Chungyang Road, Tu-cheng District, New Taipei City (where). You had a quarrel with your neighbor (what), also the accuser (who), for moving his motorcycle (why). The quarrel escalated into a physical confrontation (what). The accuser went to the hospital for an inspection of injury (what). The doctor's diagnosis showed that he suffered multiple contusions and bruises on his arms and body (what). Consequently, the accuser filed this case against you (why). You have been indicted with violation of the criminal law, and the charge is assault (why, the reason/charge). What is your plea (how/what)?

Appendix B

Course Syllabus of Court Interpreting

Weekly Schedule	Tentative Teaching Schedule	Teaching Methods and Activities
Week 1	Course Introduction/Legal Terminology & Expressions	■ Lecture
Week 2	Procedural/Formulaic Expressions	■ Lecture
Week 3	Legal Concepts	■ Lecture
Week 4	5W1H Strategy Introduction/Practice	■ Lecture ■ Strategy Practice
Week 5	Case 1: Theft (pre-test)	■ Case Simulation (CS) ■ RenditionReview(RR)
Week 6	Case 2: Assault/attack	■ CS & RR
Week 7	Case 3: Business Negligence	■ CS & RR
Week 8	Case 4: Traffic Rule Violation	■ CS & RR
Week 9	Case 5: Document Counterfeiting	■ CS & RR
Week 10	Case 6: Driving Under Influence	■ CS & RR
Week 11	Case 7: Drug Trafficking	■ CS & RR
Week 12	Case 8: Drug Possession	■ CS & RR
Week 13	Case 9: Violation of Sexual Autonomy	■ CS & RR
Week 14	Case 10: Fraud	■ CS & RR
Week 15	Case 11: Compulsory Indecency	■ CS & RR
Week 16	Case 12: Patent Violation	■ CS & RR
Week 17	Case 13: Traffic Accident (post-test)	■ CS & RR
Week 18	End-of-Semester Portfolio Assessment	■ Assessment

Appendix C

Interview Questions

1. Looking back at your learning this semester, how would you rate the training method, the 5W1H information extraction strategy, in the Likert scale of one to five (not useful at all, not useful, neutral, useful, and very useful)? Why?
2. Using the scale of 1 to 4 (poor, fair, great, excellent), how do you rate your improvement in the 13 weeks of case simulation training?
3. During this period of training, you interpreted one summarized indictment each week. They involved different case scenarios, but the key information shared some commonality. Can you recall why your performances fluctuated a bit in the xx week? ⁸

⁸ Based on the students' individual performances, the necessary information about their performance fluctuation was provided in this question.

臺灣德文翻譯之現況與挑戰

主持人：國家教育研究院教育制度及政策研究中心陳昀萱副研究員

與談人：臺北歌德學院圖書資訊館王惠玫主任

政治大學歐洲語文學系徐安妮副教授

輔仁大學德語語文學系張志成助理教授

輔仁大學天主教學術研究院黃漢婷助理研究員

時間：2019 年 9 月 27 日下午 1 時 30 分

地點：國家教育研究院臺北院區 604 會議室



圖 1 本論壇主持人及與談人（右起）：陳昀萱副研究員、王惠玫主任、徐安妮副教授、黃漢婷助理研究員、張志成助理教授

資料來源：本刊編輯小組。

壹、與談內容

陳昀萱副研究員：各位來賓與現場的聽眾大家好，今天非常難得有此機會與各位共聚一堂，討論德語文翻譯的現況與挑戰，關心德語文學和著作的先進可能有注意到，昨天恰逢德國文化評論學者華特·班雅明（Walter Benjamin）逝世 79 年紀念日，他有一部非常重要的作品《譯者的任務》（*Die Aufgabe des Übersetzers*），我很喜歡裡面所提到的概念：譯作是原作的來生，原作藉由譯作不斷地重新綻放、延續生命力。德文文學、社會科學、哲學等作品對臺灣乃至中文世界有著非常深遠的影響，如何經由翻譯讓德文作品在中文世界獲得來生，甚或讓臺灣的作品在德文世界獲得來生，都需要很多推手，今天非常榮幸邀請到四位不同領域的重量級推手，包括歌德學院、譯者、教學研究者、出版界、譯介研究的專家，來跟我們談談德文翻譯在臺灣的發展現況與挑戰，還有臺灣文學德譯的情況。四位與談者的主題分別為：歌德學院翻譯贊助計畫、德語翻譯的經驗與心得、德語文學之譯介與出版、臺灣文學德語翻譯的現況與挑戰。首先我們請歌德學院的王主任分享。

一、歌德學院翻譯贊助計畫

王惠玫主任：大家好，臺北歌德學院是德國重要的文化與外交推手，我們的翻譯補助計畫是為了讓德文作品在其他國家出版，增進各國與德國語言和文化的交流。常有人誤以為歌德學院是一間學校，但是其實我們是接受德國外交部的監督，協助德國政府在德國以外的地區推廣語言、文化和教育的半官方機構。歌德

(Johann Wolfgang von Goethe) 是德國文學史與文化史上非常重要的人，所以用他的名字作為機構的名稱。臺北歌德學院有語言教學組、藝文活動組、圖書資訊館三個對外單位，負責辦理德語教學、德語教師的培訓以及臺德雙邊的交流活動。

(一) 歌德學院翻譯贊助計畫

歌德學院「翻譯贊助計畫」是將德籍作家的作品譯成他國語言並出版發行的計畫，計畫成立的目的是讓非德語系的讀者接觸到重要的德語文科學集刊、經典文學作品以及兒童和青少年讀物。歌德學院「翻譯贊助計畫」肩負著文化政策的使命，在德國對外的文化及教育政策當中，扮演著重要的角色。此計畫只針對在德國以外的出版社，而非個人；以臺灣為例，在臺灣登記註冊的出版社如欲翻譯並出版德籍作家的作品，都可以透過臺北歌德學院向慕尼黑歌德學院提交申請書。近 40 年來，已有約 6,000 本書經由這個計畫譯成 45 種文字後出版發行。目前全球共有 144 間歌德學院，慕尼黑總部每年持續接到各個語種的申請，並贊助翻譯與出版；臺北歌德學院從 2006 年開始積極執行這項計畫，感謝臺灣的出版社有精準的選書眼光，從臺北送去慕尼黑審核的書，核准率高達 80%，到明年總共會有將近 50 本書接受歌德學院的贊助出版。

