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編譯論叢

Compilation and Translation Review

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詩的闡釋與翻譯啟發—— 班雅明論賀德林的兩首詩

鄭惠芬

賀德林（Friedrich Hölderlin）的詩歌在生前並未得到完整出版機會，導致後世經過不同世代的解讀，更添其神秘色彩，然卻也更奠定其經典地位。哲學家班雅明（Walter Benjamin）、海德格（Martin Heidegger）、阿多諾（Theodor W. Adorno）等人均曾為文解讀賀德林的詩歌。其中，班雅明在〈譯者使命〉（“Die Aufgabe des Übersetzers”）中更將賀德林推至崇高的地位。阿多諾在〈並列〉（“Parataxis”）亦曾詳細解析賀德林的詩學觀。事實上，阿多諾在〈並列〉使用的闡釋方法即是挪用了班雅明在〈論賀德林的兩首詩〉（“Zwei Gedichte von Friedrich Hölderlin”）中強調的「被詩化者」（das Gedichtete）的概念。在〈論賀德林的兩首詩〉中，班雅明即以互文的方式，深度探討賀德林前後期兩首詩：〈詩人勇氣〉（“Dichtermut”）與〈愚昧〉（“Blödigkeit”）之間所展現的密切、演化、且互為整體的關係。因此，本論文擬以此篇文章為重要的閱讀文本，期能在梳理本文的過程中，藉著班雅明對賀德林的解讀，在哲學與藝術批評的面向上更添對賀德林詩歌的賞析，亦期能對班雅明的藝術批評及翻譯論述獲得更多的啟發與補充。

關鍵詞：班雅明、藝術批評、賀德林、互文性、哲學翻譯

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The Intertextual Reading of Walter Benjamin's "Zwei Gedichte von Friedrich Hölderlin"

Hui-Fen Cheng

Hölderlin's poetry, lacking a comprehensive publication during his lifetime, has resulted in diverse interpretations across successive generations. This has not only added to its enigmatic charm, but also further cementing its status as a classic. Philosophers such as Walter Benjamin, Martin Heidegger, and Theodor Adorno have all engaged in interpreting Hölderlin's poetry. Benjamin, in particular, elevated Hölderlin to a sublime position in his essay "Die Aufgabe des Übersetzers." Adorno emphasizes as well the unique paratactic features of Hölderlin's poetry in his essay "Parataxis." In fact, Adorno's interpretation is rooted in Benjamin's concept of the "Gedichtete" from "Zwei Gedichte von Friedrich Hölderlin," in which Benjamin employs an intertextual approach to delve into the interconnected relationship between Hölderlin's two late-period poems: "Dichtermut" and "Blödigkeit." Therefore, this paper intends to designate this article as a crucial text for a better appreciation of Hölderlin. Through Benjamin's distinctive insight in philosophy and literature, the aim is to augment the comprehension of Hölderlin's poetry and gain an expanded and profound understanding of Benjamin's artistic critiques and translation theory.

Keywords: Walter Benjamin, artistic critique, Friedrich Hölderlin, intertextuality, philosophical translation

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壹、前言

賀德林（Friedrich Hölderlin）的詩歌在其生前並未得到完整出版機會，直到 20 世紀初才贏得其復興，並在後人的推崇下奠定獨特的地位與高度。哲學家班雅明（Walter Benjamin）、海德格（Martin Heidegger）、阿多諾（Theodor W. Adorno）、雅斯培（Karl Jaspers）等人均曾為文解讀賀德林的詩歌，足見賀德林的詩學地位不僅是文學的，哲學上亦有重要的啟發。

在相關二手評論中，賀德林的詩學觀多被歸類在早期浪漫派的文學脈絡中。然而，在主流文學理路中，早期浪漫派的哲學主張，某種程度上卻是被忽略與低估的（拜澤爾，2003 / 2019，頁 3）。在賀德林的有生之年，他的詩學主張與早期浪漫派，特別是與諾瓦利斯（Novalis）的思想相近。然而，在賀德林的時代，主流詩學與哲學觀仍以席勒（Friedrich Schiller）與康德（Immanuel Kant）為主流，青年時期的賀德林因此在突破與創新的路上遭遇種種困難，其後更因精神壓力而停止正常書寫，導致他的作品在其有生之年出版機會相當有限，後世亦因材料取得的限制，在許多二手評論中，解讀上呈現「各為其用」的現象，而賀德林的詩學主張與哲學思路亦因此無法受到相應的關注。

在目前最為人熟知的賀德林解讀中，海德格《賀德林詩的闡釋》（*Erläuterungen zu Hölderlins Dichtung*）（Heidegger, 2012）要屬最重要的代表之一。此外，阿多諾亦曾以〈並列〉（“Parataxis”）為章節標題，詳細解析賀德林的詩學觀（Adorno, 1965）。但事實上，阿多諾的賀德林闡釋，既是受到班雅明的啟發，更是一種對海德格闡釋的反動（Janz, 2002, p. 441）。會發生如此歧異的解讀，其實與賀德林詩作的出版史，以及賀德林詩學觀的轉變有很大的關係。如溫富爾（Manfred Winfuhr）所提，編輯亦是一種詮釋（轉引自 Metzger, 2002, p. 6）。一位作者要如何呈現在世人面前，編輯與出版實具有決定性的力量。因此，本研究擬突破既有的出版與評論之範疇，以目前較少論及的一篇賀德林闡釋——班雅明的〈賀德林的兩首詩〉（“Zwei

Gedichte von Friedrich Hölderlin”）（Benjamin, 1915/1991d）為主要研究對象，期望藉由班雅明哲學與文學的雙重視角，深度理解賀德林的詩學內涵與實踐。

