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編譯論叢

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編譯論叢

Compilation and Translation Review

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流浪與翻譯：三毛的作家與譯者身分研究

卓加真

三毛是臺灣 1970—1980 年代極受歡迎的作家，她以《撒哈拉的故事》（三毛，1976）、《哭泣的駱駝》（三毛，1977a）、《萬水千山走遍》（三毛，1981）等書，自傳式描寫流浪沙漠的故事，以及在中南美洲旅遊踏查的見聞，因而在當時的年代，創造出流浪文學的文化現象。身為女性遊走在各種不同的文化之間，三毛的生活經驗即是一種翻譯。在流浪散文書寫之外，她也翻譯了丁松青（Barry Martinson）神父的三本書，以及阿根廷漫畫家季諾（Quino）的漫畫《娃娃看天下》（*Mafalda*）（季諾，1974／2014）。本文參考 Berman（1995/2009）所提出之譯者研究方法，從翻譯立場（position）、翻譯計畫（project），與翻譯視域（horizon）面向，探討三毛的作家身分、譯者意識，以及其翻譯計畫。透過分析三毛的流浪書寫與翻譯作品，呈現譯者及其譯作所反映的時代剖面。三毛因流浪書寫而一舉成名，造成華語文壇上的三毛旋風，讓她進而以 Lefevere（1992）所說的贊助者（patronage）身分，主導、甚而改寫（rewrite）接下來的翻譯計畫。在三毛的書寫與譯寫中，歸化與異化的策略交替出現，達到特別的效果。而她改寫原作的翻譯方式，也顯示作者、譯者間另一種密切的合作關係。

關鍵詞：三毛、流浪文學、丁松青、瑪法達、女譯者

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Wandering and Translating: Sanmao's Writings and Translations

Jia-Chen Chuo

Chen Ping, famously known as Sanmao, was a highly popular female writer in Taiwan during the 1970s and 1980s. In *Stories of the Sahara* and *Far Across the World*, she narrated her life experiences wandering in the Sahara desert and in Middle and South America at a time when traveling was not very convenient and women crossing borders to remote lands were very rare. Accordingly, Sanmao was recognized as the leading figure in wandering literature of her time. As a woman who spoke multiple foreign languages and shuttled among different cultures, Sanmao figuratively lived a life of translation. Translation was her reality as well. In addition to her cross-cultural writings, she also produced Chinese translations of Barry Martinson's English books and Quino's Spanish *Mafalda* comics. Sanmao's fame also enabled her to act as the "patron," as described by André Lefevere, to dominate and rewrite her translation projects. The author of this paper adopted Antoine Berman's suggested translation approaches to reveal Sanmao's translation position, translation project, and translation horizon. This integrated analysis of Sanmao's literary output and her identity as a writer and translator sketches the contours of her era through her translations. Sanmao's domestication and foreignization strategies and her rewriting plans proved particularly effective and demonstrated new levels of cooperation between writers and translators.

Keywords: Sanmao, wandering literature, Barry Martinson, *Mafalda*, woman translator

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壹、前言

「每個人……都是一位旅行者。『旅行』都是一種翻譯，帶有一種不完美的對應意涵」（克里弗德，1997／2019，頁7）。古今中外的歷史上，旅行主要為男性的專利，而流浪，更是如此。「浮雲遊子」的飄泊愜意情懷，成就了多少中國文學中的壯美詩句。唐朝王維（2021）被流放到塞外，見到了壯麗的沙漠景象，寫下：「大漠孤煙直，長河落日圓」。杜甫（2021）到四川，面對平野、大江，感受孤獨：「飄飄何所似？天地一沙鷗」。沒有流浪，就沒有這些詩句。

流浪者的原型在文學上一直是個重要主題，他們多半是違反社會常規的人，在旅程中發現自我。令人好奇的是，近代臺灣文學史上，卻未出現標榜流浪的男性。在主流價值觀上，流浪等於流放，偏離主道，這不是大丈夫所當為。在臺灣，「流浪文學」反而是由女性帶領。談到近代的女性流浪，便不能不提到三毛（本名陳平）。自1976年起，三毛的《撒哈拉的故事》、《哭泣的駱駝》、《稻草人手記》和《溫柔的夜》陸續出版（三毛，1976，1977a，1977b，1991a），也造成了「三毛旋風」。三毛身處北非沙漠，她在遠方的異鄉生活透過文字於臺灣當時的社會發酵，讓讀者「進入一種夢幻與現實之間的浪漫境界」（齊邦媛，1990，頁127）。從年輕起，三毛共遊覽超過59個國家，在當時旅遊尚未蔚為風潮的年代，¹三毛即親身在各個不同文化間遊走，成為Cronin（2006）所說的“translated being”（p. 45），經驗各種文化、思想差異，在各種移動與錯置之間生活，也在某種象徵意義上，體驗一次又一次的文化翻譯。²身為流浪人，她以「旁觀者」（outsider）的身分，³幽默、自然、坦白地敘說自己的生活故事，因而創造出獨特的書寫風格。

¹ 1973年，三毛在去西班牙途中過境英國，卻因持臺灣護照而遭英國移民局以「偷渡入境」罪名起訴，羈押了14小時才獲釋（三毛，2014b，頁15）。這顯示在當時若以一般身分出國，實為不便。

² “Translated being”一詞直覺讓人想譯為「被翻譯的人」，但從Cronin（2006）的說明來看，可將“translate”解釋為「移動」（“translate”字源本有「移動聖物」之意）。“Translated being”或可譯為「移動的人」。

³ 皮爾森（1986／2000）提出流浪者的身分是旁觀者（頁72）。

隨著全球化社會的發展，後結構主義、多元系統、與女性主義翻譯理論家，越發重視譯者在譯作與翻譯過程中的積極參與角色（Cronin, 2003）。關於三毛，許多研究仍著重於其自傳式的散文寫作成就，對於其少數的翻譯作品之研究，仍是闕如。在蔡振念（2016）所編輯三毛研究資料彙編一書中，列舉 866 筆的研究評論資料，卻僅有五篇與三毛譯文相關的文獻，且均為原作者（丁松青）、譯者（三毛）的序言。本文聚焦譯者研究，採用 Berman（1995/2009）所建議的三個面向，從翻譯立場（position）、翻譯計畫（project），與翻譯視域（horizon），了解三毛的作家身分、譯者意識，以及其翻譯計畫。

貳、穿裙子的尤里西斯

法國翻譯學者 Berman（1995/2009）認為，要了解譯文的邏輯，必須從譯者下手，了解譯者的語言能力、職業身分。若譯者沒有留下任何關於翻譯的言論，則從譯者的翻譯立場（translating position）、翻譯計畫（translating project）以及翻譯視域（translating horizon）來討論譯者與其譯作（pp. 58-59）。三毛對語言特別有天分，她能與父母說寧波話與上海話，四川話也說得流利，和臺灣的打掃阿姨則是說臺語，曾短暫在日商公司幫忙，而會說一點日文（三毛，2010，頁 78）。她的外語啟蒙，是從對外國文字的憎恨開始的。在她休學的日子裡，父親規定每三天要背誦一篇英文短篇小說，她曾一面背一面流淚，直到後來習慣之後，才懂得欣賞外文音節與文法變化之美，讓她熱愛語文，因而「一生痴迷忘返」（三毛，1991c，頁 67），一個外語接著一個外語學習下去，進而精通英文、西班牙文、德文等外語。她的留學經歷，先是到了西班牙馬德里大學（Universidad Complutense de Madrid）修習文學課程，接著到德國西柏林自由大學（Freie Universität Berlin）哲學系就讀。短短九個月的苦讀，她從不懂德文進步到取得德文教師資格。在德國一年後，她前往美國伊利諾大學（University of Illinois），主修陶瓷（蔡振念，2016，頁 72）。從她出國留學起，便有許多協助隨行記者、商會訪問的口譯經驗。

然而，她畢竟無法精通所有語言，初到撒哈拉沙漠（The Sahara）時，因不懂沙哈拉威人（Sahrawi）的語言，與鄰居無話可說，看到沙哈拉威民族的落後，三毛感到無法適應。對於這些外語，以及她曾遊歷的國家，三毛（1991b）曾說：「中國是血脈，西班牙是愛情，而非洲，在過去的六年來已是我的根」（頁 29）。

在現代，隨著交通的便捷，旅遊成為中產階級可以負擔的活動，旅遊者抒發其見聞、感受、美學體驗的作品，比比皆是。然而，三毛生活的年代，還是戒嚴的臺灣，出國洽公皆須申請，一直要到 1978 年才開放觀光護照申請。儘管如此，女性還是很少出國。南方朔（2006）認為，自由自在的流浪，乃是人們亙古以來的夢想。或許就是在這樣戒嚴、渴望自由的氛圍中，社會瀰漫著一股對「流浪」的強烈欲求（頁 242）。

五四以來，雖然已有女性獨自或跟隨家人出國遊／留學，但真正因海外冒險、旅遊見聞而奠定文壇地位的，恐怕只有以「流浪」為其生命基調的三毛。三毛的作品不僅書寫海外的見聞，也成功塑造當時社會視「流浪」為「浪漫」的風潮。黃雅歆（2016）認為，三毛藉著流浪異國來對抗當時臺灣社會的束縛與壓力（頁 312）。這股想出國流浪的渴望，從三毛的撒哈拉沙漠生活開始，在她旅行中南美洲各國之後的巡迴演講達到高潮。根據痲弦⁴（2016）的描述，80 年代的三毛熱，已經到了瘋狂的地步，當時他按照《聯合報》報社計畫，為三毛安排一系列演講活動，他擔心三毛像歌手藍儂（John Lennon）那樣，被「愛死了他」的觀眾殺死，因此停止繼續巡迴演講，才讓當時的三毛熱冷卻一些（頁 151）。

然而，三毛從未刻意營造這種浪漫的流浪氛圍。親身遊歷各國的她深知異鄉為客有時絕不浪漫。曾經有一位女性讀者寫信給三毛，說她「也想嘗嘗異鄉為客的感覺」。為此，三毛立刻澄清：這個「也」字，其實並不適用於所有人。她說：「國外居，大不易，除了撲捉一份感覺之外，自己的語文條件、

⁴ 痲弦，本名王慶麟，知名詩人。曾任《聯合報》副刊主編，與三毛為多年好友。本章標題「穿裙子的尤里西斯」為痲弦給三毛的稱號（三毛，1991a，頁 8）。

能力、健康，甚而謀生的本事，都是很現實而不那麼浪漫的事情」（三毛，1991c，頁10）。旅居北非撒哈拉沙漠的時候，三毛（1976）經常軟弱而痛哭：「撒哈拉沙漠是這樣的美麗，而這兒的生活卻是要付出無比的毅力來使自己適應下去啊！」（頁210）。然而，未曾親身經驗過旅行痛苦的讀者，似乎非常享受這種瀟灑流浪漢的身分。⁵

許多讀者認為三毛流浪，是為了在異鄉尋找某種感覺、某種浪漫、某種景色。這樣的印象或許來自於她所填寫的歌詞〈橄欖樹〉。這首至今傳唱不絕於耳的民歌雖由三毛最初作詞，但後來經首位演唱者楊祖珺改寫（廖明潔，2020）。三毛（1991b）曾為此表達聲明，「現在的〈橄欖樹〉和我當初寫的不一樣，如果流浪只是為了看天空飛翔的小鳥和大草原，那就不必去流浪也罷」（頁219）。原歌詞中，三毛寫流浪，是為了小毛驢、為了西班牙的姑娘、為了西班牙的大眼睛。小毛驢、姑娘、大眼睛或許太過庸俗、普通，不若飛翔的小鳥與大草原來得夢幻，但卻是真真實實的萬物原本樣貌，值得靜觀、欣賞。她極少提及自己的行徑是旅行、流浪。三毛（1991c）認為自己只是「浪跡天涯」，而支持她如此作的，「是求知慾，是自信，更是『萬物靜觀皆自得』的對大地萬物的那份欣賞」（頁11）。三毛流浪還有另一個目的，「我離開只是想建立自己」（三毛，1991b，頁169）。自我必須離開熟悉的場域，才能獨立進而找到主體性。這便是皮爾森（1986／2000）所說的流浪者，有意識的踏上旅程去面對未知，進而學習認識自己（頁72）。

在三毛之前的旅行文學多以留學生文學為主流。這種背負著傳統家國思想的留學旅行，與三毛的冒險流浪完全不同。胡錦媛（2006）認為，旅行可看成是一種得與失的藝術，因為有「家」的先驗存在，使得旅行有別於「流浪」（wanderings）、「流放」（exile）、「流離」（diaspora）或「遷徙」（migration），是一種圓形結構，出發離家最終回到象徵「家」的「綺色佳」

⁵ 一位讀者（若塵）寫信給三毛，說自己是個「不折不扣的『流浪漢』，一個在陽光下拖著慈悲的影子，默默地一步一步趨向救苦救難的平凡的人」（三毛，1991c，頁60）。這樣的論調也得到其他讀者的迴響（頁98），顯示許多讀者喜歡這種愁苦浪漫。

(Ithaca) (頁 270)。然而，「家」對三毛而言，卻是一種矛盾的存在。「家」所代表的親情固然甜美，但三毛卻是希望逃離「家」，讓自己獨立，不想回到「家」。三毛 (1991b) 認為在臺灣，她「又要被人視為三毛，實在是很厭煩的事情」 (頁 32)。由此看來，三毛可算是一種「異質的存在」 (戴華萱，2018，頁 149)。或許因為不想回家，讓三毛更能全心專注於浪跡天涯的過程中，成為流浪者而非旅行者，但也因此成功地將「流浪」的負面意涵，轉為正面的活動。

在女性總是缺席的傳統旅行歷史來看，三毛主動追求奇異的異國經驗，以神祕的撒哈拉沙漠為背景，在當時絕對是創舉，也為身處島國的臺灣人民，開啟了從未有過的沙漠想像。在故事取材上，她也有自己獨特的作法，時而像傳統女性文學般重視愛情，時而又彰顯女性主體，躍身成為廣闊沙漠中拯救荷西的唯一希望。潘向黎 (1992) 描述當時讀者閱讀三毛作品的感受，如同「走進一個青蔥樹林，撲面而來的是照眼的鮮明和宜人的清新」 (頁 2)。

男性的旅遊書寫，有著長遠的歷史，從荷馬史詩的《奧德賽》(Odyssey) 開始，形成西方文學重要主題之一。然而，女作家所寫的遊記，卻從未形成旅行文學或冒險的傳統。當女性開始走出家庭去旅行、冒險，她們也開始要面對新的挑戰，究竟女流浪者要以什麼樣的方式敘述她的見聞與啟發，才能與男作家有所不同呢？在旅遊書寫的策略上，三毛也創造出自己的風格。

首先，關於流浪地點的選擇，三毛便顯得異於當時的常態。她選擇的不是發達的歐美國家，以供文明進步之考察，而是選擇遙遠、神祕、貧瘠的撒哈拉沙漠。三毛的流浪書寫，多為第一人稱「我」的敘事，她以寫小說、故事的方式，記敘異鄉的生活，迥異於其同時或早期女性作家的旅行敘事風格。⁶ 在三毛 (1981) 後來的中南美洲遊記中，甚至將對厄瓜多爾 (Ecuador) 的歷史、文

⁶ 臺灣 50-90 年代的女性旅遊寫作代表，大致可歸納如下：1950-1970 年代徐鍾珮，1960 年代鍾梅音，1970 年代三毛，與 1990 年代的席慕蓉 (賴雅慧，2005)。徐鍾珮、鍾梅音以官夫人的身分，在出國不易的年代，得到發達的西方遊歷。她們的遊記偏向以客觀描寫的方式書寫，雖平易近人，卻是中規中矩的逐一介紹景點的書寫方式，比較像是扮演「導遊者」的身分，將異國風情介紹給無法出國的讀者 (李雅情，2007)。

化、生活考察，轉化成一篇虛構的故事，敘說前世印加帝國（Inca Empire）的平凡女子生活。這種寄嚴肅的歷史考察於文學的故事中，實在是另一種創意。

不同於其他旅行作家客觀的描述眼前所見，三毛主觀地書寫異地裡的生活見聞。簡潔、生活化的修辭，讓讀者感受不到一點距離感。她突破傳統遊記紀實的書寫方式（胡錦媛，2006），而非單純描述大自然景觀，讓讀者看到的是一個有故事、有愛情、有生活的敘事者三毛。南方朔（2006）認為三毛與其他女作家的差異，在於她有很強的「自剖自白性」（Confession）（頁241），在讀者面前，揭露自己的內在，滿足讀者窺探的心理。在寫作上，三毛（1991c）主張以踏實的字眼，「寫自己日常生活中所觀察、所體驗、所感動的真實人生」（頁95），對自己的定位，是「以本身生活為基礎的非小說文字工作者」，要求自己以「樸實而簡單的文字，記下生命中的某些歷程」（頁52）。

在三毛的作品中，儘管跨語言的溝通理應占去故事的大部分，她卻能在熟悉（familiarity）與異質（strangeness）之間，分寸拿捏得宜。三毛（1977a）曾分析自己作品中這種美麗與感動的來源，竟然就是因為文化間的「差異」所產生的（頁18）。三毛在行文中，絲毫讓人看不出語言轉換的困難與痕跡。大部分的時候，三毛將與荷西、沙哈拉威鄰居間的對話、故事，以流暢的中文呈現，原來荷西根本不會中文。後來的女性旅遊文學，似乎也有這樣的趨勢，例如，在梁琴霞（1996）的《航海日記》中，也沒有提到如何在語言溝通不良的狀況下，與異性環球航行的各種不便與溝通障礙。她們獨自消化旅途中語言的差異。

在文章中，三毛巧妙運用中、外語言，時而是這些外國人說著流利的中文，時而將讀者帶到雞同鴨講的外語環境裡。偶爾，三毛也喜歡在散文中，夾雜著一些翻譯腔句子，例如，三毛在西雅圖（Seattle）遇到一位以阿拉伯文問候客人的店鋪老闆，便常常喜歡去他店裡，「我的去，⁷純粹為著享受那份安靜的友誼」（三毛，2010，頁150）。這種將動詞名詞化的語法，在三毛的文章中經常出現。⁸然而，三毛故事中的語言差異與外語使用，卻能適當

⁷ 引用文字之粗體及底線為筆者強調，以下皆同。

⁸ 其他例子如：「她的邀我上夜總會去釣男人那一套……」（三毛，2010，頁165）。

創造出各種效果，例如，三毛故意學沙哈拉威人的口吻，向鄰居抱怨「妳傷害了我的驕傲」（三毛，1976，頁121）。原本她應該氣憤鄰居太過現實，卻因著這樣一句話而幽默化解，沒讓文章成為怒氣的發洩。在〈哭泣的駱駝〉（三毛，1977a）一篇中，女孩們用三毛聽不懂的哈薩尼亞語（Hassaniya）談論沙伊達，文章中偶爾夾雜「哈克」（是的）（頁115）、「水埃呢」（好看）（頁115）、「古司古」（沙漠食物）（頁117）、「娃也達」（男孩）（頁120）。這些外語在文章中扮演著重要角色，表達出三毛、荷西在未知的情況下，受朋友安排與（仇視西班牙的）游擊隊親人共處一室時，那種搞不清楚對方是善意，還是惡意，是陷害，還是友情的懸疑氣氛，這樣的節奏，在三毛的敘事中，靠著夾雜外語，掌握得恰到好處。身為作家，三毛利用翻譯腔、外語音譯達到寫作上的各種效果。

參、說中文的娃娃瑪法達

留學西班牙期間，三毛陸續為民間企業訪問團擔任翻譯、口譯工作。然而，她正式的翻譯嘗試，是在1976年開始翻譯阿根廷（Argentina）漫畫家季諾（Quino）⁹的漫畫《娃娃看天下》（*Mafalda*）開始。當時因為摩洛哥（Morocco）發起軍事行動，她與荷西不得不離開西屬撒哈拉，來到加那利群島（the Canarias）。嚴格說來，這套漫畫並不是三毛在撒哈拉沙漠居住時的翻譯作品，但最早由遠流出版公司出版的漫畫封面中，三毛的名字下面有「譯自撒哈拉沙漠」字樣，似乎欲延續「撒哈拉故事」所帶來的知名度。

當時，荷西失業，家中收入僅靠三毛稿費，因此，三毛在翻譯、寫作上多少有著經濟壓力。荷西過世後，三毛曾在演講中說到翻譯《娃娃看天下》一事。原本三毛不太重視她翻譯的這本漫畫（並沒有說明原因），但後來卻非常的重視它，原因是這套譯書已經是他們家庭生活的一部分，「這不能算

⁹ Quino 為筆名，本名為 Joaquín Salvador Lavado Tejón。

是寫作，算是家庭生活」（三毛，1991b，頁159）。應該是這套漫畫翻譯，讓她回想起與荷西共同擁有的平淡日常。雖然花了許多漫漫長夜，二人靜靜在燈下，克制外出亂跑的衝動，「守著一盞燈……那是一個又一個長夜的過程，因為有更愛你們的荷西相伴工作，無語也是天堂」（三毛，2014a，頁10—11）。

三毛最初接觸到這本漫畫，實在是個意外，這是荷西偶然在書店買的一本書。荷西一向不是愛讀書的人，也是在文具店中臨要付錢的時候，隨手買下這本漫畫書。這個特殊的機緣，讓臺灣的中文讀者很早便讀到這部漫畫，比2003年才出版的英文版《瑪法達》早了27年。

三毛於1976年開始在《聯合報》的副刊上連載《娃娃看天下》漫畫，同年八月由臺北遠流出版社出版成書（賴慈芸，2017，頁316）。此後未見有該漫畫的任何其他譯本。直到12年後（1988年）才有張清柏的譯本（季諾，1974／1988）出現。當時，張清柏仍就讀於輔仁大學西班牙語文研究所，曾翻譯過一些拉美文學作品。¹⁰三毛和張清柏都曾提到，季諾的漫畫不是我們一般想像的那樣：只是適合兒童的低俗讀物，讀了恐怕要被人瞧不起的書籍。¹¹漫畫雖以幾個娃娃頭為主角，卻是一本給成人看的書。三毛也說這本漫畫，娛樂的是「成年讀者」（三毛，2014a，頁7）。英譯者葛漢（Andrew Graham-Yooll）則認為 *Mafalda* 漫畫之所以受到世界歡迎，在於其對當時世界（特別是冷戰時期）的諸多批評（Beckwith, 2021, p. 13）。藉由小孩之口說出，可以技巧性地避開當權者的懷疑，免於遭指控為顛覆政府的言論。

比較三毛、張清柏二人的翻譯觀，三毛譯介此漫畫，是因為想與大家分享這她眼中的「所羅門王寶藏」（三毛，2014a，頁9）。張清柏則是希望能「拓寬國內漫畫工作者的視野和創作靈感」（張清柏，1988，頁1）。二人目的

¹⁰ 根據《娃娃看天下》中的譯者簡介，張清柏的主要翻譯作品有《拉丁美洲短篇小說秀作選：馬奎斯》、《群眾》、《神的箭》、《三項大禮帽》、《二十世紀西班牙詩選》（主譯）、《菲律賓短篇小說精選》等書（季諾，1974／1988）。

¹¹ 三毛曾在序言中提到一位有學問、讀尼采的朋友，看到她在讀漫畫，對她說：「看漫畫書真是沒有深度！笑更是沒有深度的事情」（三毛，2014a，頁6）。

不同，採取的翻譯策略也因此有異。三毛以其一貫「分享」異文化的觀點出發，如同她的寫作，張清柏則有著學術界嚴肅的文化交流目的。¹²張在譯序中提到自己的翻譯策略是盡量忠於原文，不擅自更改、增減。在真實呈現異國文化的目的之下，張清柏的許多譯註（季諾，1974／1988），著重於客觀的專有名詞、文化詞語解釋，例如：「西班牙 *vehículo* 可做交通工具和傳播媒介解釋」（頁 53）、「在拉丁美洲著名的古巴獨裁卡斯楚名字叫做費德爾，堪稱是反民主的象徵」（頁 61）、「東方三個國王事見聖經新約，其節日為一月六日。在這一天小孩子可得到禮物」（頁 13）、「加里波第（*Garibaldi*），義大利統一運動的著名領袖，游擊戰專家」（頁 64）。張清柏在譯序中未提及參考三毛的翻譯，但在其譯文中，則可見他參考、採用三毛翻譯的影子，例如，在翻譯“*pichirochi*”（愚笨的人）時，使用與三毛完全相同的雙關音譯「比其驢氣」（季諾，1974／1988，頁 78）。

「忠於原文」的翻譯策略，或許在漫畫上是無法完全適用的。*Mafalda* 英譯者葛漢認為，翻譯是一種改寫（*rewriting*），或者，應該說是語言間的轉換（*transfer from one language to another*）（Beckwith, 2021, p. 17），既然是轉換，就一定會有改變（*change*）。在談到自己的翻譯策略時，葛漢說：「很明顯，我該避免翻譯」（*I should avoid translating*）（Beckwith, 2021, p. 17）。三毛（2014a）雖未明言自己的翻譯策略，但從「我們為什麼一定要很嚴肅的過日子呢！」（頁 9）可以看出，她的翻譯目的是希望讀者能「用很少的時間，也去認識一下瑪法達的世界」（頁 9），如果讀者能夠因她的翻譯而得到「幾分鐘愉快的時光」，那麼，她的目的便算達到了（頁 9）。為了配合漫畫中兒童的角色，「童言」可算是她的翻譯策略之一，她試圖以「童言」，呈現書中的高度幽默（頁 9）。瑪法達會說出：「可是……你再講講清楚」（頁 23）的疊字，來翻譯原文“*decime*”（告訴我）。然而，這種「童言」對於成

¹² 張清柏的翻譯目的，或許受當時研究所教師白安茂（*Manuel Bayo*）影響。白安茂認為應該大量將西語文學翻譯成中文，以達到文化交流的目的。他帶領輔大西研所研究生翻譯西語文學作品，張清柏亦參與其中（Chang, 2005）。

人來說，可能並不容易。三毛（1991b）曾回憶道：

在一次半生不熟的宴會上，我被悶得不堪再活，只想發發瘋，便突然說：「大家都來做小孩好不好，偶爾做做小孩是舒服的事情。」……接著必然有那麼一個誰，會說：「好啊！大家來做小孩子，三毛，妳說要怎麼做？」這一聽，原來的好興致全都不對勁了，反倒只是禮貌的答一句：「算啦！」……小孩子要怎麼做就怎麼做好了，問得那麼笨的人一定做不成小孩子。（頁 20）

在充滿政治、衝突、諷刺的社會中，要表現出兒童的純真，可能要像畢卡索（Picasso）一樣，花上一生的時間，也未必做得到。

為了讓讀者得到幾分鐘愉快的時光，三毛的另一個翻譯策略是極少做譯註。在 460 頁的篇幅中，三毛譯註約 12 條，比例為 2% 左右。¹³ 她的譯註（季諾，1974／2014）極為簡短，主觀的解釋整則漫畫的笑點，而非針對漫畫中的時事、文化背景、人名加以解釋，例如：「避免受窘，改變話題」（頁 257）、「一提到考試，菲力普笑興全失」（頁 180）、「自討沒趣，只好改變話題」（頁 282）、「為了不做功課，編了那麼多謊話」（頁 337）。三毛對於時事、典故所造成的閱讀理解困難，鮮少加以解釋，而是以歸化的方式，譯成當時臺灣讀者可以了解的說法，讓讀者在閱讀時可以不受干擾，得到片刻歡樂。例如，溜溜球是現在大家都知道的玩具，然而，在三毛翻譯出版的時候（1976 年），溜溜球還不盛行。臺灣雖早在日治時期（1933 年）即舉辦過溜溜球大會，但主要的大流行，還是要到 1998 年才開始。¹⁴ 以下這則漫畫則是只有懂得西班牙文的人士，才能了解其中的語言雙關。“Yo” 在西班牙文中為第一人稱「我」，溜溜球剛好叫做“yo-yo”，三毛當時將“yo-yo” 翻譯成「要、要」，也算是神來之筆，「要」與“yo” 聲音相近，又能照顧到最後一格瑪法達罵菲力普“egocéntrico”（自我為中心）之意（如圖 1、圖 2）。

¹³ 張清柏（季諾，1974／1988）在 180 頁的篇幅中，即有約 11 條的譯註，比例為 6%。

¹⁴ 當時由藝人羅百吉代言，曾銷售高達 400 萬顆（陳靖惟，2020）。

圖 1

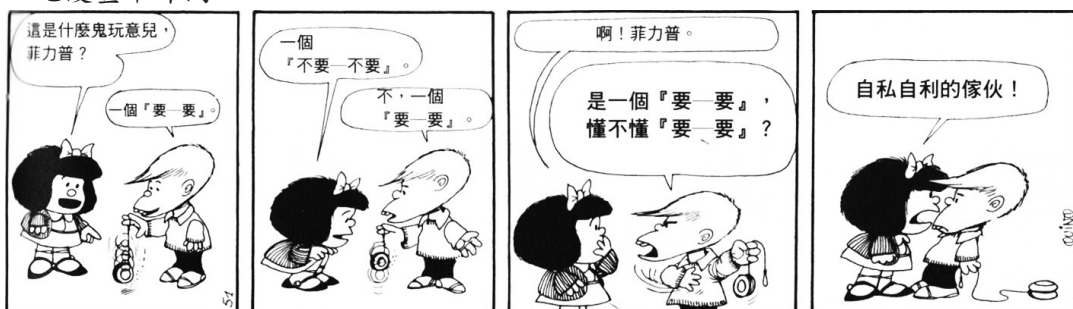
季諾西班牙原文漫畫例一



資料來源：引自 Quino (1993, p. 57)。

圖 2

三毛漫畫中譯例一



資料來源：引自季諾 (1974/2014, 頁 33)。

此外，西語中的“Feliz año nuevo”（新年快樂），三毛則譯成「恭喜恭喜」（季諾，1974/2014，頁 123）。原文中令瑪法達興奮的三王節（Día de Reyes），¹⁵ 三毛則直接譯為臺灣讀者較為熟悉的「聖誕節」（季諾，1974/2014，頁 126）。三位國王的到來，三毛也直接譯為聖誕老公公的到來。儘管這些信息在文化對應上是錯誤的，三毛似乎希望達成 Nida 與 Taber (1969) 所說的「動態對等」，著眼於目標語的讀者。季諾的 *Mafalda* 呈現了 1960 年

¹⁵ 在西班牙文化中，小孩一年可以領二次聖誕禮物，一次在聖誕節，一次在三王節（1月6日）。從 12 月開始，賣場、百貨、郵局便會設置三王專用的郵筒，讓小孩可以將希望的禮物信投入郵筒中。在季諾的漫畫中也出現瑪法達與郵筒。三毛並沒有針對此一文化註解說明。

代阿根廷的中產階級家庭生活，三毛的《瑪法達》則削弱了娃娃們的異國風味，讓瑪法達與她的一群朋友，成為臺灣社會中的鄰家小孩。

三毛的歸化策略非常明顯，譯者化身為老師，教會漫畫中的人物說中文，將這些外國角色帶到臺灣的讀者面前：「我上個月教瑪法達講中國話，她講快一百多頁，她的小朋友也同時講了中文」（三毛，2014a，頁9）。與荷西晚飯後的翻譯工作，是三毛難忘的回憶，那是天堂般的生活，「一同念著每一個格子中的你們，……想出一句又一句中文，苦心的把你們教到會講」（三毛，2014a，頁10）。從「苦心」二字，可以看出翻譯這本西文漫畫的難度不低。譯者自己看得懂，哈哈大笑是一回事，但要將不同語言、不同國家文化、不同時代之幽默傳達無礙，實在困難。根據三毛的回憶，她在八個月中，翻譯了一千多頁，平均一天翻譯四頁，以每頁二行四格漫畫來看，這樣的速度實在不快，可見處理文化典故時頗費心力。也難怪這本漫畫，儘管在全世界暢銷，在臺灣卻是繼三毛的譯本之後，僅出現過張清柏的譯本，且張的譯本則鮮少人知道，已經不再流傳。

三毛在序言中說道：「瑪法達，是高度的幽默，這種幽默，深者見其深，淺者見其純」（三毛，2014a，頁9）。*Mafalda* 一書的英文譯者葛漢曾經定義「幽默」是任何語言皆必要的輕鬆緩解（light relief essential to any language）（Beckwith, 2021, p. 12），¹⁶ 目的是為了在各種場合中紓解嚴肅的氣氛。而且，每個文化／次文化的幽默感不同，用以表達其生活態度、忍受／克服困境的方式也迥異（Beckwith, 2021, p. 12）。Maher（2011）則認為，幽默風格是自我（sense of self）的一部分，是一種表達方式，他舉波蘭（Polska）詩人安東尼·斯沃尼姆斯基（Antoni Slominski）為例，這位波蘭詩人發現自己在移居英國12年後，再也不會說笑話了，也失去了幽默的能力，只能再度搬回波蘭，才又恢復說笑話的能力（頁1）。由於每個文化的笑點不同，因此，翻譯幽默感的挑戰頗大。失去荷西之前的三毛，是遊戲人間、愛玩、幽默的，這可以

¹⁶ 由筆者翻譯，以下皆同。

從此時期的作品中感受得到。失去荷西後的三毛，也失去了幽默的能力。《瑪法達》50週年紀念版中收錄三毛於1980年所寫的譯序，當時她憂傷的寫著：

我的孩子們，再見到你們，我雖然歡喜，我卻悄悄的背過了臉去，不敢跟你們打招呼，因為怕自己眼淚盈眶，因為今日的三毛已不是你們過去認識的那一個人了。（三毛，2014a，頁12）

失去荷西之後的三毛，也曾在《聯合報》的贊助之下，遊歷中南美洲各國，並出版遊記《萬水千山走遍》、《高原的百合花》（三毛，1981，1993a），此時的三毛在書中的敘事口吻，已經與先前的《撒哈拉的故事》完全不同，那個愛遊戲的「認真玩童」已不復見。三毛的《娃娃看天下》翻譯，也是在她人生中最快樂的時候所從事的翻譯，因此顯得特別可貴，任何其他時刻的三毛，恐怕都產生不了這樣幽默的譯作。

個性率直的三毛，在其漫畫譯文中，還有以下特色。首先，三毛對於情緒性的罵人話語，採直接而毫不掩飾的處理方式。瑪法達玩著自製的紙箱噴射機遊戲，一邊噴著水瓶的水，搞得媽媽必須清理善後。三毛翻譯媽媽對瑪法達的憤怒：「妳跟妳的飛箭都去死吧！」（季諾，1974／2014，頁28）。原文“¡Vos y tus vuelos a chorro!”（Quino, 1993, p. 53）（字面直譯：你與你的噴射機）可沒有這麼坦白地說出母親對家事的耐與煩躁。季諾為阿根廷人，幾個中南美洲國家會使用西班牙文中沒有的人稱“vos”稱呼親密的家人、朋友，但三毛譯「去死吧」一詞，則讓人無法感受到這層親密關係（如圖3、圖4）。

圖 3

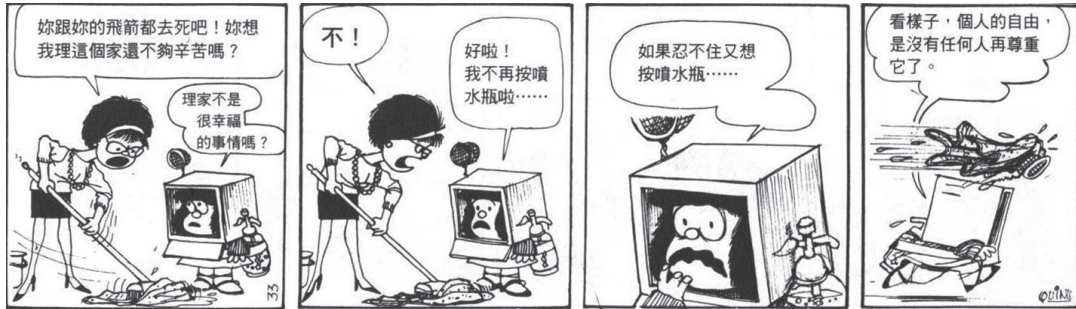
季諾西班牙原文漫畫例二



資料來源：引自 Quino (1993, p. 53)。

圖 4

三毛漫畫中譯例二



資料來源：引自季諾（1974／2014，頁 28）。

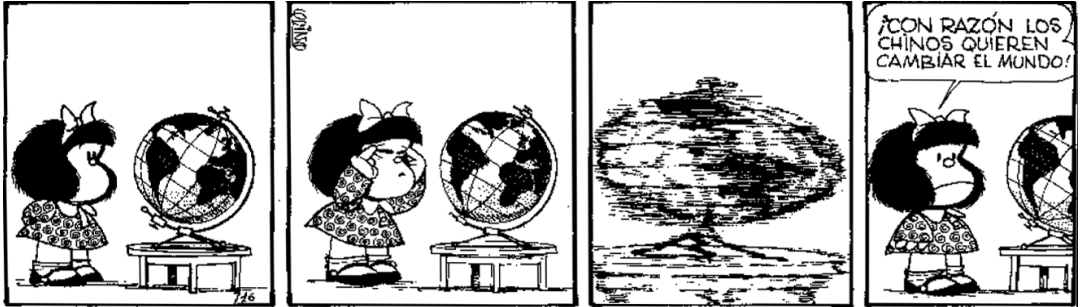
這類的例子不少，例如，原文中只是“sopa”（湯），三毛則譯為「臭湯」（季諾，1974／2014，頁 68），“introvertida”（內向），三毛則譯為「混蛋」（頁 89），“viejos”（老的）則譯為「老不死」（頁 374），“¡Eso es el velorio!”（直譯：那是喪禮）則譯為「插你的死人花」（頁 118）。罵人的字句，如：「你是一副蠢相」（頁 159）、「該死的！」、「大笨蛋！」（頁 163）也是常見。如此直白詞語，毫不考慮文以載道的傳統，實為三毛風格。

季諾的漫畫中，多次提及中國，時而調侃、時而諷刺。三毛成長於戒嚴時期，1987年臺灣長達38年的戒嚴令才解除。在1968年，柏楊（本名郭衣洞）才因翻譯《大力水手》（*Popeye the Sailor Man*）漫畫，遭指控內容影射兩蔣，因而入獄（陳鈺馥，2020）。也因此，三毛對於任何政治不正確的內容，均特別小心，她不願意任何寫作，因政治因素而造成扭曲。在三毛的漫畫翻譯中，也可看到她對於中國的調侃，例如，原文為「難怪中國人想改變世界」（*con razón los chinos quieren cambiar el mundo*）（圖 5），三毛硬是在句中加上「鳳眼的中國人」（季諾，1974／2014，頁 349）。

此外，原文提到中國原本很好（圖 6），蘇珊娜說“Pero parece que luego, la vida, las malas compañías, [...] ¡En fin!”（字面直譯：但是後來生活改變，結交了壞朋友），三毛則譯為「中國大陸已被共產黨赤化」（季諾，1974／2014，頁 358），以符合當時臺灣社會反共的氛圍。

圖 5

季諾西班牙原文漫畫例三



資料來源：引自 Quino (1993, p. 225)。

圖 6

季諾西班牙原文漫畫例四



資料來源：引自 Quino (1993, p. 231)。

三毛努力在漫畫中避免涉及太多政治。瑪法達在還是幼稚園的年紀，跟蘇珊娜一起學習語言、閱讀，在讀本中唸到這樣的句子“Ese niño es Fidel” (Quino, 1993, p. 161) (這個小男孩是費德爾)。費德爾剛好是拉丁美洲著名的古巴 (Cuba) 獨裁者卡斯楚 (Fidel Alejandro Castro Ruz) 的名字，因此，蘇珊娜憤怒地說出“¡Ese niño es antidemocrático!” (這小男孩是反民主啊!) (圖 7)。然而，三毛選擇不將這樣的政治涵義譯出，而將這則漫畫轉變成沒有政治意涵的翻譯，將「反民主」譯成「反對做功課」(圖 8)。

圖 7

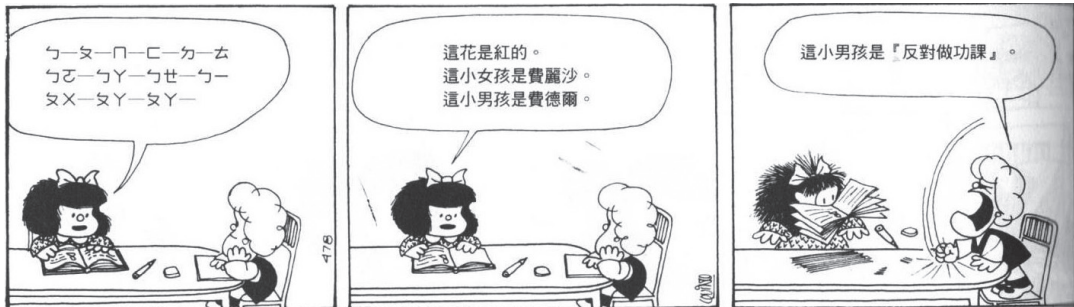
季諾西班牙原文漫畫例五



資料來源：引自 Quino (1993, p. 161)。

圖 8

三毛漫畫中譯例五



資料來源：引自季諾 (1974/2014, 頁 23)。

三毛希望《瑪法達》漫畫回歸到單純、沒有過多政治意圖，是很明顯的。季諾繪製 *Mafalda* (1964–1973) 漫畫的時候，阿根廷正處於貝隆主義 (Peronismo) 與軍政府的混亂時期。季諾本人在 1973 年即移居義大利米蘭 (Milano)，幸而躲過了阿根廷歷史上恐怖的骯髒戰爭 (1976–1983)¹⁷。三毛曾於 1981 年 11 月到 1982 年 5 月半年之間，接受《聯合報》贊助採訪中南美洲，其中包括阿根廷。出發前的三毛，是作足了功課的，不可能對阿根廷的時事一無所知。對於這個國家，因為之前曾花長時間翻譯《瑪法達》，三毛應

¹⁷ 這是阿根廷的國家恐怖時期，軍政府對異議份子發動血腥鎮壓活動，手段殘酷。

該是特別有感覺。然而，在三毛（1993a）阿根廷紀行〈情人〉一篇中，卻隻字未提阿根廷這個國家的任何政治、文化背景，而是來到原野，描寫牧場裡的一段短暫戀情。這篇散文與她在遊記中對其他中南美洲國家的文化、社會觀察乃至批評，是非常不同的。是近鄉情怯還是刻意迴避，背後動機令人玩味。

肆、清泉夢屋的小王子

三毛書寫異文化見聞的寫作觀，也影響她對於翻譯作品的選擇。她翻譯丁松青神父的三部作品，在形式上都屬於遊記，記敘神父年輕時從美國到墨西哥、再到臺灣蘭嶼、清泉¹⁸深山中的身、心歷程。此時的三毛，已是知名作家，以 Lefevere（1992）的話來說，三毛是在意識型態、經濟、與社會地位上占主導位置的「贊助者」（patronage），在譯文的形式、主題選擇上，影響很大。根據丁松青神父受訪時的描述（丁松青，個人通訊，2021年5月20日），¹⁹《蘭嶼之歌》一書賣得最多，贊助者為譯者帶來經濟上的支持。其中，《清泉故事》是最受歡迎的。《清泉故事》出版後，神父收到幾百封的讀者來信，外界開始關注清泉地區，這是他從來沒有過的經驗，藉由三毛的翻譯，神父得以經歷與三毛這位贊助者類似的成名生活經驗。

三毛翻譯丁松青神父的三本作品，順序分別為《蘭嶼之歌》（丁松青，2006／1992b）、《清泉故事》（丁松青，2007／1993）、《剎那時光》（丁松青，2018／1992a）。她與丁松青神父的翻譯因緣，非常特別。1971年三毛遊歷蘭嶼認識神父（當時仍是修士）。這段經歷在《蘭嶼之歌》的〈有這麼一個人〉中有詳細的描述（三毛，1992b，頁8）。此後一別，二人未再有任何聯繫。期間，三毛經歷人生巨大起伏，包括與德裔男子訂婚，結婚前夕未婚夫竟猝死、二度赴西班牙留學、前往撒哈拉沙漠的小城阿雍（Laayoune）定居、與荷西結婚、

¹⁸ 三毛於1984年拜訪新竹清泉部落丁松青神父。本章標題中的「夢屋」為三毛非常喜愛的一間紅磚房屋。在同年寫給神父的信中，三毛請神父將房屋留給已經沒辦法再回到撒哈拉的小王子（意指自己）（三毛，2014b，頁147）。

¹⁹ 筆者於2021年5月20日進行丁松青神父之電話訪談，此節中除另有標註出處外，均根據此電話訪談。

成為暢銷作家、喪夫、返臺定居。1979年冬天，三毛在荷西喪禮結束後返回臺灣，「喪失了生的意志，也喪失了信仰的能力」（三毛，1992b，頁24）。

一日，三毛在電視上看到丁松筠神父，誤以為是丁松青神父，了解原來二人為兄弟之後，經友人居中聯繫，禮貌性地將自己的書《撒哈拉的故事》寄給丁松青神父。神父讀了三毛的書，覺得跟自己當時的寫作經驗非常相似，二人都是將旅遊他方的生活體驗編寫成故事。他想，三毛或許也會喜歡看他寫的故事，於是便將自己寫作完成卻尚未出版的 *Song of Orchid Island* 英文手稿，寄給三毛，不到三週，三毛便帶著皇冠出版社的編輯前去商討出版事宜。三毛表示自己會將書翻譯成中文，以及未來的出版規劃。筆者認為，三毛之所以對丁松青神父的手稿感興趣，除了她認為這是一本「有生命，有愛心，有無奈，有幽默，又寫得至情至性的好文」（三毛，1992b，頁24）之外，也因為神父的書中敘述蘭嶼原住民的風土民情，與她當時所書寫的撒哈拉沙漠、加那利群島中的故事，有異曲同工之妙，像極了「遠方的故事」。²⁰ 神父描述蘭嶼雅美族的喪禮〈被鬼抓到了〉、神觀〈道多陀的世界〉，與三毛敘述撒哈拉沙漠中的沙哈拉威族的巫術〈死果〉、迷信〈收魂記〉，雖然一個位於臺灣的離島，一個遠在非洲北部，卻同樣吸引當時臺灣讀者的目光與好奇心。三毛這位「贊助者」選擇當時大受歡迎的流浪、旅行主題，為當時名氣遠不及自己的丁松青神父翻譯書籍。

在翻譯與出版的策略上，三毛與出版社均採主導方式。三毛主張以譯者自己的說話方式，讓原作角色說出中文，一如在三毛的寫作中，讓荷西、沙哈拉威人，說出流暢的中文一般。丁松青神父談及自己並非名人，所記述的故事內容也無法引起大眾興趣。²¹ 三毛藉自己的名氣、特殊的風格與說故事的技巧，對原文加以改寫，成功銷售丁神父的故事。在原作 *Song of Orchid Island* 的〈後記〉中，記載《蘭嶼之歌》初版三萬本，一售而空。出版社編