「翻譯贊助計畫」優先贊助的作品類別為：民主、國家法治化和民生議題、當前全球性及地域性問題、歐洲文化思想、德國現代史、德國當代文學作品；另外古典文學、當代戲劇（特別是有演出活動的戲劇作品），以及品質精良的兒童及青少年讀物，亦在考慮範圍內。近 10 年慕尼黑審議委員會的審核重點為：書籍被翻譯並在他國出版，是否能讓讀者了解當今的德國社會？除了

政治或宗教主題比較敏感之外，幾乎所有主題的書籍都受理申請。臺北歌德學院收到書以後，我會先寫一些評審意見，然後寄到慕尼黑審查。臺北德國文化中心只接受出版社的申請，贊助的金額是補助給譯者的，希望能減輕出版社的負擔。審查的重點包括譯者在翻譯方面的經歷、該書的書評（英文或德文皆可）、該出版社是否會持續做該作家其他作品的翻譯／其他德語著作翻譯等。

臺北歌德學院自 2006 年至今，贊助翻譯出版的作品以文學類、小說類居多，能藉由這個方式讓市場多接觸文學類的翻譯其實蠻好的。書目包括馮席拉赫（Ferdinand von Schirach）¹ 的作品，他受邀擔任 2019 年臺北國際書展主題國德國館的貴賓，進行書籍的發表和專題演講。《阿爾漢布拉宮》（*Alhambra*）是目前唯一的青少年讀物；還有《卡夫卡中短篇選集》（*Short Stories of Franz Kafka*），² 這系列的特點是臺灣第一套直接由德文翻譯成中文的著作，而不是早期常見的德譯英之後再英譯中；還有《阿道夫·H 希特勒，一個獨裁者的一生》是德國的教科書，也是市場上的暢銷書。³

（二）其他翻譯贊助計畫

1. 2016 線上寫作計畫（Morgen mehr）

這是與德國合作的線上寫作計畫，原本是希望藉著每天寫兩

¹ 德國作家，2009 年出版處女作《罪行》（*Verbrechen*），於 2010 年獲《慕尼黑晚報》（*Abendzeitung*）選為年度文學之星、克萊斯特文學獎（Kleist-Preis）。

² 《卡夫卡中短篇選集》（*Short Stories of Franz Kafka*）總共五集：I.《沉思 判決 司爐》（*Betrachtung, Das Urteil und Der Heizer*）、II.《蛻變》（又名《變形記》）（*Die Verwandlung*）、III.《在流刑地 鄉村醫生》（*In der Strafkolonie und Ein Landarzt*）、IV.《飢餓藝術家及其他》（*Ein Hungerkünstler und Drucke zu Lebzeiten*）、V.《鄉村婚禮籌備》（*Hochzeitsvorbereitungen auf dem Lande*）。

³ 臺北歌德學院官網 <https://www.goethe.de/ins/tw/cn/kul/bib/uef.html> 可查詢獲歌德學院「翻譯贊助計畫」的支持而在臺灣出版的書籍資訊。

頁的工作模式，提高作者交稿效率，這個計畫徵求德文能力 B2 等級以上的人來幫忙，⁴ 參與者可以對故事情節提出想法，然後作家會針對各地蜂擁而來的意見斟酌修改，作者與讀者以互動方式完成一本書。時任臺北歌德學院的院長柯理（Dr. Clemens Treter）認為，我們既然開始了，就將它翻譯成中文，今天在場的徐安妮老師也幫忙翻譯，並帶領研究生組成團隊分工完成，這個計畫是很有趣的經驗。

2. 2018 默克互聯翻譯計畫（Social Translating Project）

由默克藥廠贊助的默克互聯翻譯計畫由首爾歌德學院全權負責，自 2017 年開始，東亞區、東南亞區和南亞區的歌德學院以一種嶄新的社群模式，改寫了文學翻譯的面貌。此計畫讓譯者和作家在一個不對外公開的平臺上一起工作，譯者們在交流意見的同時，也可以即時向作者提問，而作者也可以針對問題，在平臺上向譯者們提出更為詳盡的說明，以協助譯者理解。稱之為互聯翻譯計畫，是讓大家一起互動的工作方式，譯者不再只能一個人悶著頭做翻譯。2018 年被翻譯的書籍是《背對世界：雙向情緒障礙者的病中實記，一個作家的十年碎片日常》（*Die Welt im Rücken*），臺灣繁體中文版於 2019 年 11 月出版，作者湯瑪斯·梅勒（Thomas Melle）對德文文字的運用非常精準，他寫出切身的躁鬱症發病經驗和痊癒的心路歷程，該書獲選進入 2017 年德國圖書獎（*Deutscher Buchpreis*）入圍名單。《背對世界》還有以下 10 種語文版本：孟加拉文、繁體中文、簡體中文、日文、韓文、馬拉地文、蒙古文、斯里蘭卡文、泰文、越南文。默克互聯翻譯

⁴ 歐洲語言共同架構（Common European Framework of Reference for Languages）將語言能力等級分為 A1、A2、B1、B2、C1、C2 等六級，B2 約為中高級程度。

計畫 2019 年的選書為茱蒂·沙蘭斯基 (Judith Schalansky) 的《損失清單》(暫譯書名) (*Verzeichnis einiger Verluste*)，預計 2020 年 5 月出版。