早在班雅明於大學就讀期間，他即因閱讀甫由海陵格拉（Nobert von Hellingrath）出版的賀德林詩歌與譯作，思想上受到很大的啟發，因而寫下〈賀德林的兩首詩〉，發表於校內期刊（Hanssen, 2002, p. 143）。可惜的是，這篇文章因僅為班雅明學生時期的作品，使用的學術語言艱澀，導致這篇可謂班雅明藝術批評概念萌芽的學術論述，在後世的二手評論中並未引起相應的關注。本研究無意藉班雅明的此篇文章「推翻」或「恢復」賀德林的「正確」闡釋，因為闡釋是不同閱聽者依據各自不同「期待視域」（Erwartungshorizont），與原文內涵進行對話的結果。本研究的宗旨仍在於：隨著班雅明早期書寫中持續展現並不斷發展的哲學思考，發掘更多理解賀德林的面向，並藉此同步在班雅明其他論述中發現更多解碼線索，以擴展視域，從而能從班雅明的書寫中看到文學與藝術批評的力量。

根據現代的賀德林解讀，賀德林的詩以 1800—1806 年所謂「後期詩歌」為其顛峰之作。反觀賀德林有生之年，他的詩只獲得零星出版的機會；即便身後作品開始受到關注，賀德林後期作品以及希臘詩翻譯亦始終是被排擠在出版時程之外。賀德林「後期詩歌」真正開始獲得關注與出版，竟要等到 1913—1916 年間，即海陵格拉的賀德林研究出現之後。因此，海陵格拉版本的出現，對賀德林後期詩歌之出版、詩作之復興、乃至賀德林作為「詩人中的詩人」的地位之奠定，均被後世學者公認具有決定性的影響。班雅明、阿多諾、雅斯培均以此版本為重要參考依據，而班雅明的〈賀德林的兩首詩〉亦因此成為海陵格拉版本最早的接受者。班雅明不但藉此關注到賀德林晚期詩歌的重要性，更以互文對照方式，探討賀德林晚期的兩首詩，即 1800 年撰寫的〈詩人勇氣〉（“Dichtermut”）（Hölderlin, 2019）及 1802 年撰寫的〈愚昧〉（“Blödigkeit”）（Hölderlin, 2019）之間的關係。因此，在海陵格拉版本推波助瀾之下，〈賀德林的兩首詩〉亦因此成為班雅明藝術批評論述的重要開端，

也成為其博士論文《德意志浪漫主義的藝術批評概念》（*Der Begriff der Kunstkritik in der Deutschen Romantik*）（Benjamin, 1918-1919/1991a）的先導之作（Hanssen, 2002, p. 143）。

從出版時序來觀察，文獻溯源雖不一定能帶來「正確」或「客觀」的訊息，卻能為我們揭示更多互文關聯，而這樣的發現也為我們的閱讀帶來更多發現上的驚喜，從而開啟更多解讀的可能。因此，本研究並不擬討論班雅明、阿多諾等人與海德格在賀德林解讀上有何不同，而更希望能在賀德林詩歌出版時序的基礎上，聚焦在：（1）賀德林後期詩作的重要性與接受；（2）賀德林後期詩作中隱含的哲學主張與詩學特性，以此探討（3）班雅明〈賀德林的兩首詩〉中所探討的藝術批評方法與賀德林解讀。在〈賀德林的兩首詩〉裡，班雅明即是以哲學與文學的雙重脈絡，從形上學的高度、美學的方法論，對賀德林兩首後期詩作進行獨特的互文閱讀。在這種形上學架構下，〈賀德林的兩首詩〉因此出現許多看似平凡，在哲學與文學脈絡下卻具有多重意涵的重要詞彙，如「冷靜／清醒」（Nüchternheit）、「組成」（Fügung）、「生命脈絡」（Lebenszusammenhang）、「界限」（Grenze）、「絕對」（Absolut）、「形塑」（Gestalt）、「意向／意圖」（Intention）等，使得這些詞與班雅明的其他書寫形成更多互文關係。因此，藉由班雅明的賀德林解讀，筆者亦期望（4）借本研究所探討的「賀德林語彙」，與班雅明同樣強調賀德林翻譯的〈譯者使命〉（“Die Aufgabe des Übersetzers”）（Benjamin, 1923/1991b）作初步的對照閱讀，期能在藝術批評面向上更深度理解班雅明的翻譯觀。

貳、賀德林後期詩歌的重要性與接受史

法國學者布朗肖（Maurice Blanchot）在〈完美的瘋狂〉（“La folie par excellence”）（Blanchot, 1951/1995）中指出，賀德林晚期頌詩具有一種獨一

無二、無與倫比的地位。¹ 布朗肖表示，在賀德林的創作道路上，出現了一個決定性的改變時刻。在這個改變中，賀德林逐漸遠離自己早年的作品形式，開始以讚美詩，神話抒情詩的形式，在語言中展現出「更強的張力」和「突發的密度」（*abrupt density*），以試圖表現一種持續的、對詩的本質之追求。這種追求並非全新的發明，而可稱為是一種持續的、忠實的運動。針對這樣的轉變，布朗肖更指出，賀德林在他詩歌創作的路途中未曾駐足，他總是盡可能地將詩作推向「極限之邊緣」，以使之能夠走得更遠（Blanchot, 1951/1995, pp. 117-118）。布朗肖的觀點，展現出賀德林晚期詩作中蘊含的特殊生命力，而正是這樣的創作形式與動機，深深地點燃了後世哲學與文學家的想像、解讀、與創作靈感。因此，要理解賀德林的詩學觀，賀德林後期詩歌實占有相當重要的地位。

在賀德林後期的詩作中，賀德林更經常對自己的詩進行「改寫」（*Neufassung*），以表達出他對詩的內涵／形式等思考在本質上的轉變。對此，布朗肖亦提出「雙重閱讀」（*double reading*）之必要。所謂的雙重閱讀，並非僅在版本間找尋差異與定位，而應在賀德林的重寫過程中發現不同版本間彼此呈現的對立與張力，且應將所有版本視為詩歌「整體生命」中的一部分（Blanchot, 1951/1995, p. 120）。