²⁰ 1981年11月，三毛在《聯合報》的贊助之下，前往中南美中國家採訪。隔年五月結束旅行，後在各地巡迴演講，講題為「遠方的故事」，場場爆滿，很受歡迎。

²¹ 這也說明何以丁松青神父的譯文出版年，遠早於原作出版年（見參考文獻）。在商業考量下，西方出版社不會出版這類小眾題材，三本書的英文版均由神父自己在臺灣的出版社 Gabriel Press 出版。

輯更是直言不諱：「不是因為書好，而是因為三毛的名氣」（Martinson, 2006, p. 180）。在翻譯與改寫上，雖大部分與原文相同，但也的確有些增減。神父回憶他當時原本想在中文版中加入關於蘭嶼核廢料的段落（在英文版的〈後記〉有敘述），但三毛建議不要加入，她認為神父寫了這麼好的書，如果受這一段政治敏感議題影響，便可惜了，這與三毛翻譯漫畫時迴避政治議題的態度相同。

讀者也可以看到三毛筆下的《蘭嶼之歌》，與神父的不盡相同。雖然原稿的每一個章節都翻譯了出來，但每章的故事，卻是經過三毛刪減譯出。可以明顯看出三毛有意減弱神父關於宗教、神學的思索，而讓《蘭嶼之歌》成為介紹蘭嶼雅美族人特別的風土人情、文化之書。例如，在一開始〈蘭嶼〉這篇，原文提到“priest”（牧師），譯文則改為「翻譯者」（丁松青，2006／1992b，頁33）。原文標題為“Christmas story”，三毛則譯為「快樂的節日」（頁29）。三毛的文學觀也影響她的翻譯觀，她從不認為寫作應該有什麼「使命感」或是「文以載道」，她將寫作看成遊戲，她希望讀者說她的文章「真是好玩」（三毛，1991b，頁200）。

來自美國的丁松青神父，看待臺灣原住民的角度，自然和三毛不同。原文中描述蘭嶼為貧窮落後的相關文字，在譯文中則盡量刪除。²² 在〈海底世界〉中，神父記述蘭嶼原住民馬浪對臺灣人老馬的批評：

You can never trust Old Ma [...] When I was small, Old Ma was the poorest man on the island. He was even poorer than we were. Then he started that store. Little by little the money we had started going into his hands. When he bought that three-wheeler he made even more money. Now, he is the richest man on the island [...] Sooner or later, the soldiers get our women and the storekeepers get our money. (Martinson, 2006, p. 21)

²² 賀神父（Father Hans）對初到蘭嶼的丁松青說：“Orchid Island is **still very poor**—some would say **primitive**—with no electricity or plumbing. The people have kept their ancient culture, but they have many **superstitions**. They fear the *Anito*—the bad spirits”（Martinson, 2006, p. 3）。在中文譯本裡，則是整段刪除。

臺灣人到離島利用商業活動，賺取蘭嶼人的錢，玩弄蘭嶼女子，這樣的種族對立衝突，三毛沒有譯出。

在神父所寫的這三本書中，三毛（2014b）給予《剎那時光》最高的評價，認為那是一本鉅作。她甚至認為神父寫了這本書後，可以死而無憾了。其中理由在於，三毛認為透過神父的心靈探索與追尋，也喚醒了譯者與讀者的心靈，這是寫作的精髓。除了書名從《墨西哥之旅》改成《剎那時光》之外，在書中有一個章節名為“Journey to Mexico”，更是由譯者大幅度改寫。然而，一開始三毛並非親自翻譯這本書。她因為母親開刀，只能幫神父看英文稿，而沒有餘力將書譯成中文。幸而當時麥倩宜小姐「毅然對我伸出援手，將中文本的初稿快速的替我整理出來，也不知令她熬了多少個無眠的夜晚」（三毛，1992c，頁 13）。而三毛在修訂中文稿時，「很少去替倩宜換字，只有在涉及感情和沉思部分的用詞，特別是心靈部分的告白」（三毛，1992c，頁 13）的部分，三毛花了數十個長夜加以增減、刪改。

根據神父後來在電訪中的說明，三毛仍不滿意翻譯的版本，也不贊成該書原本分為兩部分的規劃，因此決定自己重新翻譯。在 1985 年寫給神父的信中，三毛（2014b）認為：「皇冠的譯者翻得還可以，只是她抓不到你內心的感覺，而這就是我的工作」（頁 158）。二人針對部分章節加以刪除，花了非常多的時間整理該書。其中或許部分仍留著麥倩宜的文字，但很多是三毛所改過，部分段落也是重新寫過。根據神父的回憶，“Journey to Mexico”這個篇章，三毛一開始不滿意原先的翻譯，之後也請神父乾脆修改原文，神父也重寫過好幾遍，但她始終不滿意，最後乾脆自己來寫。多年後神父才看了中文的稿子，直說三毛將那種浪漫的情懷放入譯文。比對中、英二篇之差異，高達 70% 以上，已成為譯者自己的創作了。

原文中神父與一群美國朋友回到墨西哥跨年，神父描述跨年的狂歡氣氛之外，也描述墨西哥人虔誠的天主教信仰，他們還去參觀瓜達拉哈拉地區（Guadalajara）知名的薩波潘教堂（Basilica of Zapotan）。神父對於古老教堂的巡禮介紹，在三毛的譯筆下，全部轉變成品嘗酒瓶底浸著一條蟲的道地

墨西哥「秋奎拉」(tequila)之後的酒醉模樣，還有安靜詩人個性的露絲單戀西斯哥，而西斯哥卻與奔放自由的泰莉熱舞，這樣的三角戀情。原文中只是駕著古典馬車參加跨年派對，在三毛譯筆之下，竟成了典型的墨西哥婚禮，還有穿著禮服的新娘（丁松青，2018／1992a，頁 157；Martinson, 2018, p. 105）。

原文有一篇名為“Veracruz”，這是墨西哥境內第一個由西班牙人建立的據點。對於神父而言，這不僅是個觀光古城，也是外祖父母移民之路徑。當年外祖父母搭船離開黎巴嫩（Lebanon），就是在這裡上岸的。他想像著自己在岸邊所看到的景色，跟當年外祖父母所看到的沒有太大差異。這段思古念祖之情，對神父而言，有著重大意義，而三毛則是將之刪除，並將篇名譯為「界外」（而非音譯為地名「維拉克魯茲」），或許取其歷史與宗教上的孤獨之意，藉此延伸神父與自己孤單的感覺。與一群人同遊墨西哥的同時，神父看到好友西斯哥與泰莉形影不離、開心成雙，頓時覺得自己是被遺棄的那人，內心益發孤單。摯友西斯哥對神父說：

“Maybe you were lonely,” Francisco added, “and loneliness is like a monster inside of us. Sometimes we can be lonely even when we are with our friends.”
Francisco’s comment seemed strange to me then, but there was probably much truth in it. (Martinson, 2018, p. 117)

神父對於孤單的描述，就此結束。三毛對於孤單的詮釋與發洩，於是開始。1979年，三毛喪夫而悲慟不已，之後返臺與父母同住，雖仍寫作不輟、行程滿檔，但仍舊感覺深深的孤獨感。她孀居於加那利群島時，曾寫道：「相思，像蟲一樣的慢慢啃著我的身體，直到我成為一個空空茫茫的大洞」（轉引自陸士清，2016，頁 204）。在〈界外〉一篇中，三毛將其深刻的孤寂感覺，發揮得更勝神父原來的輕描淡寫：

我的心中漲滿了被排斥的孤寂，我雖想快些睡著，可是睡意卻始終不來，所以我控制不住的任憑悲傷及落寞啃噬。……我沉迷在一種不願面對現實的心情裡，但願就如此畫下去，畫下去，直到永遠。那等於

是少年時代由墳場裡玩回家，對著並不愛看的電視機一直看下去一樣的空虛²³……我的小世界已告結束，噩夢又再開始，我再度迷失，再度孤寂，然後不停地墜落、墜落。（丁松青，2018／1992a，頁 164—170）

三毛（1991b）曾描述自己夜裡思念荷西的狀況：「夜裡常常驚醒，不知身在何處，等到想清楚是躺在黑暗裡，完全孤獨的一個人」（頁 28），她深刻描寫孤獨的感受。在 1984 年一封寫給神父的信中，三毛（2014b）也說道：「我的寂寞感卻比起獨處時更甚」（頁 142）。本章末了，三毛也為神父喝多了龍舌酒的酒醉經驗，「衍譯」出一段反思。回想在臺灣山區服務時，常看到喝米酒酩酊大醉的人，神父總是顯得厭惡、冷淡，認為他們犯了大錯。現在自己有了相同經驗，才知道每個醉漢背後，可能和他一樣有著相同的心事。這些，都是身為譯者的三毛創譯。

三毛主張以譯者自己的說話方式，讓原作角色說出中文。遊走在「忠於原文」與創作之間，她更著重如何將一個外國人的故事，藉由譯者母語的口說出。三毛（2014b）在寫給丁松青神父的信中說道，「我真喜歡將你的書變成中文」（頁 20）。在這個「變成」的過程中，絕對不是只有文字上的轉換，而是將原作者在原文中的「精神再活出來一次」（頁 20）。身為譯者，三毛是用心靈去體會、去翻譯的，連照片的圖說，也不只要求資訊的傳達，而是要將攝影者所捕捉到之「靈魂深處的光華」也譯出來（三毛，1993c，頁 19）。

這樣的翻譯方式，意外地讓譯者自己得到更多的收穫。在這三本譯作中，讓三毛投入最多心力的，是《剎那時光》。身為譯者，三毛投入的程度已達到「狂熱」程度（三毛，1992c，頁 12）。藉著翻譯此書，三毛得以省視自己的生命。三毛說明譯者與原作者之間的默契：

²³ 此處三毛呼應神父在此書稍早篇章〈聖召〉中，提及神父年輕時與同伴舞會、夜遊狂歡回家之後的空虛感。

《剎那時光》這本書帶給我深刻投入的感受，自然來自作者對於自我態度的真誠，某些具體及精神層面和我個人本質上的相互契合、寫作的口氣與取材又與我自己相似。（三毛，1992a，頁12）

透過翻譯工作，三毛也同作者一起省視了自己的生命。

丁松青（2018 / 1992a）神父也同意這本書已經達到「原著者和譯者最高的境界」（頁250）。這本書的翻譯，不同於以往由原著者寫完書，定稿交由譯者獨自翻譯，譯者與作者像是二條平行線一般，若有問題才針對疑問之處澄清討論。《剎那時光》的翻譯，是作者與譯者間不斷的討論、溝通、了解而慢慢達成契合。這本書在丁神父與三毛將初稿細節整理完畢之後，又經過神父整個改寫章節，然後再重新討論翻譯。在翻譯的過程中，三毛會要求神父將書中的內容「念」給她聽，而三毛也同樣將譯出的中文念給神父聽。譯文追求的基調是易懂。對三毛而言，翻譯是一種重新述說、以不同的語言再講一遍。譯者了解、體會原作者的心意與用意，是很重要的：

丁神父，我們看上去國籍不同，語言各異，一生見面的次數又那麼的少，可是你說的話，我怎麼全能那麼方便的就能懂？小王子說，有一些東西，用眼睛是看不見的，那麼有一種語言，是否需要用心靈去聽？我聽了你講的故事，有關那群有血有肉的人的故事，我懂了，照你的意思，用中文再講一遍。（三毛，1993b，頁16）

三毛向來不排斥神祕主義中的精神感應。雖然身為基督徒，她卻不忌諱接觸鬼、神、靈。幫神父翻譯之工作，所要求的不僅僅是足夠的英文和中文程度，還要能與作者有「感應」，不單只有認同，而是有感應。三毛認為，唯有如此才能了解原作者所欲表達之「生命中隱藏的神祕之美」（三毛，1993b，頁20）。

在此書的翻譯上，譯者還扮演著另一個重要的角色，三毛協助原作者更誠實的面對自己。三毛對中文版的部分文稿不甚滿意，因為她發現作者在重要事件的「轉捩點」時，似有隱瞞的加以閃躲。三毛一向推崇自傳體的重要特色：坦白，連她自己的寫作也力求真誠，因此對於作者的隱瞞，她無法接受。

丁松青神父有其考量，不忍母親讀到相關內容而傷心，但三毛說：「母親看的是英文稿，我要它變成中文本時的完整」（三毛，1992c，頁 10）。因此，針對許多原作者語意不清、不願講明的部分，譯者三毛則是一條一條的審問加入。三毛作了超出傳統譯者的工作，將原作「當成比自己的作品還要留意的去分析它」（三毛，1992c，頁 9）。原作者可能陷入情感盲點而無法抽離，譯者則需要冷靜地旁觀作品，細心地分析。旅遊的重要目的之一，是藉由異己（the other）的存在，再次認識自我。身為心靈遊記的譯者，三毛亦透過翻譯丁松青的《剎那時光》，再次探索自我。在 1985 年寫給神父的信中，三毛（2014b）坦承《剎那時光》的第二部分讓她哭了出來（應是描寫內心孤獨的幾篇），「那不是痛苦，而是一種遺憾，一種安靜的時刻」（頁 159）。

在三毛的鼓勵下，神父也越來越知道如何寫故事。三毛教神父如何描寫人物細節，於譯文中有許多這類例子。在《剎那時光》中，神父多年離家後回到美國，與母親在廚房邊準備晚餐、邊聊天。神父在原文中只是淡淡地描寫：“The boiled chicken was delicious. I ate it slowly as I watched my mother and heard her talk about things of the heart”（Martinson, 2018, p. 5），三毛則是生動地加入額外的描述：「說這些話時，母親手中的刀叉正在分割整隻煮好的雞。她將刀子輕輕地切下去，又切下去，拿起被分割的一塊放在我盤中。我看著那把刀發呆」（丁松青，2018／1992a，頁 26）。用刀子切肉是原文中沒有的橋段。三毛卻認為這裡很適合以「切割」的意象，強化母親正在敘述的多重分離感，從丈夫因病離世，到兩個兒子相繼離開自己，前往遠方從事神職。

在一些細節上，譯者的翻譯是任性的，甚至在原作者保守之處，譯者會多加渲染。例如，神父回憶自己在 17 歲時的荒唐生活，提到某個夜裡，他跟幾個朋友到一家小酒吧聊天，三毛譯成「邊吃冰淇淋，邊和女招待打情罵俏」（丁松青，2008／1992a，頁 46），而英文原文卻是 “We were laughing over the different types of ice cream”（Martinson, 2018, p. 17）。除此之外，在《蘭嶼之歌》一書中，二人也針對 “God” 要翻譯成「天主」還是「上帝」有所討論。“God” 一詞的翻譯爭論，自古有之，到了 17–18 世紀更演變為「禮儀之爭」。

利瑪竇（Matteo Ricci）在此一術語的翻譯上，採取文化適應的歸化策略，他從中國古籍中找到「天主」與「上帝」的概念，此後，利瑪竇與普通人講道時，則用「天主」，與文人談話時，則用「上帝」（段春生，2017）。三毛堅持「上帝」聽起來悅耳，而神父卻主張當地蘭嶼人都是說「天主保佑」，而非「上帝保佑」。協調之後，二人於是決定，若是引述蘭嶼當地人的話語，則用「天主」，其餘則用「上帝」。我們無法得知何以三毛認為「上帝」較「天主」來得悅耳，但因此造成譯文中用詞的不一致，也顯示譯者對該書的文學定位，勝於宗教定位。

伍、結論

在《溫柔的夜》的推薦序中，張曉風（1991）曾經感性地分析三毛的流行，她認為三毛的風潮說明我們「都曾愛飄逸的雲」（頁9），但三毛透過真實情感的書寫，讓這種飄忽的浪漫情懷，變成「貼向大地貼向人生的落了時的一滴雨」（頁9）。三毛的散文固然是她所留下的最大成就，但她在各種語言、文化之間遊走的經驗，卻是供給她散文題材的養分。她的一生，不論是在散文或是譯作中，都讓讀者看到在跨文化邊境遊走靈魂的痕跡。從譯作的題材選擇到文化詞彙的處理，三毛善於利用異、同，營造不同的氛圍。

荷西對著甫下飛機來到撒哈拉沙漠的三毛說，「異鄉人，走吧！」，三毛（1976）認為這是對她自己很確切的稱呼，因為在這個世界上，她常常要「跑出一般人生活著的軌道」（頁197），而作出無法解釋的事情來。藉著不斷的變換位置（location），三毛與異文化有了一連串相遇（encounter）與翻譯的過程。雖是經常逸出常軌，三毛卻以真誠、寬容的心面對異文化，誠實寫／譯出她眼前的異國世界。三毛譯筆下的瑪法達在漫畫中曾經異想天開想要去聯合國當翻譯員，原因是為了世界和平：「如果有一個國家對另外一個國家的代表說：『你的國家叫人噁心！』我就把它譯成『你的國家真動人！』……這樣就沒有人會吵架了」（季諾，1974／2014，頁241）。相信

三毛也會非常同意瑪法達這樣的翻譯觀。若三毛仍在世，應是持續成為傳達原作美好面向的譯者。

從中南美洲回國之後，三毛終於了解，自己喜歡的原來是旅行中的「出發」（三毛，1993a，頁141）。這不是離開、離別或告別，而是象徵開始的「出發」。在各種文化間的翻譯，原來也是一種出發，在出發之後，經常會有萍水相逢的偶遇，不須強求些什麼，就是隨緣，等待碰撞。從三毛的翻譯作品來看，譯者不能只是轉換不同語言間的文字，還要能夠傳達原作者內心的感覺，要能與原作者的靈魂相契合，將原作者的靈魂，以不同的語言訴說。這是譯者與原作者關係合一的最高境界了。三毛的譯作雖然不多，但她的生活觀、寫作觀與翻譯觀，卻是如此巧妙的結合為一。

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譯影重重： 《孤女尋親記》轉譯底本考（1893—1949）

張瑞

法文兒童小說《孤女尋親記》（*En Famille*）（Malot, 1893）的中文譯本始見於1933年，至1949年共有五部中譯。其中，王小石譯本（馬洛，1893／1947）因改編幅度較大，依據的底本難以稽考，其餘四個譯本皆非譯自法文原作。本文藉由文本對比分析和對相關文獻的鉤沉，追索這四部中譯本的底本，釐清該法文作品在民國時期的翻譯脈絡。經過追本溯源，確認首部中文譯作趙餘勳譯本《苦女奮鬥記》（馬羅，1893／1933）是以1932年出版的艾迪絲·希爾（Edith Heal）改編、吉爾·梅尼爾（Gil Meynier）翻譯的英譯本 *The Adventures of Perrine*（Malot, 1893/1932）為底本，其後的胡思銘編譯本《苦女奮鬥記》（麥洛脫，1893／1934）與唐允魁譯本《苦女努力記》（馬洛，1893／1940）均改寫自趙譯本；魯丁譯本《苦女成功記》（馬勞脫，1893／1949）雖與梅希英譯本敘事關聯密切，卻有可能參考或改寫自趙、唐譯本。《孤女尋親記》的轉譯（indirect translation）經歷是民國時期兒童文學轉譯風氣的縮影，且與20世紀30、40年代美國兒童文學中譯的高潮互為映照。此外，透過此部法國兒童作品在民國時期的重譯現象，還可窺見當時現實主義的兒童文學觀，以及早期外國作品中譯一書多譯、底本不明等翻譯現象。

關鍵詞：《孤女尋親記》、趙餘勳、梅尼爾—希爾英譯本、兒童文學、轉譯

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Sources of Four Chinese Versions of *En Famille*, 1893-1949

Rui Zhang

En Famille (Malot, 1893), a French children's novel, was first translated into Chinese in 1933. By 1949, five Chinese translations of the classic had appeared. Among them, Xiaoshi Wang's version took such liberty in translating that it is hard to ascertain the source text, and none of the other four versions is found to be a direct translation of the French original. Through textual analysis and literature review, this paper traces the source texts of these four Chinese versions and maps the translation history of *En Famille* in Republican-Period China. This investigation reveals that Yuxun Zhao's work, *Endeavors of a Poor Girl* (Malot, 1893/1933), the first Chinese translation of the French novel, was translated from the English version *The Adventures of Perrine* (Malot, 1893/1932) by Gil Meynier and Edith Heal. The succeeding two Chinese translations, *Endeavors of a Poor Girl* (Malot, 1893/1934) by Siming Hu and *The Story of a Poor Hardworking Girl* (Malot, 1893/1940) by Yunkui Tang, were adapted from Zhao's work. The fourth translation, *The Success Story of a Poor Girl* (Malot, 1893/1949) by Ding Lu, clearly consulted Zhao's and/or Tang's version and was likely an adaptation of them, although a narrative bond between it and *The Adventures of Perrine* is also evident. The history of the Chinese translation of *En Famille* before 1950 reflects a tendency for indirect translation of children's literature in Republican-Period China and the proliferation of translation of American children's literature into Chinese during the 1930s and 1940s. The retranslation of *En Famille* during this period reflects a notion of realism in Chinese children's literature and demonstrates some common textual practices among the early endeavors to translate foreign works into Chinese, such as the co-existence of several translations of the same text and insufficient information concerning the source text.

Keywords: *En Famille*, Zhao Yuxun, *The Adventures of Perrine*, children's literature, indirect translation

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壹、引言

從林紓、王昌壽合譯《巴黎茶花女遺事》（小仲馬，1848／1899）¹算起，法國文學進入中文世界已逾一個多世紀。1949年以前，中文世界對法國文學以翻譯為主，較少評論和研究，不少法文名家名著的中譯本相繼問世（吳岳添，1997，頁163）。法國作家埃克多·馬洛（Hector Malot）的名作《苦兒流浪記》（*Sans Famille*）（Malot, 1878）即於民國年間與中文讀者結緣。包天笑以菊池幽芳的日譯本《家なき兒》（マロー，1878／1912）為底本，譯出《苦兒流浪記》（愛克脫麥羅，1878／1912），*Sans Famille*的中文譯介之旅自此拉開序幕（陳宏淑，2012）。該小說與馬洛的另一名作《孤女尋親記》²（*En Famille*）（Malot, 1893）為姊妹篇。1894年，*En Famille*獲法蘭西學術院頒發蒙蒂雍獎（Montyon Prize）。該作品分為上、下兩編，共41章，講述了孤苦無依卻樂觀聰敏的小女孩佩琳（Perrine）歷經困苦和奮鬥，終與祖父團聚的尋親故事。多年來，以《苦兒流浪記》和*Sans Famille*的中文譯介為對象的研究著述頗豐；相比之下，*En Famille*的譯介得到的關注卻寥寥無幾。³事實上，*En Famille*在過去一個多世紀裡被翻譯和改編為不同文字的讀物、影視作品流布甚廣。

*En Famille*的中文譯介晚於*Sans Famille* 20多年，首部中譯本為1933年上海少年書局出版的《苦女奮鬪記》，譯者是趙餘勳。⁴自趙譯本出版至今，

¹ 《巴黎茶花女遺事》的準確翻譯時間，迄今說法不一。此處暫以初刻於1899年的福州畏廬刻本為準。

² *En Famille*的中譯本譯名紛繁。鑒於首部直接譯自法文原著的中譯本名為《孤女尋親記》（馬洛，1893／1984），本文採用「孤女尋親記」來指稱這部法文作品。再者，由於多部中譯書名近似，後文提及法文原著時使用法文原名以便分辨原著與不同譯本。

³ *En Famille*在中文世界的譯介，目前僅見於〈周藍萍的「以樂言志」：《苦女尋親記》電影音樂探析〉一文（沈冬，2009）。另有日文研究筆記〈歴史とジェンダーをめぐる—バーネットの『小公子』、『小公女』、マロの『家なき子』、『家なき娘』の場合〉談及*En Famille*的日譯本《家なき娘》（川端有子，2013）。

⁴ 據《中國新文學大系·史料·索引二（1927—1937）》：「《苦女奮鬪記》（法國）馬洛著，趙餘勳譯，上海少年書局1933年9月初版379頁」（上海文藝出版社，1989，頁958），亦可見於《中國現代文學總書目》：「《苦女奮鬪記》小說。（法）馬洛特著，趙餘勳譯。上海新中國書局1933年出版」（賈植芳、俞元桂，1993，頁755）。然經筆者查考核實，《中國新文學大系》的紀錄較為準確。

En Famille 的中譯本有 20 餘種，⁵ 出版地大多在中國大陸和臺灣。僅就民國時期計算，1933 至 1949 年間，*En Famille* 的中譯本共有五部。於趙譯本以外，還有胡思銘譯本《苦女奮鬥記》（麥洛脫，1893/1934）、唐允魁譯本《苦女努力記》（馬洛，1893/1940）、王小石譯本《苦女奮鬥記》（馬洛，1893/1947）、魯丁譯本《苦女成功記》（馬勞脫，1893/1949）。⁶

此外，筆者還注意到趙譯本面世之前，*En Famille* 已有不少其他文字的譯本，因此民國時期的五部中譯本的底本並不一定是法文原著，也可能是其他語言的轉譯本。據筆者蒐集和統計，⁷ 自 1893 至 1949 年間，歐美地區共出版四部德語譯本、兩部芬蘭語譯本、兩部英語譯本、一部西班牙語譯本（詳見附錄一）。這些譯本幾乎全以馬洛的法文原著為底本。至於 *En Famille* 在日本的譯介，1897 至 1949 年間譯本約計九部，其中四部以出自佛蘿倫絲·克魯·瓊斯（Florence Crewe Jones）之手的英譯本 *Nobody's Girl*（Malot, 1893/1922）為底本（詳見附錄二）。⁸ 那麼，此部法文兒童小說的首部中譯本依據的底本究竟為哪一部？其餘幾部中譯本又是譯自哪些文本？本文聚焦文本證據，藉由文本對比、分析和相關文獻探討，追索民國時期各中譯本的譯源，釐清該法文作品於這一時期的翻譯脈絡。

上述五部中譯本以王小石譯本的改編幅度較大，將法文原著中國化，把敘事情節置於國共戰爭的時空，故難判斷所依據的底本。有鑒於此，本文僅探討趙餘勳譯本、胡思銘譯本、唐允魁譯本、魯丁譯本四者。

⁵ 此處的統計包括 *En Famille* 的全譯本、縮譯本、譯述本、改寫本等各種形式的中譯本。每部譯本計數以初版為準，再版譯本不予計數。

⁶ 趙譯本、胡譯本、王譯本的書名相同，但有「鬪」與「鬥」字之異。本文遵循三者出版實物中的文字原樣。魯譯本《苦女成功記》的初版時間不詳，《中國現代文學總書目》把該譯本歸入「出版年份不詳的翻譯文學書目」（賈植芳、俞元桂，1993，頁 891）。目前，上海正氣書局出版的「民國三十八年三月版」為實物及數字館藏可見的最早版本，故本文暫以 1949 年作為魯丁譯本的出版年分。

⁷ 本文提及的 *En Famille* 的多語譯本及文末附錄一、二、三所示的譯本信息，係筆者獨立調查且親自查閱、對比眾文本後整理而成。相關查證與本文後面幾節述及的考證思路和方法類同。

⁸ 此處的統計數據不計入同一譯本的再版版本，同一譯本僅計入初版。因譯者三井信衛前後譯有兩個同名但不同內容的日語版本（マアロウ，1893/1924a, 1893/1924b, 1893/1924c；マアロウ，1893/1925），故全部計入（詳見附錄二）。大平陽介譯有《家なき少女》（マロー，1893/n.d.），由東京鶴書房出版。但因其初版年分不明，所以不予計數。

貳、趙餘勳譯本《苦女奮鬪記》

中文首譯本《苦女奮鬪記》出自趙餘勳。趙餘勳雖非譯名顯赫，卻譯作頗豐，翻譯過不少兒童讀物。⁹ 據現有資料來看，他的譯作除短篇小說〈一笑之損失〉（巴爾扎克，1842/1922a，1842/1922b）轉譯自英譯本外，¹⁰ 其餘作品皆直接譯自英文原作，所涉原著者多為美籍作者。¹¹ 他在《苦女奮鬪記》中隻字未提其依據的底本。如上文所述，該中譯本面世之前，已有若干其他語種的譯本面世，僅英譯本已有兩種可供參考。因此，趙餘勳可據的底本並非限於原著。筆者考證後，發現趙譯本非由法文原作翻譯而來，而是轉譯自1932年於美國出版的英譯本 *The Adventures of Perrine* (Malot, 1893/1932)。該譯本由艾迪絲·希爾 (Edith Heal) 改編，吉爾·梅尼爾 (Gil Meynier) 翻譯。

En Famille 分為上、下兩編，共41章，每章無標題。梅希英譯本 (Malot, 1893/1932) 把其改編為29章，¹² 並為每章添加了英文標題，另附序言一篇，出自時任芝加哥大學教授的菲利普·斯凱勒·艾倫 (Philip Schuyler Allen) 之手 (Allen, 1932, pp. 9-10)。此外，該英譯本捨棄了原著的插畫，重新創作了五幅插畫，每幅附有標題 (Malot, 1893/1932, p. 7)。筆者之所以斷定趙譯本的底本為此部英譯本，除了具體的文本依據外，譯作序言、章節目次、插

⁹ 趙餘勳的兒童作品譯作如：《頑童自傳》（阿爾德利赤，1870/1933）、《祖母的奇椅》（勃朗，1856/1933）、《太陽的孩子》（茄藤納，n.d./1932）、《海外奇談》（拉斯配，n.d./1933）。1931年至1932年間，《兒童教育》雜誌第四卷一至九期連載了其九篇歐美畫作的譯介文章，旨在推廣兒童藝術教育。此外，趙餘勳還翻譯、編著過不少數學書籍，如《漢譯范氏大代數》（范因，1904/1948）、《算術問題——題數解法》（趙餘勳，1937）。應承霏與陳秀（2013）認為趙餘勳可歸入20世紀上半葉美國兒童文學中文譯介作品數量最多的譯者之列（頁65）。古二德（2021）提到20世紀30年代的趙姓譯者時，將趙餘勳與知名翻譯家趙景深、趙家璧並舉（頁41），足見趙餘勳其人、其譯作在當時具一定的知名度。

¹⁰ 〈一笑之損失〉於1922年連載刊發時，註有英文標題“Lost By A Laugh”。經中、英、法文本對比溯源，筆者發現〈一笑之損失〉非直接譯自作家巴爾扎克 (Honoré de Balzac) 的法文原作，實際轉譯自威廉·威爾森 (William Wilson) 與康特·斯坦鮑克 (Count Stenbock) 合譯的英語譯文 *Lost by a Laugh* (Balzac, 1842/1890, 1842/1895)。收錄 *Lost by a Laugh* 的英譯本明示其依據的法文底本節選自巴爾扎克的小說 *Autre Étude de Femme* (Balzac, 1842)。

¹¹ 筆者仔細一一查閱現存的趙餘勳譯本後，發現除《祖母的奇椅》、《海外奇談》外，其餘譯作無論兒童讀物、數學書籍或雜誌文章，涉及的底本及其作者均來自美國。

¹² 鑒於英譯本 *The Adventures of Perrine* 由梅尼爾主譯，本文中的簡稱把梅尼爾名置於希爾名前，並簡稱梅希譯本。

畫亦提供了鮮明的線索與證據。為了更好地闡明底本來源，下文一併附上初版於 1922 年的瓊斯（Malot, 1893/1922）英譯本 *Nobody's Girl* 的圖文資料來對照。

一、章節目次對比

趙譯本《苦女奮鬪記》如同梅希英譯本，共有 29 章，且每章有獨立標題。兩本的章節目次顯有翻譯關聯，相比瓊斯譯本的章節目次則見大有差異。

表 1

梅希譯本、趙譯本、瓊斯譯本的章節目次

<i>The Adventures of Perrine</i>	趙譯本《苦女奮鬪記》	<i>Nobody's Girl</i>
I. Perrine and the Donkey	第一章 蓓苓和騾子	I. Perrine and Palikare
II. Grain o'Salt's Lot	第二章 沙爾德客店	II. Grain-Of-Salt is Kind
III. Perrine Takes Charge	第三章 母親的病	III. "Poor Little Girl"
IV. Palikare Changes Owners	第四章 巴力加易主	IV. A Hard Road to Travel
V. Left Alone	第五章 孤苦伶仃	V. Storms and Fears
VI. On the Road	第六章 路上	VI. The Rescue
VII. A Troubled Journey	第七章 艱苦的旅程	VII. Maraucourt at Last
VIII. Old Friends to the Rescue	第八章 老友來救	VIII. Grandfather Vulfran
IX. Rosalie	第九章 洛賽麗	IX. One Sleepless Night
X. A Glimpse of Mr. Vulfran	第十章 初見發爾弗郎	X. The Hut on the Island
XI. The Rented Room	第十一章 租屋	XI. Work in the Factory
XII. At the Mills	第十二章 工廠裏	XII. New Shoes
XIII. The Accident	第十三章 慘劇	XIII. Strange Housekeeping
XIV. The Little Island	第十四章 小島	XIV. A Banquet in the Hut
XV. A Dinner Party	第十五章 宴客	XV. Aurelie's Change

（續下頁）

表 1

梅希譯本、趙譯本、瓊斯譯本的章節目次（續）

<i>The Adventures of Perrine</i>	趙譯本《苦女奮鬥記》	<i>Nobody's Girl</i>
XVI. Perrine Becomes Interpreter	第十六章 充譯員	XVI. Grandfather's Interpreter
XVII. Working for Mr. Vulfran	第十七章 為廠主服務	XVII. Hard Questions
XVIII. Perrine Answers Questions	第十八章 答覆問題	XVIII. Secretary to M. Vulfran
XIX. Mr. Talouel Interferes	第十九章 泰羅的盤問	XIX. Suspicion and Confidence
XX. A New Wardrobe	第二十章 新衣	XX. The Schemers
XXI. In William's Place	第二十一章 代替威廉	XXI. Letters from Dacca
XXII. The Mysterious Letter	第二十二章 神祕的信	XXII. A Cable to Dacca
XXIII. Mr. Vulfran Confides in Perrine	第二十三章 得廠主信任	XXIII. Grandfather's Companion
XXIV. In the Castle	第二十四章 宅裏	XXIV. Getting an Education
XXV. Schooling	第二十五章 受教育	XXV. Meddling Relatives
XXVI. News of Edmond	第二十六章 愛德門的消息	XXVI. Painful Arguments
XXVII. Changes at Maraucourt	第二十七章 馬拉庫耳的變遷	XXVII. The Blind Man's Grief
XXVIII. Fabry's Secret Errand	第二十八章 法布利的祕密使命	XXVIII. An Unrespected Funeral
XXIX. Reunion	第二十九章 重圓	XXIX. The Angel of Reform
		XXX. Grandfather Finds Perrine
		XXXI. The Grateful People

表 1 中，梅希譯本與趙譯本日次裡的絕大多數章節標題可謂一一對應，僅有第三章的標題“Perrine Takes Charge”與「母親的病」字面有異。然若對比這兩個譯本各自第三章的文本內容，就可得知僅是標題不同，具體章節內容依然存在英漢對譯的關聯。下文節選自梅希譯本中第三章“Perrine Takes Charge”和趙譯本中第三章「母親的病」的首、尾段落：

Each time she ran out and got the sick woman a drink of fresh water from the well. At last daybreak came, but the chill of the morning air, always sharp in the Paris climate, made them both shiver. Perrine took her pillow - the only warm thing they had left - and covered mother with it. (Malot, 1893/1932, p. 35)

每次醒來，便跑出去替她母親舀一碗井水。後來天亮了，巴黎地方，清晨時候的天氣，異常的尖冷，她們倆都抖起來了。蓓苓便拿她的枕頭——這是她們僅有的暖的東西了——蓋在她母親的身上。（馬羅，1893／1933，頁40）

“But you have bought the van. It is yours!”

“Yes, but as long as you’re using it, you must pay for it.”

Perrine knew it was not the first time some one had taken advantage of her helplessness. Often along the roadside during their long trip she had been robbed. She could find nothing to say. (Malot, 1893/1932, p. 43)

「車子你買去了，是你的了！」

「是的，但是你們使用著的時候，你們仍要出錢。」

蓓苓心下明白，人家看她們孤苦無依，要佔她們便宜，這也不是第一次了。在她們的長途旅行裏，早已一再受過人家的剝奪。她真沒有一句話可說。（馬羅，1893／1933，頁52）

以上對比可見兩個版本的遣詞和造句都頗為類似，翻譯關聯可謂一目了然。

二、譯作序言對比

趙譯本附有一篇〈苦女奮鬪記序〉（趙餘勳，1933，頁1—2），對比艾倫（Allen, 1932, pp. 9-10）的序言（The Preface）來看，兩者除結尾段落外，可謂句句對應。表2即節選兩篇序言的中間、結尾段落為例進行對照：

表 2

梅希譯本、趙譯本序言

The Preface	苦女奮鬪記序
<p>But then, as now, “the best-laid schemes o’ mice an’ men gang aft a-gley.” As with many another famous teller of stories, this young Frenchman’s heart was not in the work his father wished him to do. He deserted his university studies and his office to join the staff of a newspaper, as he thought this the best way to fit himself for his chosen career as a writer. For eight years Hector earned his living by journalism, first as a “cub” reporter, and later as a special writer of editorials and articles on literary and musical affairs. Before he was thirty years old, he had definitely settled down to writing the long series of novels which were to win for him a high place in the annals of French literature (Allen, 1932, pp. 9-10) .</p>	<p>但是「天才會自己找尋出路」，像別的小說家一樣，這位法國青年，對於他父親希望他做的工作，並不感到興味。他終於走出了學校，走出了事務所，走到一家報館的編輯室裏去。因為他想，這是準備做一個著作家的最好的辦法。一連八年，他就在新聞事業裏掙麵包吃。起先是一個小訪員，後來居然寫社論以及關於文學、音樂的文章。不到三十歲，他便決定方向，專寫長篇小說，終於使他在法國文壇上佔著很高的地位（趙餘勳，1933，頁 1）。</p>
<p>I am filled with a gentle spirit of envy when I see how finely Gil Meynier and Edith Heal have wrought story of Malot into English. They seem to have presented our language with a shining new narrative of adventure which Young America will never permit to languish or to be forgotten (Allen, 1932, p. 10) .</p>	<p>我但願我國的孩子們也能愛好這個故事，得到些有用的教訓（趙餘勳，1933，頁 2）。</p>

表 2 中的第一段中、英文字都為對原作者馬洛的介紹，其間的翻譯關聯甚為明顯。結尾段落有所區別，一重褒揚，一重教化。英文序言的最後一段褒讚梅希的譯作；中文序言則以訓導教化作結。

趙譯本中〈苦女奮鬪記序〉末尾的教化言辭可謂該時代兒童讀物的歷史印記。在與趙譯本同年出版的《兒童讀物的研究》（王人路，1933）一書中，作者開宗明義「兒童讀物是用來教育兒童的」（頁 1）。中國現當代兒童文學的先驅、翻譯家陳伯吹（1948／2015）論及中國現代兒童文學的發展歷程時，把大約民國 15 年至 20 年這一時段歸為「教學價值的時期」，指出這一時期的兒童讀物尤其「注重教訓」（頁 521）。趙譯本的出版年分與此時期甚近，恐難避當時的教化之風。

三、插畫對比

趙譯本面世前，歐美各國對兒童讀物的插畫已甚為重視且頗為講究，相較之下，當時中國兒童讀物的插畫遠所不及（王人路，1933，頁 72），且以本土文化特色濃厚的連環畫為多（茅盾，1932，頁 209）。法文原作 *En Famille* 中插畫眾多，有大畫、小畫之分。小畫無標題，大的全頁插畫均有標題。英譯本 *The Adventures of Perrine* 捨棄了這些插畫，由美國插畫家米羅·溫特爾（Milot Winter）新作五幅插畫，每幅獨立成頁，且另立標題。在 *En Famille* 的五部民國時期中譯本裡，趙譯本是唯一有插畫的譯本，共有五幅帶標題的插畫，畫面內容與溫特爾筆下的插畫一致，標題亦相呼應。

圖 1 為梅希譯本中的第一幅插畫，題為“Forty-two sous a week for the van, and twenty-one for the donkey”，圖 2 為趙譯本中的第一幅插畫，題為「車子每星期四十二蘇，騾子每星期二十一蘇」，兩者僅有彩圖與黑白之異，除此在構圖、線條、人物形象細節等方面並無二致，足見圖 2 由圖 1 複製而來。瓊斯譯本則配有六幅帶標題的插畫，出自藝術家塞爾瑪·古奇（Thelma Gooch）之手。僅就其中第一幅（圖 3）來看，就可輕易看出與梅希、趙餘動

圖 1

梅希譯本第一幅插畫



資料來源：Malot（1893/1932, Frontispiece）。

圖 2

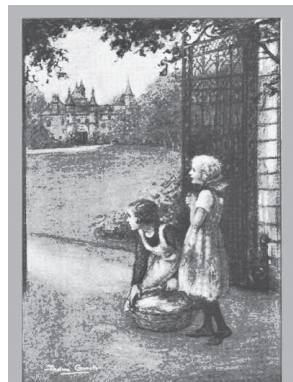
趙譯本第一幅插畫



資料來源：馬羅（1893／1933，頁 8）。

圖 3

瓊斯譯本第一幅插畫



資料來源：Malot（1893/1922, Frontispiece）。

表 3

梅希譯本、趙譯本插畫目錄

梅希譯本	趙譯本
“Forty-two sous a week for the van, and twenty-one for the donkey”	車子每星期四十二蘇，騾子每星期二十一蘇。
Rouquerie cut a piece of bread and gave it to Perrine	盧桂莉切一塊麵包給蓓苓。
It was not an easy task to make a pair of shoes	做鞋子不是容易的工作！
Perrine translated faithfully and repeated the mechanics’ answer	蓓苓忠實地傳譯。
“How could I guess that you were my granddaughter?”	我怎麼料得到你是我的孫女兒呢？

兩譯本的插畫截然不同，遑論此譯本中其他五幅插畫與梅希、趙譯本插畫均無相近之處。將趙譯本所附的插畫目錄與梅希譯本中的插畫目錄對照來看，更見明顯的翻譯關聯（表 3）。

在趙譯本誕生的上世紀 30 年代，插畫開始為中國的兒童文學理論家和翻譯者所重視。1933 年出版的《兒童讀物的研究》一書首次對不同年齡的兒童讀者適用的插畫形式進行了詳細舉例和說明（王人路，1933，頁 72，75—84）。根據該書的分類和闡述，趙譯本中的插畫屬於適合十歲以上兒童欣賞的「無輪廓的加陰影的插圖」（頁 72），與譯本歸入的「少年文藝名著」叢書系列的目標讀者年齡相當。趙譯本中的插畫源自梅希譯本，這在當時絕非罕見。魯迅在其 1935 年出版的譯作《錶》的〈譯者的話〉中直言「插畫二十二小幅，是從德譯本複製下來的」（魯迅，1935/1938，頁 299）。此般照搬底本插畫之舉其實在 20 年代已有先例，趙元任（1992）在譯作《阿麗思漫遊奇境記》的〈譯者序〉中即提到其譯本中的絕大多數插畫直接出自原作（頁 9）。

參、胡思銘譯本《苦女奮鬥記》

胡思銘筆下的《苦女奮鬥記》初版於1934年，僅有14章，底頁註明為編述之作，全書未提依據的底本。經文本對比，發現胡譯本雖不足百頁，其故事情節卻與梅希譯本、趙譯本一致。胡譯本與它們相比，刪減頗多細節，並簡化人物對話。於此線索之外，胡思銘的其他譯作、胡譯本《苦女奮鬥記》的〈前言〉和章節目次等資料，皆為探尋該譯本的底本提供了有力證據，可見胡譯本《苦女奮鬥記》自趙譯本編述而來，實乃語內編譯之作。

一、胡思銘的譯作及「一名三譯」現象

依現有資料，胡思銘的譯作共計五部，除《苦女奮鬥記》外，還有《苦兒努力記》（莫奈德，1878／1934）、《苔絲姑娘》（哈代，1891／1935）、《娜娜》（左拉，1880／1935）、《第二接吻》（菊池寬，1925／1934），均屬上海中學生書局出版的「通俗本文學名著叢刊」，且全為文字精簡的編譯之作。胡思銘的這些譯本，尤其是《苦兒努力記》，為探尋和考證《苦女奮鬥記》的底本提供了不容忽視的事實依據。

胡譯本《苦兒努力記》關涉的外文原著為前文提到的馬洛之作 *Sans Famille* (Malot, 1878)。該譯本與《苦女奮鬥記》同於1934年6月出版，可見胡思銘幾乎同時對馬洛的兩部小說進行編譯。然而，這兩部譯作中，馬洛的中文譯名卻全然不同。《苦兒努力記》的封面與底頁註明「原著者莫奈德」，《苦女奮鬥記》則於封面和底頁處採用譯名「麥洛脫」，〈前言〉中稱原著者為「赫克忒·馬羅」（麥洛脫，1893／1934，頁2）。頗為值得注意的是，「赫克忒·馬羅」正是趙餘勳筆下馬洛的中文譯名，趙譯本的蹤影於此可見一斑。

此種「一名三譯」現象，不禁令人推測胡思銘不諳或少諳法文，須藉助他語譯本來編譯法文原著，且可能把馬洛的兩部法文原著視為出自不同人之手。再者，由於馬洛之名的拼寫於法文、英文皆為 *Hector Malot*，故而憑

此推測胡思銘亦有可能不識英文，或未藉助英譯本進行編譯。倘若他懂英文，或以英譯本為底本編譯馬洛的兩部作品，則不大可能出現「一名三譯」現象。

胡譯本《苦兒努力記》面世之前，《*Sans Famille*》的中譯本已有三部。除包天笑譯本（愛克脫麥羅，1878／1912）外，還有徐蔚南譯本《孤零少年》（海克督馬六，1878／1932）、林雪清與章衣萍合譯本《苦兒努力記》（莫奈德，1878／1933）。經文本對比，發現胡譯本與林、章合譯本不僅書名相同，而且均把原著者名 *Malot* 譯為「莫奈德」。此外，兩部譯本中的人名、地名等專有名詞的譯文全然相同。據此，筆者認為胡譯本《苦兒努力記》極有可能以林、章合譯本為底本。由此推斷，他的《苦女奮鬥記》也可能是語內編譯。倘若如此，顯而易見，唯有趙譯本為其底本。

值得注意的是，同於 1935 年 9 月出版的胡譯本《娜娜》、《苔絲姑娘》與《苦兒努力記》身世相近。經筆者證實，此二本的底本分別為先後於 1934 年 1 月、10 月出版的王了一同名譯本《娜娜》（二冊）（左拉，1880／1934）和呂天石同名譯本《苔絲姑娘》（哈代，1891／1934），另一胡譯本《第二接吻》亦很有可能編譯自葛祖蘭的中譯日文小說《再和我接個吻》（菊池寬，1925／1928）。

以胡思銘的這幾部編譯本互證來看，不難斷定他在編譯之時慣於參考已有的中文譯作，且大有可能直接對現成譯作操刀編譯。這即意味著，胡譯本《苦女奮鬥記》以趙譯本為底本確有可能，亦合乎情理。

二、譯作序言對比

胡譯本附有一篇簡短的〈前言〉（胡思銘，1934，頁 1—2），當中除原著者的譯名之外，還吐露出其他底本線索。該〈前言〉先交代 *En Famille* 的故事梗概，隨後聚焦原著作家馬洛。關於馬洛的描述與趙譯本中〈苦女奮鬥記序〉裡的相關文字雖非全然相同，但甚為接近。此處節選部分段落為例：