翻譯是一項吃力不討好的工作，它需要高度的專注力、優秀的語言能力和與時俱進、不斷更新的知識資料庫。我們感謝譯者願意投身這樣一個高壓但報酬相對寥寂的職場，也感謝出版社願意承擔社會責任，翻譯出版來自世界各地的好書，讓臺灣的讀者打開眼界，在閱讀的世界裡不缺席。臺北歌德學院也會繼續推動並支持翻譯的工作，和臺灣的出版單位一起為翻譯、出版德國好書而努力。

陳昀萱副研究員：謝謝王主任鉅細靡遺地為我們介紹歌德學院所贊助的翻譯出版計畫，剛才提到經由廠商贊助的方式，讓譯者與作者互動、互助，相信這樣即時的方式對譯者來說非常有幫助。接下來請張志成老師從譯者、研究者和教學者的角度分享翻譯的經驗。

二、德語翻譯的經驗與心得

張志成助理教授：大家好，我受邀與談的子題是德語翻譯的經驗與心得，談論角度包含德語翻譯工作者、語言研究者和翻譯教學工作者，然而這些角度無法時時明確劃分。以譯者的角度來說，我翻譯過的作品有文學書籍、影視字幕、文件，但絕大部分是人文社會類書籍。臺灣德文翻譯出版市場中，人文社會類著作的數量不少於文學類，從文化傳遞的角度來看，人文社會類的貢獻並不亞於文學類，是屬於比較獨特的類型。上個學期有學生向我提到在他通識課程的推薦書單中，出現兩本我翻譯的書，出版時間都超過 10 年了，依然具有影響力，這類書籍在臺灣讀者間的

接受度也不容忽視。

我翻譯過的人文社會類主題包括歐洲飲食文化、沙龍文化、德國醫療產業等，⁵ 翻譯這類書籍要做嚴謹的查證工作，譯者也要針對主題花功夫鑽研之後新增譯註。身為譯者多少會有一種經驗，就是當他在翻譯一本書時會進入一個特別的世界，有很多新的概念需要被帶入中文世界，要譯得精準又能掌握作者思路。無論歷史、社會或人文，書籍的內容具有系統性的論述，譯者在處理臺灣並不熟悉的內容，想查證時常沒有現成資料，得找德文或其他外文資料。此外，譯者也要注意到文本中新的詞彙與新的概念，經過思考後以新的方式譯出來。雖然網路資源很方便，但很多資料還是找不到直接的德漢對應，策略之一是先找英文（例如國教院的雙語詞彙網站就是不錯的資源），再藉此找出中文對應；特殊文化背景的詞彙則需要新造詞。若譯者能有一個永續性開放式的共享平臺，可以自己輸入、編輯這類詞彙，對其他譯者會很有幫助。

我蒐集資料時發現，英譯德或其他語言譯為德文的時候，無論是文學、人文、科普類書籍都很少有譯註，但在臺灣有責任感的譯者會加上很多譯註，臺灣的讀者習慣看譯註，出版社偶爾也會要求，這反映出譯者不僅是文化仲介者，還是主動積極的服務者，這就帶到我的下個身分（語言研究者的角度）。因研究需要，我建立了個人使用的德漢雙語平行語料庫，語料來源是翻譯的書籍，有德譯中，也有中譯德，因此我比一般讀者有更多機會對照原文和譯文。我從中觀察到文化傳遞的不對等，外文譯成中文的

⁵ 例如《歐洲飲食文化——吃吃喝喝五千年》（*Europäische Esskultur: eine Geschichte der Ernährung von der Steinzeit bis heute*）、《沙龍：失落的文化搖籃》（*Europäische Salons: Höhepunkte einer versunkenen weiblichen Kultur*）、《少子化：我們社會的災難與危險》（*Minimum: Vom Vergehen und Neuentstehen unserer Gemeinschaft*）。

數量非常多，但是中文譯到外文的數量相對貧乏，人文社會類的數量微乎其微，所以在我的語料庫中語料來源幾乎都是文學作品。我蒐集語料時發現不少誤譯、漏譯的情況，猜想若是出版社的編輯懂德文的話，這種情況會變少；像我認識一位編輯，他原本不懂德文，但接觸德文譯著多了便自己主動學德文。

最後，我從翻譯教學者的角度建議翻譯課程加入「認識基本編輯」的內容，或是邀請出版社編輯到課堂上分享、舉辦教學工作坊等，讓同學接觸編輯的工作，進而產生興趣，目前輔仁大學外語學院已經提供這種課程內容給學生修習。

優秀的翻譯人才養成不易，而德語在臺灣屬於中小眾外語，要面臨的挑戰是如何留才，如何讓德語專業譯者有足夠動力（尤其是不需擔心生計），願意長期深耕文學、人文社會類及經典書籍翻譯這塊領域。

陳昀萱副研究員：謝謝張老師從他身為譯者、語言研究以及教學者的身分，對於這三個面向分享他的深刻實務經驗與看法，接下來請黃老師分享，她在比較文學翻譯以及出版領域方面都很有經驗。

三、德語文學之譯介與出版

黃漢婷助理研究員：謝謝，我本身是德語背景，博士畢業後轉向研究傳教士漢學，研究主題為 16 至 18 世紀傳教士對中國經典文化的理解以及拉丁語文本的譯介。我也持續做德語翻譯的工作，一開始是翻譯比較短的文字，例如勵志語，再到文學作品、神學宗教文學、少數民族傳說、宗教文本譯介等。最近我跟廣西大學合作將壯族經典譯成德文，這樣的文本很耗時，並且需要跟德國人合作，是很有意思的文化譯介工作。除了譯者身分，我也

在輔仁大學出版社擔任執行長，對出版運作有些了解，也曾擔任漢學、宗教類著作的主編。我在長達 20 年的翻譯經驗中最大的挑戰是「適應文本」，每一部作品的風格、語言皆有所不同，面對不同的文本，譯者需要適應作者的語言風格，同時也必須精確地查閱各類專門術語的習慣用法。另外，以甚麼方式翻譯作品同樣亦是需要考慮的重點，目前我譯過最具挑戰性的文本多為神學著作，因為這類作品除了需注意用語的正確性，也需照顧到信仰的本質是否被妥善傳達。