在〈賀德林的兩首詩〉中，班雅明所觀察的兩首賀德林的詩：〈詩人勇氣〉（1800／1801年版本）與〈愚昧〉（1802年版本），即為賀德林後期的頌

¹ 如前所述，賀德林在1806年因精神疾病就醫，此後至1843年逝世的40年間無法再有完整書寫。因此他於1801年以後所寫的詩歌，因開始出現精神疾病之徵兆，在其有生之年，甚至到二次世界大戰之後，多被與「瘋狂」畫上等號，不被世人關注。即便海陵格拉畢其研究、蒐集與專研，終於在1913年讓賀德林後期的詩作首度收錄於真正的「賀德林全集」之中，然在兩次大戰期間，在不同的出版與審查的標準之下，賀德林後期的詩歌仍未受到相應的重視。許多關注到賀德林後期詩歌的知名德國評論，如海德格、雅斯培、阿多諾等人的論述，亦多為二戰之後的作品。如海德格的《賀德林詩的闡釋》的第一版即出現於1944年。在法國，布朗肖則是戰後法國思想界最早關注賀德林詩歌的學者之一，其評論〈完美的瘋狂〉發表於1951年2月出版的《批評》（*Critique*），其後更引發讓·拉普朗什（Jean Laplanche）及傅柯（Michel Foucault）等人以精神分析視角討論賀德林後期詩歌中「瘋狂」與語言「界線」之間的關係。筆者於此處列舉法國學者布朗肖的評論，主要即希望能從當代的賀德林研究出發，表達出賀德林後期詩歌的重要性，以及後期詩歌長期受到忽略的現象，並依此凸顯出班雅明1915年單憑海陵格拉版本即已注意到賀德林後期詩歌的精隨之難能可貴。

歌作品。文中，班雅明以哲學／美學為研究方法，深度探討兩首詩彼此展現的密切互文、演化、且共同形成整體的關係。阿多諾在〈並列〉中亦曾強調，賀德林晚期讚美詩含有反費希特（Johann Gottlieb Fichte）的、顛覆傳統德國觀念論的反思邏輯。事實上，阿多諾在〈並列〉所提及的概念，即是挪用了班雅明在〈賀德林的兩首詩〉所提出的「被詩化者」（das Gedichtete）的概念（Hanssen, 2002, pp. 140-143）。從班雅明與阿多諾的賀德林接受來觀察，我們即更能印證，布朗肖等學者何以對賀德林後期詩作有如此高度的推崇，而所謂的互文／雙重閱讀，在賀德林詩歌中又具有甚麼樣特殊的意義與重要性。

參、賀德林詩歌的出版與接受

賀德林晚期詩歌對後世雖具有重要意義，然而，在賀德林詩歌的出版史中，我們卻看到一條非常坎坷的道路。賀德林中學即開始寫詩，雖然就讀神學，卻藉寫詩逐漸確立自己詩人的道路，並於 1796—1798 年間開始嘗試各種體裁。1798—1802 年間，賀德林遭遇了女友的死亡與出版計畫的失敗。然而，生命的不幸卻給他詩的生命帶來更多啟發，因此，在 1801—1803 年間，賀德林即以不同形式，企圖藉著詩的創作表達他想要突破生命界線的追求（Schmidt, 2020, pp. 488-500）。1806 年賀德林因精神疾病被送入醫院，直至 1843 年過世之前，雖仍有少數詩作，但已無法獨立生活，亦無法與人正常溝通，因此，一般所謂賀德林「晚期詩作」（Spätdichtung），基本上是指 1801—1806 年間的作品。

相對於賀德林對詩的投入與決心，他的詩在生前卻幾乎未曾順利出版。1792 年賀德林的詩開始出現於朋友的詩集中，透過友人推薦，席勒亦將賀德林介紹給 Cotta 出版社，於 1797 年出版《許佩里翁》（*Hyperion*），然該部小說當時銷量並不理想，賀德林的詩亦因此僅能以零星甚或匿名的方式，依附在友人的出版品中。在賀德林有生之年，其詩作與譯作的出版僅限 1804 年翻譯的索福克里斯（Sophocles）劇作、1805 年的《夜歌》（*Nachtgesänge*），

直到 1826 年才第一次出現獨立詩集，然該詩集中仍未收錄賀德林早期與晚期的作品（Metzger, 2002, p. 2）。

所謂《賀德林全集》（*Sämtliche Werke*）的第一次出版，其實要等到 1846 年，即賀德林逝世之後。當時的出版社雖然希望藉此將賀德林打造為經典作家，然雖名為「全集」，賀德林的後期詩歌、翻譯作品、理論論述與評論文章等並未能獲得收錄，且該詩集的銷量亦不理想。1874 年另一套賀德林詩集問世，該詩集仍以選錄方式呈現，選文方向亦相當程度受到編者主觀影響，該詩集因此首度出現了所謂「國家」的調性（Metzger, 2002, p. 3），這種調性亦因此被後來的納粹政權挪用為愛國教材，成為後世將賀德林解讀為「贊成為國犧牲」的開始，更助長了後世解讀的分歧。因此，在後世各種版本的分歧中，一種具有「歷史—批判」（*historisch-kritisch*）角度的賀德林版本，便成為讀者的重要需求，而海陵格拉版本即為此時的重要關鍵。

於 1909 年，海陵格拉在斯圖加特（Stuttgart）圖書館發現賀德林的晚期讚美詩和品達（Pindar）譯本，這一驚人的發現成就了他以賀德林翻譯為題的博士論文。1913 年，海陵格拉出版一套五冊的《賀德林全集》，首度收錄賀德林後期詩作，且同時予以高度的評價。1916 年海陵格拉更將收錄賀德林後期詩作的第四冊重新出版，且稱之為賀德林的顛峰之作，從此，賀德林晚期詩作方獲得全面復興，而海陵格拉亦因此成為賀德林接受史的重要奠基人（Metzger, 2002, p. 4）。

在海陵格拉的出版工作開始之前，一般人對賀德林的理解，多半仍停留在零散詩作與小說《許佩里翁》的印象之中，甚至認為賀德林後期的翻譯與詩歌作品已是他陷入瘋狂的作品，根本不值得一提（Oelmann, 2002, p. 423）。因此，當海陵格拉於 1913 及 1916 年出版《賀德林全集》，首度將賀德林晚期詩作及逐行對照的品達詩歌翻譯同時出版之時，海陵格拉也同時遭致許多批評，而海陵格拉亦為此進行辯護。