表 4

趙譯本、胡譯本序言節選

趙譯本〈苦女奮鬪記序〉	胡譯本〈前言〉
一八三〇年，巴黎西北六十哩地方塞納河畔，一個叫做拉部維的小鎮上，誕生了一個有文學天才的孩子，那就是本書的作者赫克忒馬羅。	原著者法人赫克忒·馬羅 (Hector Malot) 在一八三〇年誕生於離巴黎的六十哩，塞納河畔的拉部雅小鎮上，自幼即具文學天才。
當時的習慣，孩子們的選擇職業，完全由父親做主。並且「農之子恆為農」的習俗很普遍，父親是什麼職業，通常兒子也只得習那種職業。所以赫克忒在十三歲上，就給送往巴黎受長期的訓練，準備將來做一個律師(趙餘勳，1993，頁1)。	他的父親是做律師的。因為依照當時那地方普遍的習俗，兒子大多須承續父親的職業的，他只十三歲，被送往巴黎學習律師職務去了(胡思銘，1934，頁1)。

表 4 裡的段落主要涉及馬洛的人生經歷。其中，胡譯本〈前言〉中的文字讀來與表 2 中梅希譯本中艾倫的序 (The Preface) 首段內容大意一致。將其對照表中趙譯本〈苦女奮鬪記序〉的文字看來，編述痕跡顯而易見。

三、章節目次對比

於上述兩大線索之外，另一值得注意之處在於胡譯本與趙譯本中的人名、地名等專有名詞的譯名全然一致 (附錄三)，而且胡譯本裡一半章節的標題與趙譯本中部分章節的標題完全相同 (見表 5)，如第二、六、八、九、十、十一、十四章。據此，筆者推測胡譯本的編譯乃以趙譯本為底本。

表 5

趙譯本、胡譯本目次

趙譯本	胡譯本
一、蓓苓和騾子	一、蓓苓和母親到了巴黎
二、沙爾德客店	

(續下頁)

表 5

趙譯本、胡譯本目次（續）

趙譯本	胡譯本
三、母親的病	
四、巴力加易主	二、巴力加易主
五、孤苦伶仃	三、母親的死
六、路上	
七、艱苦的旅程	
八、老友來救	
九、洛賽麗	四、洛賽麗的指引
十、初見發爾弗郎	五、初見發爾佛郎
十一、租屋	
十二、工廠裏	六、工廠裏
十三、慘劇	
十四、小島	七、小島的女王
十五、宴客	
十六、充譯員	八、充譯員
十七、為廠主服務	
十八、答覆問題	九、答覆問題
十九、泰羅的盤問	
二十、新衣	
二十一、代替威廉	十、代替威廉
二十二、神祕的信	十一、神祕的信
二十三、得廠主信任	
二十四、宅裏	十二、在發爾弗郎的住宅裏

（續下頁）

表 5

趙譯本、胡譯本目次（續）

趙譯本	胡譯本
二十五、受教育	
二十六、愛德門的消息	十三、愛德門的死耗
二十七、馬拉庫耳的變遷	
二十八、法布利的祕密使命	
二十九、重圓	十四、重圓

胡譯本與趙譯本的此種關聯，影射出當時通俗文學創作的某些特色。胡譯本出版之時，被列入出版商的「通俗本文學名著叢刊」。民國時期是通俗文學的黃金時期，此類文本往往故事先行。彼時很多文人的創作皆改寫自既有作品，不少通俗文學作品化用已有的中西名著（邵棟，2017，頁 85）。胡譯本底頁的宣傳文字在介紹其所屬的系列叢書時，說明道：

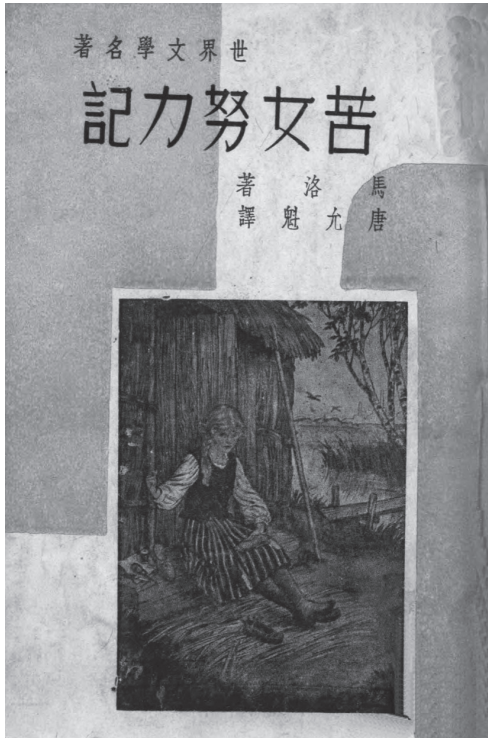
本叢刊不特將原文長一二十萬字，定價一二元的，用流麗通俗的文字，編成三四萬字的小冊，且定價每冊一律二角。故缺少時間來欣賞偉大名著的，以及因經濟關係而不能購備名著的，都能以本叢刊來填補這個缺陷了。（麥洛脫，1893／1934，底頁）

肆、唐允魁譯本《苦女努力記》

唐允魁因譯作《兒子們》（*Sons*）（賽珍珠，1932／1941）和《泰西五十軼事》（*Fifty Famous Stories Retold*）（鮑爾溫，1896／1936）為當代學者所關注，其譯作多出版於 20 世紀 30 與 40 年代。唐譯本《苦女努力記》即出版於 1940 年。唐允魁為該譯本寫了一篇〈小引〉，坦言「本書是從英文翻譯過來的」（唐允魁，1940，頁 1），通篇卻未提及底本究竟為哪一部。唐譯本雖無插畫，其封面圖片卻取自梅希譯本的第三幅插畫（見圖 4），可見

圖 4

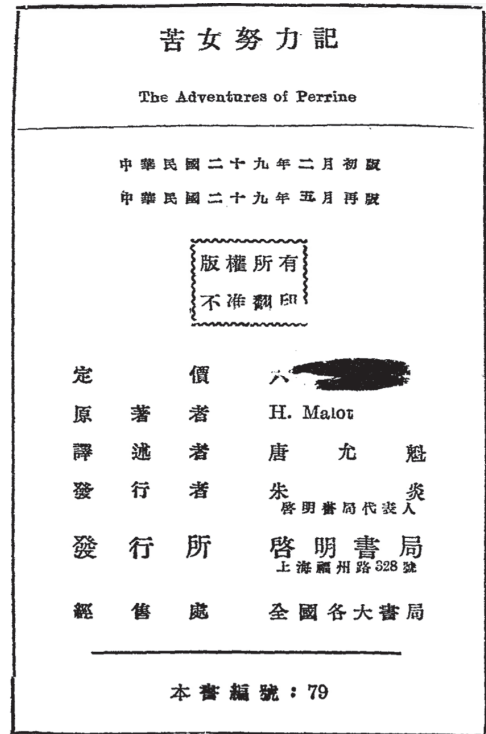
唐譯本封面



資料來源：馬洛（1893／1940，封面頁）。

圖 5

唐譯本出版信息頁



資料來源：馬洛（1893／1940，底頁）。

唐譯本成書過程中有梅希譯本在側。此外，全書僅在正文後的出版信息頁上印有一行英文小字“*The Adventures of Perrine*”，梅尼爾與希爾的名字始終未提及。該頁還印有「原著者 H. Malot」、「譯述者唐允魁」字樣（見圖 5）。細考之下，《苦女努力記》與梅希譯本就文本語意而論，看似有原文與譯文的翻譯關聯，但若將該中譯本與上述趙譯本對照來看，卻會發現其由趙譯本改寫而來。

以趙譯本與唐譯本各自第 29 章〈重圓〉的文本內容為例，¹³ 即可見兩本高度相似。趙譯「蓓苓跑過去，把雙手環在他頸子裏」¹⁴（馬羅，1893／

¹³ 趙、唐二本各自第 29 章的節選內容亦可見於表 10。

¹⁴ 引文粗體字為筆者所標註，後同。

1933，頁 378）與唐譯「佩苓跑過去，把雙手環在他的頸子裏」（馬洛，1893／1940，頁 204），除人物的譯名外，僅有個別文字之異。再如「『你不要謝我，』那老人說，『你應該謝法布利，是他向那販舊貨的婦人去買回來的。職員們都想買一件禮物送給他們的小同事』」（馬羅，1893／1933，頁 378）與「『你不要感謝我，』那老人說，『你應該感謝法布雷，是他向那販賣舊貨的婦人買回來的。職員們也都想買一件禮物送給他們的小同事』」（馬洛，1893／1940，頁 204），亦是如此。涉及人物對話之處，趙、唐譯本更是不乏完全相同的譯句，比如「『到那裏去？』她笑著問」（馬洛，1893／1940，頁 204；馬羅，1893／1933，頁 379），「但是先到什麼地方呢？」（馬洛，1893／1940，頁 204；馬羅，1893／1933，頁 379）。顯而易見，不同譯者即便依據同一底本，筆下譯文實難如此雷同。

此外，如表 6 所示，《苦女努力記》與趙譯本的章節標題整體看來頗為相似，部分標題全然相同。兩部譯本日次中同一章節的不同標題在人名、地名等專有名詞之外，語詞結構都相同，區別多在於個別用字，如「工廠裏」與「工廠中」、「老友來救」與「老友搭救」。梅希英譯本第十七章為“Working for Mr. Vulfran”，唐譯「為廠主工作」與趙譯「為廠主服務」均未音譯人名“Vulfran”，一致使用「廠主」一詞和「為廠主……」的語詞結構。第十八章的標題「答覆問題」與「回答問話」看似區別較大，本質上皆為動賓結構，且都省略了英文標題“Perrine Answers Questions”的人名。

表 6

趙譯本、唐譯本日次

趙譯本	唐譯本
一、蓓苓和騾子	一、佩苓和驢子
二、沙爾德客店	二、沙爾德客店
三、母親的病	三、母親的病

(續下頁)

表 6

趙譯本、唐譯本目次（續）

趙譯本	唐譯本
四、巴力加易主	四、伯力凱易主
五、孤苦伶仃	五、孤苦伶仃
六、路上	六、在途中
七、艱苦的旅程	七、艱難的行程
八、老友來救	八、老友搭救
九、洛賽麗	九、樂茜莉
十、初見發爾弗郎	十、初見凡爾佛郎
十一、租屋	十一、租賃居屋
十二、工廠裏	十二、工廠中
十三、慘劇	十三、慘變
十四、小島	十四、小島
十五、宴客	十五、宴客
十六、充譯員	十六、充任譯員
十七、為廠主服務	十七、為廠主工作
十八、答覆問題	十八、回答問話
十九、泰羅的盤問	十九、經理的盤詰
二十、新衣	二十、製備新裝
二十一、代替威廉	二十一、接替威廉
二十二、神祕的信	二十二、神祕的來信
二十三、得廠主信任	二十三、廠主重托
二十四、宅裏	二十四、在住宅中
二十五、受教育	二十五、受教育
二十六、愛德門的消息	二十六、愛特蒙的消息

（續下頁）

表 6

趙譯本、唐譯本目次（續）

趙譯本	唐譯本
二十七、馬拉庫耳的變遷	二十七、馬拉高脫的變化
二十八、法布利的秘密使命	二十八、法布雷的秘密使命
二十九、重圓	二十九、重圓

結合唐允魁的其他譯作來看，唐譯本《苦女努力記》的改寫身世似乎更顯「合理」。據現有資料，其與苗平合譯的《漢譯泰氏英文法》（泰納，1928／1940）為英文原著 *Correct English* 的首部中譯本，由此可推測身為譯者的兩人或至少其中一人熟識英文。然而，其餘兩部唐允魁譯作《兒子們》、《泰西五十軼事》經筆者仔細對比文本，發現均改寫自己已有譯本：《兒子們》自上海黎明書局 1932 年出版的伍蠡甫譯作《兒子們：福地之續編》（巴克，1932／1932）改寫而來；《泰西五十軼事》所依底本為 1935 年 6 月上海三民圖書公司初版的「華英對照」《泰西五十軼事》（譯文注釋版）（鮑德溫，1896／1935），譯註者為奚識之與秦瘦鷗。¹⁵ 由此，或可謂改寫現有文學譯本為唐氏譯作的主要手法。無獨有偶，與唐譯本《苦女努力記》同屬啟明書局旗下「世界文學名著」系列叢書的何君蓮譯本《苦兒流浪記》（馬洛，1878／1936）經查證，亦屬語內編譯（賴慈芸，2019）。

伍、魯丁譯本《苦女成功記》

魯丁的譯作多面世於 20 世紀 40、50 年代。¹⁶ 目前可見的《苦女成功記》的最早版本由上海正氣書局於 1949 年 3 月發行，內文無插畫，僅於封面印有

¹⁵ 限於篇幅，此處僅闡明結論，文本對照與考證細節不予詳述。

¹⁶ 除《苦女成功記》外，魯丁的譯作還包括《彷徨飄泊者》（譚惟斯，1908／1941）、《激流》（康拉脫，1900／1941）、《偉大的自然改造者米秋林》（里薩宛柯等，n.d.／1949）。其中，《偉大的自然改造者米秋林》在 50 年代多次再版。

一幅彩圖，該圖乃專門為此譯本而作。¹⁷ 書名之外，封面還印有「馬勞脫著、魯丁譯」和「青年模範叢書」的字樣。書的底頁僅註明「譯述者魯丁」，無原著者信息。《苦女成功記》無插畫、譯者前言、後序，加之出版信息頁亦未對譯作的底本透露半字，故而其依據的底本需透過對比章節目次和正文內容得以知曉。經仔細比照，筆者發現魯譯本的敘事情節與梅希英譯本近似，但若結合出版時間的先後並對照魯丁的其他文學譯作來看，則會發現其較有可能參考過或改寫自趙餘勳、唐允魁譯本。

一、魯譯本與梅希譯本對比

從《苦女成功記》的目次來看，全書 28 章，比梅希英譯本少一章（表 7）。對比兩譯本各章的具體文本，可見梅希譯本中的第五章“Left Alone”與第六章“On the Road”在魯譯本中合為一章，即全部納入魯譯本第五章〈孤獨的開始〉。

表 7

梅希譯本、魯譯本目次

<i>The Adventures of Perrine</i>	魯譯本《苦女成功記》
I. Perrine and the Donkey	一、苦女的來歷
II. Grain o'Salt's Lot	二、在客店裏
III. Perrine Takes Charge	三、好母親
IV. Palikare Changes Owners	四、把牠賣了
V. Left Alone	五、孤獨的開始
VI. On the Road	
VII. A Troubled Journey	六、艱苦的路
VIII. Old Friends to the Rescue	七、饑餓線上

（續下頁）

¹⁷ 筆者把《苦女成功記》的封面與先於它出版的 *En Famille* 其他譯本的封面和書內插圖對比過後，得出這一結論。

表 7

梅希譯本、魯譯本目次（續）

<i>The Adventures of Perrine</i>	魯譯本《苦女成功記》
IX. Rosalie	八、小女伴
X. A Glimpse of Mr. Vulfran	九、會見白頭翁
XI. The Rented Room	十、存身地
XII. At the Mills	十一、勞工生涯
XIII. The Accident	十二、大轉變
XIV. The Little Island	十三、女王的夢
XV. A Dinner Party	十四、島上的宴會
XVI. Perrine Becomes Interpreter	十五、翻譯工作
XVII. Working for Mr. Vulfran!	十六、錄用後
XVIII. Perrine Answers Questions	十七、自述身世
XIX. Mr. Talouel Interferes	十八、詳細的盤問
XX. A New Wardrobe	十九、新衣服
XXI. In William's Place	二十、充助理員
XXII. The Mysterious Letter	二十一、奇怪的信
XXIII. Mr. Vulfran Confides in Perrine	二十二、廠長的託付
XXIV. In the Castle	二十三、家庭中
XXV. Schooling	二十四、盲目重睹
XXVI. News of Edmond	二十五、消息頻傳
XXVII. Changes at Maraucourt	二十六、葬禮
XXVIII. Fabry's Secret Errand	二十七、祕密使命
XXIX. Reunion	二十八、老祖父的愛

此外，魯譯本與梅希譯本的不少章節標題就字面含義對比來看，可謂不乏差異，比如，梅希譯本中的章節標題“Perrine and the Donkey”、“Perrine Answers Questions”被魯丁分別譯為「苦女的來歷」、「自述身世」。但若結合每章的具體文本加以審視，便會注意到魯譯本的中譯標題更像是對每章故事情節重做的主題概括。在看似不同的中、英章節標題之下，兩個譯本的故事情節卻頗為近似，文本語句亦有呼應。

如前所述，魯譯本第五章〈孤獨的開始〉實為梅希譯本第五章“Left Alone”與第六章“On the Road”的合體。下面即節選魯譯本第五章和梅希譯本第六章的部分文本為例，來對兩部譯本之間的關聯加以說明。

表 8

梅希譯本、魯譯本節選

On the Road	孤獨的開始
<p>She felt as if she were dreaming; the figures about her seemed dim and strange. She scarcely noticed that the Marquise had black ribbons on her bonnet, that Grain o'Salt was dressed like a gentleman, with a top hat, and that Old Carp had changed his leather apron for a brown morning coat. The Marquise had insisted that they all put on their best clothes for the occasion.</p>	<p>這回，她又當作是做夢，恍惚地未曾看見「伯爵太太」的帽上，已經換上了個黑色的飄帶；那蘇而德呢戴起了高帽子，簡直像個紳士，老鯉魚也穿上了晨服，這樣的裝束，他是為了遵從伯爵太太的勸告。</p>
<p>“I want to tell you, little girl,” said Grain o'Salt, feeling that, as the most important person there, he should speak first, “I want to tell you that you can stay on my lot as long as you want and I won't charge you anything for it.”</p>	<p>現在：蘇而德第一個開口： 「姑娘！我對你說，你從今以後可以住在我的客店裏，永遠住下去我就不收你的錢。」</p>
<p>“If you would like to come with me and sell songs, you can make a good living,” said the Marquise. “It's a very nice business.” (Malot, 1893/1932, pp. 60-61)</p>	<p>伯爵太太也插嘴上來道： 「我想，你如果答應每天和我出去一塊兒賣唱，好的日子你儘可以過哩。啊！這種職業，是很自由的哩。」（馬勞脫，1983／1949，頁 41—42）</p>

從表 8 可見，兩個譯本的敘事情節近似，少量細節在魯譯本中出現刪節。例如，梅希譯本筆下老鯉魚的裝束“changed his leather apron for a brown morning coat”，魯譯本卻未指出他原先穿戴的皮圍裙以及所換晨服的顏色；蘇而德開口說話時的心理描寫“feeling that, as the most important person there”亦省去未譯。即便如此，透過如上章節內容的敘事情節和具體語句，加之目次安排，不難看出魯譯本與梅希英譯本之間的相似之處。

二、魯譯本與趙譯本、唐譯本對比

魯譯本中的人名翻譯與趙譯本、胡譯本、唐譯本大不相同。不少人名的翻譯頗具「中國味」，如主角的名字被譯為「白琳」，其祖父和小女伴的名字被譯為「萬爾倫」、「魯雪麗」。但若對照其現存的兩部均於 1941 年 7 月初版的文學譯作《激流》、《彷徨飄泊者》來看，便會發現這似乎是魯丁慣用的翻譯手法，例如《激流》中的人名「白龍」、「阿朗」（康拉脫，1900／1941，頁 202，196），《彷徨飄泊者》中的「富蘭生」（譚惟斯，1908／1941，頁 10）。此外，這兩部譯作的身世亦為探尋魯譯本《苦女成功記》的底本另闢視角。

《激流》的故事情節源自康拉德（Joseph Conrad）的名作《吉姆爺》（*Lord Jim*）（Conrad, 1900）。對比譯作正文和譯者序言，可知該書改寫自梁遇春、袁家驊合譯的《吉姆爺》（康拉德，1900／1934）。¹⁸《彷徨飄泊者》關涉的外文原著為戴維斯（W. H. Davies）筆下的《流浪者自傳》（*The Autobiography of a Super-Tramp*）（Davies, 1908）。該譯作亦為改寫之作，底本為黃嘉德譯本《流浪者自傳》（戴維斯，1908／1939）。囿於篇幅，此處僅以《彷徨飄泊者》為例，對《苦女成功記》的身世做以旁證。

黃嘉德譯本（戴維斯，1908／1939）為全譯本，譯自英文原著。它最先

¹⁸ 梁、袁合譯本《吉姆爺》為全譯本，與原著相同，共 45 章，無章節標題。魯譯本《激流》將 45 章縮為 22 章，且為每章添加標題。對照來看，魯譯本正文的語句措辭顯有改寫痕跡，書中譯者序言裡對康拉德小說創作的敘述甚見雷同（康拉脫，1900／1941，頁 1-2；康拉德，1900／1934，頁 5-6）。

連載於期刊《宇宙風》1至40期（1935—1937年），後於1939年結集為單行本出版。首期發表以時任《宇宙風》主編的林語堂之薦語〈引言〉（林語堂，1935，頁14）為始，後隨原著中〈蕭伯納序〉（Shaw, 1908, pp. vii-xiv）的漢語譯文（蕭伯納，1908／1935，頁14—19）。黃譯單行本後將林語堂的薦語〈引言〉易名為〈林語堂序〉作為起始（林語堂，1935／1939，頁V—VI），緊接〈蕭伯納序〉（蕭伯納，1908／1939，頁VII—XIX）。對比觀之，魯譯本《彷徨飄泊者》正文前亦先後附有〈蕭伯納序〉一篇（蕭伯納，1908／1941，頁1—4）與署名為林語堂的〈序〉（林語堂，1935／1941，頁1）。值得注意的是，黃、魯二譯本中兩篇同署名為林語堂的序言內容差異甚大（詳見附錄四）。更為引人注目的是，黃譯首刊於1935年7月，魯譯初版於1941年7月，然兩人譯作單行本中林語堂序末註明的作序時間卻都為民國24年7月（林語堂，1935／1939，頁VI；林語堂，1935／1941，頁1）。這不禁令人生疑魯譯本中林語堂〈序〉乃至整部譯作所據底本的來源究為何本。¹⁹此外，將兩篇同出蕭伯納序言的中譯連同英文原著對比看來，魯譯本省去開頭兩段，其後於語義、措辭方面與黃譯本漸見相似。再看正文，兩本於語句措辭方面實多相似，魯譯本顯有參考、改寫痕跡（如下例文）。類似痕跡亦見之於《激流》、《苦女成功記》，故而推斷魯丁慣以參考現有譯作或以其為底本進行改寫。

例文：

上邊所述敘的都是我過去的經歷。無論是我自己弄出來的亂子，或是人家替我弄出來的困難，我都只有怪自己的份兒。我把這些遭遇全部敘述出來，沒有一點隱瞞。如果人家對我生出疑心來，那不能怪他們，然而他們不會努力把真理找出來，這倒是他們的錯處。（戴維斯，1908／1939，頁361）

¹⁹ 林語堂在自傳《八十自敘》中詳細回顧、梳理了自己的著述，提到「香港和上海的出版商隨便盜印，甚至將我沒寫過的作品掛上我的姓名」（林語堂，1990，頁73）。據此，不排除魯譯本《彷徨飄泊者》中的林語堂作序為杜撰之筆。對比觀之，林語堂為黃譯本薦序不僅有《宇宙風》刊文為證，從多部黃譯林氏作品和二人私交甚密的史實來看亦合乎情理。

在我的半生之中，一切的遭遇：無論是我自己弄出來的岔兒，或者是人家所替我弄出來的，我都怪我自己。在這裏，我當然也不隱瞞地述說啦。如果，有人對我生出疑心，那便要怪他們的錯處，和對我的環境太不諒解了。（譚惟斯，1908／1941，頁 230—231）

例文中，兩個譯本語義甚近，對比之下，魯譯本中的「岔兒」、句末語氣詞「啦」令譯作語言口語色彩愈濃。同類譯語現象在魯丁的其他兩部文學譯作中也比比皆是，應該是他譯筆的一大特色，亦為推測《苦女成功記》參考或改寫自其他譯本提供了旁證。同與梅希英譯本關聯，魯譯本《苦女成功記》與趙譯本、胡譯本、唐譯本相比，語言更顯口語氣息（如表 9）。

表 9

趙譯本、胡譯本、唐譯本、魯譯本節選對比

趙譯本	胡譯本	唐譯本	魯譯本
「巴黎來的。」		「巴黎來的。」	「我是由巴黎到這裏來的。」
「巴黎人不識繞線機嗎？真好笑。那是一種機器，把線繞上梭子去的。」		「巴黎人不曉得繞線機嗎？真可笑。那是一種機器。能把線繞上梭子去的。」	「嘻！那真笑話了，巴黎人是萬能的，怎麼你不知道繞線機呢？這是一種機器，可以把線繞到梭子上。」
「工錢多嗎？」	「工錢多少？」	「工錢多嗎？」	「哦，我知道了。但你的代價呢？」
「每天十蘇。」	「每天十蘇。」	「每天十蘇。」	「問我工錢嗎？十梭一天。」
「難學嗎？」	「難做嗎？」	「難學嗎？」	白琳想了一想，問道：「這種工作容易學嗎？」
「不很難的。但是你的眼睛一定要靈活。你不能偷懶。你也想到廠裏工作嗎？」（馬羅，1893／1933，頁 112）	「一些也不難，只是要你手眼靈活。你也想去做工嗎？」（麥洛脫，1893／1934，頁 21—22）	「不很難。但是眼睛那一定要靈活。你更不能偷懶。你也想到廠裏去做工嗎？」（馬洛，1893／1940，頁 55—56）	「還算便當。但須要眼珠靈活。如果你眼線打斜，或是偷一下懶，便別想在廠裏幹下去。」（馬勞脫，1893／1949，頁 63）

上表的語句為主角白琳與小女伴魯雪麗初次相識的對話。魯譯本顯然比其他三部譯本的表達更偏口語。「那真笑話了」、「還算便當」、「在廠裏幹下去」等用語都是十足的口頭語，而且魯雪麗話語中的語氣詞「嘻」、「哦」令人物講話時的情緒躍然紙上，對話愈顯口語情境。

此外，將魯譯本《苦女成功記》與趙、唐兩譯本仔細對照來看，其參考、改寫語痕亦可謂有跡可循。以下再以趙、唐譯本各自尾章〈重圓〉為例，對照魯譯本最後一章〈老祖父的愛〉的文本內容予以說明。

表 10

趙譯本、唐譯本、魯譯本、梅希英譯本尾章節選對比

趙譯本	唐譯本	魯譯本	梅希英譯本
「你不要謝我，」那老人說，「你應該謝法布利，是他向那販舊貨的婦人去買回來的。職員們都想買一件禮物送給他們的小同事。」	「你不要感謝我，」那老人說，「你應該感謝法布雷，是他向那販賣舊貨的婦人買回來的。職員們也都想買一件禮物送給他們的小同事。」	老祖父點點頭，很慈祥地道： 「你這事不用感謝我，你……你應當去謝謝法普萊，全是他向那個販賣舊布的婦人買回來的。現在，許多職員都想各人買一件東西送給你呢。」	“You don’t owe it to me,” said the old man. “You owe it to Fabry who bought him from the old rag woman. The people in the office wanted to give a present to their little colleague.”
「法布利先生和其餘諸位先生真好極了，」蓓苓說。	「法布雷先生和其餘幾位先生真是好極了，」佩苓說。	「他們……法普萊他們真是好極了。」白琳說：	“It was very good of Mr. Fabry and the others,” said Perrine.
……	……	……	……
她們上了車子，蓓苓把韁繩捏在手裏。	她們坐上了車子，佩苓便把韁繩捏在手裏。	她們上車子坐停了。白琳的手就握住了韁繩。	They climbed into the carriage, and Perrine took the reins.
「到那裏去？」她笑着問。	「到那裏去？」她笑着問。	「祖父！我們上那兒去？」她微笑地問着。	“Where shall we go?” she asked with a happy smile.

(續下頁)

表 10

趙譯本、唐譯本、魯譯本、梅希英譯本尾章節選對比（續）

趙譯本	唐譯本	魯譯本	梅希英譯本
「我要到各處去看 看，」那老人說。	「我想到各處去看 看，」那老人說。	「我想我們到每個廠 裏巡視一轉。」萬而 崙說：	“I want to see everything,” said the old man.
「但是先到什麼地 方呢？」蓓苓問。	「但是先到什麼地方 呢？」佩苓問。	「可是，最先我們到 那裏？」白琳側著臉 問：	“But what shall we start with first?” asked Perrine.
「先去看那小島上 的那間小屋子，我 要看看你的發祥 地！」（馬羅，1893/ 1933，頁 378－379）	「自然先去看小島上 的那間屋子吧，我先 要看看你的奮鬥出發 的地方。」（馬洛， 1893／1940，頁 204）	「好孫女兒！我想先 去看看你住過的小島 上那間屋子吧。因 為，那是你奮鬥的一 處發祥地啊！」（馬 勞脫，1893／1949， 頁 219）	“With your little hut on the island, of course. I want to see the nest you started from!” (Malot, 1893/1932, p. 284)

從表 10 的文本對比，可見魯譯本添加了趙、唐兩譯本裡未見的動作、神態、口語細節，如「很慈祥地」、「側著臉」、「好孫女兒」。這些細節亦未見於梅希英譯本，足證乃魯丁發揮想像之筆。於此之外，魯譯本與趙、唐譯本的敘事情節高度相似，某些語句顯有雷同。上表中的部分段落即為明證。魯譯本第二段裡的語句「你……你應當去謝謝法普萊，全是他向那個販賣舊布的婦人買回來的」與趙、唐譯本中「你應該謝法布利，是他向那販賣舊貨的婦人去買回來的」、「你應該感謝法布雷，是他向那販賣舊貨的婦人去買回來的」兩句的句法結構全然相同，僅有個別用字之異。緊隨其後的「他們……法普萊他們真是好極了」一句與趙、唐譯本中相應的語句比照來看，亦是如此。梅希譯本最後一段中的“the nest you started from”在趙、唐譯本中各譯為「你的發祥地」、「你的奮鬥出發的地方」，而魯丁的譯文「你奮鬥的一處發祥地」讀來頗像趙、唐二譯的結合。

陸、結語

法文兒童小說 *En Famille* (Malot, 1893) 面世至今，中譯本繁多，僅就民國時期而言，除王小石譯本（馬洛，1893／1947）無從推測外，其他諸本如上文所述皆非譯自法文原著。其中，趙餘勳譯本（馬羅，1893／1933）以梅希英譯本（Malot, 1893/1932）為底本；其後的胡思銘譯本（麥洛脫，1893／1934）、唐允魁譯本（馬洛，1893／1940）均改寫自趙譯本；魯丁譯本（馬勞脫，1893／1949）雖與梅希英譯本敘事關聯甚密，卻較可能參考過或改寫自趙、唐兩本。結合當時的社會歷史語境來看，此般轉譯和重譯經歷與民國時期兒童文學翻譯的歷史脈絡不無關聯，亦可說是五四以後兒童文學轉譯風氣的時代縮影。

上述諸譯本相繼出現於 20 世紀 30 至 40 年代，正是兒童文學翻譯的高峰期。20 世紀 30 年代是民國時期兒童文學翻譯的頂峰，其後的 40 年代兒童文學譯介的盛況雖不及 30 年代，但譯品總量遠遠超過 10、20 年代的總和（李麗，2006，頁 38）。值得注意的是，20 世紀 30 年代是美國兒童文學譯介的頂峰，1933 年為 30 年代乃至整個民國時期美國兒童文學譯介作品數量最多的年分，且 30 年代引入的美國兒童文學的中譯本全部出版於上海（應承霏、陳秀，2013，頁 66）。相比而言，30 年代的法國兒童文學譯介作品的數量比起美國略有不及。至 40 年代，美國兒童文學翻譯作品的數量已達到法國的三倍（李麗，2006，頁 37）。1933 年於上海少年書局出版的趙譯本《苦女奮鬪記》（馬羅，1893／1933）雖是 *En Famille* 的首部中譯本，然論其淵源，改編和出版於美國的梅希（Malot, 1893/1932）英譯本才是其母本。可以說，趙譯本的面世與 30 年代美國兒童文學翻譯的高潮互為映照。

趙餘勳譯本（馬羅，1893／1933）在瓊斯英譯本（Malot, 1893/1922）與梅希英譯本（Malot, 1893/1932）之間，擇後者為底本，一定程度與兩部英譯本在 20 世紀 30 年代的流程度有關。論及二者的影響力，瓊斯譯本應在梅希譯本之上，其從 1922 年出版至今百年來於不同年代間有再版，2000 年後

再版更有數次。相較而言，梅希譯本的再版次數遠所不及，40年代以後便未見再版。但是，若僅聚焦上世紀30、40年代的20年間，梅希譯本的再版次數其實遠多於瓊斯譯本。粗略統計，梅希譯本在此20年間至少再版過六次，其中五次再版於30年代，而瓊斯譯本僅於1938年再版一次，且出版地為英國（Malot, 1893/1938）。²⁰ 由此觀之，對於30、40年代的中國兒童文學出版界和譯者而言，與梅希譯本更易相遇。

En Famille 藉由英文改寫本 *The Adventures of Perrine* 進入中文世界，如此這般的轉譯是民國時期歐美兒童文學翻譯的常見現象。縱觀民國兒童文學的發展歷程，以夏丏尊、鄭振鐸、周樹人和周作人兄弟為代表的一些文學家皆透過轉譯為這一時期的中國兒童文學貢獻良多。可以說，民國時期的兒童文學譯介每多不依原著逐譯。趙譯本首版與再版之後，*En Famille* 的其他中譯本接踵而至，或許與當時的現實主義風潮不無關聯。上文第貳節提到的魯迅的中篇童話譯作《錶》發表後引起熱論（胡風，1935／1999；陳伯吹，1982，頁70），促使兒童文學自20世紀30年代走向反映真實人生與社會的現實主義路向。受《錶》的影響，流浪兒童、童工開始成為兒童文學中的主題人物形象，廣泛出現於30、40年代的兒童文學作品。*En Famille* 的故事主題和主角佩琳的人物形象與現實主義的兒童文學觀正可謂吻合。

透過重溫這部法文小說的民國中文譯介之旅，不難窺見上世紀30、40年代兒童文學翻譯的若干歷史鏡像。此外，早期外國作品中譯的一些現象在30、40年代的兒童文學翻譯中仍然可見。很多譯本以譯述為主，刪削、改寫原文較為常見（郭延禮，1998，頁34），不註明原著來源的現象也甚為普遍，由此造成一書重譯、多譯、譯作抄襲的情形（郭延禮，1998，頁39－40）。1984年，*En Famille* 自面世歷經90餘年之後，其首部直接根據法文原文逐譯的中文全譯本《孤女尋親記》（馬洛，1893／1984）才與中文讀者見面。此後的諸多中譯本多為改編、譯寫為主的青少年讀本。如今，佩琳的故事有賴眾多譯本和影視作品，已廣為中文小讀者所熟知。

²⁰ 此處的統計數字僅以再版年分為據，不涉及同一年分中的不同版次。

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附錄一

En Famille 的歐美譯本 (1894 – 1949)

附錄一

德譯本	出版年分	譯作名	(編)譯者	出版機構	附註
1	1894	<i>Daheim</i>	未署名 ²¹	Stuttgart: Thienemann	編譯本 青少年讀本
2	1897	<i>En famille, für den Schulgebrauch</i>	Eugène Pariselle	Leipzig: Verlag von G. Freytag	編譯本 校園讀本
3	1913	<i>Daheim</i>	Paul Moritz	Stuttgart: A. Hoffmann	全譯本
4	1947 (第二版)	<i>Daheim</i>	Emil Ernst Ronner	Bern: A. Scherz	編譯本 初版時間不詳
西譯本	出版年分	譯作名	譯者	出版機構	附註
1	1895	<i>En Familia</i>	Enrique Leopoldo de Verneuil	Barcelona: Montaner y Simón	全譯本 法文原作插畫
芬譯本	出版年分	譯作名	譯者	出版機構	附註
1	1902	<i>Vihdoinkin kotona</i>	Alma Suppanen	Helsinki: Otava	全譯本
2	1946	<i>Vihdoinkin kotona</i>	Toini Kivivuori	Helsinki: Suomen Kirja	縮譯本
英譯本	出版年分	譯作名	譯者	出版機構	附註
1	1922	<i>Nobody's Girl</i>	Florence Crewe Jones	New York: Cupples and Leon	縮譯本
2	1932	<i>The Adventures of Perrine</i>	Gil Meynier & Edith Heal	New York, Chicago, San Francisco: Rand, McNally & company	編譯本

²¹ Aiga Klotz (1994) 在 *Kinder-und Jugendliteratur in Deutschland 1840-1950: Band III: L-Q* 一書中，提到 1894 年出版的首部德譯本 *Daheim* 於 1913 年發行第二版，譯者為 Paul Moritz (p. 117)。但據筆者考證，該譯作的第二版發行於 1902 年，1913 年出版、譯者署名為 Paul Moritz 的 *Daheim* 一書實為 *En Famille* 的另一德語版譯作，其與首部德譯本並非同一譯本。

附錄二

En Famille 的日語譯本（1918—1949）

附錄二

出版年分	譯作名	（編）譯者	出版機構	附註
1917／1918 ²²	雛燕	五来素川	東京：婦人之友社	在地化翻案本
1924	家なき娘	三井信衛	東京：ほるぷ出版	《金の船・金の星》 連載
1925	家なき娘	三井信衛 ²³	東京：金の星社	以 <i>Nobody's girl</i> 為底本
1925	家なき少女	須藤鐘一	東京：春秋社	以 <i>Nobody's girl</i> 為底本
1927	あ、故郷	片岡鐵兵	東京：文洋社	以法語原著 為底本
1928	家なき娘	菊池寛	東京：興文社	以 <i>Nobody's girl</i> 為底本
1932	なつかしき故郷： 家なき娘	宇野浩二	東京：春陽堂	以 <i>Nobody's girl</i> 為底本
1941	家なき娘 アンファ ミーユ（上、下）	津田穰	東京：岩波書店	以法語原著 為底本
1946	家なき少女	水島あやめ	東京：偕成社	編譯本

²² 《雛燕》以單行本形式出版之前，已於1917年在日文期刊《新少女》連載出版。

²³ 因三井信衛前後譯有兩個不同的日語版本，故全部計入。

附錄三

趙譯本、胡譯本中人名、地名列表

附錄三

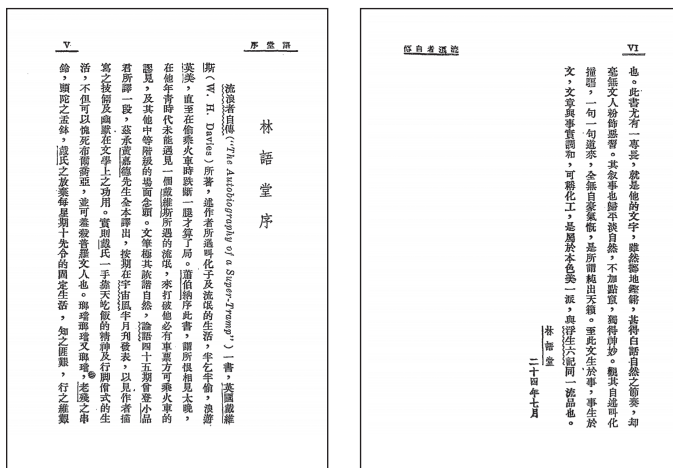
人名		地名	
蓓苓	荷馬	巴黎	蘇格蘭
沙爾德	泰羅	柏栖門	空布雷
辰得利	奧耐克	吉卜賽	加爾各答
侯爵夫人	木脚	希臘	達加
老鯉魚	威廉	德意志	大腎
盧桂麗	貝諾絲	意大利	得拉鎮
弗郎沙	維基尼	亞眠	西藏
愛德門盆特華	費爾茲	奧國	喜馬拉亞山
發爾弗郎	勒賴克	馬拉庫耳	黑科克
洛賽麗	西圖爾	拉察拍	倫敦
奧利麗	貝爾哲	聖得尼鎮	波斯尼亞
西圖爾	瑪利多賽麗尼	法國	塞拉熱瓦
卡西米	巴司丁	格來	脫拉夫尼克
法布利	法立克	匹岐格尼站	鮑蘇瓦察
蒙貝羅	雷塞爾	聖匹堡	海哥克
彭笛脫	麥格納	印度	巴庫耳
齊諾皮	貝爾風	英國	盧昂
斯丹尼	布雷東	法雷克	基羅客店
		亞維林	利卑勒街

附錄四

黃嘉德譯本、魯丁譯本中林語堂序言對比

圖四之一

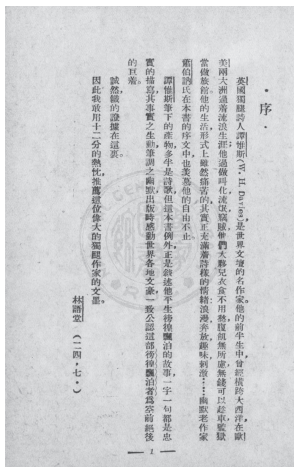
黃嘉德譯本〈林語堂序〉



資料來源：林語堂（1935／1939，頁 V—VI）。

圖四之二

魯丁譯本林語堂〈序〉



資料來源：林語堂（1935／1941，頁 1）。

Realistic Plays and Drama Evolution: Yu Shangyuan's Translations of Brander Matthews' Works

Jia-Wei Li

The prominent Chinese dramatist Yu Shangyuan is most often credited with launching the National Theatre Movement, a theater campaign in the mid-1920s that championed a reexamination of the artistry and aesthetics of Chinese indigenous drama. However, prior to this movement, Yu Shangyuan published extensively on dramatic literature and the lives and works of Western dramatists. Although most of these articles were marked as original compositions, they consisted largely of translations of foreign works. Particularly, approximately 30 articles were translated from American theater critic Brander Matthews' two books, *The Principles of Playmaking, and Other Discussions of the Drama* and *The Chief European Dramatists*. The present study fills a gap in modern Chinese theater historiography by examining Yu Shangyuan's early publications, with a specific focus on his translations of Brander Matthews' works. This detailed textual and contextual analysis reveals that Yu Shangyuan was influenced by an evolutionary literary perspective. His linear consciousness of time and history led him to regard modern realistic drama as the zenith of evolution for drama as an art form. Yu Shangyuan's case demonstrates how translation contributed to the construction of theater history and affected the manner in which theater historians comprehend, describe, and reconstruct theatrical forms and conventions.

Keywords: Yu Shangyuan, Brander Matthews, literary evolution, realistic drama

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現實主義戲劇與戲劇進化： 余上沅對布蘭德·馬修斯作品的翻譯

李佳偉

戲劇家余上沅因發起著名的國劇運動而享有盛名。國劇運動開展於20世紀20年代中期，倡導重新審視中國本土戲劇的藝術性和美學。事實上，國劇運動前，余上沅已發表大量文章介紹劇本創作法與西方戲劇家及代表作。雖然這些文章多以原創形式呈現，但其中有大量翻譯作品。特別是其中約有30篇文章譯自美國戲劇評論家布蘭德·馬修斯（Brander Matthews）的《戲劇創作原理及其他討論》和《歐洲主要戲劇家》。本文細緻分析了余上沅的早期作品，特別關注他對布蘭德·馬修斯作品的翻譯，以期填補中國現代戲劇史研究在這一課題的空白。對譯文的分析表明，余上沅受文學進化論的影響，產生對時間和歷史的線性認識，將現實主義戲劇視為戲劇進化的頂峰。余上沅的例子表明，翻譯參與了戲劇史的建構，並影響了戲劇史家對戲劇形式和慣例的理解、描述與重構。

關鍵詞：余上沅、布蘭德·馬修斯、文學進化、戲劇現實主義

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接受：2022年6月21日

Introduction

As the spoken drama came onto the Chinese stage in imitation of Western speech-based play (Chen, 2014, p. 1), it is therefore no surprise that translation might have played a constitutive and mediating role in the course of constructing modern Chinese drama. The fact remains, however, that researchers have paid little attention to the translation practices in theatre history, featuring translation “all too frequently theatre and performance historiography’s unacknowledged or even unobserved participant” (Graham-Hones, 2021, p. 307). Such is the case with the study of Yu Shangyuan’s 余上沅 early literary activities. While scholarly work strives to present a panoramic picture of Yu’s theatrical view, there are still some unresolved issues and confusions due to the lack of attention to Yu’s translation practices.

Engaging in theatre some 50 years, Yu is most often credited with leading *guoju yundong* 國劇運動 (The National Theatre Movement), a theatre campaign in Beijing in the mid-1920s that asserted traditional Chinese opera as a formative force in incubating, shaping, and constructing modern Chinese drama, be it orally performed or turned up in written form (Liu, 2016b; Ma, 1989). What has been largely overlooked is Yu’s theatrical engagements prior to the movement, whose voice has been shunted aside in the writing of Chinese theatre history. In fact, Yu published extensively on the practice of dramaturgy and the history of Western drama at the beginning of his artistic career. In particular, Yu translated many important works by Brander Matthews, including seven of the 16 chapters of Matthews’ (1919) *The Principles of Playmaking, and Other Discussions of the Drama* (hereinafter referred as *The Principles*), which provided serviceable guides for young playwrights, and 22 research articles translated from the two appendices of Matthews’ (1916) *The Chief European Dramatists* (hereinafter referred as

European Dramatists), which offered informative introductions to the lives and works of many prominent Western dramatists. Through his translations of Matthews' writings, Yu brought a variety of riveting but often-overlooked ideas to the Chinese theatre circle and made a pioneering effort to the development of modern Chinese drama in a period of dramatic penury.

However, Yu only marked the seven chapters as translations without indicating the source of the subsequent 22 articles, leaving readers unaware that they were reading mediated texts. As a result, most theatre historians who have touched upon Yu's early publications tend to regard Yu's translations of Matthews as original compositions, applauding Yu's profound understanding of the Western theatre tradition (e.g., Cai, 2007, p. 152; Hu, 2001, p. 89; Song, 2002, p. 168). Conclusions drawn under this view are oversimplified, inadequate, and unreliable, because the cross-cultural dialogue between Chinese and Western drama in the translation process, as the following discussion shows, plays a significant role in appreciating the legitimacy of Yu's great erudition as a recent graduate and in understanding many important facets of Yu's view of drama, dramatic literature particular.

Offering to fill a gap in modern Chinese theatre historiography, the present research provides a detailed examination of Yu's early writings published prior to his departure for the United States, with special attention to his translations of Matthews' works. Placing the analysis in a broader discursive context, this article probes into the incentive for Yu's choice of texts, his translation strategies, and the rationale behind these strategies. With Yu's early translation as a case in point, this research attempts to shed light on the role of translation in theatre history and in the writing of said history.