談到德語譯作，被譯介到臺灣的作品除了文學類，哲學類也很多，臺灣具有言論自由，可以完整呈現內容，出版社比較不擔心刪譯與誤譯。而哪些作品可以被譯介，其實取決於政策以及出版社的喜好，一本譯作要經過出版社編輯群的初步同意、談版權、代理、翻譯、編輯等流程才得以出版，獲選的作品基本上要有國際聲望，或是具有市場潛力。出版社有時會出版具有極高文學價值的書，然而這類著作在臺灣主要是給喜好者收藏，沒有太大的市場。

大部分的臺灣出版社是透過版權代理公司選書，版權公司會將五、六百字的說明貼在書上，然後尋找在翻譯領域有歷練且具備文學背景的審書人來審。身為審書人的樂趣在於他經手的書有機會透過譯介進入臺灣市場，為書延續新的生命；審查的重點包含內容、國際聲望、語言風格等項目。接著審書人的意見交由出版社評估，權利金也是考量因素，通過後再洽談版權代理。談版權包含繁體跟簡體，以前是整個拿下，兩邊都可以出版，而現在不行了。比較聰明的作法，是買下來之後把簡體版賣給中國大陸，但現在德國的出版社也會將繁體跟簡體分開賣。版權談好之後，出版社會尋找合作過信任的譯者或徵求譯者試譯，然後跟譯

者簽約、談翻譯費。譯者在翻譯第一章、第二章是比較艱難的階段，因為要進入作者身分詳實地傳述，翻譯到後面，譯者越進入狀況會發現好像跟作者是同一個人，再回頭修改前面幾章。從譯者開始翻譯到出版社正式出版需要漫長的時間，由於版權有一定的期限，出版社得掌握翻譯進度。德語的先天侷限就是小眾，好的譯者也難找，像歌德、赫塞（Hermann Hesse）、卡夫卡（Franz Kafka）的經典再版，若將各翻譯版本跟原文比對，會發現翻譯策略產生的差異。編輯的部分，有些編輯僅要求譯得通順，但有些編輯（尤其文學類書籍）會花較多心力仔細閱讀並跟譯者討論、要求譯者修改。

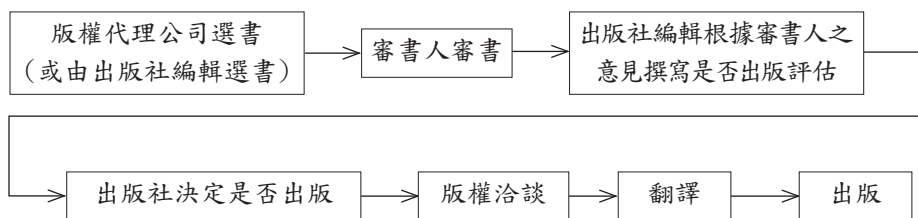


圖 2 書籍譯介出版過程

資料來源：黃漢婷助理研究員。

過去 60 年間，大多數出版的德語文學作品集中在幾位重要的作家身上。⁶ 選擇的文本多集中在 20 世紀，二戰之前的作品。最近 10 年來，臺灣德語文學譯介文本的選擇由經典逐漸轉向大

⁶ 如赫塞、鰐爾（Heinrich Böll）、布莱希特（Bertolt Brecht）、歌德、安德（Michael Ende）、卡夫卡等。關於過去五、六十年間臺灣出版之德語文學作品之整理，陳世芳於其碩論〈德語文學在台灣的中譯本〉（2001）中整理了 1951—2000 年間在臺灣出版的德語文學作品一覽表，極具參考價值。

眾文學作品，除了經典之外，許多改編為電影的作品或者是由電影再寫成文本的書籍陸續出版。例如：《丈量世界》（*Die Vermessung der Welt*）、《歡迎來德國》（*Almanya – Willkommen in Deutschland*）、《我的奮鬥》（*Mein Kampf*）、《我出去一下》（*Ich bin dann mal weg*）、《銀龍騎士》（*Drachenreiter*）等，長銷的經典也被選擇再版發行，例如歌德的《少年維特的煩惱》（*Die Leiden des jungen Werthers*）、《浮士德》（*Faust*）在2018年又再版發行，卡夫卡的《變形記》、《城堡》（*Das Schloss*）也在同年再版。今（2019）年則出版了當今頗受好評的作家羅伯特·謝塔勒（Robert Seethaler）的作品：《荒園》（*Das Feld*），以及部分受邀來臺參加國際書展的德國作家畢特納博士（Dr. Regina Bittner）、恩岑斯貝格爾（Theresia Enzensberger）、費策克（Sebastian Fitzek）、意許（Arne Jysch）、克林（Marc-Uwe Kling）、美瑞安·梅克爾（Miriam Meckel）、薛弗勒（Axel Scheffler）、威廉·許密德（Wilhelm Schmid）、史坦格（Ronen Steinke）、施益堅（Stephan Thome）、傅藍（Holger Volland）、馮席拉赫以及封笙堡（Alexander von Schönburg）等人的作品。這些作家的文風基本上已經脫離了所謂的「德國文學經典」範疇，多融合了現代化的議題與元素。另外，一些以簡體出版的德語文學作品，也因當時採用了節譯的方式，內容不盡完全，而被臺灣的出版社選擇再度譯介出版，以求作品譯文的完整。

德語文學得面對讀者閱讀習慣的改變，現今的讀者似乎更習慣閱讀訊息、短篇的文章，德語文學的譯介與出版界當前須面對的情況，除了與上述之出版機制有關，更與「新讀者」的閱讀習慣以及快速變遷的社會關係密切。隨著現今媒體的多元化，媒介德語文學的方式與過往相當不同，不僅是紙本作品，許多作品也