綜觀前述種種賀德林詩歌的蒐集與再現，我們可以明顯看到海陵格拉版

本的決定性地位，以及班雅明先知般的慧眼獨具。² 海陵格拉版本不但在出現當時即獲得班雅明的肯定，強烈地影響並啟發了班雅明，因而寫下了〈賀德林的兩首詩〉，後世學者如阿多諾、宗迪（Peter Szondi）、乃至雅斯培亦均一致強調此一版本的重要性。如前所述，海陵格拉版本最主要的貢獻，即在於首度收錄賀德林晚期詩作與譯作。若無此一版本，賀德林作為「詩人中的詩人」之高度或許仍被淹沒在斷簡殘篇之中，而後世亦難以窺得賀德林詩作中的崇高理念。

由於海陵格拉版本的貢獻，後世自此便出現眾多所謂「歷史—批判」版本，其中最著名的要屬 1943 年的斯圖加特版（Die Große Stuttgarter Ausgabe，簡稱 StA）及 1975 年的法蘭克福版本（Frankfurter Hölderlin-Ausgabe，簡稱 FHA）。StA 版雖被公認具有歷史批判性質，且銷量極大，但仍招致批評：編者藉其主觀意識選文，且以混入評論的方式對詩的分類與解讀進行了強行的介入，缺乏開放性。然而，在機構的扶持下，這個版本擁有相當大的發行人數，因此仍成為當時重要的賀德林經典。於是，在二戰期間，賀德林便一方面被塑造成心內流亡的代表，一方面卻又成為納粹第三帝國的愛國教育素材（Metzger, 2002, p. 7）。作為一種反動，FHA 便主打透明與解構，致力將賀德林不同時期的詩作，以及同一詩作的不同版本依時序排列，並在排版上將原詩與後人的評論作出明顯區隔。然而，該版本因太過注重細節，在實用性上仍招來許多批評，因此後續便開始有各種優化版本，本文於此不再贅述。

² 在賀德林的詩歌闡釋上，最具代表性的要屬海德格的《賀德林詩的闡釋》。雖然，海德格與班雅明可說是同一時代的人，且海德格亦自稱大學時期起即傾心於賀德林的詩，然真正將之作為思想課題予以研討，還要等到 1930 年代以後。因此，海德格收錄於《賀德林詩的闡釋》中最早的一篇關於賀德林的演講稿〈賀德林與詩的本質〉（“Hölderlin und das Wesen der Dichtung”）（Heidegger, 2012），是海德格 1936 年於羅馬的演講稿，而《賀德林詩的闡釋》的第一版，亦於 1944 年才得以問世。因此，在海德格於二戰前後已活躍於思想與出版界的前提之下，此時的班雅明卻始終因流亡遷徙，著作幾經輾轉佚失，才終於 1970 年代之後獲得較完整的收錄。吾人在時序上重新回顧，兩相對比之下，青年時期的班雅明於 1914 年，於海陵格拉於 1913 年甫出版賀德林後期詩歌之際，即已洞徹賀德林在早期浪漫派哲學脈絡中的思想，並據此發表的〈賀德林的兩首詩〉，實難不驚訝於其在青年時期即在思想上展現的成熟與前衛。

肆、賀德林晚期詩歌的主要特色

在海陵格拉版本甫出版之際，賀德林後期詩作仍被認為是不值一提的「瘋狂之作」。據此，海陵格拉即以他的深度研究為賀德林辯護。他認為，賀德林後期詩作展現的是詩人的神聖高度；相較於一般的「平順組成」（*glatte Fügung*），賀德林晚期詩歌展現的是一種「粗硬組成」（*harte Fügung*），追求「神聖激情」（*heilige Pathos*）、「冷靜／清醒」（*Nüchternheit*）、「直接圖像」（*unmittelbares Bild*），在語言層面上，即表現為對表達形式的極致追求（Oelmann, 2002, p. 425）。

施密特（Jochen Schmidt）在〈賀德林的詩〉（“Hölderlins Gedichte”）中亦詳細分析賀德林不同時期的詩作特性。施密特指出，在 1800 年之後的晚期詩作中，賀德林變得更加自由奔放，賀德林亦因此成為「自己表達藝術的成就者」，也使得他因此名列 20 世紀偉大詩人之首位（Schmidt, 2020, p. 485）。賀德林中學時期即開始寫詩，1789—1793 年於神學院就讀期間的詩歌多為韻律頌歌，內容與格式追求莊嚴雄偉，有一種理想化的抽象基調。但在這一時期，賀德林「詩人的自覺」開始出現，創作面臨到一種「臨界感」（*Grenze*），於是，1796—1798 年期間，賀德林便放棄韻律詩的傳統格律要求，改以六音步詩或無韻詩創作，其後更不斷拓展抒情詩的種類，且嘗試大型的頌詩體裁，後世因此稱他為「詩人中的詩人」。

於 1798—1800 年間，賀德林於洪堡（Homburg）遭遇種種困境，心靈上卻出現了一種「詩人的反思」（*dichterische Selbstreflexion*），因此，在〈詩人勇氣〉（1800／1801 年版本）中，賀德林表現出一種「看似的積極」（*scheinbar positiv*），在詩中想像一種「先驗的生命脈絡」（*apriorische Lebenszusammenhang*），以在詩中實現對「整體意義脈絡的精神傳達」（*geistige Vermittlung eines ganzheitlichen Sinnzusammenhangs*）（Schmidt, 2020, p. 494）。1801—1803 年期間，賀德林離開洪堡，流轉遷徙，並回到家鄉。在這段期間，賀德林的詩開始出現一種「突破生命界線的衝動」