Writing and Translating for Amateur Theatre

Since modern drama was not brought to China until the early 20th century, Chinese intellectuals made various efforts to promote the development of this emerging genre, including translating Western plays, composing Chinese plays, and imparting knowledge on the principles and techniques to Chinese readers (Chen, 2014, pp. 1-15; Liu, 2015, pp. 113-114). With a great deal of gusto, Yu has devoted himself to the advancement of modern drama since the early 1920s. From December 1921, when he published his first article (Yu, 1921), to August 1923, when he left for the United States (Yu, 1923e), Yu authored a total of 44 articles, many of which were long articles published in serial form. With the exception of a prose article celebrating the maple leaves and an essay describing college life (Yu, 1923a, 1923d), all of Yu's other works published during this period are concerning dramatic literature, particularly playwriting techniques and the lives and works of Western dramatists. The playwrights Yu featured ranged widely from the ancient Greeks of the fifth century to the English of the 20th century. No doubt that the broad repertoire reflects Yu's genuine enthusiasm for Western dramatic literature, but it also blurs the perception of Yu's theatrical outlook, as the diversity of the plays covered raises questions about Yu's indiscriminate acceptance of Western drama.

Although Yu labelled only the seven chapters rendered from *The Principles* as translated works, approximately 34 of the 44 articles Yu published during this period were translations, presented and received as originals. They are not faithful renditions of the originals; rather, Yu retains only the general meaning of the original texts without following their exact wording. The source works Yu used were authored by three eminent theatre scholars: Brander Matthews, American critic William Lyon Phelps, and English dramatist Henry Arthur Jones. Of the 34

translated works, four were rendered from Phelps' and Jones' writings. Yu's articles on George Bernard Shaw, French dramatist Edmond Rostand, and English playwright John Galsworthy were translated from Phelps' (1921) *Essays on Modern Dramatists* (Yu, 1927a, 1927b, 1927c), a collection of articles on six dramatists of the late 19th and early 20th centuries (Phelps, 1921). Yu's article on realistic drama's conventions is an abbreviated translation of Jones' (1897) *The Relations of the Drama to Real Life* (Yu, 1923b), the transcript of a speech Jones delivered at Toynbee Hall, a charitable institution in London, on November 13, 1897 (Jones, 1897).

Aside from these four articles, the remaining 30 translated texts are all rendered from Matthews' works. Except for the article on pageant drama, which is translated from Matthews' *The Development of the Drama* (Chen, 1921; Matthews, 1903), the other 29 articles are all translated from Matthews' *The Principles and European Dramatists*. It is important to realize that many of the articles published by Yu in his early artistic career are translated texts, as it unveils the true process by which these works were created, thus bringing a new perspective to understanding Yu's theatrical view. The following discussion will take these translated works into critical vision to silhouette Yu's intellectual attributes. The discussion is constructed around Yu's translations of Matthews' works, for they make up the majority of Yu's early publications. Meanwhile, Yu's other translations and original compositions published during this period as well as his theatre activities and academic engagements will also be included in the analysis so as to provide additional insight into Yu's intellectual contour.

The point of convergence of Yu's early theatrical engagements is a steadfast conviction in the orthodoxy of *aimeiju* 愛美劇 (amateur drama). Coined by the famous Chinese dramatist Chen Dabei 陳大悲 in a series of articles titled *Aimei de*

xiju 愛美的戲劇 (amateur theatre),¹ *aimeiju*, the combination of the phonetic rendering of “amateur” and the literal translation of “drama,” stood opposite the professional and supposedly degenerate *wenmingxi* 文明戲 (civilized drama), a hybrid dramatic form based on “Western spoken theatre, classical Chinese theatre, and Japanese *shinpa* drama” (Liu, 2013, p. 1). In opposition to *wenmingxi*’s commercialization tendency and its hybrid performing conventions, *aimeiju* was proposed in pursuit of a speech-based and script-centric theatre in China. *Aimeiju*, in short, can be seen as an embryonic form of modern Chinese drama before the term *huaju* 話劇 (spoken drama) was invented (Liu, 2016a, pp. 314-315).

At the time, one of the most influential drama organizations dedicated to the promotion of amateur theatre is *Xin Zhonghua Xiju Xieshe* 新中華戲劇協社 (The New Chinese Drama Association), of which Yu was a devoted and active member (Yu, 1922b). The New Chinese Drama Association, led primarily by Chen Dabei and Pu Boying 蒲伯英, held the flourishing of dramatic literature as the rallying point for advancing amateur theatre (Chen, 1922b). In its organ journal *Xiju* 戲劇 (Drama), Pu (1922a) says on behalf of the association: “To succeed in literary composition, all but the most gifted should study and practice, which requires guiding manuals for reference and masterpieces for imitation” (p. 8). Proclaiming that the key to the maturity of modern Chinese drama rests in the emergence of qualified dramatic literature, Pu Boying in essence makes two demands: to provide serviceable guidelines for playwriting and to introduce archetypal plays for imitation.

It is more than mere speculation to say that Yu’s choice of Matthews’ works was a response to the association’s acting principles because Yu reiterated the association’s approach to drama development in the preface to his translation of

¹ These articles were first published in *Morning Post Supplement* and were collected into a book in 1922 (Chen, 1922a).

The Principles: “It is necessary to first introduce more modern foreign plays and treatises on drama, especially the principles of playmaking” (Yu, 1922b, C2). In the same passage Yu also pays tribute to his peers who were working diligently at the time, in the following terms:

Though the fellow New Chinese Drama Association comrades and those who have been working on drama in China and abroad perceive the failing tendency, we still bear the hope that we will succeed in the end and work hard to study, introduce, compose, and experiment. (Yu, 1922b, C2)

Here, Yu not only proudly labels himself as a member of the association but essentially restates the association’s proposal: to introduce modern foreign plays and treatises on drama, especially on the principles of playmaking. Translating Matthews’ works provided Yu with a viable approach to responding to the association’s proposal, as Matthews had written on almost all facets of drama that were proved serviceable guides to numerous playwrights. In particular, the two books Yu translated conformed exactly to the association’s two objectives, with *The Principles* on playmaking techniques and *European Dramatists* on Western dramatic literature. It can be said that the primary reason for Yu’s translation of Matthews’ two books is that their contents fit squarely with the two dimensions of theatre development proposed by the association, whose instructions are in Yu’s opinion the guiding principle for the development of the Amateur Theatre.

Another important reason for Yu’s choice of texts is probably Matthews’ unquestionable authority in the theatre circle. Occupying in the theatre some 50 years, Matthews established himself as a renowned literary man by writing extensively on theatre. Matthews’ writings were so popular that they were depicted as “monopolizing the shelves of books” (Sayler, 1923, p. 3). Matthews being also a professor at the famous Columbia University, his works always held practical counsel ready to be picked up by young playwrights. So successful an educator was

Matthews that all young playwrights in a decade or so were described as “branded by the same Matthews” (Bernder, 1954, p. vii). Matthews was also well recognized among the period’s Chinese intellectuals. As early as 1916, the eminent Chinese drama theorist Song Chunfang 宋春舫 had already cited Matthews’ *The Development of the Drama* in his discussion of the latest trends in Western theatre (Song, 1916, p. 233). In the same year, the periodical *Dongfang Zazhi* 東方雜誌 (Eastern Miscellany) also introduced Matthews’ idea by publishing a Chinese rendition of Matthews’ “On Putting Literature into the Drama” (Zhang, 1920), which was collected in *The Principles* as the third chapter. Even being Matthews’ student was held in high regard. For example, in his preface to American scholar Lewis Chase’s *Prose Selections or English Essays for Chinese Students*, Hu Shi 胡適 attributed Chase’s wealth of knowledge primarily to being a student and disciple of Matthews (Hu, 1923, p. 1). Matthews’ profound knowledge of drama aroused Yu’s admiration. In the following terms, Yu (1922a) credits four professors of theatre, Matthews, George Baker, William Lyon Phelps, and Barrett Clark, with elevating drama to the status of a full-fledged academic subject in the United States. Yu (1922a) praises Matthews as contributing the most to this cause. It is noteworthy that prior to the publication of the translation of *The Principles* and *European Dramatists*, Yu had already translated Matthews’ *The Development of the Drama* with his friends from Peking University at the request of the Beijing Popular Education Research Institution, but for unknown reasons the translation was not released as originally planned (Tongsu Jiaoyu Yanjiu Hui Congkan, 1922, pp. 119-120). The fact that Yu used the translation of Matthews’ work as a gateway into the intellectual field attests to Matthews’ strong appeal to him.

As a newcomer to the theatre circle, it is only understandable that Yu would want to gain visibility in the intellectual community. Compared with toiling away at composing something that was not yet known to be a success, translating the works

of famous Western writers already sought after by Chinese intellectuals was a more feasible approach to garnering accolades and gaining name recognition. Situated in the Beijing theatrical sphere in the 1920s, the most popular theatre subjects were those raised by the New Chinese Drama Association. It is then not surprising that Yu would translate Matthews' *The Principles* and *European Dramatists*, which echoed the association's call for attention to dramatic literary composition. The following two sections will provide a detailed examination of Yu's translation of Matthews' works. As will be shown in the analysis, the examination of Yu's translation strategies serves as a defining force in delineating Yu's theatrical view.

Yu's Translation of *The Principles* (1919)

The Principles consists of 16 chapters originally published in American periodicals such as *Galaxy*, *Scribner's Monthly*, and *Harper's Monthly* (Weyant, 1965, p. 10). The book touches upon many crucial issues in playwriting, in such areas as crafting characters to the talents of the actors, condensing the story shorn of negligible details, and creating appealing and interconnected dramatic scenarios. Aside from generally applicable principles, Matthews devotes several chapters to specific cases that demonstrate the dependence of drama upon actors, audience, and stage arrangement. Yu (1922a) says in the preface to his translation that he translates only "the most crucial chapters" (C3), as it is prohibitively time-consuming to translate the entire book. Spending a little time sifting through the chapters Yu has chosen, one can see that Yu omits the chapters on specific cases and translates only the chapters on the applicable rules of dramatic composition. The seven translated chapters to a large extent seize the fundamental and permeant dramaturgic principles that are the same throughout the ages and are needed in a varied repertoire.

It is noteworthy that when Yu published these seven translated chapters, most Chinese intellectuals focused only on publishing literary creations with little regard for the methodological issues of playwriting. Taking the works published in *Chenbao Fukan* 晨報副刊 (Morning Post Supplement) as an example, of all the articles published in 1922, only Yu's seven translated chapters of *The Principles* concern playwriting principles. Most articles on drama are playtexts, either composed by Chinese intellectuals or translated from Western works. Yu's seven translated chapters touch upon many topics previously unexplored in Chinese theatre, such as the conventions of music drama, the situations in the play, the relationship between playwrights and actors, and the dramaturgical considerations of stage arrangement in the course of playwriting. In this sense, Yu's translation of Matthews' *The Principles* was among the first attempts in the Chinese intellectual field to see beyond the story of the play and approach playwriting as a professional interest requiring practice.

Proclaiming to present Matthews' "original flavor" (Yu, 1922b, C2), Yu translated these seven chapters in a faithful, almost word-for-word, way. However, Yu adds a footnote to his translation of the 12th chapter, "The Conventions of the Music Drama," the only note in his translation. In this chapter, Matthews recounts the story of Leo Tolstoy's criticism of German composer Richard Wagner's opera *Siegfried* for its lack of conformity to real life. Matthews counters that *Siegfried* was performed with rhyming lyrics rather than real-life dialogue precisely because of music theatre's convention: presenting the story by singing instead of dialogue. Therefore, Matthews argues that the accusation that *Siegfried* does not conform with real-life scenes is groundless and fallacious. Yu faithfully translates the original, but he adds the following comment:

After translating this chapter (the twelfth chapter of the original book), I suddenly felt fearful. At a time when inhumane theatrical barriers have yet

to be removed, those who plauded every move of Yang [Xiaolou] and Mei [Lanfang] would probably say, “See! A comment from an enlightened Westerner can really prove the value of old drama!” Then, no doubt that Yang Yanhui’s lines about missing his mother can be sung with “*pihuang*,” a hairy whip can pretend to be a horse; four actors can act as an army of tens of thousands of people; Guan Yunchang can use a red face, and Cao Cao can use a pink face [...] The loveliest creatures in music drama are those of the romantic world, such as *Madama Butterfly* and *Rhinemaidens*. The realistic scripts would inevitably invite disapproval from the disciples of Tolstoy’s concept of art. (Yu, 1922b, C2)

Yu intends to use this note to distinguish Chinese opera from Western musicals, but he does not provide forceful evidence. Here one can see Yu’s telling disdain for Chinese opera, especially the two iconic opera performers, Yang Xiaolou 楊小樓 and Mei Lanfang 梅蘭芳, whom Yu believes do not deserve any critical attention. He denies the artistic value of traditional Chinese opera because of its three characteristics: The lines are sung to the accompaniment of the *pihuang* 皮黃 tune (a telescoping of two musical styles, the light and happy *xipi* 西皮 and the more serious *erhuang* 二黃); the actor performs unrealistically, using a whip to pretend to be a horse; and the performer sometimes acts with a painted face.

However, all three conventions that Yu believes to be the drawbacks of Chinese opera can also be found in Western music theatre. In particular, they serve perfectly to describe the two music dramas Yu mentions here, Giacomo Puccini’s *Madama Butterfly*, an opera in three acts about the love story of a geisha girl named “Butterfly,” and Richard Wagner’s *Der Ring des Nibelungen*, a cycle of four German-language epic music dramas about the three water-nymphs “Rhinemaidens.” Both *Madama Butterfly* and *Der Ring des Nibelungen* belong to music drama in which the actors sing the lines and move in an unrealistic manner (Matthews, 1919,

pp. 214-215). If the test of reality is applied to them, they are as unnatural and impossible as traditional Chinese opera. As for the painted face, it is recorded that the actors who played the role of Butterfly often concealed their faces with white makeup in staging this play to show that Butterfly was a geisha girl (Morbio, 2016, p. 27). As such, rather than drawing a line between Chinese opera and Western music drama, Yu's note in fact demonstrates the parallels between the two.

Although Western music theatre shares many common characteristics with Chinese opera theatre, Yu does not criticize the content and format of Western music drama, but instead appraises the characters in Western musicals as “loveliest creatures” (Yu, 1922b, C2). It is puzzling that Yu has such divergent attitudes towards what he sees as two clearly similar types of opera. Yu's tolerant attitude towards Western music drama can also be seen in an article Yu published at the suggestion of Chen Dabei and Sun Fuyuan 孫伏園 in response to Pu Boying's proposal to open an opera department at the *Beijing Renyi Juzhuan* 北京人藝劇專 (Beijing People's Art Drama College). On January 5, 1923, Pu Boying published an announcement in *Morning Post Supplement*, in which he says, “We have a general plan to create a form of Chinese opera comparable to the opera of the modern civilized countries. The first step now is to solicit scripts” (Pu, 1923, C3-C4). At the time, Pu Boying had invited Yu to teach “The History of Western Drama” course at the Beijing People's Art Drama College (Pu, 1922b), leading to Yu feeling obliged to comment on the college's curriculum design. While Yu applauds the feat of having established a drama school in Beijing, he does not see fit to include opera training in the curriculum. As a result, he published this letter addressed to Pu Boying in the hope of stimulating a large-scale discussion in the intellectual field. Although Yu insists that music drama should not be promoted, the reasons he provides are not convincing. He says: “We can only acknowledge spoken drama as drama, but not opera. There can be only one standard for a nation's preference and

custom” (Yu, 1923c, C2-C3).² As can be seen in this letter, even when suggesting the negation of music drama curriculum, Yu does not condemn music drama in any articulate way. The only reason he offers is that there can be only one standard of national taste. Yu opposes the promotion of music drama in China not so much because they are inherently flawed and problematic, but because he places music drama at the opposite end of the spectrum from the speech-based spoken drama.

To sum, through translating *The Principles*, Yu brought a variety of topics to Chinese theatre that had rarely been voiced before. Although proclaiming to present a faithful translation, Yu added a commentary with the aim to differentiate traditional Chinese opera from Western music drama. Rather than reflecting upon the divergence, the evidence he provided made manifest many parallels between the two. However, despite being aware of these similarities, Yu only lambasted traditional Chinese opera while showing a tolerant attitude towards Western music drama. What makes Yu’s theatrical view even more puzzling is his translation of Matthews’ *European Dramatists*, in which Yu parallels Chinese opera, which he rejects, with Western drama, which he sees as the model for Chinese playwrights to emulate.

Yu’s Translation of *European Dramatists* (1916)

After publishing the seven translated chapters, Yu serialized another 22 articles in succession in *Morning Post Supplement*, collective entitled “*Guoqu Ershier Xiju Mingjia Ji Qi Daibiao Jiezu*” 過去二十二戲劇名家及其代表傑作

² In his famous book *The Foundation of a National Drama*, Henry Arthur Jones describes the drama that appears after the late 19th century as “national drama” and argues that “there cannot be two main opposing standards of national taste” (Jones, 1913, p. xv). At the time, Yu held Jones in high esteem, as can be seen in the preface to the translation of *The Principles*, in which Yu took the praise that Jones thrust upon Matthews as evidence of Matthews’ intellectual competence. It was influenced by Jones that Yu also agreed that there could only be one drama for a nation’s taste.

(The Past 22 Famous Playwrights and Their Representative Masterpieces), which were primarily translated from the two appendices, “Notes on the Authors” and “Notes on the Plays,” to Matthews’ *European Dramatists*. Yu’s translation conforms to the linguistic features of Chinese vernacular without any redundancies, poor inter-sentence connections, or awkward wording that are often seen in literal translations, leading to this series of articles long being regarded as Yu’s original research articles. In *European Dramatists*, Matthews contends that inadequate attention had been paid to dramas of other tongues than English and hence chooses 21 dramatists from the history of Western theatre to illustrate the progress of dramatic literature from the Greek of the fifth century B.C. to the Scandinavian of the end of the 19th century (Matthews, 1916, p. ix). The plays discussed can be roughly divided into five categories according to the periods they were written: Greek drama, Roman drama, Renaissance drama, French classical drama, and modern drama. Since Yu does not limit his articles to plays in languages other than English, he adds an article concerning Shakespeare and *Hamlet*, featuring *Hamlet* as a representative masterpiece of English-language drama. With the exception of this added article, the other 21 works are arranged in the order of the chapters in *European Dramatists*.

Yu does not render the two appendices in a word-for-word manner. A notable feature of the translation is that Yu correlates many Western dramatic terms with key notions in traditional Chinese opera. Our previous analysis shows that Yu is vehemently opposed to the development of Chinese opera, so much so that he specifically adds a note in his Chinese rendition of *The Principles* to negate Chinese opera’s artistic value. However, in translating *European Dramatists*, Yu utilizes many concepts of Chinese opera to explain the characteristics of Western drama. These correlations cannot be simply seen as a cultural accommodation strategy to familiarize the readers with Western drama, because the conceptual

parallels are made in a selective manner with respect to the type of dramas and the connotation of the terms. Moreover, many of these correlations are incredibly ambiguous and even misleading, which should not be the approach that someone like Yu, who has sufficient knowledge of both Chinese and Western theatre, would have employed. The following discussion will look at five instances that basically cover all types of conceptual correlations in Yu's translation in order to gain a more concrete understanding of the characteristics of these conceptual correlations.

Yu's use of Chinese operatic terminology begins with his presentation of Greek drama. Take, for example, his translation of Matthews' depiction of Aeschylus, which originally reads:

He was the father of Greek tragedy, which had been almost wholly lyrical before him, with only a single actor. Aeschylus made use of a second performer causing the pair of them to assume as many characters as he might need. In the later plays, he followed the example of Sophocles and utilized three actors. (Matthews, 1916, p. 771)

Yu translated it into:

他是希臘悲劇的始祖。在他以前，希臘也未嘗沒有悲劇的雛形，但只是抒情的彈詞，由一個演員獨唱，大概和我們中國的大鼓說書差不多。愛氏才改用兩個演員，後來又學沙福克利斯用三個演員。[He was the father of Greek tragedy. Ancient Greek was not without tragedies before him, but they were just lyrical *tanci* sung by a single actor, like Chinese *dagu shuoshu*. Aeschylus made use of a second performer and later followed the example of Sophocles and utilized three actors]. (Yu, 1922h, C3)

Yu translates the lyrics sung by the Greek chorus into *tanci* 彈詞 (lit. plucking lyrics) and the one-actor performance of the lyrics into *dagu shuoshu* 大鼓說書 (lit. storytelling with a big drum). The lyrics in the original text refer to the odes sung by the Greek chorus. Greek drama usually consisted of lyrics sung by the

chorus and spoken words recited by the performers (Billings et al., 2013, pp. 1-3). *Tanci* performances combined speaking and singing (Apei, 1986, p. 269), and their scripts consisted of prose lines for speaking and verse lines for singing (Zheng, 1996, pp. 514-515). In other words, only the verses in *tanci* resemble the lyrics in Greek drama. Similarly, *dagu shuoshu* is also not fully comparable to Greek drama's "one-actor performance" because the two differ in the number of actors and the way they are presented. Growing out of the lyrical hymns to the god of wine Dionysus, Greek drama was initially performed only by the chorus. In time, the most ingenious member of the chorus was made the leader and entrusted with the speaking part of the performance (Matthews, 1903, pp. 43-45). The Greek drama performance, in which the leader speaks and the chorus comments lyrically, is the so-called "one-actor performance." Consisting of both the performance of *dagu* 大鼓, the big drum, and *shuoshu* 說書, storytelling, *dagu shuoshu* performance was usually conducted by only one actor in the form of storytelling while playing the drum (Zheng, 1996, p. 544). That is to say, the Greek "one-actor performance" is not really staged by a single actor but is presented through the dialogue between a chief actor and a chorus of a host of other performers, which is divergent from the one-man operatic performance *dagu shuoshu* in respect to the number of actors and the manner of presentation.

Aside from Greek drama, Yu also employs Chinese operatic terms in translating the original elaborations on Roman drama. For instance, in introducing Plautus' *The Captives*, Matthews (1916) says:

The prologue of *The Captives* was probably prefixed twenty or thirty years after the death of Plautus and after the Roman audiences had so degenerated in attention and in intelligence that it was held to be necessary to explain the plot in advance to lazy-minded spectators, many of whom might be only doubtfully familiar with Latin. (p. 779)

Yu translated this passage into:

本劇的“楔子”，大概是卜洛特士死後二三十年才加進去的，此時羅馬的觀眾已變成墮落的人民，其注意力及智識都有了大退化，他們懶惰非常，許多人連拉丁文也丟生了，若不在全劇開演之前加以極明瞭的解釋，觀眾便不肯稍用思想去領悟劇中的構局了。於是楔子反成了劇本的重要部分，這是何等的可憐！[The “*xiezi*” in the play was probably added twenty or thirty years after the death of Plautus. By this time, the Roman audiences had degenerated in attention and in intelligence. They were so lazy that many of them could no longer read Latin. Without explaining the plot in advance, they would not understand the play’s structure. Therefore, *xiezi* became an essential part of the play. How pathetic is this!] (Yu, 1922d, C1-C2)

Yu employs *xiezi* 楔子 (lit. a wedge) to explain the introductory prologue in the original. The prologue is a common element of Roman drama, appearing in the form of a monologue or dialogue preceding the chorus’ entry to set the scene and allow the audience to be fully appraised of the story before the performance (Howatson, 2011, p. 76). For example, Plautus’ *The Captives* contains an 800-words prologue that introduces the synopsis of the story before the dialogue (Matthews, 1916, pp. 117-118). *Xiezi* can be both a synopsis of the play or a supplement to the story left untold (Zhang, 2016, pp. 86-87). The prologue is placed at the beginning, while *xiezi* can be placed at the beginning or in the middle of the play. In other words, “prologue” and “*xiezi*” are similar in meaning but not exactly equivalent.

In addition, Yu also correlates Chinese operatic notions and Western dramatic concepts when introducing the plays of the 17th century French classical period. For example, when presenting *Rasmus Montanus*, depicted by Matthews as a parody of the work of the classicist playwright Molière (Matthews, 1916, p. 777), Yu interprets the original “soliloquy” with “*wo benshi*” 我本是 (lit. I really am), a

form of narrative in Chinese opera in which the actor reveals his thoughts directly to the audience. The original is: “Holberg follows Molière in letting his characters reveal themselves freely in explanatory soliloquies, addressed obviously to the spectators” (Matthews, 1916, p. 777).

Yu translated it into:

《孟唐納斯》的大短處，是他愛學莫利哀由劇中人物去用“獨語”。這種向觀眾自述“我本是”一類的辦法，在現代是不能容的。[The biggest drawback of *Rasmus Montanus* is that it follows Molière, having the characters speak in “soliloquies.” This “*wo benshi*” approach that addresses directly to the audience is unacceptable in modern theatre]. (Yu, 1922f, C1-C2)

Unlike soliloquy, which is regarding a person’s thoughts, *wo benshi* lines focus on the background information about the characters, such as where the character lives and what he or she does for a living. For instance, in the famous *jingju* 京劇 opera *Kongchengji* 空城計 (The Empty City Ruse), the character Zhuge Liang 諸葛亮 says: “*Wo benshi Wolonggang san man dan de ren*” 我本是臥龍崗散漫淡的人 (Once I lived in Wolong Gang without any commitments) (China Theatre Press, 1990, p. 166). By saying “*wo benshi*,” the character directly declares to the audience to pronounce his background as having lived in a secluded place before. Although both the soliloquies in Molière’s plays and *wo benshi* lines in Chinese opera allow for colloquies between the actor and the audience, they are not equivalent.

Yu also made conceptual correlations in translating the introduction of Pierre Corneille another iconic playwright of the classical period of the 17th century. Yu utilizes the Chinese operatic concept *chujiang ruxiang* 出將入相 (lit. out as a general, in as a prime minister) to describe the doors on the 17th century French stage. Matthews’ original text is:

A bare stage with hangings at the back and sides and with doors and other properties which serve to localize the residences of different characters. The

stage is neutral ground, nowhere in particular where all the characters can meet at will without asking where they are. (Matthews, 1916, pp. 773-774)

Yu translated it into:

只剩下一座很淺的空台，背後掛上幔子，開幾個“出將入相”式的門。佈景和服飾都還沒有成問題，平臺稱為“中立地”，幕上的門，和古代舞臺的一樣，常用以代表登場人物的住所。這些人物走出台來，在中立地上隨意相會，也不問他們究竟是在什麼地方。[There was only a bare stage with hangings at the back and with doors in the style of “*chujiang ruxiang*.” The sets and costumes were not taken into consideration then. The stage was called “neutral ground.” Like those on the ancient stage, the curtain doors were often used to represent the residences of the characters. These characters would come out and meet at the neutral ground without asking where they were]. (Yu, 1922e, C2)

The so-called “*chujiang ruxiang*” is a composition of *chujiang* 出將 and *ruxiang* 入相, referring to the entrance and exit of a traditional opera performance (Xue, 1981, p. 81). In Chinese opera theatre, the entire stage is decorated with hanging embroideries, *chujiang*, *ruxiang*, and *shoujiu* 守舊 (lit. sticking to old ways), which were placed on the right, the left, and the middle of the stage (Xue, 1981, p. 78). It is problematic to equate the doors on Corneille’s stage to the *chujiang* and *ruxiang*, for the doors on Corneille’s stage can be represented either by draperies or by cardboards (Matthews, 1903, pp. 229-230), yet *chujiang* and *ruxiang* are hanging embroideries being moved to the position parallel to the sidewalls to form a door-like setup (Xue, 1981, p. 81). Moreover, *chujiang* and *ruxiang* have strong cultural connotations, which enjoin the actors to fit into the role whether playing the role of *jiang* 將, the general, or *xiang* 相, the prime minister.

As the previous analysis shows, the Chinese operatic notions employed by Yu cannot be fully equated with the Western dramatic terms in the original. With these

correlations, Yu can only present an incomplete and somehow distorted image of Western drama. It is noteworthy that Yu had already gained sufficient knowledge of Chinese and Western theatre when he translated these works. As a graduate of Peking University's English Department (Yan & Rong, 1983, p. 64), no doubt Yu had a profound understanding and appreciation of Western drama. Born and raised in the late Qing and Republican periods when traditional Chinese opera was prevalent throughout the country, Yu had been frequently exposed to indigenous Chinese drama performances from a young age (Yan & Rong, 1983, pp. 63-64). Given his upbringing and educational background, it is safe to say that Yu intentionally refused to employ a more reasonable and comprehensible approach to interpreting the original, instead purposefully alluding to Chinese opera in his translation.

To see why Yu employs Chinese operatic terms, an examination of the nature of the words Yu uses and where he places them in his translation is in order. As for the nature of the terms, most of the Chinese operatic concepts used by Yu are regarding the actors conversing with the audience. With the exception of *chujiang* and *ruxiang*, all other Chinese operatic concepts are regarding the characters talking directly to the audience. *Tanci* and *dagu shuoshu* both allow for colloquies between actors and the audience; *wo benshi* narrative and *xiezi* are lines addressed to the spectators. Furthermore, Yu expresses his dissatisfaction with the actors interacting with the audience. According to Yu (1922g), the method of acting in Greek theatre in which the actors dialogue directly with the audience is "a severe drawback." Likewise, Yu (1922f) adds a comment after interpreting soliloquy with "*wo benshi*," arguing that actors directly expressing their inner feelings to the spectators is "unacceptable in modern theatre" (C1-C2). Further, the prologue in Plautus' plays, in which the actors introduce the main characters and their interrelationships to the audience before the commence of the acting, is depicted by

Yu as “pathetic” (Yu, 1922d, C1-C2). It is clear from these descriptions that Yu opposes any direct communication between the characters and the audience, necessitating the story to be presented through dialogue.

In terms of where Yu employs Chinese operatic concepts, these concepts appear only in articles about the playwrights of Greece, Rome, and the French classical period of the 17th century. When translating the articles about playwrights from the 19th century onward, in this case after Victor Hugo, Yu does not use Chinese operatic concepts to interpret the original. For example, Yu withholds from using *wo benshi* to explain the soliloquy in Hugo’s *Hernani*, albeit the argumentative monolog bestowed on the King in the play is regarded as “one of the longest soliloquies discoverable in all dramatic literature” (Matthews, 1907, p. 181). It is understandable that Yu would see *Hernani* as the dividing line, since *Hernani* was believed to have “opened for the coming of modern realism” (Styan, 1981a, p. 3) with its renunciation of the neoclassical laws of dramatic unity. In other words, when Yu introduced the plays that could be classified as modern drama, even if he found elements that were the same as those in Chinese opera, such as the soliloquy in *Hernani*, he would not employ Chinese operatic terms to interpret the original text. It is true that in the 1920s, due to the lack of a uniform way of translating Western dramatic terms, there were still cases where the translators utilized Chinese operatic terms to interpret Western drama. But Yu’s translation cannot be seen as one of such cases because of the inconsistent way in which Yu uses Chinese opera terminology. Yu’s selective use of traditional Chinese opera terms according to the period in which the work is published is what makes Yu’s translation unique and worthy of special scholarly attention.

Before we look further into the reasons behind Yu’s strategy, let us give a brief summary of the findings so far. The textual analysis of Yu’s translation of Matthews’ *The Principles and European Dramatists* has yielded many interesting

findings and some unresolved questions. First, an examination of Yu's added note in his translation of *The Principles* suggests that Yu opposes traditional Chinese opera but is tolerant of Western music drama that he considers comparable to Chinese opera. The question is why Yu condemns only Chinese opera but is receptive to Western opera, despite their obvious similarities. Second, although aware that Chinese and Western dramatic terms are not interchangeable, Yu insists on using Chinese operatic terms to describe Western drama in his Chinese renditions. An analysis of the articles in which the Chinese operatic terms appear suggests that Yu only employs Chinese operatic terms in translating articles regarding pre-19th century playwrights. This finding suggests that Yu seems to be more tolerant of the drama approaching the present era than that of the remote past. The question is: Was the era in which the playwright lived the basis for Yu's decision as to which articles utilized Chinese operatic notions and which did not? Third, the Chinese operatic concepts that Yu employed are all regarding the characters talking directly to the spectators, which Yu finds problematic and unacceptable. Yu's rejection of actors conversing with the spectators suggests that the drama he advocates might be realistic drama since actors turning inwards, addressing each other rather than the audience, is one of the main characteristics of realistic drama. If this conjecture is correct, then the subsequent question that needs to be answered is: What is the underlying reason for Yu's espousal of realistic drama? The next section will attempt to answer the above three questions by analyzing the context in which Yu's translation practices were conducted, especially Yu's other literary activities during this period. Our answer is that Yu was influenced by the evolutionary view of drama and regarded the realistic paradigm as the pinnacle of drama evolution.

Realistic Drama as the Zenith of Literary Evolution

What we can ascertain first is that Yu was a staunch proponent of modern realistic drama at the time. Along with the translation of Matthews' works, Yu (1923b) also authored an article to clarify the misinterpretation of realistic plays, in which Yu says: "Ever since Ibsen proposed the idea of 'breaking a wall,' many people have misunderstood the conversation and movement on the stage as indistinguishable from those of real life" (p. 19). The so-called "breaking a wall," or "the fourth wall," is the ruling principle for the medium of realistic drama (Sprinchorn, 1998, p. 40; Washburn-Freund, 1924, p. 47). Highly indignant at this misunderstanding, Yu (1923b) outlines two characteristics of realistic drama: It eschews extreme attention to detail and discounts monologue as a means of story presentation (p. 21). True to Yu's perception, realistic drama demands verisimilitude and authentic representation of real life on stage, with the story unfolding as if it were taking place in a room with a wall removed (Antoine, 1903/2000, pp. 52-53). It is generally agreed that the realistic movement lasted about 30 years, falling between the publication of Henrik Ibsen's first social realistic play *The Pillars of Society* in 1877 and perhaps Shaw's *The Doctor's Dilemma* in 1906 (Styan, 1981a, p. 1). The realists of the time tended to depict and put on stage only what could be verified by observing ordinary life, resulting in the characters using genuine language spoken in everyday life and talking to each other instead of the spectators, as if unaware that someone was watching them (Styan, 1981a, pp. 2-6). Like Ibsen, he tends to write stories of middle-class life in the genuine language used in real-life conversations and arrange his characters to act according to the canons of probability that the spectators can find in their own experiences. Though focusing on mimicry and representation, realistic drama does not advocate ostensible resemblance, but rather calls for a profound representation

of the truth and nature of reality. Yu's strenuous efforts to clarify misconceptions about realistic drama reflects his support and recognition of the realistic paradigm. It is this espousal of realistic drama that led to Yu's disdain for the representation of the trivialities of real life and his opposition to the declamatory style of presentation of the monologue, soliloquy, and aside.

Although Yu devotes this article specifically to realistic drama, Yu only describes the characteristics of the realistic paradigm without offering any concrete explanation of the reasons for such an advocacy. This is in fact because Yu's endorsement of realism is not due, at least not entirely, to his attraction to its characteristics, but to a large extent due to his intuitive faith in anything that is "new" under the influence of an evolutionary literary view of drama.

At the turn of the century, the biological theory of natural selection stroke fire in China and had a major impact on the progress of modern Chinese theatre. Propelled by Yan Fu 嚴復 and many other progressive intellectuals, evolutionary theory was soon applied to "social phenomena and politics and even touched on the national crisis through its clear watchwords 'natural selection' and 'the survival of the fittest'" (Wang, 2011, p. 140). The notion that Chinese scholars should abandon old and outdated conventions eventually took hold in the intelligentsia. The reception of a Social Darwinian concept of evolution in China led to "a linear consciousness of time and history," making manifest the polarization of "present and past" and placing the present as "the pivotal point marking a rupture with the past" (Lee, 1990, pp. 110-111). This linear historical framework was thoroughly manifested in the field of drama through the endorsement of many prominent intellectuals. For instance, Hu Shi argues in "*Wenxue Jinhua Guannian Yu Xiqu Gailiang*" 文學進化觀念與戲劇改良 (The Evolutionary Literary View and Drama Improvement) that Chinese drama will eventually follows Western theatre, evolving from the musical form to a modern speech-based style. Since evolving to "the most advanced" form is an

inevitable historical stage, Hu Shi continues, Chinese intellectuals should strive to help Chinese drama develop to the evolved form by completely discarding traditional Chinese opera conventions (Hu, 1918, pp. 4-5). For Hu Shi and many Chinese intellectuals of the time, the evolved form of drama was the Ibsenian social-critical play. Since the end of the 1910s, the influence of Ibsenian drama became overwhelming in Chinese theatre under the fellow *Xinqingnian* 新青年 (New Youth) intellectuals' ardent promotion of realistic drama's social efficacy. Chinese dramatists embraced Western realistic plays, as represented by those of Ibsen, to the extent that they held the Ibsenian social-critical play as a superb model for dramatists to imitate and committed themselves to writing well-made plays of moral concerns (Liu, 2015, pp. 110-111).

Yu was influenced by the theatrical environment of his time. In the preface to his translation of *European Dramatists*, Yu (1922c) says:

In recent years, most people who study drama prefer modern drama, and so have I. However, if we do not systematically study the past drama, does it mean that the researcher does not need to read the history of what he is studying? (C2)

Here, Yu (1922c) notes that, like most of the period's intellectuals, he also advocates "the drama of the present," and that he embarks on the drama of the past is to advance "the drama of the present." Such a dichotomy of reverence for the present and detachment from the past suggests an evolutionary view of drama that celebrates the continuous drama development from old to new, past to present, and traditional to modern. Since Yu held an evolutionary view of drama, it is not surprising that the realistic drama that emerged at the end of the 19th century would naturally fall under Yu's category of "new," "present," and "modern." More crucially, the theatre circle's recognition of the social efficacy of drama also added credit to the realistic paradigm being identified by Yu as the road ahead, one that Chinese theatre was destined to take.

After knowing Yu's endorsement of realism and his evolutionary literary view, the three questions we posed earlier can be answered. The reason why Yu denounces the actor's directly dialogue with the audience is that he believes that the pinnacle of drama evolution is the realistic drama that can "break a wall." In Yu's view, the defect of Western theatre in the past rests only in its narrative mode. In many other facets, such as devising a dominating action, condensing the story shorn of negligible details, and eschewing themes of limited attraction, the past Western drama can still benefit Chinese playwrights. This is why, despite his trivialization of the plays of the distant past, Yu still strives to introduce the Western drama in the history.

The basis for Yu's decision on which articles to use Chinese operatic terms is closely related to the era in which the plays were published. Viewing Chinese opera and the Western drama of the remote past as deplorable fossils in the progress of drama evolution, Yu employs Chinese operatic terms to depict Western plays of ancient Greece, Rome, and French Classicism. But in depicting the plays approaching the 20th century, such as those of Victor Hugo, Yu is reluctant to acknowledge the resemblance between these Western plays and traditional Chinese opera.

Furthermore, the reason why Yu embraces Western music drama while denounces traditional Chinese opera is in close relation to him regarding music drama as "present" and Chinese opera as "past." In the 19th and 20th centuries, Western music drama is credited with largely contributing to the in-depth exploration of the new art. Particularly is Richard Wagner's game-changing reform of opera, the influence of which has loomed modern theatre since the mid-19th century. Not only did Wagner revolutionize Western music theatre, but he also brought aesthetic theory to modern theatre, inspiring a generation of theatre artists, such as Adolphe Appia and Gordon Craig, to probe into the relationship between life and art and to search for means of eliciting an aesthetic experience in theatre

(Styan, 1981b, pp. 5-9). In contrast, Yu (1922b) believes that Chinese opera theatre has made no progress at all and has the tendency to degenerate into commercial manipulation of people's mindlessness.

Although Yu champions realistic drama, he seems to attach most importance of realism to the style of realism other than the content. Realistic drama is "realistic" in its style of presentation as well as the content of the story. It tends to present stories that can be observed in ordinary life by using genuine language spoken in everyday conversations. Yu appears to be unconcerned with whether the content of the play is consistent with "real life," but simply insists on developing the story through the dialogue of the characters.

Yu's adherence to the style of realistic drama can be seen in three other articles on Western dramatists published in the same period, which introduce Shaw's *Back to Methuselah*, Edmond Rostand's *Cyrano de Bergerac*, and Galsworthy's *Justice* (Yu, 1927a, 1927b, 1927c). These three articles, translated primarily from William Lyon Phelps' (1921) *Essays on Modern Dramatists*, feature different themes and varying linguistic styles. *Back to Methuselah* consists of a prologue and a series of five plays. It expounds on Shaw's philosophy of creative evolution in an extended dramatic parable that progresses through time from the Garden of Eden to 31,920 CE. *Cyrano de Bergerac* is written in verse. It is based on the life of the French novelist and playwright Cyrano de Bergerac. Galsworthy's *Justice* reveals the harshness of life that brutalizes men on the breadline by presenting the evils of separate confinement in the prison system. Yu's criteria for the choice of plays to introduce do not seem to be fixed in terms content, language, or genre (either musical or verbal). *Back to Methuselah* and *Justice* are written in prose, while *Cyrano de Bergerac* is written in verse. The stories they tell are not all common to ordinary life. For instance, the story unfolded in *Back to Methuselah* takes place in a world that is not earthly, which is completely beyond what readers and audiences can find

in their own experiences. While differing in content and language, all three plays share a common stylistic characteristic: The stories unfold through the characters' dialogues. In other words, although Yu regards realistic drama as the zenith of drama evolution, he does not require the characters to display ordinary life or to use genuine language spoken in everyday conversations. For Yu, the most pertinent feature of realistic drama is that it should be realistic in style, with characters turning inwards addressing each other rather than the audience.

It is worth noting that Yu's preoccupation with dramatic literature does not mean that he finds the visualization of drama to be less critical. In fact, *The Principles* that Yu chose to translate featured extensive consideration to the theatrical potency of the dramatic text, as can be seen in one of the most frequently quoted lines from the first chapter: "The word 'play' carries with it the idea of an audience" (Matthews, 1919, p. 2). It is just that it is probably easier for Yu, as a newcomer to theatre, to approach theatre studies from playwriting, which can be learned from literary reading, than from stagecraft, which can hardly be adequately fathomed without visual reference and practical training.

Conclusion

The detailed analysis of Yu's early works adds significant nuance to a comprehensive understanding of Yu's theatrical view. From the publication of his first article in December 1921 to his departure for the United States in August 1923, Yu authored more than 40 articles on dramas in various periods and locations, from the Greek of the fifth century to the Britain of the early 20th century, offering a rare glimpse into the progress of Western drama and the conventions in Western theatre. Although most of these works were presented and received as original compositions, they actually contained many translations

rendered from the works of three Western authors, William Lyon Phelps, Henry Arthur Jones, and Brander Matthews. In particular, around 30 of them were translated from Matthews' *The Principles* and *European Dramatists*.

The inclusion of Yu's translation helps address many previously unresolved issues, including the impetus for Yu's extensive elaboration on dramatic composition, the reasons for Yu's inconsistent attitude towards Chinese and Western musicals, and the fundamental rationale behind his theatrical engagements. To start with, a contextual analysis reveals that Yu's interest in dramaturgy and Western plays was due to his endorsement of the acting principles proposed by the New Chinese Drama Association, one of the most prominent societies dedicated to the promotion of amateur theatre in the 1920s. Meanwhile, Yu's constant emphasis on Matthews' fame and authority reflects his intention to garner recognition as a recent graduate. In this sense, the milieu of the theatre field and Yu's social status served as the decisive factors in the translator's choice of texts.

A detailed examination of Yu's translated texts complicates our understanding of Yu's dramatic view, for it demonstrates the divergent attitudes Yu holds towards different forms of drama across times and places. An analysis of Yu's *The Principles* shows that Yu stands in direct opposition to Chinese opera, but his objection is not entirely compelling, as he is also embracing Western musicals, which he sees as similar to Chinese opera in terms of stage conventions. A microscopic exploration of Yu's translation of *European Dramatists* shows that Yu deliberately parallels traditional Chinese opera and Western drama of the past on the one hand and adamantly denounces the theatrical convention of actors conversing directly with the audience on the other.

After bringing Yu's other works published in the examined period into critical vision, we find that Yu was influenced by the idea of literary evolution and grew a linear sense of history and time, resulting in him regarding realistic drama as the

pinnacle of drama evolution. This is why Yu dismisses the parallels between traditional Chinese opera and Western musicals and positions traditional Chinese opera and Western drama of the past on the same axis. It is also important to note that by realism Yu refers more to the stylistic form of drama than to its content, in a sense that Yu insists on unfolding the story through the characters' dialogue but concedes that the play does not have to be contextualized in a quotidian, everyday experience.

The detailed textual examination introduces much-needed nuance to our understanding of not only Yu's theatrical outlook, but more at large, of the contemporaneous view of the theatre which Yu represented. Yu's opposition to Chinese opera was not due to his belief that it lacked any artistic merit, but rather was a choice made to conform to the prevailing idea of literary evolution championed by many of the period's prominent intellectuals, such as Hu Shi. This reminds us that the intellectuals who opposed or even vehemently attacked Chinese musical scores in the early 1920s might not have really considered Chinese indigenous drama to hold no artistic value. Their distaste for traditional Chinese opera was more likely reflective of the mainstream iconoclastic trend to replace the previous less evolved form of drama, in this case, traditional Chinese opera with a more evolved, the Ibsenian social-critical play. Since Yu's opinions on realistic drama and Chinese opera were not entirely based on an appraisal of their values, it is not surprising that Yu's attitudes towards realism and Chinese indigenous drama would change in his subsequent theatrical activities. In 1925, upon returning to Beijing from studying in the United States for about two years (Yan & Rong, 1983, p. 68), Yu united a group of returned students and launched the famous "National Theatre Movement," in which Yu overturned his previous objection of Chinese opera on the one hand and proposed an anti-realistic paradigm that stood in direct opposition to the Ibsenian realistic theatre on the other. The reasons for the change

in Yu's theatrical thinking are in close relation to Yu's experiences in the United States, which this paper has been unable to cover. A more detailed discussion of Yu's shift of emphasis is a task that awaits further research.

Yu's case epitomizes the important role that translation plays in the construction of theatre history and the new perspectives that translation as a methodological approach can bring to theatre historiography. Since Yu saw translation as a legitimate way to attach value and significance to his works, his early publications featured a plethora of translated texts, which exerted a significant influence on theatre historians' understanding of Yu's view of drama and the period's theatrical discourse. Meanwhile, Yu's case shows the fresh perspectives and methodologies that translation studies can bring to theatre historiography and hence sheds light on the importance for an embrace of interdisciplinarity and multiplicity, of voices and approaches, in theatre and performance historiography.

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Pre-Editing and Machine Translation: Developing Marine English Reading Materials

Chung-Ling Shih

This paper proposes the application of an online neural machine translation (MT) system and controlled language (CL) to develop marine English reading materials for senior high school students. Scant marine English reading materials have been issued by local publishers in Taiwan, making it challenging to integrate marine ecology and English education. The author of this paper proposes a technology-enhanced approach to self-develop marine English reading materials by adapting Chinese source texts with CL and then translating them into English by using the MT system of Google Translate. Textual analysis revealed that English MT output of CL texts, when compared with uncontrolled texts, used more words from levels one to six of the word list issued by Taiwan's College Entrance Examination Center (CEEC). The MT output of CL texts contained few complex, run-on sentences, so readability and comprehensibility were relatively high. Due to lower lexical and syntactic complexity, English MTs of CL texts received higher scores than those of uncontrolled texts when assessed by student respondents in a questionnaire-based survey. In response to a question regarding the linguistic factors that affect comprehension, 86.6% (71/82) of students reading uncontrolled texts complained about difficult words, whereas only 54.9% (45/82) of students reading CL texts encountered this problem. Regarding the syntactic factor, 48.8% (40/82) of students reading uncontrolled texts noticed English grammatical errors, compared with only 28% (23/82) of students reading CL texts. These findings highlight the effectiveness of boosting the comprehensibility of the MTs of marine English reading texts through pre-editing. This paper concludes by describing the technology-enhanced approach and calling for the use of CL and MT to produce comprehensible marine English reading texts for senior high school students.