結合電子書的形式出版，這是所有文學作品出版需要面對的現況。

熱愛德國文化的傳遞者，也從不同面向推廣與解讀德語文學，透過不同的宣傳機制，其實有越來越多的讀者注意到德語文學特殊的文學與文化風格，如此一來也使得德語文學雖然小眾，在臺灣或是華語世界仍有其穩固的一席之地。針對市場上的接受比率，我統計了網路書店德語文學的數量，2010 至 2013 年有 48 部，2014 到 2019 年則有 108 部作品，顯示德語文學的譯介數量是增加的，相信有更多市場潛力。作者關心的議題隨著時代改變，從純文學到當代議題，讀者們對於長篇或是深具文學性的作品如何接受，以及其對於德語文學出版的影響為何？這些議題都需要思考。此外，文學翻譯作品難有完整的語料庫涵蓋，是因為它不是機械語，而是按著譯者的特質具有再創空間，是很有價值的。德語文學在臺灣的出版如同其他實體書，應以新時代的思維來思考其發展，配合國家對小眾語言的發展政策，以及很多人的合作，後勢相當可期。

四、臺灣文學德語翻譯的現況與挑戰

徐安妮副教授：在德／漢語際的翻譯領域裡，我們直覺想到德語文本的中（漢）譯。除了各領域的專業文本，德國文學翻譯作品更是我們慣常藉以認識德國社會文化、用以吸收德國思維邏輯、感受美感風情的管道，從古典的歌德、席勒（Friedrich Schiller）到當代的荷塔·慕勒（Herta Müller），從嚴肅文學到偵探小說，許多德國作家或德語區的作家都是我們所熟悉的，他們的作品也一再地被改寫翻譯，因此德國文化、德國文學對我們而言並不陌生。然而，在德／漢翻譯的另一個向度裡，中文（漢語）文本的德語翻譯是否也是如此？德國社會是否也熟悉臺灣的文風

與民情？

我們都知道法蘭克福書展是世界規模第一大的書展，德國也是出版與閱讀的大國，依據德國圖書交易協會（Börsenverein des Deutschen Buchhandels）的統計，2017 年德國書市獲利超過 90 億歐元，總量是三千萬人次，2017 年德語圖書最大的外譯語言是中文，占整體德語外譯市場的 16.1%（1,261 冊），第二名為土耳其語，第三名為西班牙語。而德國全年出版的譯作總計 9,890 冊，其中文學約佔 57%，為 5,619 冊，但來源語為中文的圖書卻僅有 37 冊（含兩岸三地，各類文本），約佔 0.37%。第一名為英文（64.2%），第二名為法語（11.5%），第三名為日語（6.2%）。目前統計至 2018 年全年出版的譯作是 7,187 冊，漢語沒有列入名單中，比第 20 名的阿拉伯語（19 冊）更少。德譯中與中譯德的落差很大，這讓我們更想知道，歷年來在這些來源語為中文的德語譯作中，有幾本是與臺灣有關的？哪些是臺灣文學著作？

進入這個討論前，我想先探討一下何謂臺灣文學？剛才黃老師提到文學具有一定的定義，根據臺灣作家宋澤萊的說法，臺灣文學自醞釀到發展至今已有 300 年的時間，中間政治的流變造成不同的風貌，我援引陳芳明教授對於臺灣文學發展的界定，以自 1920 年代發軔的「臺灣新文學」為範圍的話，或許我們可稱臺灣文學是「由出生或客居臺灣者所撰寫發表，描寫臺灣人物、環境、生活與思想的文字作品」。

依據國立臺灣文學館「臺灣文學外譯人力調查資料庫」收錄的資料，截至 2012 年 12 月止，可以查找到的臺灣文學德譯作品有 633 筆資料。最早的一篇是發表於 1936 年《東方輿論》由蔣介石撰寫的《新生活運動綱要》；我進一步整理後發現，其中絕大多數是未經出版的碩士論文摘譯，或是發表在漢學相關的專業

期刊中的單篇散文或小說。若再以書籍為單位，則數量更少，依據臺文館 2017 年出版的《臺灣文學外譯書目提要（1990—2016）》，過去近 30 年經由前文建會、現在的文化部及臺文館補助出版的臺灣文學外譯著作總計 216 本，其中我們所熟悉的語言，例如譯入日語的有 91 本，英語有 46 本，連法語都有 23 本，但德文譯本卻僅有 11 本，佔比為 5%。可見就推廣臺灣文學的外譯而言，德國以及包括奧地利、瑞士在內的德語區確實值得深耕，德國民眾想藉由文學作品了解臺灣的機會實在不多。

然而臺灣與德國之間也並非沒有淵源，17 世紀就有來自德語區的冒險家來到臺灣，將很多臺灣文物帶回德國，這些文物現在典藏於柏林的民族博物館中；另外從政治面來看，19 世紀末普魯士就有殖民臺灣的具體計畫，1895 年德意志帝國於臺北大稻埕設立臺灣的官方領事館。後來德國殖民青島，投注了很多資源在該地，再加上日本也覬覦臺灣，終究德國對臺灣的殖民計畫沒有達成，德國領事館也於 1908 年撤館。而從文化學術面來看，當時受聘於日本明治政府擔任顧問，並在東京帝國大學任教的歷史學家里斯（Ludwig Riess）於 1897 年 4 月發表於《德國東亞研究會刊》（*Mitteilungen der Deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens*）上的〈臺灣島史〉（“Geschichte der Insel Formosa”）迄今仍是研究臺灣歷史的重要史料。

德國與中華民國政府在二戰後始終沒有恢復雙邊的官方關係，德國學界也遲至 1980 年代才開始研究臺灣本土文學，這還要歸功於德國波鴻大學（Ruhr Universität Bochum）漢學系教授馬漢茂（Helmut Martin）的推動。在此之前，雖然有德國漢學學者到臺灣進行研究，但其目的多半是基於對中華文化及中國古典文學的興趣與需要，因為當時的寶島臺灣在國家政策或國際形象上都