(Entgrenzungsdrang)，此一衝動成為他詩歌表達的主要追求。於是，在這段期間，賀德林的詩出現一種如前述布朗肖亦曾提及的「重新改寫」(Nuefassung)現象。賀德林開始將之前的各種創作重新改寫，其中最具代表性者即屬〈盲目的歌者〉(“Der blinde Sanger”)改寫為〈喀容〉(“Chiron”)，以及將〈詩人勇氣〉改寫為〈愚昧〉。施密特指出，這種改寫的驅力，主要是一種從「有限」轉向「無限」的界限突破，形式上即展現為一種極端性與不凡，詩中因此充滿了冷峻的譬喻、抽象的堅硬、燦爛明亮的各式圖像，質樸的言說、廣大的時間範圍、但又有精煉的簡短，營造出一種充滿符號的、莫測的、歷史的、神話的「圖像世界」(Bildwelt)。這樣的表現形式，與品達的詩學觀有相當大的關連，施密特指出，賀德林的晚期詩歌是在一個對品達的闡釋與接受³的連續脈絡中所進行的創作，因為對品達具有深度的研究興趣，賀德林的碩士論文即以希臘藝術史為題，並稱品達為「詩歌藝術之集大成者」。在這樣的脈絡下，賀德林後期的詩作即深深打上了品達的印記，使得賀德林亦成為體現品達對「崇高」精神之追求，且成為一名不斷以非傳統方式尋求形式突破的詩人(Schmidt, 2020, pp. 500-507)。

因此，在品達的接受脈絡之中，賀德林的詩歌形式即表現為一種「突破傳統的悖論傳統」(paradoxe Tradition des Traditionsbruchs)。如同品達，賀德林追求的崇高，是一種將語言視為媒介，以希臘式為典範的一種自我的、非傳統的、詩人的表達(Schmidt, 2020, p. 507)。因此，效仿品達，賀德林在後期詩歌中即大量地以宇宙之寬廣與偉大為題材，以「漫遊者」

³ 如前所述，賀德林的詩歌具有一種「粗硬組成」與「冷峻的風格」，此一風格正是戴奧尼西烏斯(Dionysius)對品達的描述。戴奧尼西烏斯認為，「冷峻的風格」的特徵在於：(1) 致力使「字詞」(Wort)牢固地占據強力的定位，使之清楚地向所有面向提升；(2) 以「停頓」(Pause)讓各部分明顯「分離」(Trennung)；(3) 在句子之中追求雄壯的節奏，但這並非是對一種類似的或可適用模組的追求，而是讓句子各自成為孤傲獨立，自由閃耀的關節。因此，這一風格之中，少有句子的聯繫，常省去冠詞、不特別顧及自然的次序，完全地樸素：它獨斷專制、自覺自立、不塗脂抹粉、具有古典的力量之美。而此一風格正以品達的詩歌為代表。表現在題材上，單純簡明的警語與「想像的旅行」交相呼應，因此，在品達的詩歌中，既具備了想像旅行中的激情奔放，地點和時間獨立自主的結合，成為一種非線性式的、跳躍式的、「引導式的過渡狀態」(gleitende ubergang)；但同時，簡潔的警語穿插其間，鮮明的抽象性與一種靜態的封閉與前述的大膽隱喻及神話形象形成了強烈的對比與反差。賀德林在結構上與題材上均大量地模仿品達的元素，因為品達這種非傳統式的、突破傳統的風格，即成為賀德林對詩意語言極致追求的最佳媒介與模範(Schmidt, 2020, pp. 501-507)。

（Wanderer）及「半神」（Halbgötter）為自身與詩人的代表。藉著這樣的題材與形式，賀德林在崇高的脈絡中，以美學的方法，呈現／再現出人類在思想中試圖超越界限的各種努力，也試圖表達那些「在宗教中失落之物」以及理論尚未觸及之「絕對」（Absolute）。因此，施密特亦強調，賀德林的書寫即以「粗硬組成」（harte Fügung）為代表，在字的層面上追求字的力量，使文字能向各個方面超昇；在文句間善用停頓，以產生出空間感；而在句的層面上則力求排除一切粉飾，使之具有古代的、質樸的、獨立而自覺的、且具有重量與力度的美感（Schmidt, 2020, pp. 502, 510）。

伍、班雅明的賀德林解讀

在上述的後世理解中，我們看到海陵格拉版本的重要性。該版本的出現，讓賀德林後期詩歌與品達翻譯終於能被後世讀者看見，而賀德林做為一位詩人的意義也終於獲得更完整的審視。在這樣的歷史批判前提下回顧班雅明大學時期撰寫的〈賀德林的兩首詩〉，我們便能以更清晰的視角，理解到班雅明的賀德林解讀究竟具有什麼樣前瞻、深刻與特殊的意義。研究班雅明與早期浪漫派關係的學者韓森（Beatrice Hanssen）即表示，讀班雅明者必須知道，賀德林是班雅明寫作生涯中相當重要的「關鍵點」（focal point）（Hanssen, 2002, p. 143），而賀德林的許多重要語彙，也相當程度地出現在班雅明早期的書寫中。因此，在〈賀德林的兩首詩〉、《德意志浪漫主義中的藝術批評概念》，以及〈歌德的選擇親和力〉（“Goethes Wahlverwandtschaften”）（Benjamin, 1924/1991c）三篇班雅明早期的學術書寫之間，實具有相當緊密的關聯。這些關聯與班雅明對早期浪漫派的理解：反費希特、與傳統德國觀念論相對的反思哲學、追求語言形式之突破與創造，對天才、自然的追求、以及其藉文學與哲學所形成的藝術批評理論等息息相關。而這些概念亦均與賀德林的詩學觀遙相呼應。為了追求真理內容，詩學與藝術創作成為突破界限的最佳手段與場域，詩人在陌生之地、在他者、在崇高且混沌之處、在語

言之外的源頭尋求真理；種種浪漫派的哲學元素不但造就賀德林晚期詩歌的偉大，賀德林與早期浪漫派的哲學理路與詩學主張亦因此成為影響班雅明早期書寫的重要核心（Hanssen, 2002, pp. 140-143）。

因此，班雅明於文章的開頭即表明，這篇文章旨在對賀德林的兩首詩進行一種「美學評論」（*ästhetische Kommentar*），因此需在方法論上進行一些解釋。班雅明引用歌德（Johann W. von Goethe）稱為「內在形式」（*Innere Form*）的概念，認為在從事評論之前，應先揭示「詩的任務」，以做為評論之前提：

這一任務是從詩作本身衍伸出來的，我們也可理解為是創作的前提，即該詩由之所從生的那個世界之精神直觀結構。這一任務，這一前提，……，所要傳遞的並非這些抒情詩歌的創作過程，亦非與創作者個人或其世界觀相關之訊息，而是此一詩作任務與前提所處的一種特殊的，獨一無二的範疇（*Sphäre*）。這一範疇既是本研究的產物（*Zeugnis*），亦是本研究的對象（*Gegenstand*）。⁴（Benjamin, 1915/1991d, p. 105）