Keywords: controlled language, machine translation, marine English reading materials, pre-editing, technology-enhanced approach

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前編輯與機器翻譯：海洋英文閱讀教材之研製用途

史宗玲

臺灣本地出版社發行的海洋英文教材匱乏，導致很難推動海洋與英文整合之教育。基於此故，作者提議應用科技輔助方法自我研製海洋英文閱讀文本。該方法乃是使用控制性語言前編改寫海洋議題的中文文本，然後使用線上神經機器翻譯系統，譯成英文文本。本研究透過文本分析發現，如果與非控制性文本之英語機器文本相比較，控制性前編文本的英文機器譯文含有較多單字，可符合大學入學考試中心所頒布的一至六級高中詞彙表。此外，也較少使用複雜句與連寫句，所以具有較高的可讀性及可理解性。正因為控制性文本之英文機器譯文的詞彙與句構複雜程度較低，學生給予其可理解性之評分亦較非控制性文本之英語機器文本高。另一方面，針對學生閱讀機器譯文感到困難的阻礙要素，閱讀非控制性英語機器譯文時，高達 86.6% (71/82) 的學生選擇困難的詞彙，而閱讀控制性英語機器譯文時，僅有 54.9% (45/82) 贊同此要素。於句構方面，閱讀非控制性英語機器譯文時，48.8% (40/82) 的學生選擇英文文法錯誤，但另一群組中，僅有 28% (23/82) 的學生贊同此原因。由此可知，前編輯後的海洋英文機器譯本，可提升學生的可理解度，故本論文強調科技輔助教材研製的效益，也呼籲高中教師可使用控制性中文與機器翻譯為自己的學生研製可理解的海洋英文閱讀教材。

關鍵詞：控制性語言、機器翻譯、海洋英文閱讀教材、前編輯、科技輔助方法

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Introduction

Over the past several years, the government of Taiwan has promoted the island-wide implementation of marine education, running from kindergartens, primary schools, junior high schools to senior high schools (Lee et al., 2019). To push for the enforcement of the policy, the government released “White Paper on Marine Education Policy” (The Ministry of Education, 2007), and “Marine Education Implementation Measures” (The Ministry of Education, 2008, as cited in Lee et al., 2019). In recent years, the government takes aim at making Taiwan transformed into a bilingual country by 2030. The government has increased its financial investment in bilingual education, reaching NT\$2 billion (US\$6.8 million) in 2021, and encouraged instructors to use English as a medium of instruction at school (Huang, 2020). Mulling how to achieve the two objectives with a killing-two-birds-with-one-stone approach at senior high schools, the author recommends the integration of marine and English education by using English reading texts for students to acquire marine knowledge. However, the goal can be a challenging mission because there is no adequate marine English reading text that is suitable for senior high school students to study.

To date, English textbooks that are used in Taiwan’s senior high schools have been issued by local publishers, among whom the most famous ones are *Lungteng* 龍騰 and *Sanmin* 三民. The *Lungteng* version has only one lesson dealing with ocean pollution, and the *Sanmin* version does not contain any lesson on marine topics. Although some English web-based texts address marine topics, the topics rarely discuss Taiwan’s marine problems. To cope with the shortage of marine English reading materials for senior high school students, this paper proposes a tentative resolution by self-developing customized marine English reading texts using a technology-enhanced approach that requires the use of online neural

machine translation (MT) system and controlled language (CL) together. The approach starts with the adaptation of local marine texts using CL, followed by translating the adapted texts into English using an online MT system. The bold measure is proposed because current neural MT systems, e.g., DeepL and Google Translate, have improved their automatic translation quality, and pre-editing source texts contributes to a huge improvement in the accuracy and comprehensibility of MT outputs (Cardey et al., 2004; Lee, 1994; Lo, 2015; O'Brien, 2003; O'Brien & Roturier, 2007; Pym, 1990; Roturier, 2004).

Pre-editing with CL might be regarded as a common practice that teachers should do since the MT output of an uncontrolled source text will be more incomprehensible or contain more linguistic errors than that of a controlled text. However, not many teachers in Taiwan are familiar with or clearly aware of the CL strategies when they want to pre-edit a text. Furthermore, no research has addressed the effectiveness of MT and CL using marine texts as examples. Thus, the present research provides some clear guidance of CL strategies that can be used to pre-edit the Chinese web-based marine texts to create comprehensible and readable English MT texts. The research is also expected to offer empirical evidence that the MT outputs of controlled texts have a higher level of readability and comprehensibility than those of uncontrolled texts, and thus students can comprehend the MT outputs of controlled texts better than those of uncontrolled texts.

To conduct this experimental study, the author adapted ten marine texts with CL and translated them into English with online Google Translate. To gauge how far the English MT outputs can be understood by the senior high school students, textual analysis was conducted. All content words and sentence structures were measured to calculate how many words in the English MT outputs of controlled and uncontrolled texts met levels one to six of the word list issued by Taiwan's College Entrance Examination Center (CEEC), and how many difficult syntactic

structures fell short of the syntactic norms recommended by the editors of senior high school English textbooks. Additionally, to understand if students agree that the reading comprehensibility of the MT outputs of controlled texts is better than that of uncontrolled texts, a questionnaire-based survey was conducted. The implications derived from the findings are to be discussed in terms of the effectiveness of the technology-enhanced approach that is used to develop English marine reading materials for senior high school students.

Two objectives of the paper are: (a) to identify lexical and syntactic differences between the English MT outputs of uncontrolled and controlled texts, and (b) to investigate whether students have a better reading comprehension of the English MT outputs of controlled texts than those of uncontrolled texts. To achieve the objectives, two research questions are answered through an investigation: (a) what are lexical and syntactic differences between the English MT outputs of uncontrolled and controlled texts? and (b) what's the respondents' reception of English MT outputs of uncontrolled and controlled texts? The practical implications of the present study will be also explored.

Theoretical Review

This section introduces the basic concepts of MT, CL, CEEC's words list, the sentence structures recommended by editors of senior high schools' English textbooks, and some factors to affect student English reading comprehension.

Machine Translation and Controlled Language

The first MT system was developed by the research team of Georgetown University in the 1950s under the sponsorship of IBM (Bellis, 2019). The US government used it to translate the information of military intelligence. However, the

rosy dream was soon diminished due to an infamous report released by the Automatic Language Processing Advisory Committee (ALPAC), which claimed that the MT system could not produce high quality fully automatic translation (Shih, 2020). The example of erroneous MT output ruined everyone's high expectations for the useful MT technology. In subsequent years, MT history went through twists and turns for more than 50 years. In the late 2010s, advanced, sophisticated MT systems were launched due to the application of AI technology. Baidu Translate (China), DeepL (Germany) and Google Translate (US), to cite some, are famous and popular systems. However, they still have their Achilles heels. To overcome their weakness, pre-editing source texts using a CL becomes a feasible solution.

The early form of CL, which was called simple English, was used for immigrants to understand the contents of English official documents from 1930s to 1940s in the US. The American official documents written in simple English aimed to help new residents understand the messages easily. From the 1950s to the 1970s, technical documents written in simple English were used to help engineers understand the technical texts easily. In recent years, CL has been used to pre-edit texts and help produce comprehensible multilingual MT outputs (Kamprath et al., 1998; Lee, 2016; Lehtola et al., 1998; Pym, 1990). Much evidence is given about the improvement of MT comprehensibility due to pre-editing with CL. Mercader-Alarcón and Sánchez-Martínez (2016) pointed out that the error rate in the Spanish MT output of a pre-edited English news text was 10% lower than a non-edited text. Babych et al. (2009) claimed that pre-edited phrases led to 40% error reduction in their MT outputs from French and Russian into English. In Lo's (2015) thesis, Thai respondents' understanding of Thai MT outputs of uncontrolled Chinese texts was 42% on average, but it rose up to 86.2% about those of controlled texts.

Pre-editing using CL varies with the source language and the requirements of accuracy and comprehensibility of MT outputs. The author of the present paper

recommends adapting marine Chinese texts by consulting some CL strategies that Shih (2013) has proposed in her book. In the lexical area, the Chinese CL strategies can be (a) the replacement of rarely-used, difficult words with often-used, easy words; (b) the removal of specialized terms; (c) the reduced use of proper nouns, and (d) the paraphrasing of fixed phrases, *Chengyus* 成語, idiomatic and metaphorical expressions (Shih, 2013). The strategies in the syntactic area can be (e) the division of a long sentence into shorter ones with one idea within one clause, and (f) the avoidance of using unclear and run-on sentences by omitting, adding words and changing word sequence (Shih, 2013). Furthermore, the author of the present paper suggests that to shorten the length of each MT text, redundant and less important information can be eliminated or rephrased.

CEEC's Word List and Editing Norms for Senior High School's English Textbooks

To provide teaching guidelines for senior high school's English instructions, CEEC invited university professors to design an English word list with a total of 6,480 words at six levels. The 4,320 words from levels one to four target the students attending the Scholastic Aptitude English Test (SAET), and all words from levels one to six, the students attending the more difficult Department Required English Test (DRET). The 4,320 words were extracted from 1,000 Most Common Words in English, nine types of high school readers used in Taiwan, the English word list released by The Ministry of Education and some cultural words used in U.S. and Taiwan (Zheng, 2002). The 2,160 words for levels five to six are collected from *Collins Cobuild English Dictionary for Advanced Learners* (HarperCollins Publishers, 2001), Mogilner's (1992) 2,000 words used in seven types of English readers for senior high school students, frequently-used American and Taiwanese cultural items (e.g., "blues," "calligraphy") and some words relevant to teenagers' daily life

(e.g., “acne,” “dandruff”) (Zheng, 2002, p. vi).

Zheng (2002) summarized some rules used to design the word list. The exclusion norms include that (a) all rarely used negative adjectives, which start with “in-,” “im-,” “ir-,” “il-,” “un-,” “non-” and “re-,” need to be excluded unless they are frequently used, such as “independence,” “infinite,” “innumerable” and relevant others; (b) the words, which end with “-ment,” “-ing,” “-ed,” and “-ly,” are also excluded unless they are frequently used, such as “argument,” “commitment” and relevant others; (c) the words, which have special meanings, are not excluded, such as “promising” and “learned,” and (d) many proper nouns should be excluded as they would affect reading comprehension, but “English,” “Mandarin,” “Confucius,” “Christmas” and “Bible” can be included (Zheng, 2002, p. xi). Since the nouns that end with “-ion,” “-ation,” “-cation,” “-ition,” “-ison” or “-sion” can be included, “indication,” “composition,” “conclusion,” and “comparison” are accepted and senior high school students need to learn them (Zheng, 2002, p. xii).

In the syntactic area, current English textbooks emphasize the use of easier syntactic structures for first graders, but increase complexity for second and third graders (Zhou, 2011). The sentence patterns range from the basic English structure S+V+O (e.g., “She is my sister”), S+V+Wh-to+VR (e.g., “I don’t know what to eat for dinner”) and What+S+V-is+NP (e.g., “What she worries most is her mother’s health”) to No matter “wh-”+S+V1, S+V2 (e.g., “No matter what happens, she would face it with courage”). The *Lungteng* version of English textbooks introduces some skills of English writing and advises students not to use run-on sentences and sentence fragments. “A run-on sentence occurs when two or more independent clauses are put together without a conjunction or punctuation” (Zhou, 2011, p. 216). A sentence fragment means that “a group of words dose not express a complete thought, but is punctuated like a sentence” (Zhou, 2011, p. 194). These two types of sentences are sometimes found in the English MT outputs of non-

edited or uncontrolled Chinese texts. To reduce them, the source texts need to be adapted using CL.

Reading Materials With Good Comprehension

It is better for instructors to abide by some principles when self-developing English reading materials. According to some scholars (Littlejohn, 2012; McDonough et. al., 2013; Solak & Cakır, 2015; Tomlinson, 2012), reading and teaching materials should be focused on boosting student interest and enhancing their learning motivation. In addition, scaffolding students to comprehend the texts with pictorial aids remains important. However, in the present paper, the author only focuses on the linguistic issue, so the visual aids are not discussed.

Many factors, including the text, context and the reader, can affect student reading comprehension (Snow, 2002), but vocabulary, among many others, is a vital factor (Iqbal et al., 2015). From Laufer's (1989) viewpoint, 95% of words of the text should be familiar to learners. For Nation (2001), only when 98% of its words are understood can a text show a good reading comprehensibility. In addition to vocabulary, some scholars (Barry & Lazarte, 1995; Johnson, 1981; Yorio, 1971) called our attention to the problem of syntactic complexity, and insisted that the syntactic factor also hindered student reading comprehension. Barry and Lazarte (1995) declared that syntactic complexity would result in reading interference when the number of embedded clauses per sentence increased. To boost students' reading comprehension, the instructors should consider whether the reading content meets students' English lexical and syntactic proficiencies, and whether the topics are familiar to students when self-developing English reading materials for their students.

Methodology

This section introduces local marine texts collected for adaptation using CL and illustrates the mixed-method approach adopted to conduct the present research.

Materials

Ten web-based Chinese texts were collected for adaptation from websites, including The Ministry of Internal Affairs of the Republic of China (2011), The National Museum of Marine Biology and Aquarium (n.d.), Taiwan Fertilizer Co., Ltd. (2017), and others. The chosen texts address Taiwan's Ocean day, marine pollution, marine debris, marine ecological crisis, incorrect fish-eating and incorrect fish-catching methods, and marine culture. These topics are related to ocean environmental pollution, natural ecology and water resources (including fish) protection, which are important subjects for Taiwan's marine education. In the comprehensive senior high school's curriculum implemented in the 1999 school year in Taiwan, the government of Taiwan recommended a series of ocean-related subjects, including "biology and environment" in the basic-level Biology course, "climate and hydrology" in the Geography course, and "natural ecology," "energy and environment," "water resources and their utilization and protection" in the course of Introduction to Environmental Science (The Ministry of Education, 2007, pp. 10-11). Thus, the chosen marine topics for the present research are what Taiwanese students of senior high school should be concerned about and pay attention to.

The chosen marine texts contain many proper nouns and professional terms, so they need to be eliminated or adapted. There are also many long sentences, and need to be shortened and rewritten. Lexical and syntactic adaptation is expected to improve the accuracy and comprehensibility of the English MT outputs. Two

examples of controlled and uncontrolled passages with their English MT outputs are shown in Tables 1 and 2 respectively. The author of the present paper wrote the controlled texts by revising/pre-editing the uncontrolled texts. She has worked on pre-editing study for years and has taught pre-editing in her translation class. Since she is a native Chinese speaker, she can control pre-editing with her intuition and Chinese literacy skills. The English translations were produced by online Google Translate in 2021.

Table 1

Controlled and Uncontrolled Texts With Their English MT Outputs

Types	Contents
Uncontrolled Text	(a) 「旬魚」的旬，就是當季的意思，讓人去食用季節對的食物。(b) 以螃蟹為例，雖然說一年四季都能吃得到，秋季卻是螃蟹盛產也是最肥美的時候。(c) 當消費者選擇「不旬」的海鮮，這些食品有可能是冷凍了很久、或是從別的国家運送過來的 (Hsieh, 2018)。
English MT	The <u>ten days</u> of “Xunyu” means the season, and people eat the right food in the season. Take crabs as an example. Although they can be eaten all year round, autumn is the time when crabs are abundant and plump. When consumers choose “non-decade” seafood, these foods may have been frozen for a long time or shipped from other countries.
Controlled Text	(a) 我們應該吃當季的食物。(b) 秋天螃蟹很多，所以我們應該在秋天的時候吃螃蟹。(c1) 過季的食物通常是冷凍的食物。(c2) 這些食物從別的国家運送過來時，它們可能是冷凍了很久 (adapted by the author)。
English MT2	We should eat <u>seasonal</u> food. There are many crabs in autumn, so we should eat crabs in autumn. <u>Out-of-season</u> food is usually frozen food. When these foods are shipped from other countries, they may have been frozen for a long time.

In Table 1, in accordance with Shih’s (2013) Chinese CL strategy (6), sentences (a) and (b) in the uncontrolled text were paraphrased by omitting, adding words and changing word sequence. Sentence (c) in the uncontrolled text was divided into two shorter ones (c1) and (c2) in the controlled text by using Shih’s (2013) CL strategy (5). *Xun* 旬 (in season) and *bu xun* 不旬 (off season), were adapted as *dangji de*

當季的 (seasonal) and *guoji de* 過季的 (non-seasonable) by conforming to Shih's (2013) CL strategy (1) of using common words to replace rarely-used words. After the two archaic words were replaced, they were translated accurately as “seasonal” and “out-of-season,” not as “ten days” and “non-decade” in the MT output.

Table 2

Controlled and Uncontrolled Texts With Their English MT Outputs

Types	Contents
Uncontrolled Text	(a) 乘著洋流來去的海洋廢棄物，在人類驚覺嚴重前，已快速地全球化。(b) 海洋廢棄物不分國界，對生物的殺傷力同樣不分領土。(c) 人類垃圾是現今海洋生物生存最大的敵人。(d) 數不清因誤食、纏繞而死的生命，正在海底看不見的幽暗角落上演 (Chen & Zheng, 2017)。
English MT	The marine debris that comes and goes by ocean currents has rapidly globalized before mankind becomes seriously alarmed. Marine debris knows no borders, and its lethality to organisms also does not distinguish territories. Human trash is the biggest enemy of marine life today. Countless lives that died due to ingestion and entanglement are unfolding in an invisible dark corner of the ocean floor.
Controlled Text	(a) 在人類瞭解嚴重情形之前，海洋垃圾搭乘著洋流漂流至全世界。(b) 海洋垃圾不分國界，對所有生物造成的傷害是一樣的。(c) 人類垃圾是現今海洋生物的最大敵人。(d) 在海洋底層，許多海洋動物吞食垃圾袋，因此就生病死亡 (adapted by the author)。
English MT2	Before mankind understood the serious situation, marine trash drifted to the world on ocean currents. The ocean trash knows no borders and causes the same damage to all living things. Human trash is the greatest enemy of marine life today. At the bottom of the ocean, many marine animals swallow garbage bags and become sick and die.

In table 2, sentence (a) in the uncontrolled text was revised by adopting Shih's (2013) CL strategy (6), so it changed its original word sequence. Meanwhile, the metaphorical expression *kuaisu de quanqiu hua* 快速地全球化 (rapidly globalized) was adapted as *piaoliu zhi quanshijie* 漂流至全世界 (drift to the world) following Shih's (2013) CL strategy (4), so the senior-high school students can have a better understanding of the message. In sentence (b), the specialized term *haiyang feiqiwu*

海洋廢棄物 (marine debris) was omitted and revised as *haiyang lese* 海洋垃圾 (marine trash) in accordance with Shih's CL strategy (2). Abiding by Shih's (2013) CL strategy (1), *shashangli* 殺傷力 (harmful force) was adapted as a common word, *shanghai* 傷害 (harm). In sentence (d), *wushi* 誤食 (eat by mistake) and *chanrao er si* 纏繞而死 (entangled to death) were adapted as *tunshi lesedai* 吞食垃圾袋 (swallow trash bags) and *shengbing siwang* 生病死亡 (get sick and die) by adopting Shih's (2013) CL strategy (1)—to replace rarely-used, difficult words with often-used, easy words. The long metaphorical expression *zhengzai haidi kanbujian de youan jiaoluo shangyan* 正在海底看不見的幽暗角落上演 (performing in the dark, invisible corner at the bottom of the ocean) and the short metaphor *shubuying de shengming* 數不清的生命 (countless lives) were paraphrased as *zai haiyang diceng* 在海洋底層 (at the bottom of the ocean) and *xuduo haiyang dongwu* 許多海洋動物 (many ocean animals), adopting Shih's (2013) CL strategy (4). After the revision, the MT output of the controlled text can be understood by senior-high school students more easily and more clearly.

A Mix-Methods Approach

A mix-methods approach is used to conduct the research, including (a) textual analysis to identify lexical and syntactic differences between two types of English MT outputs, (b) a questionnaire-based survey, and (c) a probe into research implications.

Analysis of Lexical and Syntactic Complexity Across Two Types of Machine Translation Outputs

To distinguish lexical and syntactic complexity of MT outputs of uncontrolled and controlled texts, content words and sentence structures were analyzed. In the lexical area, all content words were measured based on three groups of words (A),

(B) and (C). Group (A) means the words within CEEC's levels one to four; group (B), the words within levels five to six, and group (C), the words beyond the sixth level. The words, e.g., “distinguish,” “submarine,” and “individuals,” belong to group (A); “organism,” “unfolding,” and “transparent,” to site some examples, belong to group (B), and “picky,” “debris,” and “entanglement” belong to group (C). If the MT output contains many group (C) words, it must increase students' interpretation burden.

In the syntactic area, complex sentence structures and run-on, fragmentary sentences in the MT outputs were calculated. A complex sentence, for example, is composed of more than two relative-pronoun-led clauses, more than two conjunctions, more than three prepositional phrases, more than three noun phrases, or more than two present-participle-led clauses. One MT example is:

Perhaps you who are reading the paper are not like me who eat seafood every day, but from the seafood buffet in restaurants, seafood shops on the coast of fishing ports, seafood stalls in streets and lanes, and seafood snacks at night markets, seafood is the main focus.

The MT is rendered from a sentence:

也許正閱讀文章的您也許並不像我每天都會食用海鮮，但從飯店的海鮮吃到飽 Buffet、漁港海岸的海產店、街道巷弄的海產攤和夜市的海鮮小吃，從各類以海鮮為主打的飲食。（Bai, 2017）

Additionally, run-on sentences are identified when a noun or a noun segment is inserted in a sentence without using a conjunction or a relative pronoun to link its preceding clause. One MT example is “About one-third of the plastic produced is disposable, single-use plastic products, which usually turn into waste within a year, and there is a high chance of wandering to the beach.” This is the MT output of a sentence: “這些被生產出的塑膠約有3分之1是拋棄式、單次使用的塑膠產品，通常一年內就會變成廢棄物，並有很高的機會流浪到海邊” (Chen & Zheng, 2017). The current MT output also produces a single noun as an independent

sentence that is viewed as a run-on sentence. One MT example is “Because of this, he captured images and images of many creatures threatening their lives due to marine debris. photo.” The underlined word “photo” should not be an independent sentence and needs to be removed. The MT is rendered from a sentence: “也因為這樣，他捕捉到許多生物因為海洋廢棄物而遭受生命威脅的影像與照片” (Chen & Zheng, 2017).

The Questionnaire-Based Survey

The Respondents. The current research proposes the use of comprehensible English MT outputs of controlled marine texts as reading materials for senior high school students, so the experiences of student users are crucial for consultation. If student users are not satisfied with MT texts/products, the proposal in the present paper would be ineffective and infeasible. Thus, a questionnaire-based survey was conducted to understand whether many student users comprehended the MT outputs of controlled texts better than those of uncontrolled texts. Only after many student users accept the comprehensible and readable English MT outputs of controlled marine texts can we further investigate whether many high school teachers agree to use CL and the MT system to develop their English marine texts.

A total of 82 third-grade students (42 males and 40 females) from a private senior high school in Taichung, Taiwan, were invited to participate in the questionnaire. To enhance the validity of findings, students from the classes of natural science and social science were mixed. They were randomly invited, not limited to very high or very low English achievers. Seventy-seven students (97.5%) had the experience of using MT systems, and all of them were willing to help complete the survey. They were aware of the purpose of the questionnaire and signed the letter of consent. Noticeably, high-school students are still underaged, so the author asked their English instructor and their school for the approval of

administering the questionnaire. After the questionnaire, each student participant and the instructor got a small bag as a reward.

The questionnaire copies were delivered to students in classes. All participants were asked to read the English MT outputs translated from four uncontrolled and four controlled texts. After reading the eight texts, the participants were asked to (a) rate MT outputs based on their overall comprehension, and (b) choose the possible factors to cause their difficult reading comprehension. To ensure grading consistency among the respondents, the English instructor on the site gave some instructions on the method of scoring the MT texts. The respondents from two classes were given the same length of time, namely 50 minutes, to complete the questionnaire.

Questionnaire Design. The questionnaire written in Chinese consists of four parts. Part 1 asks participants to provide demographic information, including their gender and experiences of using MT systems. Part 2 asks them to grade the English MT outputs of uncontrolled and controlled texts based on their overall comprehensibility. The entire MT text—not individual sentences—is used as the unit of measurement. If the MT outputs can be used for students to acquire marine knowledge and learn English at the same time, they must be readable and comprehensible. This means that students must be able to comprehend the messages easily and clearly, so they can acquire marine information. To measure whether the MT outputs can be used as reading materials for students to learn marine knowledge and English, students were asked to assess the overall MT readability based on their comprehension of MT outputs.

The students are informed that the measurement uses a 1-100 scale. A score of 90-100 means that the MT output can be easily and clearly understood. A score of 80-89 indicates that the general message of the MT output can be understood, but it contains some difficult words and/or sentences. A moderate score of 70-79 means

that the general ideas of the MT output are not easily grasped because of serious lexical and syntactic errors. The less-than-70 score means that the MT output cannot be understood at all.

Part 3 has six questions to ask respondents how six linguistic factors have affected their reading comprehension of MT outputs of uncontrolled and controlled texts. The six factors include (a) some difficult words, (b) some words with unclear meanings, (c) some grammatical errors, (d) complex sentence structures, (e) incomplete sentences, and (f) odd, awkward expressions. Since reading comprehension is the process of simultaneously constructing and extracting meanings from words, sentences (including syntax) and working memory (Tánczikné, 2017), questionnaire design with a focus on the areas of words and sentences can help us to know whether the respondents have difficulty of comprehending the marine English texts. Words with unclear meanings and awkward expressions cannot be understood easily and clearly, and thus affect the reader's understanding of a text. The unclear meanings are also difficult to be guessed indirectly from the context. Meanwhile, grammar and sentence structure play a key role since readers often use these two linguistic features to decode the meaning of a sentence. If a sentence is incomplete and lacks a complete thought, it certainly hinders the reader's understanding of a text. Due to their close correlations, semantically ambiguous words, awkward expressions, incomplete sentences, and relevant others are chosen as the benchmarks to measure the student respondents' comprehension of marine English texts translated from the controlled and uncontrolled texts.

In the questionnaire design, the MTs of four reading passages that are extracted from four chosen texts address ocean pollution, beach clean-up, hand fishing and *Mazu* 媽祖 (sea goddess). The author chose the four topics due to high-school students' higher familiarity with them than other topics, such as world ocean

day, *Yamei* 雅美 flying fish festival and slow food. The MTs of the controlled four passages are averagely shorter than those of uncontrolled passages by ten words. No huge difference in length between the two types of MTs is expected to avoid the respondents' prejudicial favor with shorter MT texts. Respondents were asked to read all MTs of the four uncontrolled passages on four topics, and then read the MTs of the four controlled passages on the same topics. A time lag between the same topics for reading is expected to reduce the repetition (familiarity) effect that would cause respondents to favor the second MT texts on the same topics.

However, student subjectivity and attitudes toward the questionnaire might affect the reliability of the findings though their English instructor asked them to answer the questions of the questionnaire carefully. To ensure that the respondents answered the questions with a careful manner, their English instructor informed them of the importance of the questionnaire. Students knew that the survey was conducted to get the findings to determine if marine reading materials could be developed using a technology-aided method in the future. Their cooperation to do the questionnaire was helpful and crucial. Additionally, the author's research assistant helped monitor the student respondents doing the questionnaire. According to his observation, the respondents worked hard on the questionnaire. None of them finished the questionnaire less than 40 minutes; most of them took about 50 minutes. The questionnaire content was presented in Chinese except the English MT texts, so none would misunderstand what the questionnaire asked them to do.

Rating is based on a four-level scale, composed of "strongly agree" (four points), "agree" (three points), "disagree" (two points) and "strongly disagree" (one point). "Neither agree nor disagree" is not included because it is easily chosen by the irresponsible respondents who avoid making a clear decision. This is also one way the questionnaire design has used to call on student respondents to answer the questions properly.

Findings and Discussion

This section reports the findings in two areas: (a) lexical and syntactic variation between the English MT outputs of uncontrolled and controlled texts, and (b) respondents' assessment and reading comprehension. Theoretical and practical implications of the findings would be also discussed.

Lexical and Syntactic Variation Between Two Types of English Machine Translation Outputs

After the English MT outputs were analyzed, the findings showed that the MTs of ten uncontrolled texts contained a total of 148 words within CEEC's levels one to four, 263 words within levels five to six, and 264 words beyond the sixth level. As opposed to it, the English MT outputs of ten controlled texts have 373 words within CEEC's levels one to four, 84 words within levels five to six, and 44 words beyond the sixth level. The number of difficult words within levels five to six drops from 263 to 84 in the MTs of controlled texts, suggesting that adapting the source texts using CL has reduced the lexical difficulty of the English MT outputs. Table 3 shows the amounts of three groups of words in the English MT outputs of uncontrolled and controlled texts. Group (A) means CEEC's levels one to four; group (B), levels five to six; group (C), beyond the sixth level.

Table 3*Lexical Variation Between English MTs of Uncontrolled and Controlled Texts*

Text Titles	Source Texts	Source Text Wds	MT Wds	(A) Wds	(B) Wds	(C) Wds
(1) Uncontrollable marine debris	Uncontrolled	3,356	2,560	13	46	51
	Controlled	632	355	37	7	2
(2) Marine resources cannot be exhausted in our generation	Uncontrolled	2,963	1,916	2	44	32
	Controlled	680	411	38	6	1
(3) Problems of the coastal environment	Uncontrolled	3,232	1,926	5	50	70
	Controlled	720	406	36	14	3
(4) World Ocean Day: Nine ocean crises	Uncontrolled	2,366	1,410	14	56	59
	Controlled	695	437	22	17	16
(5) You cast, he picked. The plastic bottles gained from beach clean-up are higher than Jade Mountain	Uncontrolled	1,483	1,025	40	37	22
	Controlled	623	428	62	7	1
(6) Sustainable management of slow food & slow fish	Uncontrolled	2,100	1,404	33	44	41
	Controlled	655	425	24	11	3
(7) How can we have seafood culture without the solid education of eating fish?	Uncontrolled	1,837	1,186	7	29	27
	Controlled	586	355	16	7	3
(8) Why can Mazu become the biggest sea goddess in China?	Uncontrolled	2,396	1,761	16	36	35
	Controlled	565	415	21	5	5
(9) Yamei (Dawu) flying fish festival	Uncontrolled	2,210	1,566	10	40	43
	Controlled	630	444	56	4	3
(10) What is Taiwan's marine culture?	Uncontrolled	1,884	1,197	8	23	30
	Controlled	640	376	61	6	7
Total	Uncontrolled	23,827	15,951	148	405	410
	Controlled	6,426	4,052	373	84	44

The statistical results indicate that words from group (B) and words from group (C) together take up 5.1% (815/15951) in the MT outputs of uncontrolled texts, but they account for only 3.1% (128/4052) in the MT outputs of controlled texts. The finding suggests that the MT outputs of uncontrolled texts must be difficult for student reading because it does not meet Laufer's (1989) claim that 95% of words in a text need to be familiar to learners, and so the text can be easily understood. In contrast, the English MT outputs of controlled texts comply with Laufer's (1989) requirement, so they could be more easily understood. The advantage of lower lexical complexity to enhance student reading comprehension has been supported by the scholars (Hsu, 2004; Jiang, 2003; Lin, 2008; Lu, 2005).

The syntactic aspect also shows a huge difference. The average sentence length of English MT outputs of ten uncontrolled texts is 22.1 words, but it reduces to 16.6 words in the MTs of ten controlled texts. It is calculated by dividing the total word count of each English MT text by the total count of periods, exclamation marks, and question marks, which are shown in each text. On the other hand, there are 28 complex sentences in the MTs of ten uncontrolled texts, but they drop to one in the MTs of ten controlled texts. The total number of run-on sentences falls from 26 to 0 in the MTs of ten controlled texts. Table 4 shows syntactic variation between the English MT outputs of controlled and uncontrolled texts.

MT outputs of controlled texts contain only one complex sentence and zero run-on sentences. The finding suggests that English MT outputs of controlled texts have reduced their syntactic complexity after their source texts are adapted using CL. The strategies of CL include the avoidance of using run-on sentences and sentence fragments. Reduction of syntactic complexity in the English MT outputs of controlled texts helps students understand the content easily, supported by the research of Barry and Lazarte (1995), Johnson (1981) and Yorio (1971).

Table 4*Syntactic Variation Between Two Types of English MTs*

	English MTs of	Average Sentence Length (Words)	Complex Sentences	Run-on Sentences
Text 1	Uncontrolled texts	20.8 (2560/123)	5	5
	Controlled texts	15.4 (355/ 23)	0	0
Text 2	Uncontrolled texts	20.8 (1916/ 92)	2	2
	Controlled texts	14.2 (411/ 29)	0	0
Text 3	Uncontrolled texts	17.8 (1296/ 73)	7	6
	Controlled texts	19.3 (406/ 21)	1	0
Text 4	Uncontrolled texts	21.3 (1410/ 66)	2	1
	Controlled texts	16.2 (437/ 27)	0	0
Text 5	Uncontrolled texts	20.5 (1025/ 50)	0	1
	Controlled texts	15.3 (428/ 28)	0	0
Text 6	Uncontrolled texts	21.2 (1404/ 66)	4	2
	Controlled texts	19.3 (425/ 22)	0	0
Text 7	Uncontrolled texts	19.1 (1186/ 62)	3	3
	Controlled texts	15.4 (355/ 23)	0	0
Text 8	Uncontrolled texts	22.9 (1761/ 77)	0	3
	Controlled texts	17.3 (415/ 24)	0	0
Text 9	Uncontrolled texts	23.7 (1566/ 66)	2	1
	Controlled texts	19.3 (444/ 23)	0	0
Text 10	Uncontrolled texts	25.5 (1197/ 47)	3	2
	Controlled texts	15.7 (376/ 24)	0	0
Total	Uncontrolled texts	22.1 (15951/722)	28	26
	Controlled texts	16.6 (4052/244)	1	0

MT outputs of controlled texts contain only one complex sentence and zero run-on sentences. The finding suggests that English MT outputs of controlled texts have reduced their syntactic complexity after their source texts are adapted using CL. The strategies of CL include the avoidance of using run-on sentences and sentence fragments. Reduction of syntactic complexity in the English MT outputs of controlled texts helps students understand the content easily, supported by the research of Barry and Lazarte (1995), Johnson (1981) and Yorio (1971).

Respondents' Reception

The Overall Comprehensibility of Machine Translation Outputs

The findings elicited from Part 2 of the questionnaire showed that the respondents grading 90-100 scores took up 10% (8/82) about the English MTs of four uncontrolled texts, but they accounted for 45% (37/82) about MTs of controlled texts. Only 4% (3/82) of students assessed the MT outputs of controlled texts as less than 70 scores but 5% (4/82) of students did so about the MT outputs of uncontrolled texts. Table 5 shows the respondents' assessments.

Table 5

Assessments on the Comprehensibility of Two Types of English MT Outputs

Scores	MTs of Uncontrolled Texts	MTs of Controlled Texts
90-100	10% (8/82)	<u>45%</u> (37/82)
80- 89	50% (41/82)	38% (31/82)
70-79	35% (29/82)	13% (11/82)
< 70	<u>5%</u> (4/82)	4% (3/82)

According to the assessment results, four students comprehended less than 70% of the uncontrolled texts, but one of them changed his mind and chose 70-79

score when reading the MT outputs of controlled texts. There was a huge gap of 35% between students who comprehended more than 90% of MTs of controlled texts and those who comprehended those of uncontrolled texts. Generally viewed, no students whose assessment scores decreased when reading the MT outputs of controlled texts.

Overall, many student respondents agree that MT outputs of controlled texts have increased their comprehensibility, so the advantage of pre-editing using CL is justified. The respondent assessment conforms to some research on the improvement in the overall comprehensibility of MT outputs through pre-editing (Babych et al., 2009; Lo, 2015; Mercader-Alarcón & Sánchez-Martínez, 2016).

Factors to Cause Difficult Reading Comprehension

In their reactions to the factors that cause their difficult reading comprehension, all respondents placed the highest focus on some difficult words. When “strongly agree” and “agree” were conflated, the findings showed that 86.6% (71/82) of respondents reading the MTs of four uncontrolled texts agreed to the factor of difficult words, but only 54.9% (45/82) of the respondents reading the MTs of four controlled texts did so. Furthermore, respondents reading the MTs of uncontrolled texts were more homogenous about the factor as their responses showed a lower SD (0.64) than that (0.75) from those reading the MTs of controlled texts. The second high factor is some words with unclear meanings. More respondents (69.5%; 57/82) reading the MTs of uncontrolled texts agreed to the factor with a higher Mean (2.8) and a lower SD (0.71) than those respondents (42.7%; 35/82) reading the MTs of controlled texts with a lower Mean (2.4) and a higher SD (0.73). Still, more respondents (31.7%; 26/82) reading the MTs of uncontrolled texts agreed to the factor of odd, awkward expressions with a higher Mean (2.27) than those (18%; 15/82) reading the MTs of controlled texts with a lower Mean (2.07).

Another consensus was reached about the syntactic factors. More respondents (48.8%; 40/82) reading MTs of uncontrolled texts agreed to the factor of grammatical errors with a higher Mean (2.51) than those respondents (28%; 23/82) reading the MTs of controlled texts. However, the former showed a higher SD (0.67) than the latter (0.6), suggesting that more respondents reading the MTs of controlled texts were homogenous about grammatical errors than those reading MTs of uncontrolled texts. In a similar manner, more respondents reading the MTs of uncontrolled texts agreed to the factors of complex sentence structures and incomplete sentences than those reading the MTs of controlled texts. The former's responses showed the higher Means (2.36, 2.23) and the higher SDs (0.68, 0.59) than the Means (2.1, 2.05) and the SDs (0.65, 0.57) from the latter's responses. The findings denote that although more respondents reading the MTs of uncontrolled texts agreed to the difficult syntactic factors, they stayed less homogenous than those reading the MTs of controlled texts. Table 6 shows the respondents' reactions to the six factors that cause their difficult reading comprehension.

Table 6*Assessment of the Factors to Cause Difficult Reading Comprehension*

Items	MTs	M	SD	Percentage %			
				SA	A	D	SD
(1) Some difficult words	Uncontrolled	3.19	0.64	31	56	12	1
	Controlled	2.62	0.75	11	44	40	5
(2) Some words with unclear meanings	Uncontrolled	2.80	0.71	14	55	27	4
	Controlled	2.40	0.73	6	36	50	8
(3) Some English grammatical errors	Uncontrolled	2.51	0.67	6	42	48	4
	Controlled	2.21	0.60	2	26	64	8

(continued)

Table 6*Assessment of the Factors to Cause Difficult Reading Comprehension (continued)*

Items	MTs	<i>M</i>	<i>SD</i>	Percentage %			
				SA	A	D	SD
(4) Complex sentence structures	Uncontrolled	2.36	0.68	7	27	61	5
	Controlled	2.10	0.65	4	13	70	13
(5) Incomplete sentences	Uncontrolled	2.23	0.59	2	26	65	7
	Controlled	2.05	0.57	1	15	72	12
(6) Odd, awkward expressions	Uncontrolled	2.27	0.68	5	26	60	9
	Controlled	2.07	0.60	2	16	69	13

SA = strongly agree; A = agree; D = disagree; SD = strongly disagree

The variation in the responses to lexical factors is due in part to more words of CEEC's levels five to six and beyond the sixth level in the MTs of uncontrolled texts than in MTs of controlled texts. The more difficult words a text contains, the more difficult it is understood. The finding can be supported by Yorio (1971) who argues that second language learners, either native or international students, consider vocabulary their biggest obstacle to reading comprehension. Iqbal et al. (2015) also claim that the vocabulary, including difficult words and unclear-meaning words, may cause the learner's difficult reading comprehension.

The student reactions to the syntactic factors can be attributed to the greater amount of complex, and run-on sentences in the MTs of uncontrolled texts than in the MTs of controlled texts. As aforementioned, MTs of uncontrolled and controlled texts show a gap of 28:1 in complex sentences, and a gap of 26:0 in run-on sentences. More complex, run-on sentences must cause student difficult understanding of MTs of uncontrolled texts. The finding can be supported by Barry and Lazarte (1995) who maintain that syntactic complexity would cause reading interference and reduce the learner's reading comprehension.

Research Implications

The findings yielded from the questionnaire-based survey shed some light on the practical functions of CL use, an investigation of the linguistic factors to cause student difficult reading and the application of the technology-enhanced approach as follows.

The Effectiveness of Adapting Source Texts Using Controlled Language

The results of the questionnaire-based survey showed that the respondents graded the MT outputs of controlled texts with higher scores than those of uncontrolled texts. This finding justifies that pre-editing with CL can raise the comprehensibility of MT outputs and make respondents understand them more easily. The finding can be supported by previous researchers who claim that adapting source texts using CL contributes to the production of more accurate and more comprehensible MT outputs (Babych et. al. 2009; Lo, 2015). Without being pre-edited, the MT outputs of uncontrolled texts show more lexical and grammatical errors, and become less accepted by students.

Erroneous translations of uncontrolled texts add difficulty to student reading comprehension. For example, the professional terms of fishing methods, *dian yu* 電魚 (electrocute fish), *du yu* 毒魚 (poison fish) and *zha yu* 炸魚 (blast fish), are literally translated by Google Translate as “electric fish,” “poisoned fish” and “fried fish.” The proper noun, *jiukong* 九孔 (baby abalone), is translated by Google Translate as “nine holes.” The correct translations should be “electroshock fishing,” “poison fishing,” “blast fishing” and “baby abalone.” The example supports that an uncontrolled text runs a high risk of producing mistranslation from the MT system. Only adapting source texts using CL helps boost the readability and comprehensibility of the English MT output.

The Linguistic Factors to Cause Student's Difficult Reading Comprehension

The findings of a questionnaire-based survey denote that all respondents agree that their reading comprehension has been affected by the six linguistic factors. Among the three lexical factors, the respondents reading either MTs of controlled or controlled texts have identified difficult words as the most important factor. In the syntactic area, grammatical errors receive more attention than incomplete and run-on sentences. The findings remind us that lexical difficulty and grammatical errors play the top two roles in affecting student reading comprehension. Thus, customizing vocabulary and reducing grammatical errors are necessary if we want to develop our own reading texts. The understanding of the respondent reaction to the linguistic factors enables us to know what should be more emphasized when we adapt source texts and then use the neural MT system to produce accurate and comprehensible translations.

The Application of the Technology-Enhanced Approach

The findings through textual analysis have shown that after source texts are adapted using CL, their English MT outputs contain more words that meet CEEC's levels one to six and use some sentences that comply with the writing norms of current English textbooks-avoidance of complex and run-on sentences (Zhou, 2011). The finding underscores the effectiveness of the technology-enhanced approach, which calls for the application of MT and CL together by tailoring reading materials to student expectations. All instructors who want to develop marine English reading materials can try this approach. However, to what extent the source texts need to be controlled depend on the students' English proficiency level. Seeking relevance to student marine background knowledge also helps enhance student interest in learning, which can be viewed as one vital variable that is worth our consideration in designing reading materials for students (Littlejohn, 2012; McDonough et al., 2013; Solak & Cakır, 2015; Tomlinson, 2012).

Conclusion

Never have CL and MT been used to develop English reading materials for senior high school students. This experimental research proposes the technology-enhanced approach used to help produce marine English reading texts for the implementation of integrated marine and English education at senior high schools. The findings have indicated that the English MT outputs of controlled texts are more comprehensible due to lower lexical and syntactic complexity, and respondents have a higher level of satisfaction with MTs of controlled texts than MTs of uncontrolled texts. Customizing marine source texts with limited vocabulary size and simpler sentence structures helps produce more comprehensible English MT outputs. The findings reinforce the CL benefit for the application of MT systems, and justify the effectiveness of boosting student reading comprehension using the texts with lower lexical and syntactic complexity.

There are limitations about the present paper. The sample size of respondents is small, so the effectiveness of the proposed approach might not be comprehensively gauged. It raises a concern as to whether different groups of students and different MT texts in the questionnaire would change the results. Thus, the future study needs to involve more students from public and private senior high schools and use more MT texts on diverse topics. Additionally, the student respondents might provide subjective reaction toward the reading materials, so the future study can administer an interview with students, asking them how specific words and some sentences in the MT text help them comprehend the text easily and clearly. This method enables us to get more insightful and genuine findings.

Despite some limitations, the results yielded from the present findings have provided us some insights into the affordances of MT and CL to help produce comprehensible marine English reading materials for senior high school students.

To facilitate the future integration of marine and English education, the English instructors can start with self-developing marine English reading materials with the technology-enhanced approach.

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Remote Simultaneous Interpreting: Exploring Experiences and Opinions of Conference Interpreters in Taiwan

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Due to the COVID-19 pandemic, remote simultaneous interpreting (RSI) has become the “new normal” in the global conference interpreting market. These internet-based RSI platforms offer conference organizers a safe and convenient solution during the COVID-19 pandemic when traveling is difficult and physical gatherings are banned. Many conference interpreters, including those in Taiwan, were forced to adapt to this new mode of work to ensure their continual operation. In this report, the RSI experiences and opinions of Taiwan’s conference interpreters were explored using a questionnaire and follow-up written interviews. Interpreters were asked about their remote interpreting experiences prior to and after the pandemic, how much they agreed to RSI providers’ claims about the advantages of RSI, how much they agreed to claims about the shortcomings of RSI, and how they compared RSI with traditional (i.e., physical) simultaneous interpreting (SI). The results from 41 respondents revealed that conference interpreters in Taiwan were generally dissatisfied with their RSI experiences, and if given the choice regarding the mode of work (RSI vs. traditional SI), those interviewed would choose the traditional mode over RSI. Despite the potential negative effects of RSI on the interpreting market, respondents believed in its enduring presence. This exploratory study suggested that respondents resisted RSI affectively, but behaviorally (and perhaps cognitively) accepted it. Therefore, future research on the relationship between interpreters and technology should incorporate the affective constructs of personality traits, such as technological readiness, to better understand interpreters’ attitudes toward new interpreting technology.