是「中華文化復興基地」。在馬漢茂教授的倡議與奔走下，第一本德語臺灣短篇小說選集 *Blick übers Meer-Chinesische Erzählungen aus Taiwan*（《大海遠眺》）於 1982 年出版，自此也真正開啟了臺灣文學的德語譯介。而由馬漢茂在波鴻大學設立的「衛禮賢翻譯中心」（Richard Wilhelm Translation Centre）更持續在臺灣文學的德語翻譯上作出許多貢獻。整體而言，迄今已在德國出版的 50 餘本譯著中，1987 年譯自李昂原著的《殺夫》（*Gattenmord*）應是最為知名的長篇小說；而 2018 年譯自王定國原作的《敵人的櫻花》（*Der Kirschbaum meines Feindes*）則是最新的長篇小說譯作。短篇小說的翻譯選集，則有 1986 年出版的 *Der ewige Fluss-Chinesische Erzählungen aus Taiwan*（《源流》）以及之後睽違 30 年，才在 2017 年出版第三本 *Kriegsrecht-Neue Literatur aus Taiwan*（《戒嚴》）。至於最新，才剛於今（2019）年 9 月初問世的臺灣文學譯作，則是由蔣永學（Thilo Diefenbach）所翻譯的陳炯明詩選《白色的思念》（*Gedanken in Weiss*）。

近年來，在我國政府政策及版權業者大力的推動與贊助下，臺灣文學在德國的譯介及推廣已漸有成效。以前提起臺灣文學就想到白先勇、黃春明等人的作品，現在臺灣政府單位不再侷限於白紙黑字的「純文學」，逐漸擴展到視覺文學，像是幾米的《地下鐵》、《藍石頭》、《星空》和《時光電影院》、小莊的《80 年代事件簿》、陳致元的《小魚散步》等繪本已出版德文版。如何更好地將臺灣文學外推，這兩年政府單位做了很多努力，臺灣文學館也著墨甚深。還有一些文學作品經改編、節錄後以不同媒體呈現，例如駱以軍的《小兒子》改編成舞臺劇、繪本、動畫推展到國外，受眾就會變廣。

然而面臨德國讀者對文學題材的偏好以及對文句造詣的要

求，以及來自中國大陸文學創作的競爭，未來臺灣文學在德文翻譯的推廣上仍有以下挑戰：

（一）臺灣文學的國際正名

中國自改革開放以來，在經濟、科技方面的快速崛起，使得中國成為「Chinese/Chinesisch」的話語中心。而臺灣文學目前仍以華語書寫為主，臺灣文學因此在國際文壇上容易被錯置，成了在「中華人民共和國」文學範疇裡的「地方文學」或「邊疆文學」。近幾年對臺灣友好的譯者或出版者會在新書避免「Chinese/Chinesisch」等字眼，而加上 Neue Literatur aus Taiwan（新臺灣文學）或是 Ein Bilderbuch aus Taiwan（臺灣繪本）的說明，但德國人可能不清楚其中的緣由與差異，這是譯介臺灣文學作品時必須深思的。

（二）與德國關注的議題接軌

依據學者 Lina Li 對於中華人民共和國文學作品德譯的研究分析，由於德國社會對政治議題及人權問題普遍關注，因此以描寫中國文革時期的政治迫害，或針對中國政治現況進行批判為主題的著作尤其受德國讀者所青睞。此外，德國閱讀圈中女性多於男性，因此女性文學也很受歡迎。臺灣作為自由開放的社會，人權受到保障，我們也享有充分的言論與出版自由，除了戒嚴時期部分的作品翻譯成德文，符合他們的喜好之外，臺灣文學應思考並掌握國際文壇的脈動，或許可以從先與德國社會或國際文學接軌，讓德文讀者開始接觸並認識到臺灣文學，再漸進式地推廣臺灣特有議題與文化的作品。

（三）譯介管道的多元擴展

目前臺灣文學的譯作大多是單篇，發表管道主要是專業期刊，或是由專業出版社、大學出版社所出版，量少且不易觸及

普通讀者；另外，現階段德國出版界漢語文學翻譯案件的委託多以固定作者搭配固定譯者的模式為主，例如閻連科的作品，大多是高立希（Ulrich Kautz）翻譯的，另外何致瀚（Hans Peter Hoffmann）、何靜（Brigitte Höhenrieder）等人就是現在很熱門的廖亦武作品的專屬譯者。除了出版業自行搜尋可譯圖書，學界及譯者也可以自行推薦，因此更有賴臺灣與出版業、版權業、國際漢學界的密切聯繫與合作。

總結來說，借用知名作家兼德語譯者卡爾·德迪休斯（Karl Dedecius）曾將一個民族的文學譬喻成一扇窗，譯者所肩負的任務無非是為不同語言文化的讀者開啟這扇文學之窗。面對臺灣當前的國際處境，為了能讓更多德國讀者看見臺灣，認識臺灣的多元與美好，臺灣文學的外譯（含德語翻譯）是值得重視與持續推動的。

陳昀萱副研究員：謝謝徐老師分享了臺灣文學德譯的現況、挑戰和期許。今天這場論壇真的非常可貴，《編譯論叢》期刊自2014年舉辦了兩岸社會科學著作翻譯（英譯中）論壇，後來陸續舉辦了各語種的翻譯論壇；我們知道很多重要的學術著作是從德文翻譯來的，它們對臺灣的學術研究影響相當深遠，像我在讀康德（Kant）的作品時，就想到若有機會讀到直接由德文原版譯為中文的譯本，或許可以更深入理解康德的思考。