從這段話中，我們即可看見，做為一篇在學術圈發表的文章，班雅明的思想理路是哲學與形上學的。班雅明認為，在對文章提出評論之前，應先建立評論的前提，揭示「詩作的任務」。但這種任務與前提並非只是細節的感想或事實的陳述，而是一種「先驗」的思考架構。這樣的架構與賀德林及早期浪漫派的反思哲學息息相關，是一種對德國傳統觀念論將形式與內容二分的邏輯之反動。因此，班雅明提出「被詩化者」⁵（*das Gedichtete*）這一概念，以

⁴ 本段文字及後續段落皆由筆者自行翻譯。

⁵ 從形式上來看，“*das Gedichtete*”是一個從動詞“*dichten*”（寫詩／寫作）衍伸的被動分詞“*gedichtet*”所形成的形容詞代名詞，字面義為「被做成詩／被寫成文學者」。在一般的德語用法中，已寫成的「詩」通常會以名詞“*Gedicht*”表示（即英文的 *poem*）；動詞“*dichten*”除了狹義的「作詩」之外，廣義更含有「創作」之意，因此名詞“*Dichtung*”通常亦指涉為「詩學或文學的書寫與創作」（英文通常被譯為“*poetry*”或“*literature*”）。因此，相較於一般用法“*Gedicht*”（詩）與“*Dichtung*”（詩學／創作），此處班雅明是刻意使用被動分詞“*gedichtet*”，並將之專有名詞化為“*das Gedichtete*”，以在形式上與一般人所理解的“*Gedicht*”（詩）產生出既近似又有所差別的效果，以便與他所想要討論的「詩之任務」做出層次上的差別。因此，筆者認為，在翻譯時，此處的被動語態應在譯文中被保留，且應保留這個詞與「詩」之間既類似而又有所差別的關係。因此，筆者於此處亦刻意將“*das Gedichtete*”譯為「被詩化者」，以呈現出班雅明此處特殊用字之意圖。

此討論一種先驗的、文學創作的真理（die Wahrheit der Dichtung）。文中，班雅明亦引述早期浪漫派重要作家諾瓦利斯的觀點：「每個藝術作品都有先驗的理想（ein Ideal a priori）、一個對自己存在所需的必要性（eine Notwendigkeit bei sich, da zu sein）」（Benjamin, 1918-1919/1991a, pp. 105-106）。

因此，班雅明指出，他所提出的「被詩化者」是一種「邊界概念」（Grenzbegriff），一種「精神及直觀秩序的合成統一體」（synthetische Einheit der geistigen und anschaulichen Ordnung）。這個統一體以一種特殊「創作」（Schöpfung）的「內在形式」（innere Form）獲得其特殊的「形塑」（Gestalt）：

做為一種美學研究的類別，被詩化者（das Gedichtete）與形式—內容—基模（Form-Stoff-Schema）的不同之處即在於，前者〔譯註：即「被詩化者」〕將形式與內容維護在自己基本的美學整體（ästhetische Einheit）中，並在自身之中鍛造兩者內在必要的聯繫（Verbindung），不如後者〔譯註：即「形式—內容—基模」〕，將形式與內容分開。（Benjamin, 1915/1991d, p. 106）

在上述美學研究方法的脈絡下，我們即可明確看到，班雅明如何藉由〈賀德林的兩首詩〉為詩學批評建立起一種美學／哲學／形上學高度。其中的哲學／文學／美學關懷更以早期浪漫派的反思哲學為基礎，與這種反思哲學相對立的，即為將形式與內容二分的德國傳統觀念論。班雅明論及，在「形式—內容」二分的邏輯架構之外，所謂的「絕對」（das Absolute）仍是一個無法解釋的現象。因此，相對於這種「形式—內容」二分的邏輯，班雅明較傾向於德國早期浪漫派由小施萊格爾（Friedrich Schlegel）、諾瓦利斯等人所主張的反思哲學，其中，形式與內容是「在語言中」不斷演化的整體，在這個整體中，藝術創作即為不斷向界限推進、突破、擴展的最佳有機載體。因此，班雅明的「被詩化者」不是詩作本身，而是「詩作的前提、內在形式、與任務」，既是一種「邊界概念」，亦是一種包含了形式與內容的整體，在這個

整體之中，「被詩化者」與詩作本身在一個有機的原則下運作。

相較於已被創作出來的「詩作」(Gedicht)，「被詩化者」(das Gedichtete)並非是最終的、已固定的成品，它具有更大的「可決定性」(Bestimmbarkeit)，可以鬆動某些已被固定的功能聯繫。因此，「被詩化者」即表現為生命的「功能整體」(Funktionseinheit)邁向詩作的一種「過渡階段」(Übergang)，在兩個「界限」(Grenze)之間，產生出「表達／再現」(Darstellung)的方法 (Benjamin, 1915/1991d, pp. 107-108)。

根據這樣的定義，班雅明進一步指出，此一方法的目的並不在於產生最終的成分，而是要證實直觀和精神成分間聯繫的「強度／密度」(Intensität)，因此，「被詩化者」涉及的不是「成分」(Elemente)，而是「關係」(Beziehungen)，如此，「被詩化者」即表現為一種「詩作在創造之前的前提」、一種內在形式和任務，所遵循的法則是一種「同一法則」(Identitätsgesetz)：

所有感性與理念的表象成分 (alle scheinbaren Elemente der Sinnlichkeit und der Ideen) 在自我呈現時，在將自身表現為一種本質的、原則是無限的功能之時，這些表象成分所依循的法則，即稱為同一法則 (Identitätsgesetz)，藉此，吾人方能將所有功能的綜合整體 (die synthetische Einheit der Funktionen) 標示出來。(Benjamin, 1915/1991d, p. 108)