Keywords: COVID-19, remote simultaneous interpreting, conference interpreter, Taiwan, technology readiness

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臺灣會議口譯員遠距同步口譯使用意見調查

范家銘

新型冠狀病毒疾病 (COVID-19) 肆虐全球, 使「遠距同步口譯」(remote simultaneous interpreting, RSI) 成為全球會議口譯市場的新常態。各種旅行與群聚禁令導致會議主辦單位必須使用這些以網路技術開發的 RSI 平臺, 而會議口譯員被迫適應這個新的工作模式以維持生計, 臺灣的會議口譯員也不例外。本研究透過網路問卷及書面訪談探索臺灣會議口譯員的 RSI 使用經驗與意見。問卷詢問填答者疫情爆發前後的遠距口譯經驗、是否同意業者用來行銷 RSI 所提出的諸多優點、是否同意許多同行提出的諸多缺點, 以及他們如何比較 RSI 及傳統的實體同步口譯工作模式。共 41 位填答者的回覆顯示, 臺灣會議口譯員一般而言不滿意現階段的 RSI 工作經驗, 且若有兩個口譯案件, 所有工作條件相同, 僅有 RSI 或傳統實體之區別, 受訪者均表示會選擇傳統的實體同步口譯工作模式。雖然 RSI 可能對口譯市場有負面影響, 填答者一般認為這種工作模式不會隨疫情結束而消失。本探索性研究顯示, 受訪者雖然在情感上可能抗拒 RSI, 但認知上與行為上則可能接受, 因此未來有關口譯員與科技使用的研究, 宜納入如科技準備度這種人格特質的情感構念, 以更細膩地了解口譯員對新的口譯科技抱持什麼樣的態度。

關鍵詞：新型冠狀病毒疾病、遠距同步口譯、會議口譯員、臺灣、科技準備度

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Introduction

The impact of the coronavirus disease (COVID-19) started being felt around the world after the World Health Organization (WHO) declared it a public health emergency of international concern (PHEIC) on January 30, 2020. As the pandemic worsened in spring and summer, governments implemented lockdowns, travel restrictions, and border measures that severely dampened economic activities around the world. The repercussions shook the foundation of the language interpreting industry, namely, cross-cultural in-person communication. Due to shortage of work, many freelance interpreters who depended on income from the private market saw their income dwindle to a trickle, and even those who worked for international organizations, such as the European Union, suffered financial blows (Koutsokosta, 2020).

In contrast to the rest of the world, Taiwan was relatively unscathed and has been commended worldwide for its successful response to COVID-19. There was never a lockdown before May 2021, so businesses operated normally after the lunar new year holidays ended in early February 2020. However, the pandemic worsened in other countries in spring, forcing Taiwan's Central Epidemic Command Center (CECC) to announce on March 19, 2020 that foreign nationals would be denied entry, effectively preventing any foreigners from entering Taiwan. Conference organizers consequently either canceled or postponed their events, severely affecting the interpreting industry during the first two quarters of 2020. Although regulations have been relaxed on June 29, 2020 to allow foreign nationals to apply for entry to conduct business, a 14-day quarantine and an English-language certificate of a negative COVID-19 RT-PCR test taken within three days of boarding a flight to Taiwan were still required (Ministry of Health and Welfare, 2020a, 2020b). This made it difficult for foreigners to physically participate in local events.

Despite the challenges posed by border closures and travel restrictions,

conference organizers began devising innovative ways of holding events. Some adopted a “hybrid” mode, where local participants attended in person as speakers or audience members while foreign attendees joined virtually via videoconferencing platforms. Other events were held exclusively online. Regardless of the format, almost all virtual events that involved overseas participants utilized video conferencing software such as Cisco WebEx, Google Meet, Microsoft Team, Skype, Zoom, etc. Since most of these events involved more than one language, simultaneous interpreting (SI) services were sometimes required. Freelance interpreters began receiving more job inquiries as organizers adopted software platforms that allowed SI to be performed remotely, meaning that interpreters did not have to be physically at the same place as speakers. Remote simultaneous interpreting (RSI) thus became a major mode of work during the pandemic.

Overview of Remote Simultaneous Interpreting

Traditional SI is operationally defined as a mode of work in which interpreters provide live from physical booths positioned in the venue where the event is being held so that they could have a direct view of speakers and screens. Sometimes the space is too small to place the interpretation booths and therefore moved to adjacent spaces, but as long as video and audio feed is provided through fixed lines and not over the internet, this mode of work would still be considered traditional SI. Therefore, the equipment needed in traditional SI usually includes soundproof interpretation booths (if no permanent and fixed interpretation rooms are on-site), interpreter consoles, control unit (e.g., audio mixer), infrared or radio receiver and headset, infrared radiant panels or radio transmitters, etc.

RSI, or “distance interpreting” as preferred by the Association Internationale des Interprètes de Conférence (International Association of Conference Interpreters, AIIC), refers to the mode of work in which interpreters receive the video and audio

feed of the speakers over the internet, usually through a cloud-based software platform, and transmit the interpretation to the audience over the internet. The equipment needed in RSI usually includes computers (and external microphones and headsets) and an internet connection; sometimes the audience can use their smartphones to listen to the interpretation. In this sense, the various brand names being advertised (e.g., Interprefy, KUDO, Interactio, Voiceboxer, etc.) usually refer to the cloud-based software platform that RSI service providers have developed. It is important to point out that despite the efforts of RSI solution providers to differentiate themselves from non-dedicated video-conferencing platforms (e.g., Zoom, Cisco Webex, Microsoft Team, etc.), interpreters do not necessarily distinguish between the two, because many would perceive anything different from on-site live SI as RSI.

RSI systems are usually set up in one of three ways: hybrid mode, hub mode, and virtual mode. In the hybrid setup, the interpreting teams are co-located on-site with some of the speakers and audience, while other speakers and audience members are off-site. However, all interpreting is still performed via cloud-based RSI platforms. In the COVID-19 era, the hybrid mode is only possible where national or local regulations allow public gatherings. Many conferences involving local audience in Taiwan have chosen the hybrid mode. In the hub setup, the interpreting teams are co-located at the same site so that they can work together and receive on-site technical support. All speakers and audiences are located elsewhere, and interpreting is performed via cloud-based RSI platforms. The hub setup has been strongly recommended by professional organizations such as AIIC (Canada Regional Bureau of the International Association of Conference Interpreters [CRBIACI], 2020) and the American Translators Association (Chaves, 2020). In the virtual setup, all interpreters, speakers, and audiences are located in different places, so interpreting can only be performed via cloud-based RSI platforms. Professional organizations strongly advise against using the virtual mode.

RSI platforms have been able to ride the wave of restrictions on public gatherings and travel. Their promotional and marketing efforts, coupled with unprecedented circumstances, have significantly increased the profile and usage of RSI among event organizers. The main stakeholder RSI solution providers had to convince was event organizers, so the webpage content of some of the more popular RSI solution providers (e.g., Interprefy, KUDO, Interactio, etc.) focused on three aspects of organizing a multi-lingual event: time efficiency, financial cost, and peace of mind. They proposed that organizers would be able to minimize the time needed to contact interpreting equipment vendors, set up and take down equipment, hire interpreters, plan their itinerary, etc. They also advertised that using online platforms and existing hardware (e.g., participants' smartphones as devices to receive interpretation) minimized the footprint of equipment, which meant saving cost. Negating interpreters' travel expenses was another cost-cutting advantage that has been emphasized. RSI solution providers also claimed that the scalability and flexibility of the technology and the technical support provided by their teams would allow event organizers to have peace of mind.

Interpreters' acceptance seemed less critical to the advent or success of RSI, because they were usually the more passive side of an interpreting service contract, especially during the time of the pandemic. However, health and safety have become strong arguments that RSI solution providers have put forward, convincing interpreters that RSI is the only feasible mode of work in these uncertain times. RSI companies also advertised that without geographical barriers and time zone differences, interpreters would be exposed to more job opportunities, which in turn meant more income. RSI companies also claimed that interpreters would receive optimal audio and video quality on their platforms with minimal latency.

Past Research on Remote Simultaneous Interpreting

Little systematic research on RSI has yet been done since the outbreak of COVID-19. However, just months into interpreting remotely, interpreters began sharing accounts of fatigue, anxiety, alienation, hearing injury, price reductions, etc. These complaints corroborated with earlier empirical research showing that when interpreting remotely, interpreters became exhausted earlier (Moser-Mercer, 2003) and their performance deteriorated faster (Braun, 2013). They also felt more stressed out (Roziner & Shlesinger, 2010), alienated (Moser-Mercer, 2005; Seeber et al., 2019), and their health has been impacted (CRBIACI, 2021). Professional organizations such as AIIC and institutional employers of interpreters such as the Translation Bureau of the Canadian federal government have responded by issuing statements (Public Services and Procurement Canada, 2021) and guidelines (CRBIACI, 2020) regarding practices of remote interpreting with the goal of ensuring best practices and protecting the health and safety of interpreters.

Still, proponents of RSI tout its convenient and cost-saving advantages. Naturally, there are pros and cons to this new technology and mode of work, but the ascendance of RSI due to COVID-19 has not given stakeholders, especially interpreters, a chance to refute or endorse such claims in a collective and systematic way. A survey of 27 conference interpreters in Turkey (Kincal & Ekici, 2020) found that all respondents preferred traditional on-site SI over remote interpreting. A more recent survey (Collard & Buján, 2021) was conducted by the *École Supérieure d'Interprètes et de Traducteurs* (ESIT), a post-graduate level interpreting training institute under the New Sorbonne University in Paris. They polled 946 interpreters from seven regions and nine countries, and preliminary results showed that compared to on-site interpreting, 50% of the respondents thought they performed worse, while 67% thought working conditions were worse.

Importantly, 83% thought RSI was more difficult, but 77% stated that fees for RSI were similar or lower than for on-site interpreting. In contrast, a survey conducted by the Australian interpreting service provider Congress Rental Network (2021) revealed that 73% of the 191 respondents now have a positive view about RSI, compared to 31% in 2019, and 74% of respondents were able to maintain or increase their fees. The company has a large clientele in Southeast and East Asia, so it is highly likely that the respondents' profile differed from those who participated in ESIT's survey. The contrast suggests that individual circumstances and context might shape interpreters' opinions about RSI.

The current report wishes to contribute more data to this nascent but important field by exploring how professional conference interpreters based in Taiwan view RSI.

Research Methodology

RSI has become a dominant and inevitable mode of work since COVID-19 broke out in February 2020. The purpose of this study is to collect and analyze Taiwan's conference interpreters' opinions about RSI by asking them to reflect on their own experiences between February and October 2020. The main objective is to explore how their opinions compare against the benefits and advantages claimed and marketed by RSI platform providers, and against the drawbacks and deficiencies expressed on the internet by interpreters worldwide. Therefore, this study differed from past literature such as Seeber et al. (2019) and Roziner and Shlesinger (2010) in the sense that other sets of claims and opinions were provided as baseline for comparison when respondents reflected upon their own views.

Instrument

The study adopted a mixed-method design consisting of an online questionnaire and follow-up interviews conducted through e-mail correspondence. RSI was operationally defined in the questionnaire as a mode of simultaneous interpreting where the audio and video of the speakers' source speech and the interpreters' rendition are transmitted via the internet through a cloud platform since interpreters could not be co-located with the users of interpreting (including speakers and audience). Respondents were also reminded that if the interpretation was transmitted to listeners using traditional radio frequency or infra-red SI equipment, it would not be deemed as RSI in the strictest sense.

An online questionnaire using Google Forms was designed in Chinese to collect responses from conference interpreters based in Taiwan. The first part consisted of four questions about background (i.e., years of professional experience and language combination) and workload changes (i.e., workload during the period of February to October 2020 as compared to the same period in previous years, and how much the change could be attributed to COVID-19). The second part consisted of two questions about respondents' experience in remote consecutive interpreting. The first one asked about the frequency of working in such mode, and the second asked respondents to express their degree of agreement on seven dimensions, for example whether they agree with the clients' choice of using the remote mode, and whether the audio and video quality allowed them to perform their job well. The third part consisted of six questions about respondents' experience in RSI, of which the first four asked about the software platforms they have used, the frequency of RSI assignments prior to and after the outbreak of the pandemic, and the mode of work (i.e., hybrid, hub, or virtual). The fifth question asked respondents to express their degree of agreement on 12 benefits or advantages that have been put forward by RSI

vendors. These claims were collected and compiled from the websites of 18 RSI vendors as researched by the language industry market research and international consulting firm Nimdzi (Akhulkova, 2020). The sixth question asked respondents to express their degree of agreement on 18 deficiencies and drawbacks of RSI that have been collected and compiled from internet postings of the researcher's colleagues, social media accounts of AIIC members, and other publicly accessible websites such as The Professional Interpreter (<https://tpstranslations.wordpress.com/>). Respondents were encouraged to type in additional advantages and drawbacks of RSI. The fourth part asked respondents to weigh RSI against traditional on-site simultaneous interpreting across 14 dimensions, including working conditions, prospective development, feelings, and preferences. For questions in the second and third parts, answer items were designed with a five-point Likert-type scale, but the five options were “do not know/non-applicable,” “strongly disagree,” “slightly disagree,” “slightly agree,” and “strongly agree”; no neutral position was provided to avoid ambiguity.

The follow-up interview consisted of five open-ended written questions. These questions were based on the additional advantages and drawbacks of RSI that questionnaire respondents provided. Interviewees were asked to elaborate on why they preferred RSI or traditional SI, their views about the major differences between the two modes, what RSI deficiencies should be addressed as priorities, whether interpreters can make any difference in improving RSI, and how RSI could impact the interpreting industry. They were encouraged to provide additional comments.

Sample

A list of interpreters who are based in Taiwan were drawn up. It comprised members of AIIC ($N = 10$), members of a closed interpreters' group page on Facebook ($N = 64$), and members of a private interpreters' group chat on a social

media messaging application ($N = 20$). Interpreter trainers who taught in post-graduate interpreting programs in Taiwan were also included in the list. Since there were overlapping members among the different groups, the link to the questionnaire was eventually sent via email to a total of 45 active interpreters. To expand the pool of potential respondents, all email recipients were encouraged to forward the questionnaire to other colleagues, and three email recipients wrote back to inform that they did. The link was also posted on a closed alumni Facebook group page of a post-graduate interpreting program in Taiwan. In the end, a total of 41 responses was collected between November 6 and December 15 of 2020.

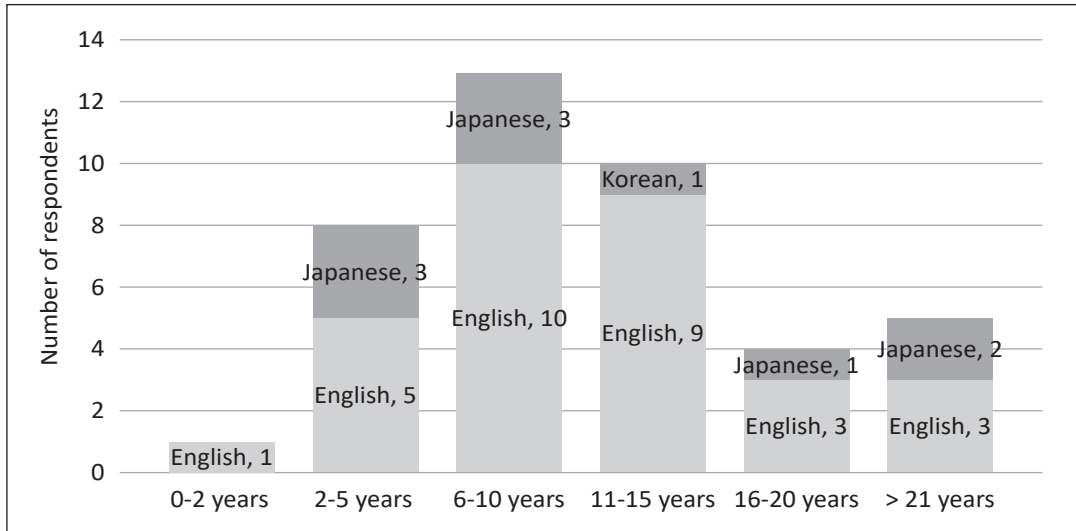
The follow-up interview was conducted through email correspondence one week after the survey period ended. The email was sent to the 17 respondents who expressed their willingness to be interviewed. In the end, seven respondents shared their thoughts, of which four replied by email, and three respondents provided oral replies when the researcher had the opportunity to work with them in interpreting assignments between January and June of 2021.

Results and Discussion

A total of 41 respondents filled out the questionnaire. Among them, 31 were Mandarin/English interpreters, nine were Mandarin/Japanese interpreters, and one was a Mandarin/Korean interpreter. Most respondents have worked as an interpreter for more than six years, so they have had several years of experience before COVID-19 hit and were able to compare the differences (see Figure 1).

Figure 1

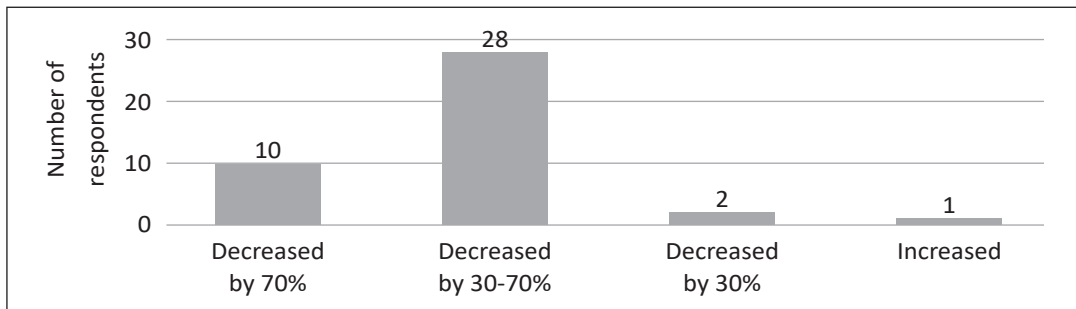
Language Combination and Years of Experience of Respondents



When asked to compare the amount of work in 2020 vs. 2019, 68.3% ($N = 28$) replied that it reduced by 30-70%, 24.4% ($N = 10$) by 70%, 4.9% ($N = 2$) by 30%. Only one interpreter did more work in 2020 (see Figure 2), but that was because the respondent only started working in 2019. More than 90% of the respondents ($N = 37$) attributed the reduction to COVID-19.

Figure 2

Amount of Work in 2020 vs. 2019



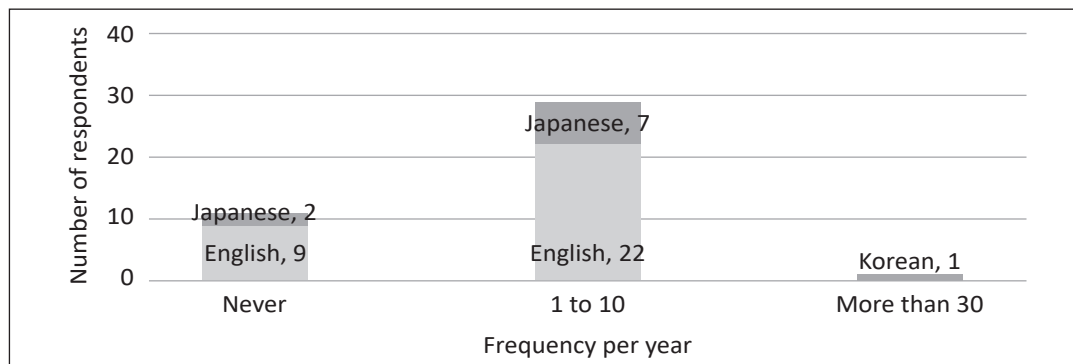
Experience and Opinion of Remote Consecutive Interpreting

The second part of the questionnaire asked respondents about their prior experience in remote consecutive interpreting (RCI). Such mode of interpreting uses communication technologies such as telephone and videoconferencing to link interpreters to meeting participants, and is often practiced in business, legal, and healthcare settings (Braun, 2013).

There were 30 interpreters who had prior experience in RCI, with the majority working in such mode between one to ten times each year. In contrast, the Mandarin/Korean interpreter worked in this mode for more than 30 times annually. There were 11 interpreters who had never engaged in RCI (see Figure 3).

Figure 3

Frequency of RCI



It was revealed that clients usually did not seek interpreters' professional opinion before deciding to use RCI, but most respondents felt that adopting such mode of work for the task was reasonable, and they could accept working in such mode (see Figure 4). Despite their general acceptance, the majority expressed that the audio, video, and working environment did not allow them to interpret at their

usual caliber of performance (see Figure 5). In general, more respondents were dissatisfied than satisfied with their RCI experiences (see Figure 6).

Figure 4

Opinions About Clients' Decision to Use RCI

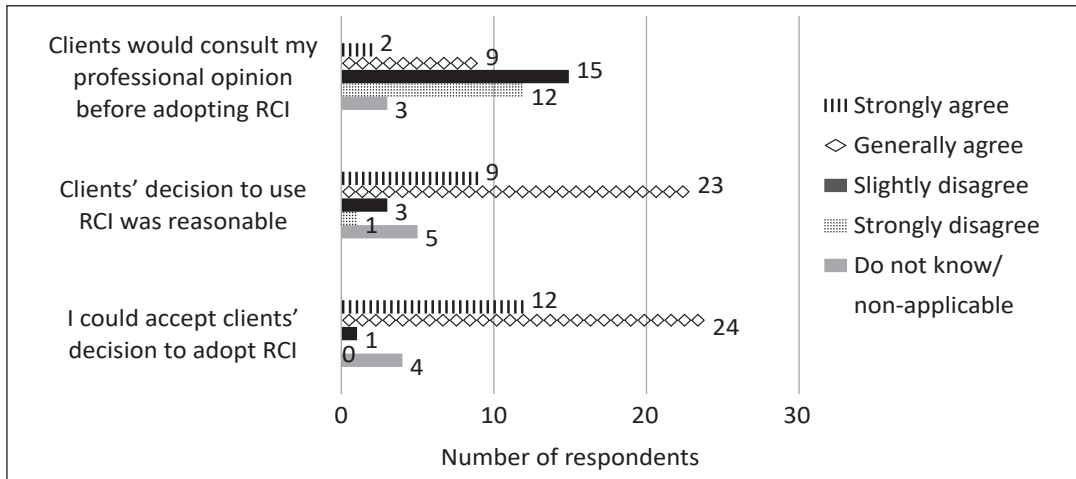


Figure 5

Impact of Audio, Video, and Work Environment on Interpreting Performance

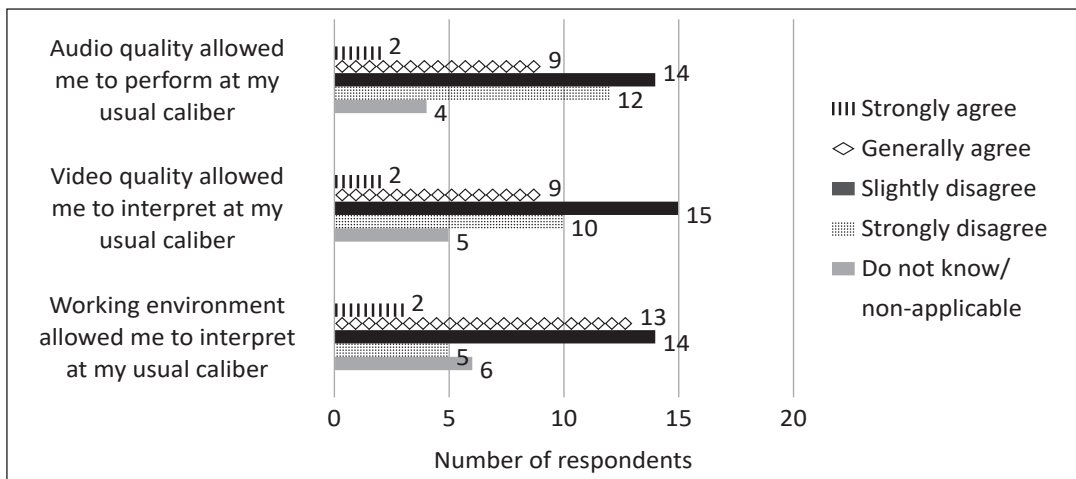
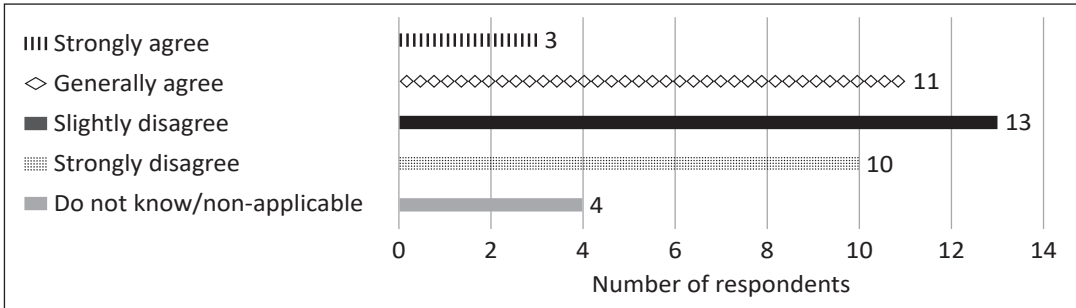


Figure 6

Satisfaction of RCI Experiences

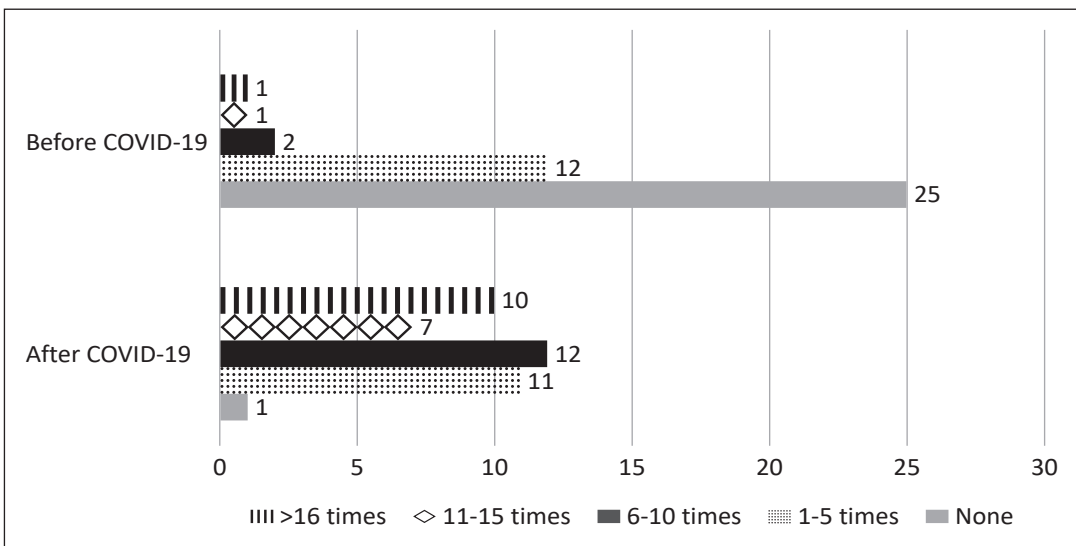


Experience and Opinion of Remote Simultaneous Interpreting

The next part of the questionnaire asked interpreters about their experiences with RSI. Before the pandemic (i.e., January 2020 and earlier), more than half of the respondents have never done any RSI, but since February 2020, all but one respondent have worked in the RSI mode (see Figure 7).

Figure 7

Number of RSI Jobs



Among the many RSI software platforms currently on the market, Zoom was the most used ($N = 38$), followed by Interpretfy ($N = 14$) and InterpretNet ($N = 6$). Respondents had experience using six other RSI solutions: Cadence, Olyusei, Lango, Voiceboxer, KUDO, and Interactio. Although Zoom is not a dedicated RSI platform, by 2021, it has become the largest RSI platform (Akhulkova et al., 2021). It provided a simultaneous interpreting function, allowing many meeting organizers to leverage it, thus increasing the chance of interpreters using Zoom. Zoom lacked a relay interpreting function, but such deficiency was relatively insignificant for the conference interpreting market in Taiwan. Most events where interpreting service was needed only covered Mandarin Chinese and one foreign language (usually English, Japanese, or Korean), so the use of relay was minimal, thus lowering the need for dedicated RSI platforms that allowed for more complex relay functions.

Importantly, as mentioned in the section on the overview of RSI, some interpreters considered anything off-site as remote interpreting, irrespective of the platform or solution used. A possible reason was that some interpreters had experiences setting up ad hoc RSI systems consisting of a mashup of messaging applications and audio or video conferencing software. This could be because their clients did not prioritize interpreting services due to cost-benefit reasons (e.g., only a small number of audience members required interpreting service). Eight respondents mentioned that some of their RSI experiences involved logging on to videoconferencing platforms (e.g., Skype, Microsoft Team, Cisco Webex, Google Meet) as meeting participants to listen to the original speech, then opening a messaging app (e.g., Facetime, LINE, WhatsApp) on their smartphone and establishing an audio link, then interpreting simultaneously into it so that those who needed interpretation could listen to it via the messaging apps on their own smartphones. Respondents commented that this ad hoc setup sometimes resulted in problematic audio feedback due to audience members forgetting to turn off the microphones on their smartphones. Sometimes interpreters themselves forgot to turn on

the microphones on their smartphones as they juggled between multiple devices.

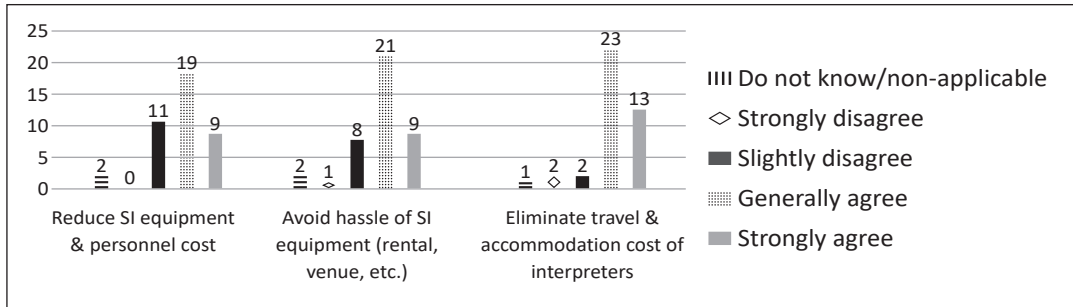
It should be pointed out that all respondents except one have used RSI platforms (with Zoom inevitably being counted as one), therefore it can be assumed that their answers for subsequent question items in the questionnaire were based on their experience with RSI platforms in general and not specifically ad hoc setups, which were additional systems that some of the respondents have experienced. In addition, RSI might seem diverse and complex in terms of the number of solution providers, but all of them essentially used the internet (or more specifically, VoIP technology) as a means of transmitting audio and video signals. Therefore, bandwidth, connectivity, and the algorithms of the platforms probably determined interpreters' experiences more than the setup did. One interviewee even commented that sometimes 4G cellular networks worked better than congested ethernet connections.

In terms of the mode of RSI, 34 respondents have worked in the hybrid mode, 23 at RSI hubs, and 19 virtually. Before the spring of 2021, daily life in Taiwan was normal and physical events were held, so it was not surprising that many respondents have worked in the hybrid mode.

Opinions on Advantages of Remote Simultaneous Interpreting

RSI service providers would capitalize on event organizers' need to reduce cost and advertise that using RSI could cut cost on SI equipment and personnel (e.g., technicians, staff to distribute and collect interpretation receivers and headsets, chef d'équipe for oversea assignments, etc.), avoid the hassle of SI equipment rental, and eliminate travel and accommodation expenses of interpreters. Although respondents generally agreed with such claims (see Figure 8), interpreters might not necessarily know the exact budget event organizers have allocated to interpreting services, nor did they necessarily know how much could be saved by using RSI solutions. Respondents merely perceived such claims to be probably true.

Figure 8

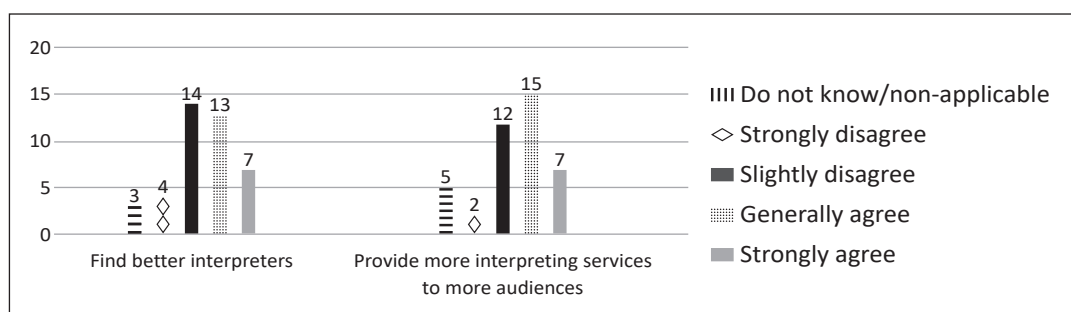
Can RSI Save Cost?

RSI service providers also purported that when events are held at places where the number of qualified interpreters or interpreters with specific language combinations are limited, RSI could allow event organizers to find better interpreters and offer interpreting services to more people because there would be no geographical barriers. When geographical barriers are broken down, the existing balance of supply and demand of interpreters in a particular market is bound to be tilted. However, the supply and demand of interpreters with more popular language combinations (e.g., Mandarin/English) was probably more balanced, so most respondents were not direct beneficiaries or victims of such a claim, resulting in a slightly mixed view (see Figure 9). However, when interviewed, one respondent mentioned that interpreters in Taiwan whose language combination included Southeast Asian languages such as Bahasa Indonesian, Tagalog, Vietnamese, and Thai, could potentially benefit. The respondent had learned from a Mandarin/Bahasa Indonesian interpreter that he has received more work from Taiwanese businesses located in China that employed many workers from Southeast Asia. In the past, due to geographical barriers, they would hire local Chinese interpreters to help with communication. Now, with the help of platforms such as Zoom, these businesses have instead switched to requesting his services for his higher quality of

interpretation. Therefore, for the Mandarin/Bahasa Indonesian interpreter, RSI helped increase demand for his service and his income as well.

Figure 9

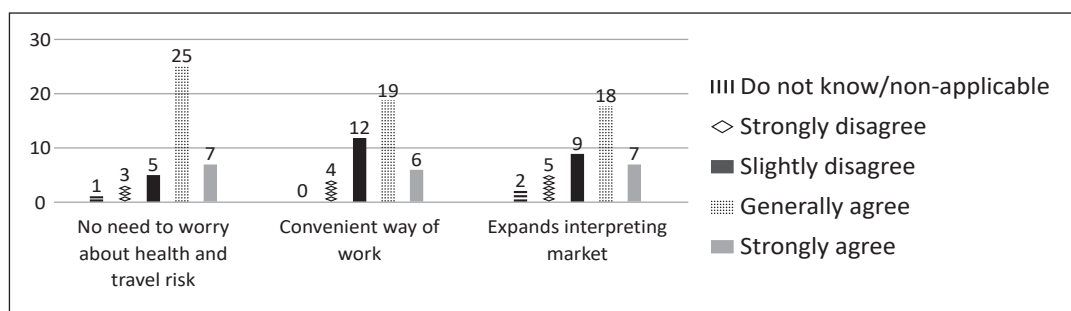
Can RSI Provide Better and More Interpreting Services?



Since interpreters were also important stakeholders, RSI service providers would inevitably try to seek their support. The COVID-19 pandemic has provided an incontrovertible reason: reduce health and travel risk. Without the need to travel, RSI seemed to be a more convenient way of work. RSI service providers believed the interpreting market will expand as a result of these advantages. More respondents agreed than disagreed with such claims (see Figure 10).

Figure 10

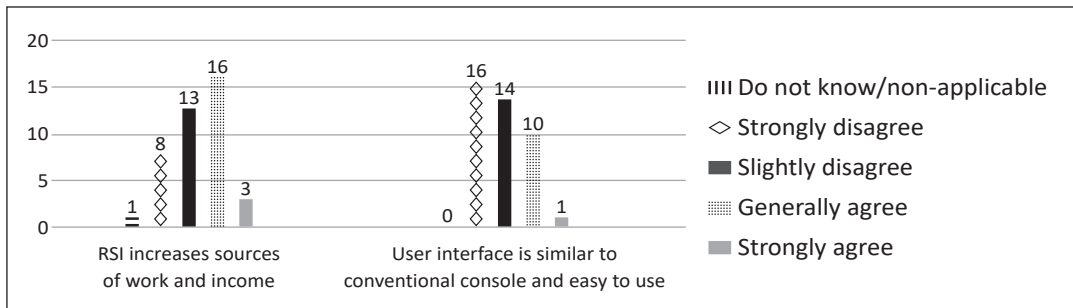
Other RSI Benefits



However, it is interesting to note that when asked about the claim that RSI could increase interpreters' source of work and income, there was a more mixed response. This seemed contradictory to the general belief that RSI could potentially enlarge the interpreting market, so it was likely that respondents answered according to their own situation. In addition, respondents did not buy into the claim that the user interface of these RSI platforms was similar to conventional interpreter consoles and easy to use (see Figure 11). This was probably why RSI providers such as KUDO has partnered up with Taiden, a conference equipment manufacturer, to develop a portable device that can be plugged into a computer via USB (KUDO, 2022). It mimicked a traditional interpreter console as used in an interpreting booth to help bring back the familiarity of a tactile console.

Figure 11

RSI Income and Ease of Use



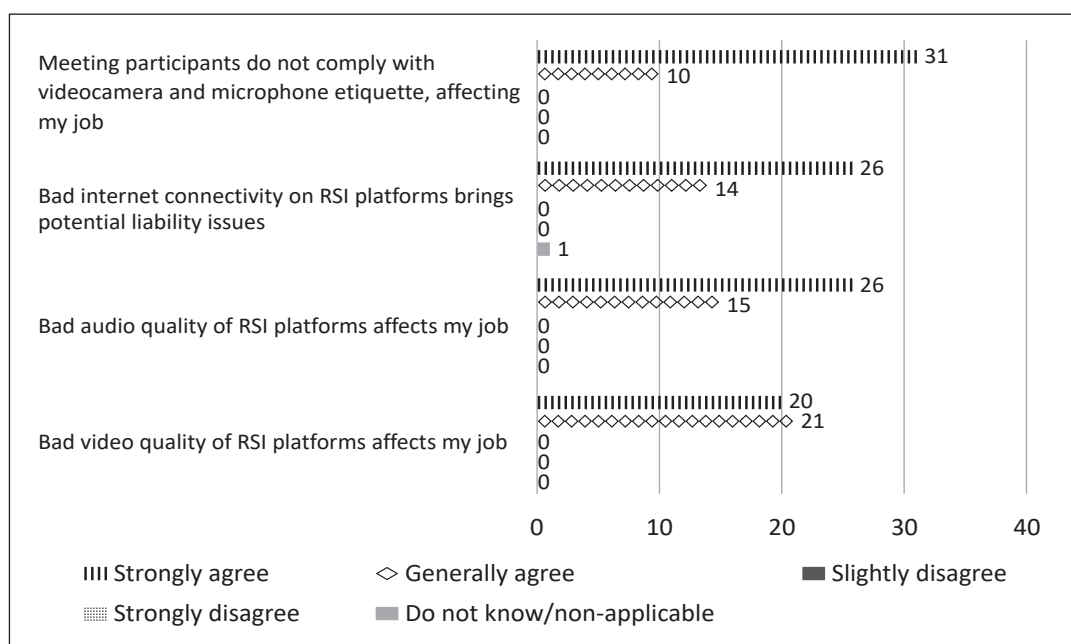
Opinions on Drawbacks of Remote Simultaneous Interpreting

There have been wide and open discussions on various internet forums about the drawbacks of RSI. Some of the disadvantages pertained to elements that immediately impacted the performance and delivery of interpreting services. Others were more related to the nature and future of the interpreting profession. Respondents were asked about some of the most commonly discussed issues.

Hardware specifications, internet connectivity, and user behavior (e.g., distance from microphone, ambient noise) affected the quality of incoming audio and video signals. Interpreters' performance was highly susceptible to the quality of the audio and video input. When asked about this issue, respondents overwhelmingly expressed their dissatisfaction about bad audio quality, bad video quality, potential liability due to bad internet connectivity, and online participants' erratic compliance to housekeeping rules such as microphone or video camera etiquette (see Figure 12).

Figure 12

Impact of Input Quality in RSI

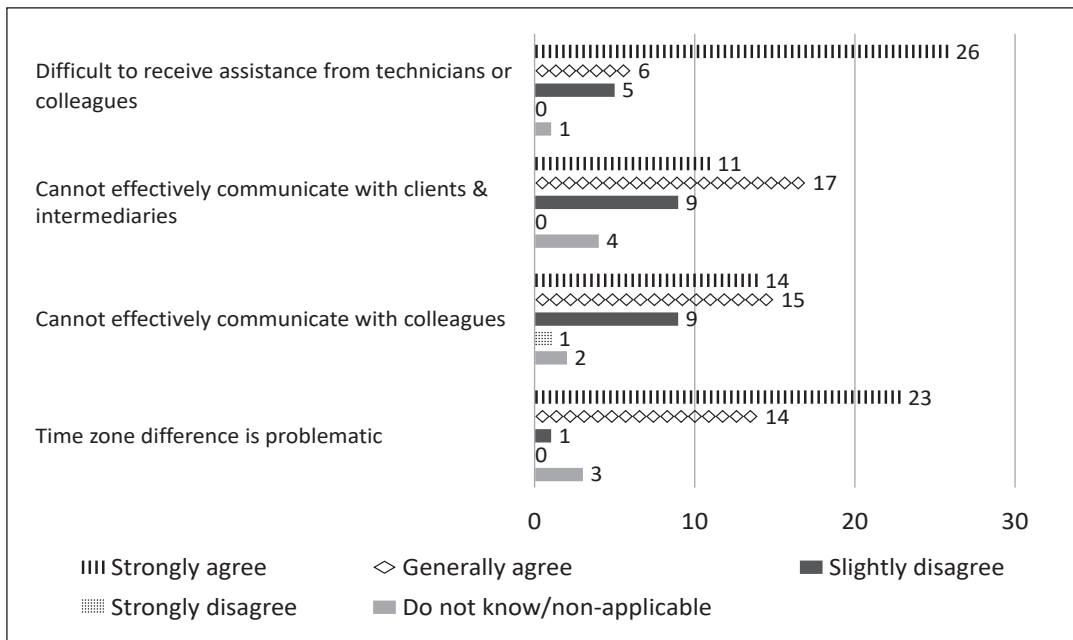


SI not only involves a team of interpreters, but also technicians, other intermediaries (e.g., interpreting agencies), and the end client as well. Respondents generally agreed that RSI made it very difficult and complex for interpreters to

communicate with other stakeholders. Working in a different time zone was also problematic for respondents (see Figure 13).

Figure 13

Contacting Others is Difficult in RSI



Respondents also generally agreed that RSI lowered their real income, probably due to additional expenses that could not be reimbursed. For example, some interpreters had to upgrade their internet subscription package to a more expensive one that provided faster connections or dedicated lines. Others would rent shared office spaces (i.e., co-working spaces in commercial office buildings) for dedicated and reliable internet connections or book a hotel room so that they could interpret during midnight without disturbing family members. Another reason might be that interpreting fees decreased due to more competition from a wider pool of interpreters. RSI also posed potential health risks such as hearing

injuries, and naturally the perks of travelling around the world for interpreting assignments had all but vanished (see Figure 14).

RSI not only changed the landscape of conference interpreting, it seemed to have also affected interpreters' psychology. They felt more anxious because they worried about managing handover and technical issues such as connectivity and operating the software platforms. The sense of accomplishment diminished because of minimal interaction and feedback. They lacked a sense of participation or engagement since they have become merely a sound stream coming from the audience's computers or earphones. They also felt more exhausted, possibly due to phenomenon such as Zoom fatigue (Bailenson, 2021) and the need to decipher incoming information from bad audio and video input (see Figure 15).

Figure 14

Other RSI Drawbacks

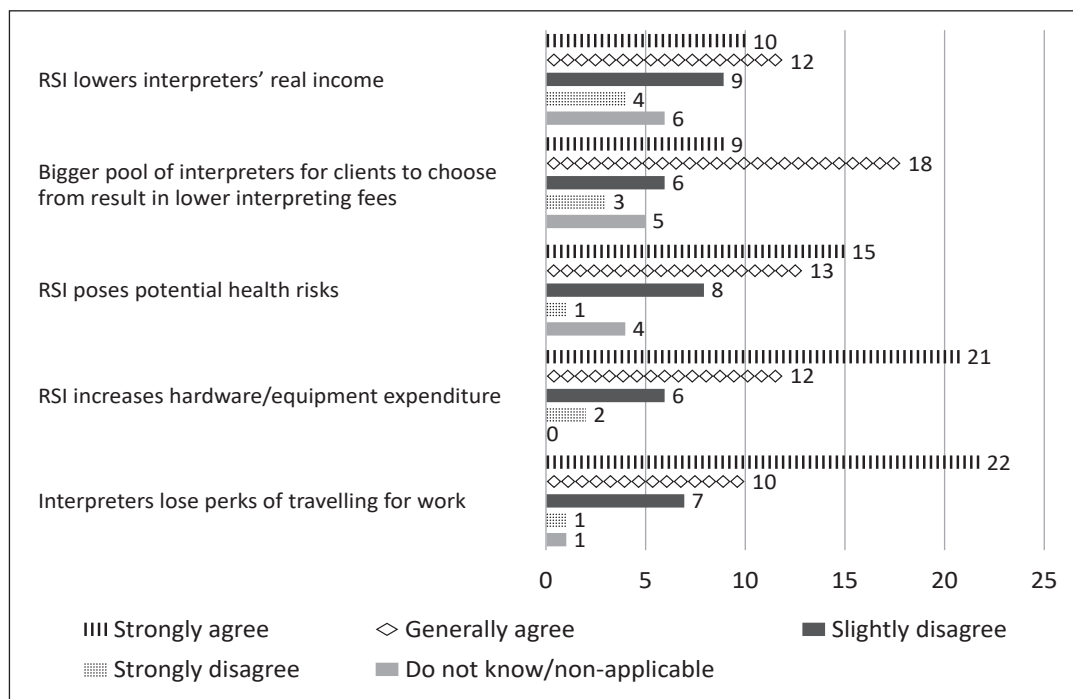
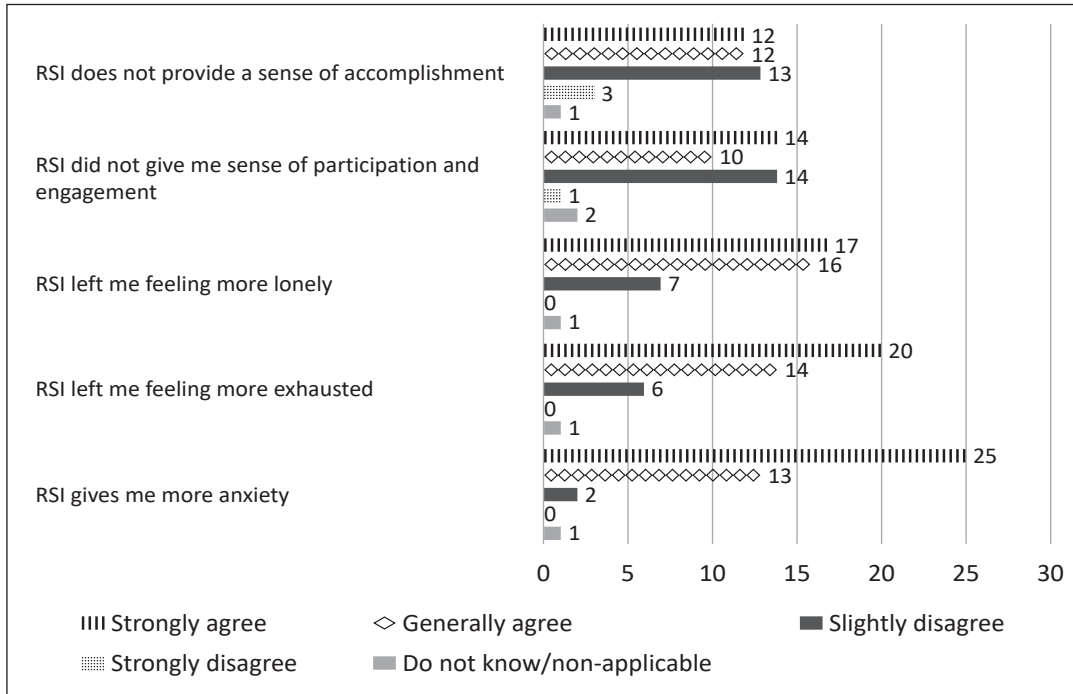


Figure 15

Psychological Impacts of RSI

Interpreters are usually more inconspicuous during SI than in consecutive interpreting, but at least they are still co-located with meeting participants and can leverage various visual and communicative cues to fine-tune their interpretation. One respondent mentioned that the sense of gratification was largely derived from the subtle feedback in the venue:

Although we were separated from the action in the meeting room by a booth, we were still part of the action, and we could actually see or feel our contribution by observing the atmosphere in the room. Simultaneous interpreting is already difficult; I think it is important for me to receive that kind of feedback, however indirect or subtle, in order to persist and not give up. (Participant 5)

Another reiterated the importance of being in the room, which echoed sentiments from respondents in Kincal and Ekici (2020):

On-site traditional simultaneous interpreting is like playing in a live concert where one feels the ambience and interaction and adjusts one's performance accordingly. RSI is like auditioning in front of a camera or singing in a recording studio where one can only imagine the target audience. When doing RSI, I often feel very isolated and indifferent. (Participant 17)

Respondents also provided additional comments about the drawbacks they have experienced. Three mentioned the difficulty of doing relay interpreting with RSI platforms, but this technical issue has been mostly resolved by the most popular platforms except Zoom (Fedorenkova, 2020). A respondent commented that it was almost impossible to perceive the nuanced reactions of speakers and audiences. Another respondent said that since clients cannot see the interpreters, they would be more likely to blame the interpreters for any negative feedback they receive from meeting participants.