貳、現場交流與問答

提問1：我想請教2018—2019年互聯計畫的選書，是如何從眾多的德國出版品中選擇出來的？

王惠玫主任：今年是第二次了，回歸到第一階段時，首爾歌

德學院選書的標準是將得到德國圖書獎提名的書（共 25 本）交給 10 個歌德學院的館長跟圖書資訊館負責人投票決定，獲選的就是剛才所提到的《背對世界》。記得第一年找出版社時遇到不少困難，因為市場較小，又不能題材雷同，而且出版社有原本的計畫與時間表。第二本則改成從爭議性較小且同樣有獲獎紀錄的書，先分批詢問是否已經有當地出版社購買了版權，演變為歌德學院詢問出版社是否已有計畫可以跟我們合作，出版社也能省下版權費和翻譯費。默克藥廠應該是滿意目前的合作方式和品質，因為陸續出版的書都獲得不錯的評價。

提問 2：徐老師提到臺灣作品外譯從純文學轉換到繪本、影視產業等，德國作品到臺灣也趨向大眾化，那麼字幕翻譯的情況呢？我知道外語電影進入德國都有德語配音（沒有字幕），而德語電影在臺灣的作法是如何？

徐安妮副教授：由於字幕和配音翻譯需要特殊策略與技巧，需要長期培訓，臺灣在這方面的人才相對不多。目前德國進來的影片字幕大部分是英譯來的。

黃漢婷助理研究員：臉書上有一個臺灣譯者的社群，沒有特定合作對象的出版社會在上面以社群聯盟的方式尋找合適譯者（包括電影字幕或文學作品）。

張志成助理教授：從出版社、電影公司成本考量的角度來看，德語譯者的成本比英語譯者高，此外臺灣的英語字幕需求穩定，譯者人才庫很充沛，但德語的需求沒有這麼多且穩定，翻譯的人才也少，成了互為因果的現象。另外從品質的角度來看，屬於速食性質的影視平臺的字幕翻譯需求量很大，但不要求非常精良的翻譯品質。德語甚至日語、韓語影片也會直接發英語來譯。

提問3：關於黃老師提到的審書，是要看原文嗎？多久要審完一本？審書人的來源？

黃漢婷助理研究員：要看原文，通常是一星期審一本書。審書人應具備德語文學專長，才能評估書籍的情節內容、語言風格等，還要做一點市場調查（得獎紀錄、相似性質書籍銷量等），甚至要評估譯介進來是否具有帶動臺灣與德國文化交流的貢獻，是否能對文壇注入新的議題或寫作技巧等。

王惠玫主任：延續剛才志成老師提到字幕翻譯的需求與人才之間，雞生蛋或蛋生雞的問題。我回想起去年與法蘭克福出版公司一起準備今年的國際書展，邀請了德國專家來臺灣，基於推廣德國語言及文化的原則，歌德學院一向都是請貴賓說德文，所以當時我們的首要工作就是找口譯人員，由於國際書展的活動性質是一天有多個場次（主場、小場活動、場外媒體專訪等），但是臺灣沒有這麼多譯者足以勝任同步口譯，後來只好改成逐步口譯。期盼政府單位、教育單位以及德文學習者要持續努力，未來能有更多德語翻譯人才。

黃漢婷助理研究員：若相關單位有正式的機制來推動，相信會更有成效。例如推動德語翻譯人才認證制度，建立德語各領域有經驗之翻譯、審書人才資料庫，提供需要的出版社或機構查詢。另外，要推動國內各領域重要作品之德譯，藉以確實達到中德文化交流之效果。

陳昀萱副研究員：謝謝老師們，這部分我們將持續努力，我是德語系畢業，雖沒有持續深耕，但在其他研究領域上會發現不論是文學、社會、音樂、人文、藝術等，德文作品都扮演非常重要的角色。而無論是德譯中或中譯德都需要機制來培養人才，機

制的構成又需要各種人才投入經營，所以非常感謝各位老師持續在這個領域努力不懈地耕耘。今天這場論壇意義非凡，非常感謝四位老師分享，以及在座各位提出問題，期望我們能繼續合作交流，讓此議題持續醞釀發酵，讓華語與德語文化的交流更頻繁、彼此理解更深入。

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：

(一) 作者通訊資料表 1 份；(請至本院期刊資訊網

<http://ctr.naer.edu.tw/> 下載)

(二) 著作利用授權書 1 份；(請至本院期刊資訊網

<http://ctr.naer.edu.tw/> 下載)

(三) 書面稿件 2 份，請依稿件性質備妥資料：

1. 「研究論文」稿件，含：

(1) 首頁：

a. 篇名（中、英文）；

b. 作者姓名（中、英文）；

c. 其他：可提供該著作之相關說明。

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

(3) 正文。

(4) 參考書目及附錄。

2. 「評論」稿件，含：

(1) 首頁：

a. 篇名（中、英文）；

b. 作者姓名（中、英文）；

c. 其他：可提供該著作之相關說明。

(2) 正文。

(3) 參考書目及附錄。

3. 「譯評」稿件，含：

(1) 首頁：

- a. 篇名（中、英文）；
- b. 作者姓名（中、英文）；
- c. 譯評之書名、原書名；
- d. 譯者、原作者（編者）；
- e. 書籍出版資料（含出版地、出版社與出版日期）；
- f. 總頁數；
- g. ISBN；
- h. 售價；
- i. 其他：可提供該著作之相關說明。

（2）正文。

（3）參考書目及附錄。

4. 「特殊稿件」，含：

（1）首頁：

- a. 篇名（中、英文）；
- b. 作者姓名（中、英文）；
- c. 其他：可提供該著作之相關說明。

（2）正文。

（3）參考書目及附錄。

（四）稿件之全文電子檔案（以電子郵件附加檔案）及相關圖表照片等。

八、來稿請寄：

國家教育研究院編譯論叢編輯會

地址：10644 臺北市大安區和平東路 1 段 179 號

電話：02-7740-7803

傳真：02-7740-7849

E-mail：ctr@mail.naer.edu.tw

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

《編譯論叢》撰稿格式說明

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

一、摘要

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

二、文字

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

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

中文稿件範例：

……老人打算以租賃的方式，於是說：「我亦不欲買此童子，請定每年十圓之契約，賃我可耳……（頁 40），……

英文稿件範例：

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

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

……有效問卷 16 份（全班 20 位同學）。表 7、8、9 乃是該三個領域之意見統計。……毫無疑問的是多數學生（87.5%）皆同意翻譯語料庫可提供一個反思及認知學習的平臺。……