在哲學的傳統觀念論中，感性與理念若為分開之兩方，則勢必有一個更上層的部分尚未被解決。此即自康德以降的德國觀念論，經費希特、謝林 (Friedrich Schelling)、乃至早期浪漫派諾瓦利斯、賀德林等人一直努力探討的關鍵問題。其中，諾瓦利斯及賀德林對費希特的「絕對同一」(absolute Identität)的批判尤為重要代表。諾瓦利斯與賀德林認為，「絕對同一」並不存在於如費希特所說的「自我」之中，而應該要超出符號的表象，走向直接的、不可描述的「存在」(unmittelbare, undarstellbare "Seyn")。因此，既然這種「非存在」尚未形成為一種「被表達者」(Dargestellte)，則應被歸類為一種「表現方法」(Darstellungsmittel) (Frank, 2015, pp. 250-251)。而班

雅明此處討論的關鍵概念「同一法則」(Identitätsgesetz)，即是承接了賀德林與諾瓦利斯的費希特批判。

透過這樣的哲學前提，我們即可更明確地得知，在〈賀德林的兩首詩〉的前半部，班雅明即力圖在美學與哲學範疇中建立一種與德國傳統觀念論有所區隔的、與早期浪漫派接近的美學方法論。這種方法論，在班雅明就讀大學期間，仍屬相當創新的創見。如阿多諾表示，沒有人能夠像班雅明這般，而班雅明要算是第一人，首度注意到賀德林晚期詩歌中的「救贖的被動性」(salvational passivity) (Hanssen, 2002, p. 142)。依據這種嶄新的形上學方法，班雅明於文章的後半部，即以「被詩化者」為主體，詳細展現兩首詩在前提與任務上的差異，並將前後詩視為整體，探討其中的演化與關聯。

做為「被詩化者」的最佳例示，班雅明即舉賀德林「成熟期」與「後期」(Reife- und Spätzeit)的兩首詩〈詩人勇氣〉與〈愚昧〉做為範例，以揭示出兩者間的「可比性」(Vergleichbarkeit)。班雅明提到，把這兩首詩連結在一起的是一種親緣關係，因此人們才會說這幾首詩是同一首詩的不同版本 (Benjamin, 1915/1991d, p. 108)。事實上，除了〈愚昧〉與〈詩人勇氣〉在形式上的確有非常近似的關聯性之外，以〈詩人勇氣〉為題的詩作本身即有兩個版本 (Knaupp, 2019, p. 946)。班雅明在文中特別提出，他於〈賀德林的兩首詩〉中所提出來比較的，是〈詩人勇氣〉的第一版以及〈愚昧〉，因此，〈愚昧〉或許也可以視為〈詩人勇氣〉的第三版 (Benjamin, 1915/1991d, p. 109)，我們在後續討論中將以第三版稱之。〈詩人勇氣〉的第二版因未被班雅明列入討論之列，本文於此處亦略過不論。

我們可先閱讀〈詩人勇氣〉(第一版)與〈愚昧〉(第三版)的第一節：⁶

⁶ 筆者參照其他既有中文譯本時，發現到賀德林詩歌的中文翻譯大多仍以選集的方式出版，為了顧及行文的基本流暢度，賀德林於每一首詩中所特殊安排的語序與字詞大多難以被凸顯，因此，這兩首詩在現有譯本之間大多無法呈現出彼此間的互文對照關係。為了彌補這個缺憾，此處所呈現的中文翻譯皆由筆者自行翻譯。翻譯之重點即著重在賀德林原詩即已展現的特殊語序、用詞、雙關，以及兩首詩前後之間的對照關係，以便讓讀者更能理解班雅明的「解讀」，以從中領略賀德林詩學的獨特之處。為凸顯兩詩的不同，筆者在重要差異處亦在原文與譯文處以粗體表示。兩首詩的完整翻譯亦由筆者完成，謹置於附錄，並於每行下方逐行提供原文，以供讀者對比參考。

表 1

〈詩人勇氣〉與〈愚昧〉中德譯本對照表

〈詩人勇氣〉 (“Dichtermut”) (第一版)	〈愚昧〉 (“Blödigkeit”) (第三版)
對你來說，難道皆非與你親屬；所有眾生， Sind denn dir nicht verwandt ; alle Lebendigen, 命運女神難道不曾親近以服務於你？ Nährt die Parze denn nicht selber zum Dienste dich? 去吧！就無所防禦浪跡去吧 Drum! So wandle nur wehrlös 向前穿越生命，且無須擔憂！ Fort durchs Leben und sorge nicht! (Hölderlin, 2019, p. 275)	對你來說，難道諸多眾生皆非為你所識， Sind denn dir nicht bekannt viele Lebendigen, 你的足難道不是走在真理上，如在地毯上？ Geht auf Wahrem dein Fuß nicht, wie auf Teppichen ? 去吧！我的天才！就此踏入 Drum, mein Genius! Tritt nur 赤腳進入生命，且無須擔憂！ Baar ins Leben, und sorge nicht! (Hölderlin, 2019, p. 443)

註：粗體為筆者所強調標註。

在這兩首詩的第一節，我們可以看到，賀德林以相同的節奏、韻律、詩行安排著兩首詩，在字句間有著前後呼應的連貫與轉變。兩個版本間最重要的不同之處，主要出現在動詞、施作動詞的主詞、以及某些關鍵的情狀副詞，使得兩詩之間似乎在語氣或態度上出現了明顯的轉變。然而，如班雅明特別提醒的，兩個版本間的「可比性」並非僅止於某些「成分」上的異同；若我們將這兩首詩並列，且予以仔細觀察，便會發現，兩詩之間彼此亦共同構成一種既相似又有明顯差異的「演化」關係。

在班雅明於文章前半部所提的方法論中，該方法要求，在觀察事物時，應從一開始就從其「被聯繫處」(Verbundenem)去觀察，洞察其中的「組成」(Fügung)，並從「形塑的脈絡」(Gestaltzusammenhänge)比較兩個版本的詩性結構，以慢慢地找到「聯繫的中心點」。因此，在第一版本中，可見的是，人與天之間（以及詩人）存在著的，是一種尚未能確定的從屬關係。而在後一版本的各個面向上，我們則可以看見，這三者（人、天、詩人）之間具有一種「強大的從屬關係」(gewaltige Zugehörigkeit)。透過詩人的命運，神靈與生者在詩人的命運中緊密相連 (Benjamin, 1915/1991d, pp. 111-112)。