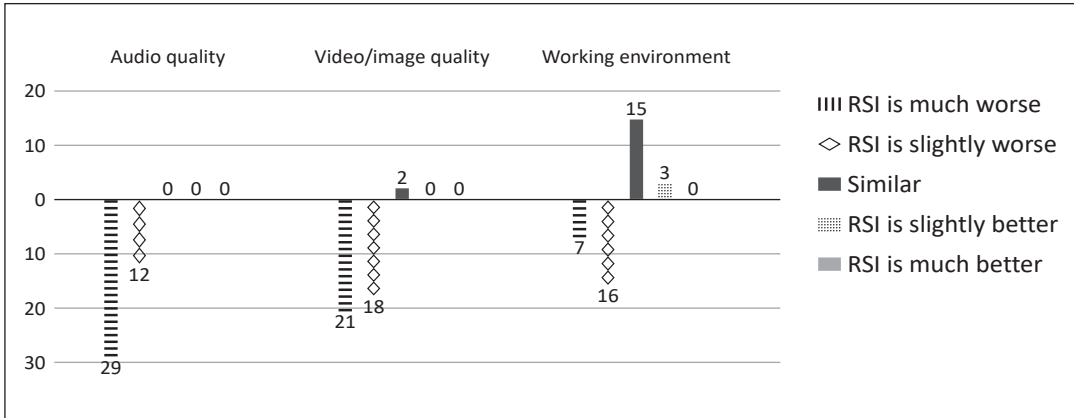
Comparison Between Remote Simultaneous Interpreting and Traditional Simultaneous Interpreting

The last part of the questionnaire asked interpreters to compare RSI with traditional SI on various factors and indicate which mode of work was better. These factors included working conditions, communication with others, their emotions and feelings, prospect and development, and attitude.

In terms of working condition, respondents overwhelmingly felt that the audio and video quality of RSI was much worse than traditional SI, but more than one third of respondents felt that the working environment of both modes did not differ too much (see Figure 16). This was later explained by interviewees that RSI allowed them to work from the comfort and familiarity of their homes, while the setup in mobile or permanent booths for SI might not always be comfortable or suitable.

Figure 16

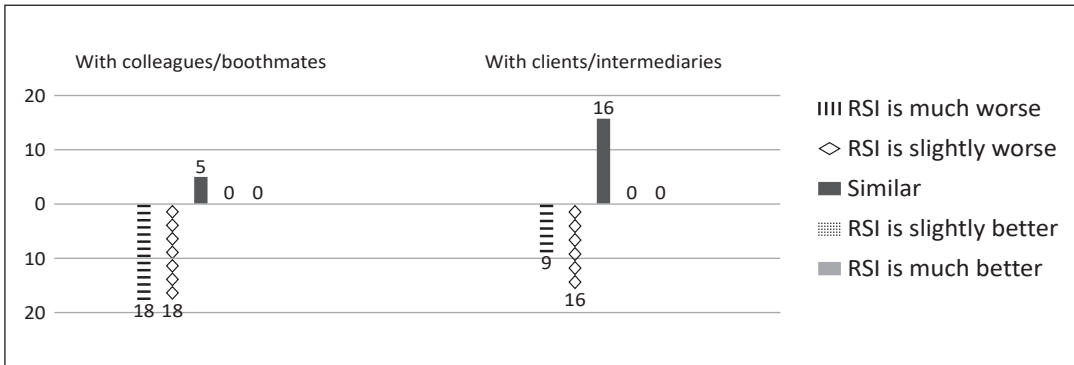
Comparing RSI With Conventional SI: Working Condition



No respondents thought that communication with colleagues, clients, or intermediaries was better in RSI than in traditional SI (see Figure 17).

Figure 17

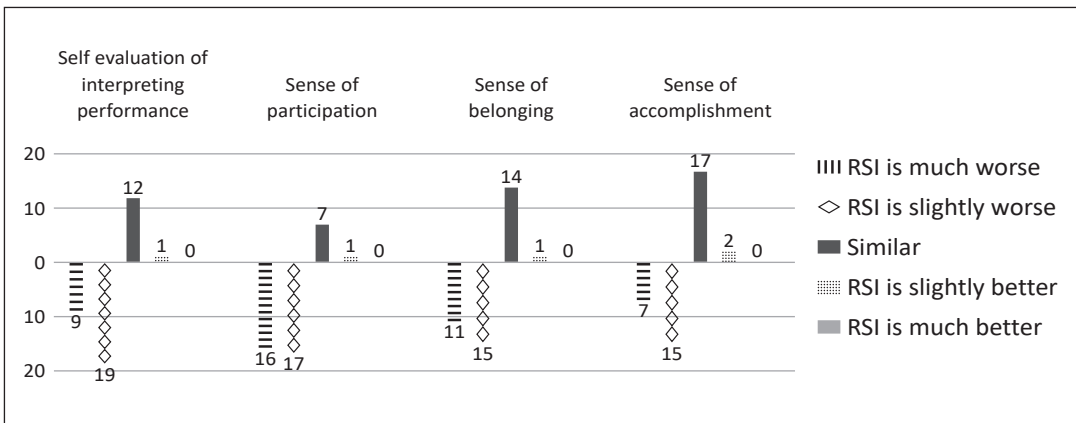
Comparing RSI With Traditional SI: Communication With Others



Compared with working in the traditional SI mode, more respondents felt less engaged and lacked a sense of belonging and accomplishment. Importantly, 68% of respondents ($N = 28$) thought they performed worse in RSI, and only one

respondent thought she performed better (see Figure 18). Interestingly, the few respondents who rated RSI higher on these criteria varied greatly in their years of experience in the industry, so junior interpreters are not necessarily more receptive to RSI.

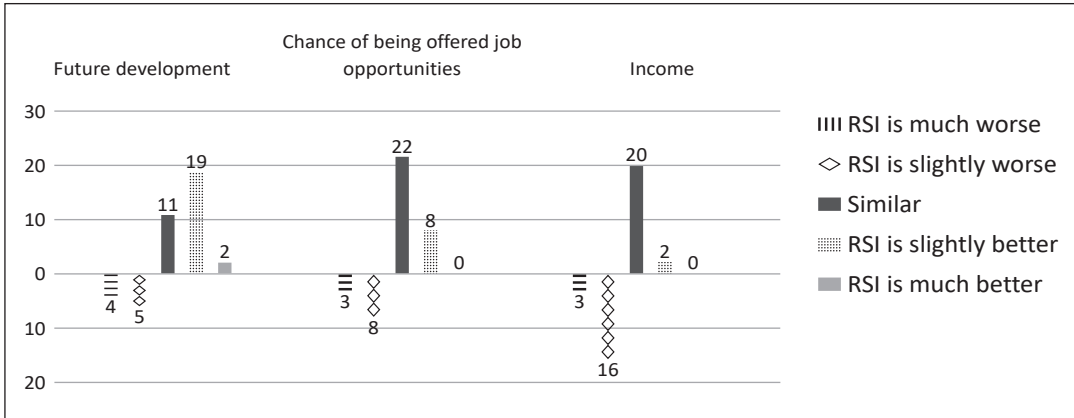
Figure 18
Comparing RSI With Traditional SI: Feelings



Although respondents indicated that they had almost identical chances of being offered RSI or traditional SI assignments, almost half of the respondents indicated that RSI contributed to a lower interpreting income due to lower fees. One reason was because some clients and agencies would demand lower rates from interpreters on the basis that online meetings were often shorter in duration. Yet, half of the respondents believed that the prospect of RSI is better than that of traditional SI (see Figure 19). Interestingly, only one of the most senior interpreters believed so.

Figure 19

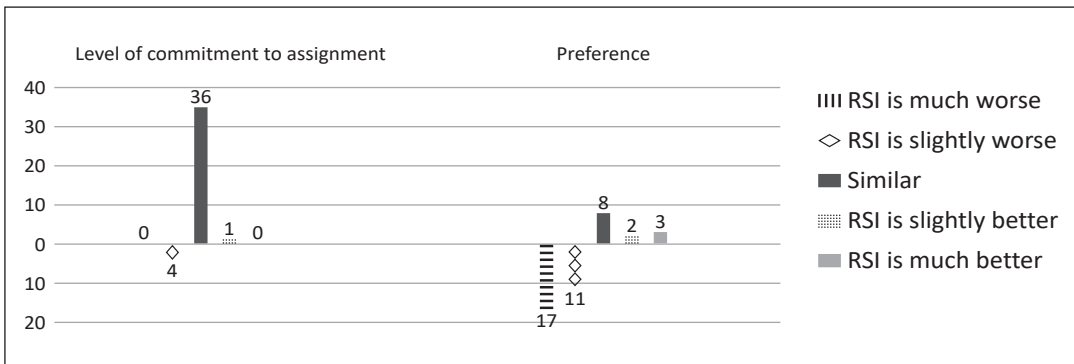
Comparing RSI With Traditional SI: Prospects



Lastly, despite giving the same level of commitment to RSI assignments, 68% of the respondents preferred traditional SI than RSI (see Figure 20). This percentage was lower than the results attained by Kincal and Ekici (2020), where 21 out of 27 respondents preferred on-site SI. However, all seven interviewees reiterated their preference for on-site traditional SI when all conditions except the mode were equal.

Figure 20

Comparing RSI With Traditional SI: Attitude



General Discussion

The results of the survey suggested that the 41 respondents were generally dissatisfied with their RSI experiences, and they could only accept the current conditions due to the need to make a living. These opinions were not dissimilar to the sentiments expressed by many interpreters around the world. RSI might have offered a source of income in these uncertain times, but when given the opportunity to choose between on-site traditional SI and RSI, most interpreters would choose the former. Respondents felt that traditional SI offered much better audio and video input quality, induced less anxiety, brought greater focus to the task of interpreting, and facilitated more substantial communication with speakers, audiences, and stakeholders. Even so, about half of the respondents believed that RSI would become more prevalent in the future due to its convenience and cost-saving advantages for event organizers. Therefore, some respondents agreed with the view that interpreters should actively provide user feedback to RSI service providers so that interpreters' needs and preferences could be incorporated into future design updates. However, such endeavors do not necessarily eliminate the drawback of RSI. On the one hand, despite continuous efforts in client education, respondents felt that they could only do so much to encourage meeting participants to adopt good online meeting etiquette such as using dedicated microphones or speaking in a quiet environment. Although the situation seemed to have improved with recurring clients, compliance is still erratic. Ironically, RSI service providers probably do not have the incentive to fundamentally improve the audio and video qualities being transmitted on their platforms (Guiducci, 2020). Their low-investment, self-service, centralized business model “replaces human resources (sound technicians and engineers with real ears and know-how, working on site) with digital correction algorithms” (Guiducci, 2020), which could not offer

comparable quality to that of the more human-intensive setup the conference industry has relied upon for so long despite its higher cost. On the other hand, issues such as the sense of alienation, increased fatigue, and heightened anxiety would persist. What once made the interpreting profession attractive and enjoyable, such as the pride and gratification of being the critical link to successful communication, or the excitement of meeting people and learning new cultures in an immersive environment, have greatly diminished. These sentiments were shared by interviewees regardless of their language combination, past experiences with remote consecutive interpreting, or years of experience in the industry. The only difference was that the more junior interpreters seemed to be more willing to adapt to the changing circumstances and not be eliminated by the market, while the more senior interpreters would consider retiring from the profession altogether.

The findings from this exploratory investigation are not dissimilar to those of recent studies (Collard & Buján, 2021; Kincal & Ekici, 2020), and not necessarily in discordance with those revealed by the survey from Congress Rental Network (2021). However, the paradoxical nature of the interpreters' responses is immediately apparent: How could interpreters excoriate RSI while embrace it at the same time? Apparently, they have depended on RSI to continue working as interpreters during the pandemic but have not resisted it despite their dissatisfaction as reported in the results. Mani and Chouk (2017) found that technological dependence on smart devices have no effect on technological resistance, nor does anxiety toward technology directly impact consumer resistance to smart devices (Mani & Chouk, 2018). RSI is not a smart device, so another possible explanation is that interpreters could rationally assess the advantages put forward by RSI vendors, since most of them could be quantified and measured objectively (e.g., reduced travel time and cost, increased job offers). Most respondents probably benefited from RSI personally, because without the technology they probably would not have had the opportunity

to work and earn income during COVID-19. The fact that all but one respondent had experience with RSI indicated that they have at least accepted RSI behaviorally, and some might have even accepted it cognitively. However, respondents might have also perceived RSI as a threat that disrupted their routines and practices, thus resisting it affectively. Campbell et al. (2020) proposed that “the extent of threat is influenced by severity, scope, and psychological distance” (p. 313). Severity refers to the degree of potential harm to well-being; scope refers to the duration and number of people, communities, and geographic areas the threat could impact or have impacted; and psychological distance refers to how close a person perceives the threat. The prevalence of RSI has demonstrably changed the landscape of conference interpreting worldwide, and when all but one respondent in this study had experienced RSI, the extent of the threat cannot be described as small, at least in terms of scope and psychological distance. The severity of the threat might differ from person to person, but as an exploratory study, the design of the current questionnaire and interview was unable to reveal the idiosyncrasies of individual respondents. Since individual dispositions (such as inertia and skepticism) have been shown to explain why consumers resist innovation (Mani & Chouk, 2018), future studies investigating the relationship between interpreters and their acceptance and usage of technology should incorporate the construct of personality traits. In fact, Mellinger and Hanson (2018) have also suggested that the personality traits of interpreters should be investigated when studying their relationship with technology.

An important personality trait that has been increasingly researched by marketing scholars is technology readiness (TR). It was defined by Parasuraman (2000) as “people’s propensity to embrace and use new technologies for accomplishing goals in home life and at work” (p. 308). Blut and Wang’s (2020) meta-analysis of 163 articles re-conceptualized TR as “a two-dimensional construct differentiating between motivators (innovativeness, optimism) and inhibitors

(insecurity, discomfort)” (p. 649).¹ Two findings were particularly relevant for interpreters. First, in mandatory settings where customers were coerced by the environment to use technology, inhibitors mattered more (Blut & Wang, 2020). The disruptions caused by COVID-19 created an environment that made it imperative for interpreters to accept RSI, so interpreters’ perceived level of insecurity and discomfort would determine their TR for RSI. Second, inhibitors were found to be more relevant for “utilitarian” (i.e., productivity-oriented) technologies than for “hedonic,” or pleasure-oriented, technology (Blut & Wang, 2020). Since RSI could be deemed as a utilitarian technology, interpreters’ perceived level of insecurity and discomfort once again would determine their TR for RSI. This sense of insecurity and discomfort about their world, and their role within it, could be heightened when their norms, beliefs, routines, and practices are disrupted by a threat (Campbell et al., 2020), which, in the current context, is very likely to be RSI. Such perceptions are evident in a senior interpreter’s comment about her feeling that the requisites of a “good interpreter” have changed under RSI:

In the past, clients liked you because your interpretation was accurate and your delivery was pleasant and easy to follow, and you were able to demonstrate your professionalism when the speech got difficult. Now, clients like you if you agree to using their videoconferencing platform of choice, if you are willing to slash your rates because the meeting is shorter, and if you can multitask between four screens. (Participant 8)

Another respondent lamented that her techniques and experiences no longer mattered:

With more and more pre-recorded speeches, one only has to spend time or money, or both, to have them transcribed from voice to text by automatic

¹ “Insecurity” included question items such as “you do not feel confident doing business with a place that can only be reached online” (Parasuraman, 2000, p. 313). “Discomfort” included question items such as “there should be caution in replacing important people-tasks with technology because new technology can breakdown or get disconnected” (Parasuraman, 2000, p. 312).

speech recognition software, machine-translated, and post-edited, so that one could read the translated scripts aloud when the video is being played. The edge we have gained from experience has virtually disappeared. You are just another sound streaming from the laptops of meeting participants. What sense of achievement does one get out from that? Is there a need to learn interpreting or practice anymore? (Participants 32)

These comments add to the negative feelings toward RSI (see Figure 15), and could be perceived as insecurity and discomfort, inhibitors of TR. Such “ontological insecurity”² probably stemmed from a “perceived lack of order, meaning, and continuity” (Campbell et al., 2020, p. 314), which could lead to fear, anxiety, and the breakdown of self-identity (Campbell et al., 2020; Laing, 2010).

To suggest that RSI, a technology that existed before COVID-19 but never really gained traction, threatens the ontological security of interpreters might seem far-fetched and exaggerated. After all, it has helped sustain many interpreters’ livelihoods during the pandemic. RSI vendors seemed to have spared no effort in providing a sense of continuity and normalcy, coaxing clients and interpreters alike with their technological wizardry. Every stakeholder in the interpreting market knows that RSI is a disruptor, but unlike smartphones or AI-powered machine translation, RSI is also a lifesaver at the same time. As a result, when their ontological security was challenged, individual interpreters responded and adapted, at least in the short term, by admitting or ignoring their cognitive dissonance and accepting RSI as a viable form of work, however unsatisfactory they deemed it to be. Whether their TR is high or low remains to be investigated with a validated and more comprehensive instrument, and further triangulated with qualitative research.

² “Ontological insecurity” is a term coined by Scottish psychiatrist R. D. Laing, which refers to a person’s sense of diminished stability and wholeness in reality (Laing, 2010). An ontologically insecure person might experience an existential crisis.

At the very least, RSI will probably indirectly, by way of mandatory distant learning and virtual classrooms due to pandemic control measures, force interpreting programs to reconsider and re-imagine how training is delivered, and to some extent, contemplate and reflect on what is actually being taught. Even though COVID-19 has forced training institutions to switch to online teaching, instructors probably did not have access to the actual RSI platforms used on the market. Rather, they used a combination of online platforms (e.g., GoReact, Zoom, etc.), software (e.g., Audacity), and applications (e.g., WhatsApp) to make things work. Whether institutions have budgets to buy session plans on these RSI platforms, and whether RSI service providers would be willing to develop an educational version of their software, are unclear. Unless interpreting programs are positioned as vocational schools or financially sponsored by corporations that license their products for a fee, the answer to the first question is probably “no.” The answer to the latter question is also very likely an unequivocal “no” because there would be little incentive for commercially successful for-profit enterprises to design an education version (i.e., less expensive version) of their software. Therefore, unlike in the past when there was almost a seamless transition from the classroom to the conference room, interpreting students will need to learn a new set of technical skills after they enter the market in the future. For example, there will be more multi-tasking and coordination required as interpreters juggle not only between two languages, but also among multiple screens: the RSI platform on one, meeting documents and glossaries on another, and maybe third and fourth ones to receive instructions from and communicate with intermediaries, clients, and colleagues. For younger generations of students, this probably would not be a problem at all, as they grew up with technology and are much more tech-savvy than many of their teachers. In addition, it is not practical to train students for all RSI platforms, as technology evolves faster than training programs can secure

funding and make procurement decisions. Furthermore, it would be ethically controversial to require students to pay top dollar for equipment when some of them might never become a practicing interpreter.

The impact of RSI on interpreting training is arguably much smaller than that of computer-aided interpreting (CAI) technologies. As interpreting is moved online, it will probably be more convenient and feasible to incorporate CAI tools such as automatic speech recognition, speech-to-text transcription, and glossary extraction into the RSI platforms. In fact, many video conferencing platforms have partnered with Otter.ai, an automatic voice transcription solutions provider, to generate real-time subtitles by leveraging artificial intelligence (Malik, 2021). RSI vendor KUDO has begun developing a software application that purports to use artificial intelligence to help interpreters build glossaries.³ It is not difficult to imagine that CAI tools will have a much larger impact on the interpreting profession as well. Many translations program have already incorporated computer-aided translation (CAT) tools into their curricula. If interpreting programs start using or teaching CAI tools, new curricula need to be designed and new pedagogy developed. Information-processing or cognitive models that interpreting studies have popularized might need to be revised and new models that consider human-machine interaction will need to be theorized and empirically tested. Furthermore, in an era of endless technical innovations that position machines at the center of discussion, anthropocentric models that consider the affective, cultural, and social aspects of interpreting should be theorized and emphasized. These pertinent issues cannot be answered in this report but need to be addressed sooner or later.

³ <https://kudoway.com/solutions/kudo-interpreter-assist/>

Conclusion

A survey of 41 conference interpreters in Taiwan whose experience spanned more than 20 years suggested that the majority found RSI to be a dissatisfactory experience. Compared with on-site traditional SI, the quality of audio and video input severely impacted their work. In addition, they generally disliked the higher level of anxiety, the sense of alienation, and the increased fatigue. Respondents also mentioned how RSI is possibly redefining the role and competencies of an interpreter, which would inevitably affect how interpreting is taught and practiced.

RSI is fundamentally “democratizing” the profession of conference interpreting as it makes SI more accessible, a fact that was aptly and cleverly capitalized by RSI service providers as a marketing advantage. It is breaking down barriers of geography, time zone, and human resource availability; it is upending identities and power relations, undoing vested interest, creating new stakeholders, and blurring boundaries and roles. However, research on these developments is still far and few between. Not only do interpreting studies lag translation studies when it comes to a more sociological and philosophical perspective, it has also overlooked technological advancements in RSI and CAI, which existed before COVID-19. COVID-19 has revealed the gap and provided an opportunity to begin this important quest.

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Exploring Automatic Speech Recognition Technology for Undergraduate Sight Translation Training

Gracie Peng

Sight translation (ST), a form of oral translation of written texts, has been widely adopted in both professional and training settings. Translators may also benefit from learning ST skills. This study explored the use of automatic speech recognition (ASR) technology in ST training at the undergraduate (UG) level. We recruited 21 UG students for an elective course of ST to examine the accessible options of ASR for ST pedagogy. We describe the process of incorporating ASR in UG classes and report on students' experiences of using ASR for ST learning. Data were collected through class observations, discussions, and a semi-structured questionnaire. Students were motivated, confident, and competent when applying ASR technology on mobile phones and computers. The questionnaires were used to evaluate participants' insights on the advantages and disadvantages of incorporating ASR in ST exercises and of the ASR platforms they used. This study provided a better understanding of the applicability and limitations of ASR in ST training at the UG level and identified areas for future research.

Keywords: Sight Translation, automatic speech recognition technology, interpreting pedagogical innovation, undergraduate interpreting training

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大學視譯教學結合語音科技之初探

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視譯，是由口譯員將書面資訊口譯出來，常見於口譯服務及口譯教學現場，其訓練也常作為同步口譯的入門。另有研究指出，視譯訓練也有助筆譯員在工作時更著重文本意涵不受用字約束。本研究召集選修大學視譯課程 21 位同學，旨在探討大學視譯教學結合語音技術的議題。為明確研究課題，我們探索了如何選用可行的語音科技，描述如何在合適的階段中融入語音科技，報告參與本研究學生操作後的心得。透過課堂觀察和討論，以及一份半結構式的問卷，收集質性的研究數據。結果發現，學生對於手機及電腦上的語音科技不僅躍躍欲試且十分自信，顯示出此種結合頗能促發學習動機。問卷結果也記錄了參與者使用語音科技練習視譯的經驗，探討其優劣之處，及針對所用的技術平臺提供意見與反思。希望透過本研究，我們可以更加理解語音技術應用在大學視譯教學上的可行性及相關限制，和探討未來研究的可行方向。

關鍵詞：視譯、語音科技、口譯教學創新、大學口譯教學

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Introduction

Sight translation (ST), a hybrid activity involving a written source text being orally translated into another language in real time, has been widely adopted in various professional settings. Some suggest that due to its real-time nature of cognitive process, ST is more appropriately defined as mode of interpreting rather than translation (e.g., Herbert, 1952), and Čeňková (2015) proposes that “sight interpreting” as a better term to encapsulate the specific process of this mode of interpreting. Nevertheless, given the popular adoption of the term of ST professionally and pedagogically, we will continue to use the term for the consistency and clarity of discussion in the current study. ST is often practiced in bilateral meetings where written documents are prepared to be orally translated onsite by an interpreter recruited to offer consecutive interpreting to facilitate communication. In conferences and press conferences, for instance, statements, reports, or relevant documents of interest to the meeting participants are often prepared and sight translated on site. In community settings, such as police stations, courtrooms, doctors’ surgeries, similarly, interpreters are often asked to back translate some written records of interviews, witness statements, or medical reports of patients (Čeňková, 2015).

In interpreter training, ST has been used in a number of stages for different purposes. Some schools, for instance, include ST as part of their aptitude tests to evaluate a candidate’s ability to grasp and deliver the main message of a text within a limited time. It is also frequently offered as a preparatory exercise for simultaneous interpreting training to encourage fast reaction and comprehension through visual input of the text, as well as flexibility of the oral output of interpreting learners. In addition, ST training plays an important role to prepare students for simultaneous interpreting with text, that they would be encouraged to demonstrate skills of effective

and efficient scanning of a text but not necessarily to identify key information linearly for real-time processing.

ST skills have also been suggested to be useful for translators, that they would learn to appreciate the importance of prioritizing meaning over words. Dragsted and Hansen (2009), for instance, observe the behavioral differences between translators and interpreters. The numbers of word produced per minute by interpreters doing ST (142), translators performing ST (74) and translators working with written text (17) indicate a huge disparity of productivity among the three groups. They also found that the quality of work of the written translation by translators did not significantly surpass that produced by the other two groups of translators and interpreters. Gorszczyńska's (2010) research also shows a number of advantages of combining ST and written translation. In addition to facilitating the efficiency and effectiveness of translation work, ST helps translators to process information faster and therefore reduce translation costs. In a nutshell, the incorporation of oral modality for translators appears to have enhanced work flow without compromising the quality of work, and consequently ST training for translators would be relevant and beneficial.

Sight Translation in Undergraduate Interpreting Classes

ST is useful in developing oral skills and language transfer skills through syntactically restructuring and paraphrasing of the source text (Ilg & Lambert, 1996). Despite its importance in the field and in interpreter training, ST has not attracted much scholarly attention in the existing literature on interpreting and interpreter training. It has neither attracted as much interest than other topics of interpreting have (Čeňková, 2015). A handful of studies have focused on ST training, with an emphasis on European language pairs (e.g., Agrifoglio, 2004; Ilg

& Lambert, 1996; Moser-Mercer, 1995; Weber, 1990). Having said that, ST has also been offered widely in many undergraduate (UG) interpreting classes, either as a standalone course, or part of translation or interpreting classes to encourage students to acquire basic yet essential interpreting related skill components.

Ersözülü (2005), for example, proposes that UG students should be developing the following ST skills, namely reading and comprehension, domain knowledge, detailed reading, dealing with unknown words, chunking skills, and meaning retention. These skills are believed to be vital for one to achieve accurate, coherent and fluent ST performances. In practical terms, Chen (2015) summarizes that in the UG ST class, it is very important to guide students to focus on meaning, not words during comprehension, to be able to identify keywords and segment meaning units during preparation, and to develop the skill of reading ahead. Lee (2012) stresses that, in addition to comprehending a text, reading exercises for students at this level shall be used to reinforce students' capacity of text analysis as one of the major steps in ST skills development. As Li (2015) elaborates further, analytical reading and its sub-skills such as "text analysis, speed reading, identification of main ideas and their links, and concentration" (p. 173) plus the commands of non-verbal skills such as appropriate pauses and intonation, are key elements of successful ST performances (p. 173). He also concurs with Chen (2015) on the significance of acquiring the vital yet challenging skills of segmenting a source text into meaning units and how to link those units into a sensible ST text for UG student interpreters (Li, 2015). Similarly, Krapivkina (2018) reinstates that with chunking skills in place, one can prioritize the hierarchical significance of meaning units within a text, which also serves as one of the keys to successful ST.

The researcher's experience of teaching ST to UG students also corresponds to the previous discussion, that it is of pedagogical advantage to break down the rather complicated process of ST into manageable steps to start with. In addition to

comprehending and analyzing written message of the source language accurately, one shall be able to produce a spoken text of the same message in the target language coherently and fluently. Some skills such as text comprehending, keywords identification, and segmenting a longer text can be taught via paper-based exercises with teacher-led demonstrations in class for students. The acquisition of other relevant skills such as reading ahead and aloud (A&A), oral paraphrasing and message summary, as well as sight translating of various types of texts, for instance, would be facilitated and better supported with other technical resources such as audio-recording and the potential use of voice technology, especially for self-reflection or peer feedback afterwards. Being able to reflect on one's performances effectively and efficiently also helps one to raise awareness of one's strength and weakness, develop a better sense of ownership of one's development and hopefully achieve better learning outcomes as a result.

Automatic Speech Recognition Technology in Sight Translation

Applications of Technology in Translation and Interpreting

The rise of technological advances has opened a number of possibilities for teaching and learning not just in traditional classes where conceptual knowledge is passed on to students, but especially in language classes where skill acquisition is of paramount importance. The same applies to translation and interpreting classes. In both translation and interpreting training at the postgraduate level, for instance, professional preparation has been one of the priorities. Situated learning is therefore critical to actively engage students, so that they are exposed to scenarios as closely as possible to realistic professional environments and requirements. In translation industry nowadays, translators, being freelance or in-house, are

expected to work competently with a number of computer assisted translation (CAT) tools to ensure and enhance their work quality and efficiency. Consequently, to equip students with knowledge and skills of using major translation-related technology, ranging from translation memory, terminology managers and databases, to project management software and many others, is core to many translation schools. In other words, in addition to linguistic skills for translation, developing students' technology literacy, i.e., the ability of working with major CAT tools, for example, often takes a prominent position in the curriculum designs.

In interpreting, the application of technology and information to training and professional practice is heading to the similar direction, too. Drechsel (2019) points out that despite the seemingly uneasy relationship with technology in general, the interpreting industry is catching up, too. The comparatively recent development of computer assisted interpreter training (CAIT) indicates the trend of closer relationship between interpreter training and information technology (e.g., Sandrelli & Jerez, 2007). Professionally, interpreters today have to work in settings where technology plays an essential part, such as the interpreting booth for simultaneous interpreting in a conference as a start, and the rising need for remote interpreting services to cope with the COVID-19 lockdowns in many parts of the world. Terminology management tools, for instance, are also being explored and tested by many interpreters to help with meeting preparation (e.g., Fantinuoli, 2017). The use of digital pens in Consec-simul (Orlando, 2014), a hybrid of consecutive and simultaneous interpreting, has become a possibility for interpreters under certain circumstances, too.

Voice Technology and Automatic Speech Recognition in Sight Translation

The applications of voice technology are also on the rise in our daily life. For one, voice assistants are widely seen on various platforms, such as Siri on iPhone, the Google assistant on Google, and Alexa with Amazon. With voice assistants, one can

search the internet, make phone calls, or even access online systems via giving voice commands. Voice technologies are also applied extensively in business. Companies nowadays have adopted voice technologies to empower their telephone customer services. For example, when customers phone in a bank with queries, they would be asked to answer few questions such as their names, dates of birth or the names of their pets to verify their identities. Some companies have gone further by adopting voice biometrics in this regard, a technology of using callers' voiceprint to confirm their identities.

Voice technology proposed here to facilitate ST learning, on the other hand, refers specifically to automatic speech recognition (ASR), which enables voice-to-text processing to produce a written text. A variety of computer-assisted interpreting (CAI) tools also incorporate the function of ASR. Some interpreters under certain circumstances would use speech recognition (turning voice to text) to reduce the number of notes to be taken for consecutive interpreting, or to enhance the accuracy of simultaneous interpreting with a transcript produced from voice recognition (Gillies, 2019). It is also observed that many translators, when facing a longer translation project with a tight deadline, would produce their first drafts of work by ST with voice recognition software in conjunction with a word processor for a more efficient workflow (Chen, 2015). Relevant studies also suggest that translators with training in ST and voice recognition software may be more effective regarding grasping the meaning of a text as well as producing translation than those who are without such experiences. In other words, such translators are better prepared for the faster workflow in today's market (Chen, 2015). To sum up, it is therefore evident that the combination of ST and voice technology has a positive impact on translators' work efficiency and could be a useful setup to motivate students to be more engaged with similar activities in ST classes.

Automatic Speech Recognition Technology for Sight Translation Training

As discussed previously, as a skill based on a balanced combination of sub-skills and competencies, ST shall be taught with clear scaffolding to support UG students to ensure positive learning experiences and results. One common yet useful pedagogical approach to raise students' awareness of their progress in ST, for instance, is to allow them to listen to the recordings of their performances after completing the assigned tasks. When reviewing oral performances by listening to the recordings, either for self-critiquing or peer-feedback, it is often observed that students' remarks tend to be impressionistic and scattered due to the transient nature of audio input. To allow them to capture more details from the audio recordings to substantiate their remarks, the researcher used to suggest students to transcribe some of the audio recordings of their ST performances into texts.

Even though transcribing an audio recording certainly helps to reveal various aspects of ST learning for students, such as word choices, backtracking, coherence of the target text, it can be very time-consuming and less welcome by some students. During the search for a more efficient yet still effective alternative to conventional transcription, the use of voice technology, i.e., ASR had caught the researcher's attention as a possible solution. By adopting ASR technology, the transcription exercise would be further facilitated to allow students to observe and deliberate their performances more concretely. In the meanwhile, the researcher had been inspired to seek various ways to incorporate such technology more dynamically and effectively to support the teaching and learning of ST. This has become the drive for the study to come to place. Questions on the availabilities and accessibilities of various ASR options, approaches to incorporate ASR technology in ST training to maximize its pedagogical benefits, as well as how the ST students react to such introductions, therefore, serve as the backbone of the current study.

Research Questions

To address the issues concerning applying ASR technology in ST training for UG students in this study, we have set up three research questions as our guidelines. First, we hope to explore accessible and available options of voice technology for ST learning at the UG level. The accessibility and availability of any technology determines the feasibility of its application in various situations. What might work perfectly for one scenario might not be affordable for the users we have in mind. Likewise, what is available and affordable for users might not operate as successfully as expected in scenarios the technology is called for. Therefore, to identify the possible options becomes one of the first questions we hope to answer.

Secondly, like other forms of interpreting, to successfully perform ST of a text requires good coordination of a number of steps and skills. To explore the application of voice technology in ST training, it is vital to consider when and how the technology is to be incorporated to enhance teaching and learning of certain ST steps and skills.

Last but not least, it is of utmost importance to explore users' feedback on using such technology to handle their tasks and whether it facilitates or impedes their workflow and learning. It is also useful to enquire if there are other possible approaches that they would hope to apply the technology to support their learning during the process.

Methods

As an exploratory study, we aim to look at issues around the research questions from various perspectives to cover as much as ground as possible within the context of the current study. Data are gathered from class observations,

interactions with participants both in and outside the class, textual evidence from their class performances and homework, as well as a semi-structured questionnaire.

It is worth noting that as the study is driven and developed to explore more efficient and effective approaches to support and enhance students' ST learning, which corresponds well with the nature of action research, "a research method to enable and support educators in pursuing effective pedagogical practices by transforming the quality of teaching decisions and actions, to subsequently enhance student engagement and learning" (Clark et al., 2020, p. 8). It is vital to recognize that findings of such type of research tend to be less conclusive, as relevant knowledge emerges through collaboration from all participants. Researchers are often the educators themselves, and the role of "educator-researcher" allows them to take advantage of own teaching experiences and subjective knowledge from classroom situations to take part more effectively in their unique pedagogical context (Clark et al., 2020).

In other words, such methodology allows us to gather data from multiple sources to address the questions we set forth for our investigations from various perspectives, which in return allows us to follow the cycle of action, evaluation and reflection.

Subjects

To answer the proposed research questions regarding the pedagogical applications of ASR in the teaching and learning of ST for UG students, we involved 21 students in an elective course of ST as participants. Thirteen of them were seniors and eight were juniors, and all of them have given consent to join the project to explore the use of ASR technology to support their learning of ST.

The semester-long course was offered as a part of the Translation and Interpreting curriculum program at the university level. The objectives of this UG elective course

(Introduction to ST) are to enhance students' basic understanding of ST principles and applications, and their appreciation of different text types and genres, as well as to offer them an opportunity to explore and acquire basic ST skills, i.e., reading ahead, clear articulation, rephrasing, comprehending and analyzing a source text, segmentation, extracting message quickly, expressing ideas logically and fluently without obvious signs of hesitation in the target language. It is also hoped to offer students an opportunity to monitor and reflect on their progress and work closely to form better understanding of their strength and weakness of language skills.

The majority of takers (18) were from a department of foreign languages and literature, while only few (3) from non-language departments. Most students (17) have had taken few basic interpreting classes, while a few (4) were completely new to interpreting classes.

Initial Contact With Automatic Speech Recognition and Preliminary Choices

To explore ASR options for ST pedagogy at the UG level, it is vital to identify available and accessible apps or online resources that students are able to make use of. It is also relevant to consider how such applications can be used in different learning scenarios such as in classroom learning, after class practice, or for their ST assignments.

In a regular language learning lab, there are headsets and microphones for students to listen to audio feeds and to record their performances, which are centrally controlled by the teacher at the console. Students rarely have access to laptops or desktop computers, not to mention other voice recognition tools on site. The only available devices are their smart phones, allowing them to access online information and applications such as voice input apps, or inbuilt function of voice recognition or dictation at the fingertips.

From social interaction with students in classroom, we learned that quite a few (9/21) students have used voice recognition in dealing with some of their daily tasks such as composing short text replies, taking simple notes, giving voice commands to activate AI mobile assistants (e.g., Siri on iPhone or Google assistant on Android phones) to perform internet searches, making phone calls, playing music, setting alarms, and many others. Other students (11), however, are less familiar with the technology and unsure if such functions would work on their phones. Few (4) are concerned that that their phones might not be “advanced” enough to perform such tasks via ASR technology.

Considering the various platforms and setups required by different ASR technology, the participating students were encouraged to bring in devices of their choices (e.g., smartphones, tablets or laptops) to explore ASR technology. The classroom was wired with university Wi-Fi, so that the internet connection was available and reliable. To initiate the process, students were invited to explore what the voice technology on their phones could do in turning speeches to texts. The two chosen options by students are Apple dictation and Google Voice typing, as both are free and common applications on their phones, and both support ASR input in both Chinese and English.

Settings and Questionnaires

The class met once a week for two hours for 18 weeks in a semester. During the first half of semester (week one to nine), students were guided to grasp the basic ideas, skills and principles of ST through class lectures, exercises and classroom discussion. Such arrangement allowed students time to reflect on different challenges facing themselves during the process. For instance, during their weekly assignments, students were asked to practice various elements of ST (such as reading A&A) or other exercises with written texts, such as segmenting longer

texts, identifying keywords and message, same-language oral paraphrasing and summary, to prepare them for the whole process of ST later on.

As action research allows the researcher (also the educator) the liberty to take action to address challenges in the educational context, some of the exercises in the ST classes were modified to be pedagogically suitable for the participants. Take reading A&A for instance, it was introduced as one of the most basic exercises for the UG students at the start of learning ST skills. Different from what Weber (1990) suggests as an activity of reading ahead a source text for an oral production of the target text, the exercise of reading A&A in this study was monolingual (i.e., Chinese to Chinese, and English to English) to demonstrate how one shall allocate one's cognitive resources properly to tend to few different yet relevant tasks almost simultaneously. (i.e., reading, understanding and sounding out the text with appropriate delivery skills continuously). Reading aloud without reading ahead is likely to result in stilted delivery as well as random pauses and hesitation when textual complexity increases. On the other hand, reading ahead without sounding the text out might give students the false impression that it was no different from reading for information, rather than as a preparatory step for ST to happen afterwards. In other words, when reading A&A is done successfully, it does not only enable students to appreciate the significance of fluent delivery for audience, but also facilitate their textual comprehension at the same time.

To encourage students to focus on acquiring those skills, many of the exercises were paper-based with audio recordings when necessary. To review performances at different stages more concretely with textual evidence, students were asked to transcribe their performances verbatim (i.e., word-for-word transcriptions). All the deficiencies such as hesitations, redundancies, back-tracking, and even noises of “ums” and “ahs” shall also be retained, which would help to form a more realistic record of their performances for self-critiques or peer

feedback. Such exercises would demonstrate how intrusive and distracting of a performance with poor delivery and unwanted noises.

ASR was introduced after the Midterm exams from week ten in two sets of exercises (Set 1 and 2) to test the capacities of ASR technology with regard to supporting ST learning. In week ten, the first set of exercises (Set 1) was to incorporate ASR with reading A&A and segmenting (in both Chinese and English). The second set of exercise (Set 2) in week 12 was designed to engage students in using ASR to record their ST in Chinese (Table 1).

Table 1

Setup for Incorporating ASR in ST Exercises

Exercises	Set 1	Set 2
Timing	Week 10	Week 12
Steps	<ol style="list-style-type: none"> 1. Read ahead & aloud 2. Segment the source text 	<ol style="list-style-type: none"> 1. Warm up - read ahead & aloud 2. Segment the source text 3. ST with ASR (English to Chinese)
Objectives	<ol style="list-style-type: none"> 1. Explore and assess ASR options 2. Read ahead/aloud with ASR 3. ASR to raise awareness of one's delivery 	<ol style="list-style-type: none"> 1. ASR to record one's ST in text 2. Explore pros and cons of such practices 3. Explore ways of treating ASR results
Materials	Appendix A	Appendix B

The arrangements aimed to offer students opportunities to taste and test ASR technology using both their Chinese (A language) and English (B language). As working from Chinese to English has proven to be considerably more challenging for this group of UG students, they only worked from English into Chinese, their mother tongue, for the ST exercises with ASR, instead the other way round.

In addition, both sets of exercises involved working with the same texts at least twice if not more times from different approaches. It was to ensure that

students focused on practicing with the target ST skills, rather than on dealing with new textual challenges, being it cognitively, linguistically or phonetically.

In summary, Set 1 exercises were designed to apply ASR technology to support students to acquire the sub-skills of ST; Set 2 aimed to offer students the opportunity of incorporating ASR into the full set of ST, involving reading A&A a written text and orally translating of the text almost simultaneously, and in the meanwhile, recording one's performances via ASR.

Regarding the exact amount of time and effort invested in ASR exploration, it was difficult to quantify due to individual differences among participants such as motivations, prior technical proficiency, as well as learning styles. In addition, to maximize the coverage on using ASR for ST learning and other language exercises, students were encouraged to explore freely, so that they could share their observations in class discussion. With such disparities, it is inevitably a challenge to measure the correlations between the introduction of ASR and students' learning outcomes. Yet their explorations, observations and experiences have become the major source of data which also enrich our discussion and investigation as a result.

To better record students' views and experiences on using ASR technology in the two sets of exercises over the weeks, we devised a very simple semi-structured questionnaire to collect their experiences and record their feedback (Appendix C). On the questionnaire, they were asked to reflect on three aspects of ASR application in ST exercises: (a) the advantages of such application, (b) the disadvantages or challenges, and (c) comparison of different platforms of using ASR applications as well as reasons for their personal preferences.

Results and Discussion

Automatic Speech Recognition Options Explored

Before adopting ASR in ST exercises, we chose two available and affordable options (ideally free) for the participants to explore. There are paid products, proven very powerful and effective such as “Dragon Naturally Speaking,” which is highly recommended by language professionals such as journalists, writers and even translators for their full range of functions with commendably high accuracy rates. Participants in the study, however, would find such options unaffordable and inaccessible. The two chosen options for students at the initial stage were Apple dictation and Google Voice typing, as all participating students had access to either system. Students were encouraged to explore other options on available platforms, i.e., on a mobile phone or a desktop/laptop computer. The comparison of the two ASR systems is summarized in Table 2.

Table 2

Comparison of Apple Dictation and Google Voice Typing

ASR systems	Apple dictation	Google Voice typing
Languages	Support both English & Chinese	
Accuracy	Mostly acceptable, with errors due to reasons in both languages <input checked="" type="checkbox"/> Better with Chinese recognition than that of Google	Mostly acceptable, with errors due to reasons in both languages
Platforms	<input checked="" type="checkbox"/> Smart phone: iOS <input checked="" type="checkbox"/> Computer for Mac/MacBook & iPads	<input checked="" type="checkbox"/> Smart phone: Android <input checked="" type="checkbox"/> Computer – on Google Docs
Online/Offline	<input checked="" type="checkbox"/> Online Offline available on mobile phones for English	<input checked="" type="checkbox"/> Online Offline available on mobile phones for both languages
Punctuation	<input checked="" type="checkbox"/> Voice commands for both languages	<input checked="" type="checkbox"/> Voice commands for English only

Apple Dictation vs. Google Voice Typing and Platforms

To begin with, it is noted that both Apple dictation and Google Voice typing are known and used by participating students. Nine of them had started exploring the in-built ASR technology on their mobile phones, be it on iOS (for iPhones) or Android (for the majority of non-iPhones) system before taking part in the course of ST. It is observed that users all were quite satisfied with the accuracy rate of recognition, and efficiency of ASR text production of both systems.