（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：

表範例

表 1

日治初期出版的臺語教本

編著者	書名	發行或經銷所	發行日期
1 俣野保和	《臺灣語集》或 《臺灣日用土語集》	民友社	1895年7月18日
2 岩永六一	《臺灣言語集》	中村鍾美堂	1895年8月29日
3 坂井釵五郎	《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 田内八百久萬	《臺灣語》	太田組事務所	1895年12月5日
6 佐野直記	《臺灣土語》	中西虎彦	1895年12月28日
7 水上梅彦	《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

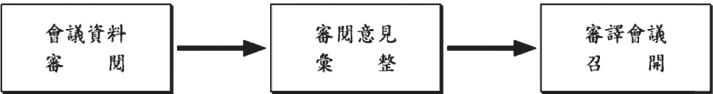


圖 2 學術名詞審譯委員會加開之作法

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

(continued)

Table 4

Summary of the Participants' Listening Difficulties (continued)

Statements	Yes (%)	No (%)
(5) I cannot recognize the stress of words.	31.43	68.57
(6) I can make a distinction between words, but fail to chunk them meaningfully.	60.00	40.00
(7) I am familiar with the words, but fail to recall them.	94.29	5.71
(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

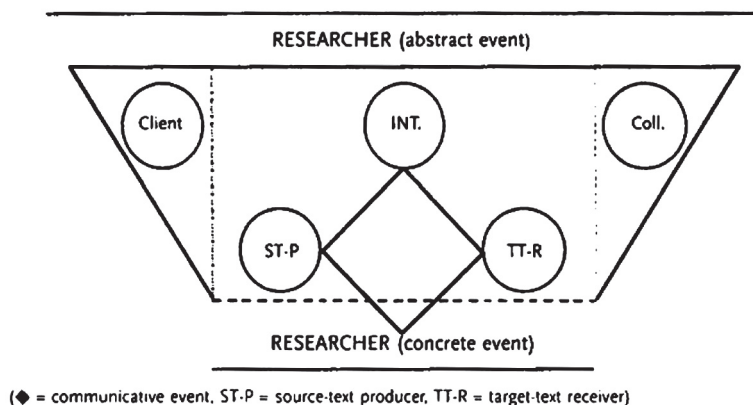


Fig. 11 Perspectives on quality assessment in interpretation
(Pöchhacker, 2001, p. 412)

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：

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

	作者一與作者二（年代）或（作者一、作者二，年代） 範例一
中文	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。

	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
中文	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）
	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
英文	1. Piolat, Olive, and Kellogg (2005) 或 (Piolat, Olive, & Kellogg, 2005) 2. Piolat et al. (2005) 或 (Piolat et al., 2005)

（四）括弧內同時包含多筆文獻時，依筆畫（中文）／姓氏字母
（英文）及年代優先順序排列，不同作者間以分號分開，

相同作者不同年代之文獻則以逗號分開。

中文 （吳清山、林天祐，1994，1995a，1995b；劉春榮，1995）

英文 (Pautler, 1992; Razik & Swanson, 1993a, 1993b)

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

中文 1.（陳明終，1994，第八章）
 2.「……」（徐鑄成，2009，頁 302）

英文 1. (Shujaa, 1992, chap. 8)
 2. “...” (Bourdieu, 1990, p. 54)

（六）正文引註翻譯書，年代請列明：原著出版年／譯本出版年。

八、參考文獻

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

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

中文期刊格式：

作者一、作者二、作者三（年代）。文章名稱。**期刊名稱**，**卷別**（期別），頁碼。

範例

林慶隆、劉欣宜、吳培若、丁彥平（2011）。臺灣翻譯發展相關議題之探討。**編譯論叢**，**4**（2），181—200。

英文期刊格式：

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

範例

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

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

中文書籍格式：

作者（年代）。**書名**。出版地點：出版商。

範例

陳定安（1997）。**英漢比較與翻譯**。臺北：書林。

英文書籍格式：

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

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

範例

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

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

中文書籍篇章格式：

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

範例

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

英文書籍篇章格式：

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

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

範例

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

Amsterdam, Netherlands: John Benjamins.

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

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範例

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

英文翻譯書格式：

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

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

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

中文研討會論文格式：

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

範例

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

英文研討會論文格式：

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

範例

Muellbauer, J. (2007, September). Housing credit and consumer expenditure. In S. S. Ludvigson (Chair), *Housing and consumer behavior*. Symposium conducted at the meeting of the Federal Reserve Bank of Kansas City, Jackson Hole, WY.

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

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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/>

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Author, A. A. (Year, Month Day). Title of post [Description of form].

Retrieved from <http://xxx.xxx.xxx>

範例

Smith, S. (2006, January 5). Re: Disputed estimates of IQ [Electronic mailing list message]. Retrieved from <http://tech.groups.yahoo.com/group/ForensicNetwork/message/670>

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

中文學位論文格式：

作者（年）。**論文名稱**（已／未出版之博／碩士論文）。校名，學校所在地。

範例

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

英文學位論文格式：

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

Institution, Location.

範例

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

中文參考文獻英譯說明

中文稿件經初審後請作者修改時，作者須加列中文參考文獻之英譯。相關說明如下：

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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：

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

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

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

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

- 陳淑分（2013）。俯瞰島嶼 20 年齊柏林《鳥目台灣》。取自 http://okapi.books.com.tw/index.php/p3/p3_detail/sn/2380
- 【Chen, C. F. (2013). *Fukan daoyu 20 nian: Po-Lin Chi Taiwan from the air 2013*. Retrieved from http://okapi.books.com.tw/index.php/p3/p3_detail/sn/2380】

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