This does not mean, however, that the ASR is free of errors or the ASR texts flawlessly prepared as a result. One major reason for recognition errors in both Chinese and English was users' mispronunciations. When working with ASR in English, for instance, students reported that many of the mistakes were made due to wrong stress of certain vocabulary, or mumbled announcement of challenging vowels and consonants for EFL users like themselves. Figure 1, for example, shows how a student followed the instructions given in Set 2 exercises to check her ASR output closely and highlighted the disparities with different color codes to indicate corresponding reasons: dark gray for technical problems while light gray for human errors.

Figure 1

Example of Student's Reading A&A With ASR and Error Analysis

<p>So far it seems that the graduates have kept their advantage. A changing jobs market has generated more opportunities for graduates and people who went to university are likely to be earning more and are less likely to be unemployed.</p>	<p>So far it is seems that the bridges have kept their advantage a changing jobs market have generated more opportunity is for a bridges and people who went to university are likely to be earning more in our life to be an employee.</p>
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Other issues such as wrong parsing of words and phrases due to pauses, hesitations, backtracking, or stilted delivery were observed in both languages, too. In terms of text production, students reported that they were impressed by the almost real-time production of texts they orally produced. For instance, one shared in class that, “it was exciting to see what we just said in actual words straightaway,” but “it’s also shocking to see all the nonsense I produced” (Student 5).

Few (3) reported that iPhone dictation would only function well with strong and steady internet connection. A shared complaint about both systems is the lack of automatic punctuation with ASR texts. To produce a punctuated text, one must either use verbal command to insert punctuation marks or to create new lines during their oral production of the text.¹ Users can also add the punctuations back to the ASR text afterwards if they hope to use the text for other purposes.

Regarding platforms for incorporating ASR to ST exercises, the most noticeable constraint with ASR on mobile phones (both Apple dictation and Google Voice typing) is the one minute limitation, that the ASR function switches off automatically after around one minute and needs to be restarted if one wishes to continue. It could be very frustrating for students when they had to pause to organize their thoughts and construct their sentences in ST, or when students are half way through their reading A&A exercises. ASR on a desktop or a laptop computer, especially with Google Docs, in contrast, did not have such limitation and students could therefore work without the pressure of being cut short during the process.

Languages

The chosen ASR options need to be able to support both Chinese and English inputs, two working languages for the group of participants in the study. It is

¹ One shall speak out the verbal commands such as “comma” for “,” within a text. To produce “Hello John, the check is in the mail!”, one shall say “Hello John comma the check is in the mail exclamation mark.” Retrieved from <https://support.apple.com/en-us/HT208343>

understood that in general, English ASR input is fully supported by both Apple dictation and Google Voice on various platforms, both online and offline, a welcoming feature for many when reliable internet connection was an issue.

Google Voice input is widely accessible in Android system on mobile phones with both Chinese and English, online and offline. Supporters of Google Voice also suggested that the system could deal with mix-code input, that when they had to use both Chinese and English in one sentence, the system could mostly detect such mixture and offer sensible outputs as a result. Chinese input via ASR, however, appeared to be less ideal. Apple dictation on iPhones, on the other hand, only supports offline input in English, but not in Chinese, so that it could be very frustrating for users when internet connection is not reliable.

Punctuation

To ensure a text makes sense, punctuation plays an important role. In other words, without proper punctuation in places, it would be hard for human minds to comprehend a text efficiently and correctly. It is the same with ASR systems, that a large part of intelligent recognition relies on how a text is punctuated. Through the initial exploration, it was realized that neither of the suggested ASR systems offered automatic punctuation. Google Voice typing, for example, did not support Chinese punctuations by voice typing, which could only be added via touch typing afterwards. Apple dictation, on the other hand, allowed verbal input of punctuation in both Chinese and English. Nevertheless, using verbal commands within oral input of speech, or ST performances, inevitably, creates unnatural interruptions to the flow of speech and thoughts.

According to some (7) participants, however, the need for post-editing offered them an opportunity to review their performances more closely, which therefore became a useful step for self-reflections. With a unpunctuated text containing errors

of recognitions in places, they needed stay actively engaged with not only the text, but also the process they just had gone through with their ST exercises. In addition, few (3) suggested that, in place of the full range of punctuation marks, they simply use “new line” to segment a text into manageable meaning units as the first step to prepare the text for ST. It is especially useful during the stage of reading A&A.

Students’ Feedback on Automatic Speech Recognition Technology in Sight Translation Learning

From the questionnaires and classroom discussion, while there appeared to be clear advantages of such application, there are a number of concerning aspects, too. Students also shared their views on the choices of different platforms and systems of ASR application.

Advantages and Positive Discoveries

The majority of students were very positive about the benefits of ASR in enhancing their ST learning in several areas: increasing work efficiency, raising awareness of aspects for improvement as well as encouraging learning motivations.

A great majority of students (18/21) indicated that ASR helped them to save a lot of time in transcribing their oral performances into text, and with the acceptable rate of accurate recognition, the main message could be largely recorded. Compared with their previous experience of transcribing audio recordings of their ST by lengthy repetition of listening and typing, ASR certainly helped to save a lot of time and the result was immediately viewable. The text could also be edited and saved as files straightaway. Few (5) of them observed that the ASR technology appeared to be smart enough to ignore some of their hesitations and intrusive noises such as “ums” and “ahs” during their performances, so that the majority of ASR text contained complete and sensible sentences. Such texts allowed them to

examine the coherence and concision of their performances more effectively, rather than following some fleeting impressions without any solid evidence. Although ASR results were not without flaws, the majority of students (16) were pleased with the overall accuracy. Few (2) even suggested that texts were 80% correct, which could serve as a useful draft should one hope to use the ASR text to understand the main message of the source text.

In addition, many (12/21) suggested that the use of ASR technology in ST exercises helped to raise their awareness of various aspects of their performances, such as their delivery skills, their use of language in terms of grammatical correctness and concision, as well as the overall coherence of the text being produced. Due to the nature of ASR, that it takes time for the application to recognize the audio input before turning into text, students reported that they deliberately aimed to pace themselves properly to enhance the clarity of their pronunciation and intonation in order to maintain or increase the accuracy rate of ASR.

For example, one participant shared in classroom discussion that, “it’s useful to have ASR as a tool to check my pronunciation and intonation, and I felt great when it could recognize what I said correctly” (Student 3). Another shared that, “I learned that I had some mispronunciations for so long without myself knowing, that I finally got them right to ‘pass’ the check of ASR” (Student 11).

They also stated that the visual feedback of ASR text served as a useful reminder for them to pay more attention to the text structures, word choices and expressions, as well as grammatical agreements when practicing ST. “The ASR text honestly reflected my careless and ungrammatical expressions. I then became more careful during my ST exercises and tried hard to produce sensible sentences, or at least not to create so much nonsense” (Student 8), said one participant.

Few (3) students summarized that slowing down for better accuracy rate of ASR has actually served as a useful breathing space, that students could use to

organize their ideas and output better without being too nervous and careless when recording their ST.

Quite a few students (7) also claimed that incorporating ASR to their ST exercises has been an interesting and motivating experience. They were excited to know that the technology available could be applied to their learning, and very keen to explore the pros and cons of the ASR technology and to test its limits, too. The welcoming attitude has been a useful driving force for students to be more engaged with their learning in general.

Disadvantages and Challenges

The application of ASR in ST exercises has not been impeccable, either. The major complaints are mismatches of recognition, a number of technical problems as well as distraction and stress as a result.

The biggest frustration of using ASR in ST exercises was the problem of mismatches, or recognition errors, that the majority of students (15/21) complained about. Some causes were traceable, that students realized that their pronunciation of certain words or expressions was not accurate or clear enough for the tool to achieve accurate recognition in both languages. Some (8) have also observed that proper names (e.g., names of organizations) or fixed expressions such as the four-word idioms in Chinese often failed to be recognized accurately. When the input was not “recognizable” for the ASR system, it would be automatically changed into something totally irrelevant to the context, which could surprise the users afterwards. Others (4) pointed out that the ASR system they used did not seem to be able to distinguish a pause in the middle of a sentence from a stop of an utterance, especially when they were hesitating or their delivery was monotonous.

Other noticeable technical challenges include the one minute limitation, abrupt switch-off of the ASR tool, the lack of automatic punctuation and others.

Five students were specifically frustrated by the in-built time limit of ASR on their mobile phones, that the function of ASR switched off automatically after around one minute. Eight reported that the ASR system shut down if they paused for too long in the middle of their delivery, or when there was something “beyond recognition” by the system. For example, one student suggested that:

I used my iPhone to do my last (home)work and found out that it had some flaws. For instance, the process of recognition was so short that I had to pause a lot and clicked on the bottom to continue. But this time, with Google Voice, there’s no such a problem. It can go on and on until I stop. (Student 17)

In addition, seven found the lack of automatic punctuation or the need of inserting punctuations by speaking out the commands rather inconvenient and unnatural. For example, one stated that “speaking out all the punctuations feels very unnatural, as nobody would speak like that” (Student 10). Yet it was not totally without benefits, as claimed by another, that:

Having to go back to the whole unpunctuated text after recording and to add back the punctuations is quite tiring and confusing sometimes, but I suppose it’s not a bad idea to see what I had actually produced and check how I could have done better. (Student 3)

A few students (4) pointed out that to ensure better results of ASR, one shall work in a quiet place, use a dedicated headphone/microphone and stay online. It was problematic for students in shared accommodation where quiet corners were few and the internet connection was not always strong and reliable. Others (4) also discovered that some ASR (e.g., iPhone dictation) was not able to deal with mix-codes, that when they inserted few English words in a Chinese text, the system would guess the English sounds it received and turned them into random Chinese expressions.

When working with the ASR text from their ST exercises, students reported that the need for repair (recognition errors, omission of recognition, and sentence parsing) and editing (punctuations) could be daunting at first when they were new to the application. Few (3) have also observed that compared to audio recording, the ASR text failed to record the prosodic features of their ST, such as clarity of utterance, fluency, intonation, pace, and so on. As a result, some texts might appear fragmental and less connected without apparent textual connectives, which is an expected limitation of written representation of an oral text.

The technical difficulties as discussed inevitably posed some challenges to students while they incorporated ASR to ST learning and practice. A few (5) claimed that it was distracting and some (2) found it stressful to have to deal with ASR while having to be busy with the task of ST already. Some (3) suggested that they were “worried and nervous” that ASR would suddenly stopped, especially when they were struggling to sight translate, or their utterances might be longer than the one minute limitation. Some (4) also found it rather disappointing to realize that the ASR failed to function in the middle of their work, that only half or part of their performances was recorded.

In summary, by exposing students to the application of ASR in a variety of ST exercises, we are able to conclude that the pros and cons are equally vital in keeping us informed of the strengths and limitations of such technology in the teaching and learning of ST.

Comparing Platforms

When asked to compare the two platforms of ASR application, a mobile phone or a laptop/desktop computer, the results have been quite interesting, too (Table 3).

Table 3*Comparisons of ASR Platforms*

Platform	Supporter (number)	Pros	Cons
Mobiles	iPhone (11)	<ol style="list-style-type: none"> 1. Familiarity 2. Better recognition 3. Portability 4. Better connection (Wi-Fi) 5. Fast ASR results 	<ol style="list-style-type: none"> 1. One-min cut-off 2. Sudden cut-off when connection's weak 3. No offline input for Chinese 4. No mix-code input
	Android (3)	<ol style="list-style-type: none"> 1. Support mix-code input 2. Support offline ASR for both languages with downloaded packs 	<ol style="list-style-type: none"> 1. Sudden cut-off 2. No punctuation in Chinese 3. Slow with errors due to older system/phone
Laptop/Desktop	Google Voice in Google Doc (5)	<ol style="list-style-type: none"> 1. Bigger screen to see context 2. Easy to edit (errors/punctuation/save) 3. No sudden cut-off 4. Support mix-code input 	<ol style="list-style-type: none"> 1. Headphone/Mic for better result 2. Less accurate for Chinese recognition 3. Slower but fuller ASR text 4. Confusing interface
	Apple Memo voice (2)	<ol style="list-style-type: none"> 1. Support offline ASR 2. Good accuracy for both languages 	None mentioned

The majority of students (14/21) indicated that they preferred to use ASR on their mobile phones over computers. Interestingly, almost all of them (11/14) were iPhone users. They all suggested that due to their familiarity with their phone and frequency of using them, the ASR system seemed to be able to recognize their input faster and more accurately than Google Voice typing on a computer. They appreciated the portability of the device, which facilitated the use of ASR. Some claimed that the internet connection via the mobile phone appeared to be more reliable than that of their computers in shared accommodation. Few (4) phone users, however, were disappointed by the poor performances of ASR on their mobile phones.

In the meanwhile, a few (4) students favored using Google Voice typing on the computer. For one thing, they preferred the bigger screen for a better view of the whole text and its ability of saving the ASR document as a file straightaway. Another advantage of Google Voice typing, according to its supporters, was that it would not stop functioning or cut itself off like other ASR on mobile phones. It was also easier to insert punctuation or correct errors afterwards when necessary. The Google Voice typing supporters were all pleased with its accuracy rate of recognition in English, but less so with Chinese. One student suspected that the Google system might not respond to Taiwanese Chinese as well by stating that, “Google finally functioned better in Chinese after I deliberately put on the Beijing accent” (Student 6).

Three also shared their observations of the comparably slow appearance of text via Google Voice typing, that:

It took longer for Google Voice typing to present the text of my work after I finished talking. At first, I was worried that it was not working, but it turned out that it just needed more time to process longer input. The results were actually surprisingly satisfactory and complete. (Student 6)

Two shared their positive experiences of using Google Voice typing on their Android phones, that Google Voice seemed to be able survive well offline the needed language packs downloaded. They also discovered that Google Voice typing could deal with mix-code input, that when they had to use both Chinese and English in one sentence, the system could mostly sense such mixture and offer sensible outputs. One (Student 9) reported that he had been using Apple’s Memo voice on his iPad, which allowed him to use ASR offline and the accuracy for Chinese recognition was satisfactory. The other two used Apple laptops (Mac) and reported their satisfaction with its inbuilt ASR.

Best Use of Automatic Speech Recognition Technology

Having explored the two suggested options of ASR applications as well as students' experiences and feedback of applying the technology to their ST exercises, it is therefore vital to discuss how to incorporate the ASR technology to better support different stages of learning ST, its respective strengths and space for improvement. As explained in Settings, we devised two sets of ST exercises (Set 1 and 2) for students to incorporate ASR technology to explore and test the technology in various scenarios.

Set 1 Reading Ahead and Aloud

One of the very first steps of ST is to read through the source text for comprehension. Reading, in general, is often done in silence for information retrieval, while reading in ST is about comprehending the intended message of the source text before communicating the textual message to the target audience orally. To enhance better comprehension of a text, reading A&A as well as segmenting the text into meaning units, also known as chunking, are among the indispensable exercises to be introduced in ST classes.

Reading A&A can be taken either as one activity, or two distinctive yet highly related monolingual skills, as one of the warm-up activities for ST training. To read A&A in ST, one shall orally deliver a written text accurately, clearly and fluently without obvious signs of hesitation, random pauses or backtracks. To achieve this, one needs to be able to coordinate several skills more or less at the same time. Being able to recognize and pronounce the words and phrases in a text, for instance, is only the start. In addition to understanding how various parts of texts are strung together to form a text, one shall also be able to reproduce the textual meaning via oral delivery of those words, phrases and sentences with appropriate prosodic features such as pauses, stress and intonation. Last but not the least, by

combining all the steps together, one strives to comprehend the constant flow of textual input while reading out the new textual segments almost at the same time. In other words, reading A&A even monolingually is a version of simultaneous activity, involving a synchronization of eye-movement to scan through the text, effective cognitive effort for textual comprehension, as well as fluent verbal output of the textual segments virtually simultaneously.

Reading A&A can be used to engage students to work with both of their working languages: Chinese and English in this study. To make the task meaningful but not overly challenging for the participants, we chose few texts in both Chinese and English on subjects of a general nature at between 200-400 words in length each as both classroom practices and homework exercises (e.g., Appendices A & B). When in class, the task of reading A&A was firstly demonstrated by the trainer without any technical support. Students then were given opportunities to practice on their own and with their peers. Their performances were recorded for them to listen to afterwards. It was reported that listening to their own voices through recording was an unfamiliar but interesting experience. Due to the transient nature of audio recording, however, it was difficult to reflect on the performances meaningfully. As a result, the self-evaluation and peer feedback tend to be impressionistic due to the lack of clear trace of evidence to support their observations.

Reading A&A With Automatic Speech Recognition to Enhance Delivery and Text Segmentation

With ASR, students were able to visualize their oral output and identify space for improvement. Despite occasional technical challenges, most participants were motivated to see their verbal performances in written forms. They also reported an increased level of awareness of the prosodic features of their reading aloud. For example, to ensure a more desirable ASR output, i.e., a higher rate of accurate

recognition, they started to pay attention to their pronunciation, intonation, pauses, stress, and paces of delivery in both languages. Some reported that it was easier in Chinese, their mother tongue, than in English. Others had come to realize that their reading A&A in English was in urgent need of improvement, and had taken ASR as a useful reminding tool for self-improvement. In addition to enhancing their delivery skills, it was noted that students would slow down their delivery to facilitate ASR results, which also in return allowed themselves space to read ahead efficiently. When one can read ahead efficiently, one would be able to proceed to the next vital step for ST: segmenting the ongoing text into manageable meaning units. In other words, the application of ASR at the initial stage of ST training also helps to enhance students' skill acquisition of text segmenting.

To segment a text into meaning units, one needs to comprehend the message well enough to draw clear boundaries between meaning units. Punctuation marks, for instance, are useful indicators under normal circumstances to guide a reader to comprehend a text. Texts sight translators need to work with could sometimes be very challenging with long and complicated sentence constructions, needing more than punctuation marks for one to dissect and digest the message accurately and efficiently. It would be less of an issue for native speakers of the working language, or people with strong language competencies and relevant knowledge of the subject matters. It could be, however, very demanding for non-native speaker of the language with less solid understandings of certain subject matters, i.e., some participants in this study.

When one needs to read out such texts, one would deploy other means, such as intonations and appropriate pauses, to mark the progress of a message accordingly. If one fails to apply those skills successfully, the flow of reading-aloud would be disrupted with apparent pauses at wrong places or backtrackings. From the two sets of exercises of the study, it was interesting to observe that when students were able to read A&A well with appropriate intonations, stress, and

pauses to segment the message correctly and efficiently, their comprehension of the text was more likely to be in place.

In short, one vital benefit of using ASR was to encourage better reading A&A, consequently enhancing better delivery, segmenting and comprehension skills for students.

Set 2 Sight Translation With Automatic Speech Recognition (English to Chinese)

In addition to reading A&A, we have also incorporated English-Chinese ST exercises to explore how ASR could facilitate and support students' ST learning. During the two phases of exercises, i.e., first on reading the source text A&A in English, and the other on ST of the text from English into Chinese with ASR, students were asked to record their voice performances at the same time with another device. The audio recordings serve as useful references for the less satisfactory ASR results due to technical issues as described earlier.

From class discussion as well as their reflection notes, the majority of participants were excited and positive about the experiences of working with ASR on their ST exercises despite the known technical challenges. They were more impressed than disappointed by the general accuracy rate of their chosen ASR tools as well as the usefulness of having textual recordings of their verbal performances. To ensure better recognition, many have also reported that they paid extra attention to their delivery skills such as articulation, pronunciation, intonation, and suitable pauses when producing their ST in Chinese. Some suggested that they would make extra efforts to organize their sentences better to avoid verbal fillers such as “ums” and “uhs” and unwanted backtrackings in their performances. In other words, ASR seemed to have helped to raise self-awareness of their own performances in both language as well as delivery skills. It is, however, by no means to suggest that ASR helped to improve the quality of students' ST performances like magic. A few

participants with space for improvement on basic skills such as comprehending the source text found working with ASR in ST exercises distracting and somehow frustrating. For instance, few participants reported that using ASR inevitably impact on their limited cognitive and linguistic resources for the ST tasks at hand.

To summarize, the application of ASR in the ST exercises has useful pedagogical implications such as raising students' awareness of their linguistic outputs as well as their delivery skills, but it could also cause confusion and be counter-productive when students were less prepared or familiar with the technical setups and details.

Automatic Speech Recognition to Support Reviewing Sight Translation Performances

After completing Set 2 exercises, we looked into ways to exploit the ASR texts of ST performances. One was to them to support students to review their ST performances in addition to the usual audio recordings. When evaluating ST performances by listening to audio recordings of their own performances or their peers', students tended to offer over generalized feedback such as "I think I covered most of the ideas, but I am not very sure to be honest" (Student 2), or "he sounded ok but something was not quite right" (Student 17).

It is also observed that during ST, when being cognitively occupied by various tasks almost simultaneously, many students would find it challenging to monitor their own performances. The addition of the ASR-generated texts of ST provided students with useful visual evidence for closer and more reliable critiques. Although ASR texts at the current state still contain technical faults as detailed earlier and errors from students' performances such as mispronunciations and backtrackings, they could, on the other hand, record and reflect some major ST infelicities such as message distortions, clumsy choices of terms and phrases, or incoherent utterances. Such evidence is greatly welcome by students for the purposes of self-critique and peer-feedback. Some (4) were delighted to report that

once an ASR text was cleaned up and rectified, it could be a useful translation draft of the corresponding source text. Few (2) suggested that they would try to adopt the combinations of ST and ASR technology for their translation exercises, which corresponds to what Chen (2015) suggested, that the combination of ST skills with ASR technology might enhance translators' work efficiency.

Yet it is sensible to recognize the realistic challenges of such arrangements. For instance, collecting one's ST performances in both spoken and written forms requires rather complicated technical coordination. The current technology of either mobile phones or computers would not allow people to use ASR and audio recording concurrently on one device. One needs a device for audio-recording, and another with ASR functions; in the meanwhile, one needs to read and comprehend the source text closely for ST. Few (3) students found such arrangements confusing, distracting and stressful, especially when they also had to extra attention to the ASR device to prevent it from shutting down or other malfunctions.

To address the conflicts, some (2) motivated students suggested that when they worked on the ST assignment, they would focus on the source text only without paying attention to ASR text to avoid distraction, and to ensure better work flows. The audio recording of their work would later be fed into some online ASR tool to turn their work into text, should they need a written record of their work for reflections and reviews.

Other Advantages and Possible Applications of Automatic Speech Recognition

It is realistic to recognize that the ASR-generated texts would need considerable amount of post-editing to function for general purposes. For example, ASR texts would not be able to capture extra-linguistic features such as intonation and stress like audio-recordings do, yet neither could most written texts. ASR texts,

however, could complement the audio recording of the same piece of ST performance for students to review their work from different perspectives to inform a more holistic assessment. The addition of ASR texts, therefore, is believed to be pedagogically beneficial for the teaching and learning of ST.

In addition, few (3) enthusiastic students suggested that ASR on their mobile phones be of great use for other language exercises such as oral summaries in either mono-language such as in English or Chinese, or cross-language settings, e.g., from English to Chinese, or vice versa. When they incorporated ASR in their exercises, the appearance of the ASR text would remind them of the significance of concision, proper word choices as well as logical connections between ideas and sentences. For instance, one participant remarked that, “I feel motivated and a sense of purpose when seeing what I said appearing as actual words on the screen with voice recognition” (Student 19). Another reported that, “I feel that I have to be responsible for what I say, so I try very hard to not to produce too much nonsense or hesitate too much” (Student 21).

It is also noted that the introduction of ASR to ST classes has also driven up students’ learning motivations. Students nowadays in general are mostly confident and competent of exploring new technology and applications. Many (16/21) expressed strong interests in incorporating new technology at their hand with classroom learning and welcomed the opportunity to test the possibilities.

Conclusions

Summary

The project set out to explore possible applications of available ASR technology for UG students to facilitate their learning of ST. It is clear that the

technology under discussion has progressed remarkably over the years and there are accessible and affordable options like Google Voice and Apple dictation on different platforms for users. We explored the options from various aspects such as platforms, language-specific issues as well as their current limitations. From students' feedback, it is useful to know that the performances of ASR from both Google Voice as well as Apple dictation are generally acceptable and satisfactory, and it has been of help to examine their respective pros and cons and how they compared in different tasks. As to when and how to incorporate the technology to ST learning, we have investigated few major settings and discovered some advantages of introducing ASR to students' learning in general. It is noted that such introduction has raised students' awareness of their performances in delivery skills such as their articulation and intonation from tasks such as reading A&A, and how those skills would impact on other vital skills in ST such as message segmentation for better comprehension. It also has offered them the opportunity to examine and reflect on their ST output more closely with textual evidence. In general, despite few inherent technical deficiencies to be resolved hopefully soon with technological advancement, the participating students have expressed strong interests in and motivations for the combination of learning and technology they have at hand. In a nutshell, this study has addressed its research questions and fulfilled its objectives by identifying workable protocols for the participants to explore, experiment and experience the various approaches of working with available ASR technology to support students' ST learning and practices.

Contributions

The paper portrays an honest picture of a ST elective class in university where there were various constraints of resources and pedagogical challenges facing a group of less homogenous students. Yet more importantly, we explored how we

could incorporate available and accessible ASR technology to facilitate the learning and teaching of ST under the circumstances. Through the steps designed by the study, the students were offered the opportunity to explore the possibility of combining the ASR technology available with their ST learning. During those phases and tasks, they were encouraged to investigate the pros and cons of such arrangements and other potential applications. For instance, ASR has facilitated the efficiency of transcribing voice recordings for self-reflection, and helped to raise students' awareness of their delivery skills and how those skills could enhance textual comprehension for both the sight translators and the end-users of the ST. It also inspired some participants to explore other platforms and pedagogical applications of such technology.

Their feedback and observations also served as useful basis and reminders for themselves when they hope to adopt ASR further. The experiences allowed the participants to develop better judgements of when and how to adopt ASR for certain tasks and when concessions would be needed to address the limitations of current technology. In other words, the process has consequently encouraged learning autonomy by raising students' awareness of not just their own performances but also of resources available and how to tailor the arrangements to maximize the advantages of such incorporation.

Limitations

As with the majority of studies, the design of the current study is subject to limitations. As a qualitative study, data generated from the participating students' views and feedback might appear to be of subjective nature and the conclusions provisional. It is, however, important to note that as an exploratory study following the basic principles of action research, the results gathered have successfully addressed the research questions set out at the start of our work. Despite the limited

size of subject population, the multifaceted data collected have served useful clues to inform the key areas of investigation. In addition, the heterogeneous backgrounds and competencies of participants posed challenges for the researcher in terms of validating the effects of ASR application in ST exercises. For instance, some are more technologically proficient than the others; while their linguistic or ST sub-skills might not be as ready as their counterparts, or vice versa. With regard to when and how to adopt ASR technology in ST learning, we have experimented with a few relevant setups, but have not exhausted all the possibilities due to the limited scale of the project. For instance, should there be sufficient fund to acquire purposely-built ASR tools such as Dragon products, we would be able to streamline the workflow better without the limitation observed in current study. In short, with more resources available in the future, it would be of great advantage to investigate more systematically on how learners could maximize the benefits of ASR technology in learning ST.

Future Work

Undoubtedly, results of the study would serve as a valuable basis to inform further investigations and pedagogical developments. To deepen the understanding of ASR on facilitating ST learning for UG students, for example, it might be useful to eliminate as many technological limitations of ASR as possible by choosing one reliable tool for participants to work with. Instead of generating rich, yet rather diverse feedback and perspectives, we would be able to collect empirical data for more systematic and effective analyses to establish better understanding of this field of discussion. In addition, it would also be of great use to work with participants of more advanced levels of readiness for language profession of translation and interpreting, in order to explore the combination of ASR with their professional life and its impacts on their work flow and efficiency. All in all, it is

hoped that with the current study, we have brought technology and UG interpreting learning a step closer to address not only the pedagogical needs, but also to initiate a positive beginning to understand and explore further how technology and language professions interact today and tomorrow.

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Appendix A

Texts for Reading A&A

Automatic Speech Recognition Technology for Sight Translation (1)

Dear all,

Please use both texts (Chinese first then English) below to practice **Reading A/A** with your ASR APP (e.g. iPhone and Google Voice). Please keep the ASR text the way it comes out without further editing.

Reflection questions:

1. Please compare and contrast the ASR results with the original texts. Are you happy with them and why?
2. Do you find it harder or easier to work with either language and possible reasons for that?
3. How has the ASR technology helped or did not help with your work?

Chinese Text for Reading ahead and aloud

(from <https://kknews.cc/zh-tw/health/6anzlyq.html>)

糖可說是現代最常見的食品添加物，從各種糖果、餅乾、蛋糕、麵包等甜食，或煙燻滷味、醬燒等鹹食，裡面都加了不少糖。炎炎夏日大家更是人手一杯大杯糖飲。然而，愈來愈多的動物實驗和人體實驗結果，讓我們看到糖帶來的壞處。攝取很多果糖時，無論是人抑或老鼠的實驗裡，都會看到發炎指數升高。當餵食小白鼠高糖飲食，小白鼠會產生嚴重的發炎反應，長出乳癌並轉移到肺部。目前認為，吃一堆糖與肥胖、胰島素阻抗性、糖尿病、脂肪肝、癌症、慢性腎病變都有關係，可說是健康大敵，而且這種壞處並無法用「另一種好東西」來反制。什麼意思呢？有個實驗讓小白鼠吃「容易發炎」的高糖飲食和「抗發炎」的魚油，而結果發現，這時魚油無法帶來抗發炎的好處！所以別想說平常愛吃甜食沒關係，後來多吃個保健食品就好了…其實，平時吃高糖飲食，還會讓抗發炎的魚油失效呢。所以請記得，平時如果你想吃個甜甜，吃水果就好了，只要不沾糖粉，僅攝取真實存在水果裡的天然糖份並不會大幅影響健康，但盡量請不要吃額外添加的糖，否則這一點都不療癒，反而很傷身。

(438 words)

English Text for Reading ahead and aloud

(from <https://theconversation.com/depression-men-far-more-at-risk-than-women-in-deprived-areas-127264>)

Depression is a major cause of disability around the world, and if left untreated, can lead to substance abuse, anxiety and suicide. Major depressive disorder is a particular form of the condition which affects many people, potentially causing loss of pleasure in activities that once used to bring joy. It can also lead to feelings of worthlessness, imbalances such as oversleeping or insomnia, and trigger thoughts of suicide. This is the condition we examined during our new study, which showed that living in a deprived area can lead to major depressive disorder in men, but not in women.

Before explaining these findings, it is important to provide some further background on this condition. There are certain factors which can place you at increased risk for major depression. Being diagnosed with a serious chronic ailment, such as diabetes or cancer, now or in the past, can increase your risk for it. As can experiences of trauma, such as physical or sexual abuse, or being raised in a dysfunctional family in which there was a high degree of marital discord.

These, however, are all individual factors – or personal circumstances – which can negatively affect your mental health. And most of the research on depression has indeed focused on such personal factors. But there are characteristics beyond the level of the individual – such as attributes of the communities in which we live – that can also have a profound effect on our mental well-being. (239 words)

Appendix B

Text for Basic ST Exercises

Voice Technology for Sight Translation (2)

Dear all,

Step 1. Please use the Text 1 as the warm-up to practice Reading A/A with your ASR APP (e.g. iPhone and Google Voice). While you read A/A, please chunk the text into meaning units.

Step 2. When you're ready for the ST, please incorporate your voice technology to the process and also record your audio performances at the same time.

Step 3. Repeat Step 2 with Text 2 (Earning power)

Step 4. Reflections – What are the advantages/disadvantages of using ASR for these exercises? Any problems? Your possible solutions?

Text 1 Does it really matter which university you study at?

(Read A&A → Segment → ST)

This is the question that's been chosen by the BBC News audience - and it is a very immediate concern for hundreds of thousands of families wrestling with university application forms. Of course, on the idealistic side of things, what really matters is that someone is following a course that they really like and in a place that suits their needs. But there are thornier worries about the cost of university and how much degrees are worth after graduation. The evidence suggests that going to university remains a good investment.

Organisations such as the Organisation for Economic Co-operation and Development (OECD) have tracked whether the rising number of students will erode the benefits in the jobs market. So far it seems that the graduates have kept their advantage. A changing jobs market has generated more opportunities for graduates and people who went to university are likely to be earning more and are less likely to be unemployed. (166 words)

Text 2 Earning power (Segment → ST)

The Institute for Fiscal Studies, Cambridge University, Harvard University and the Institute of Education, UCL published research on graduate earnings in England earlier this year. It analysed the incomes of 260,000 graduates and showed a very wide spectrum of likely earnings. At the top was a cluster of universities, headed by the London School of Economics, Oxford and Cambridge.

In these three institutions, 10% of their male graduates had earnings above £100,000 a decade after leaving university. The LSE was the only place where 10% of female graduates were also in this top earning bracket. There is an earnings pecking order - with about another 30 or so universities, not identified by name, where 10% of graduates are earning above £60,000. And at the bottom, there are some more awkward figures.

There are 23 universities where male graduates are likely to end up earning less than non-graduates - and there are nine universities where that is also the case for women. But there is another important factor cutting across this - the differences between subjects. (175 words)

(from <https://www.bbc.com/news/education-38015829>)

Appendix C

Questionnaire

Turn Your Voice Into Words

Voice Technology for Sight Translation

Dear all,

Having worked with your chosen ASR tools and platforms over the past few weeks, it's time to reflect and record our observations and thoughts. Please tick the boxes which apply to your situation and use the following questions to record your experiences.

Table C

APPs I used	<input type="checkbox"/> iPhone dictation <input type="checkbox"/> Others (please specify)	<input type="checkbox"/> Google voice type
Platforms I used	<input type="checkbox"/> iPhone <input type="checkbox"/> Android	Activities
<input type="checkbox"/> Mobile phone <input type="checkbox"/> Laptop <input type="checkbox"/> Computer <input type="checkbox"/> Others (please specify)	<input type="checkbox"/> Reading ahead/aloud <input type="checkbox"/> Sight Translation <input type="checkbox"/> Chunking <input type="checkbox"/> Others (explain)	

1. What are the most noticeable advantages of using ASR over the past few weeks in your ST exercises? (name 3)

2. What are the disadvantages or noticeable problems with the tools you used? (name 3)

3. How do you compare the two systems/platforms that you used?

4. What is your preferred option and why?

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
 109年7月3日109年第2次編輯會修正
 110年6月24日110年第1次編輯會修正
 111年6月2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，隨到隨審，歡迎各界賜稿。

二、本刊接受中文及英文稿件，主要收稿範圍如下：

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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：編譯及語文教育政策評論、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	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（如語文教育政策等）	3,000—5,000字
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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。

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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。

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- 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；
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(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：106011 臺北市大安區和平東路一段 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（<https://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 格式第七版手冊（*Publication Manual of the American Psychological Association, 7th edition, 2020*），其他西洋語文引用或參考文獻比照英文格式。

一、摘要

中文摘要字數以 500 字為限，英文摘要則以 300 字為限。關鍵詞皆為三一五組、中英關鍵詞互相對應。

二、正文文字

（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：

	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)。

(三) 正文文字出現數目時, 十以下使用國字(一、二、三、……十), 英文使用文字(one, two, three, . . . ten), 數目超過十(ten)則使用阿拉伯數字, 特殊情形則視情況處理。圖、表的編號都使用阿拉伯數字。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。……

(四) 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、圖之標號及標題須置於上方且靠左對齊。表、圖與正文前後各空一行，如為引用須於下方註明如參考文獻般詳細的資料來源（含篇名、作者、年代、書名、頁碼等）。表格若跨頁須在跨頁前註明「續下頁」，跨頁表標題需再註明「表標題（續）」。中英文表、圖之格式如下：

	表	圖
中文稿件	<ul style="list-style-type: none"> • 表標號及標題之中文文字使用標楷體 10號字、粗體；表標題另起一行。 • 表標號及標題之英文文字及數字使用 Calibri、粗體。 • 表內中文文字使用標楷體；表內英文文字及數字用Calibri。 	<ul style="list-style-type: none"> • 圖標號及標題之中文文字使用標楷體 11號字、粗體；圖標題另起一行。 • 圖標號及標題之英文文字及數字使用 Calibri、粗體。 • 圖內中文文字用標楷體；圖內英文文字及數字使用Calibri。
英文稿件	<ul style="list-style-type: none"> • 表標號用Calibri 10號字、粗體；表標題另起一行，Calibri 10號字且須斜體。 • 表內文字用Calibri。表下方若有說明文字用Calibri 10號字。 	<ul style="list-style-type: none"> • 圖標號用Calibri 11號字、粗體；圖標題另起一行，Calibri 11號字且須斜體。 • 圖內文字用Calibri。圖下方若有說明文字用Calibri 10號字。

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 侯野保和	《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

(續下頁)

表 1

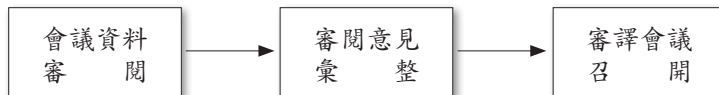
日治初期出版的臺語教本（續）

編著者	書名	發行或經銷所	發行日期
3 坂井鈺五郎	《臺灣會話編》	嵩山房	1895年9月15日
4 加藤由太郎	《大日本新領地臺灣語學案內》	東洋堂書店	1895年9月22日
5 田內八百久萬	《臺灣語》	太田組事務所	1895年12月5日
6 佐野直記	《臺灣土語》	中西虎彦	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

(continued)

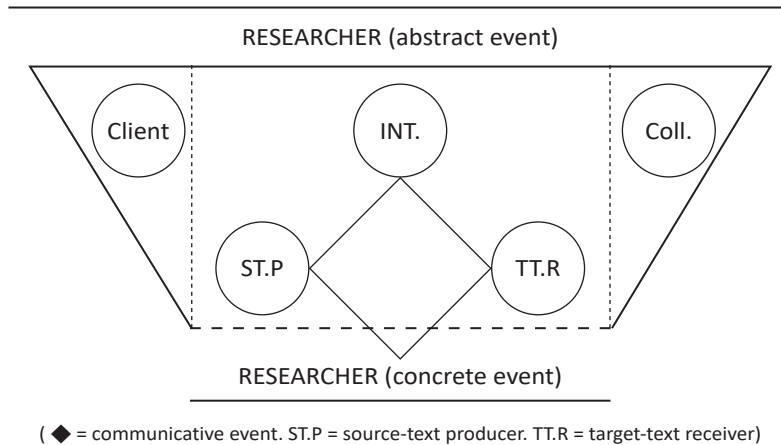
Table 4*Summary of the Participants' Listening Difficulties (continued)*

Statements	Yes (%)	No (%)
(4) I cannot make a distinction between words.	14.29	85.71
(5) I cannot recognize the stress of words.	31.43	68.57
(6) I can make a distinction between words, but fail to chunk them meaningfully.	60.00	40.00
(7) I am familiar with the words, but fail to recall them.	94.29	5.71
(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

Figure 11

Perspectives on Quality Assessment in Interpretation



Note. From "Quality Assessment in Conference and Community Interpreting," by F. Pöchhacker, 2001, *Meta*, 46(2), p. 412 (<https://doi.org/10.7202/003847ar>).

五、文中引用其他說明

佐證或直接引用超過中文 65 字、英文 40 字時，均須將引文內縮六個位元，中文以「標楷體」11 號字體呈現。中文年代後用逗號「，」，以「頁」帶出頁碼；英文年分後用逗點「，」，以「p.」帶出頁碼。年分一律統一以西元呈現。

中文稿件範例：

……《紅樓夢大辭典》詞條：

抱廈廳：在房屋正面或背面接出有獨立屋頂的建築稱抱廈。廳是指用於居住以外的接待、集會或是其他公共活動的房屋。抱廈廳即為用作廳房的抱廈。（馮其庸、李希凡，1990，頁 190）

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）或（Wassertein & Rosen, 1994）

Author 1 and Author 2 (Year) 或 (Author 1 & Author 2, Year)

英文 範例

Hayati and Jalilifar (2009) 或 (Hayati & Jalilifar, 2009)

（三）正文引註之作者為三人以上時，寫出第一位作者並加「等」（中文）和「et al.」（英文）即可。

作者一等（年代）或（作者一等，年代）

中文 範例

謝文全等（1985）或（謝文全等，1985）

Author 1 et al. (Year) 或 (Author 1 et al., Year)

英文 範例

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40字以內，所引用文字需加雙引號（「」或“”）並加註頁碼。

中文	1. (陳明終，1994，第八章) 2. 「……」(徐鑄成，2009，頁302)
英文	1. (Shujaa, 1992, Chapter 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（）、英文以半形()為之：第二行起縮排四個半形位元。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、出版年、文章名稱、期刊名稱、卷期數、起迄頁碼、DOI 或 URL（非紙本資料）等均須齊全。中文文章名稱加〈〉，中文期刊名稱加《》；英文期刊名稱及卷號為斜體。僅有期數者則僅列明期數，無須加括號，並自第二行起空四個字元。亦即：

中文期刊格式：

作者一、作者二、作者三(年)。〈文章名稱〉。《期刊名稱》，卷別(期別)，頁碼。DOI 或 URL

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。https://doi.org/10.29912/CTR.201109.0007

英文期刊格式：

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

範例

Aspy, D. J., & Proeve, M. (2017). Mindfulness and loving-kindness meditation: Effects on connectedness to humanity and to the natural world. *Psychological Reports*, 120(1), 102-117. <https://doi.org/10.1177/0033294116685867>

(二) 書籍類格式包括作者、出版年、書名（第二版以上須註明版別）、出版單位等均須齊全，且中文書名加《》，英文書名為斜體，並自第二行起空四個位元。

中文書籍格式：

作者（年代）。《書名》（版別）。出版單位。

範例

宋新娟（2005）。《書籍裝幀設計》（第二版）。武漢大學。

英文書籍格式：

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

範例

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

(三) 書籍篇章格式包括篇章作者、出版年、篇章名、編者、書名（第二版以上須註明版別）、起迄頁碼、出版單位等均須齊全，且中文篇章名前後加〈〉，中文書名前後加《》，英文書名為斜體，並自第二行起空四個位元。

中文書籍篇章格式：

作者（年代）。〈章名〉。載於編者（主編），《書名》（版別，頁碼）。
出版單位。

範例

單德興（2019）。〈冷戰時代的美國文學中譯：今日世界出版社之文學翻譯與文化政治〉。載於賴慈芸（主編），《臺灣翻譯史：殖民、國族與認同》（頁 467-514）。聯經。

英文書籍篇章格式：

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

範例

Weinstock, R., Leong, G. B., & Silva, J. A. (2003). Defining forensic psychiatry: Roles and responsibilities. In R. Rosner (Ed.), *Principles and practice of forensic psychiatry* (2nd ed., pp. 7-13). CRC Press.

（四）翻譯書籍格式包括原作者中文譯名、原作者原文名、譯本出版年、翻譯書名、譯者、版別（第二版以上須註明版別）、譯本出版單位、原著出版年等均須齊全，且中文書名加《》，英文書名為斜體，並自第二行起空四個位元。

中文翻譯書格式：

原作者中文譯名（原作者原文名）（譯本出版年）。《翻譯書名》（譯者譯；版別）。譯本出版單位。（原著出版年）

範例

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

英文翻譯書格式：

Author, A. A. (Year). *Book title* (B. Author, Trans.; x ed.). Publisher. (Original work published year)

範例

Piaget, J., & Inhelder, B. (1969). *The psychology of the child* (H. Weaver, Trans.; 2nd ed.). Basic Books. (Original work published 1966)

(五) 國內、外會議之研討會發表／論文發表皆須列出作者、會議舉辦日期、發表題目／文章篇名、發表類型、會議名稱及會議地點、DOI 或 URL (網路資料需列) 等，且中文發表題目／文章篇名加〈〉、英文發表題目／文章篇名為斜體，自第二行起空四個位元。

中文研討會發表／論文發表格式：

作者(年月日)。〈發表題目／文章篇名〉(類型)。研討會名稱，舉行地點。
DOI 或 URL

範例

劉康怡(2019年9月27日)。〈經典俄國文學作品翻譯中譯注之探討——以《地下室手記》之中譯本為例〉(論文發表)。2019 臺灣翻譯研討會——語文教育與翻譯，臺北市，中華民國(臺灣)。

英文研討會發表／論文發表格式：

Author, A. A., & Author, B. B. (Date). *Title of contribution* [Type of contribution].
Conference Name, Location. DOI or URL

範例

Fistek, A., Jester, E., & Sonnenberg, K. (2017, July 12-15). *Everybody's got a little music in them: Using music therapy to connect, engage, and motivate*

[Conference session]. Autism Society National Conference, Milwaukee, WI, United States. <https://asa.confex.com/asa/2017/webprogramarchives/Session9517.html>

- (六) 網路訊息格式包括作者、發表日期(若有顯示)、訊息標題、網站名稱、URL 等均須齊全，且中文訊息標題前後加〈〉、英文訊息標題為斜體。第二行起空四個位元。(會持續更新且無保存變更紀錄的網頁/網站訊息才須註明擷取日期)

中文網路訊息格式：

作者(年月日)。〈訊息標題〉。網站名稱。URL

範例

潘乃欣(2020年6月10日)。〈名字沒有龜也值得去！教部鼓勵登龜山島認識海洋〉。聯合新聞網。https://udn.com/news/story/6885/4625731?from=udn-catebreaknews_ch2

英文網路訊息格式：

Author, A. A. (Date). *Title of work*. Site Name. URL

範例

Peterson, S. M. (2017, October 27). *Why aromatherapy is showing up in hospital surgical units*. Mayo Clinic. <https://www.mayoclinic.org/healthy-lifestyle/stress-management/in-depth/why-aromatherapy-is-showing-up-in-hospital-surgical-units/art-20342126>

- (七) 學位論文格式包括作者、年分、論文標題、出版狀況與學位類型、學校名稱、資料庫/檔案庫名稱及 URL 等均須齊全，中文論文標題加《》，英文論文標題為斜體，自第二行起空四個位元。

中文學位論文格式：

博士／碩士論文：

作者（年）。《論文標題》（博／碩士論文）。校名。

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》（博士論文）。香港中文大學。

英文學位論文格式：

1. 未出版學位論文：

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

範例

Wilfley, D. E. (1989). *Interpersonal analyses of bulimia: Normal weight and obese* [Unpublished doctoral dissertation]. University of Missouri.

2. 已出版學位論文：

Author, A. A. (Year). *Title of dissertation or thesis* [Doctoral dissertation or Master's thesis, Name of Institution]. Database or Archive Name. URL

範例

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中文參考文獻英譯說明

中文稿件經初審後請作者修改時，作者須加列中文參考文獻之英譯。相關說明如下：

1. 每一筆英譯請置於【】內，並各自列於該筆中文參考文獻下方。
2. 若中文參考文獻本身已有英譯，以該英譯為準，若本身並無英譯則以漢語拼音逐詞音譯方式處理，斷詞標準參考國教院分詞系統，網址為 <https://coct.naer.edu.tw/Segmentor/>。
3. 英譯之後的參考文獻格式，請參考美國心理學會（American Psychological Association, APA）之寫作格式（第七版）。

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