在第一版〈詩人勇氣〉中，班雅明認為，直觀元素仍未在詩中獲得確定

的關聯。關於這一點，從第一版的標題所呈現出來的語言結構即可看出端倪。在第一版詩的標題中，賀德林雖已標示出「勇氣」(Mut) 這個美德，但在後續詩行之間，卻始終瀰漫著一種特殊的「不明朗」(Unklarheit)。在第一版的「詩的世界」中，神與人之間尚未得到密集的、純希臘式的完整塑造 (nicht intensive, auch nicht rein griechisch durchgestaltet)，因此，詩中展示的「生活感受」(Gefühl des Lebens) 仍是不確定的。此處所提及的「生活」，仍是一種不受質疑的、貼近希臘神話、且仍受希臘神話宰制的美，詩人的勇氣尚建立在另一種陌生的秩序中，詩中感覺不到詩人與民眾間的親情聯繫。因此，當「歌唱」(Gesang) 在詩中出現，且做為詩人的、內心的、美德的重要源泉之時，此時的詩人做為「民眾的歌者」(Sänger des Volkes)，他的態度仍是順從的，使得全詩因此仍顯軟弱無力，缺乏一種「強大的力量」(Gewalt) 與「宏偉」(Größe) (Benjamin, 1915/1991d, pp. 109-110)。

因此，班雅明認為，在第一版的世界中，「詩的法則」(das dichterische Gesetz) 尚未實現。神與人的聯繫，在詩中以一種僵硬的節奏被強加在一個廣大的畫面之中，各種力量彼此如何相互結合的基礎並無法在詩中被明確地表現出來，有時，詩人甚至迷失了自己。然而，要得到這樣的觀察，其實還需要後續版本才能印證。唯有在平行比較了後續的版本〈愚昧〉，我們才能真正看到詩人的態度在後續版本中的強力轉變，從而能夠更完整地去思考：

在第一稿本中，內含在詩的世界裡那個最內在的脈絡 (innerster Zusammenhang) 究竟隱藏著甚麼樣的意涵？改變的深度如何決定結構的變革，而詩又如何從形塑的核心出發，以此驅動每一詩行的各種形塑 (Gestaltung)。這些問題促成了最後稿本的誕生。(Benjamin, 1915/1991d, p. 111)

依據這樣的問題設定，班雅明即依據他在文章前半段所建立的研究方法，以「詩的前提」／「被詩化者」這一邊界概念來觀察兩詩之間的差異與轉變。班雅明指出，在第一版中，詩的創作前提仍是一種非直觀的生活想像，詩中人物形象孤立，情節無聯繫之處。然而，在後續版本〈愚昧〉中，詩人則找

到了直觀的秩序和詩人的新宇宙，「天神」（Götter）與「凡人」（Sterbliche）以份量上格外突出的一種秩序，以相對的節奏貫穿於詩作之中。詩人在「生者」（die Lebendigen）與「天界」（die Himmlischen）之間找到命運的聯繫，並以強大的自由在生命與命運界線之間無限開展，以完成一種無限的運動（Benjamin, 1915/1991d, p. 122）。

因此，在兩個版本之間，兩首詩的「被詩化者」即分別表現為人對世界／世界對人的不同態度，亦即「勇氣」（Mut）。表現在第一版時，人與死亡之間是一種僵硬的對立，兩者間沒有相互滲透的力量，死亡的危險仍被所謂「神話的美」所克服。然而，在第三版（即〈愚昧〉）中，所有的美都源於一種「對危險的克服」，「歌唱」（Gesang）成為一切功能的總和，而藝術與真理即成為這個「統一體」（Einheit）的表達。在這一新的宇宙中，凡人和天界間所形成的秩序得以被提升與化解，天界成了無限生命的符號，而生者亦成為詩人在命運的無限擴展中的符號和文字。因此，「關係」與「功能」成為班雅明討論詩的「被詩化者」的重點，而這也是班雅明探討詩人創作「意向」（Intention）的一種特殊的方法論。

例如，班雅明即舉出，第一版第一句詩行的功能僅在於：把「詩人與所有生者間的親緣關係」視作「勇氣」（Mut）的根源（Benjamin, 1915/1991d, p. 114）。然而，在後續版本（第三版）〈愚昧〉之中，「生者」（die Lebendigen）成為詩人用來「對空間進行擴展」（Erstreckung des Raumes）的主體，在一種追求「崇高」（Hoheit）的新架構中，詩人以第一個呼求重新構成了第三版的開端：「對你來說，難道諸多眾生皆非為你所識〔第三版〕」（Hölderlin, 2019, p. 275）。在詩的第一句，從字面上來看，這句詩的基本句型與第一版相同，唯一不同之處，即在於將「所有」生者改為「諸多」生者，而與生者的關係亦由被動的「親屬」（verwandt）關係轉為主動的「認識」（bekannt）。根據班雅明的闡釋，這是一種神話學脈絡的轉向。原來在第一版中所依附的神話學（Mythologie）脈絡，在第三版中已轉為一種「自我的神話」（eigene Mythos）。在這個自我神話中，詩人從原本依附、被動的親

緣關係轉變為一種積極的「行動」(Aktivität)，使得這種積極的活動又再次轉變成為一種新的神話。而這種積極的行動力之所以具有神話的特性，主要即在於：詩人在命運中前進，且在這樣的完成過程中理解自己(im Vollzug schon in sich begreift) (Benjamin, 1915/1991d, p. 114)。正是透過思考與認識，詩人在第三版中找到更堅實的、構想世界的力量，且以直觀找到了生者意義的「內在形式」(innere Form)，並將之納入詩人的命運，使得新的版本(第三版)貫穿著一種密集的、具形塑趨向的運動(eine Bewegung in plastisch-intensiver Richtung) (Benjamin, 1915/1991d, p. 119)。

因此，在班雅明的闡釋中，第三版的意圖轉向，主要是一種詩人態度的轉向，這種轉向是行動的、「具有決定權的」(bestimmend)，而這一切的發生都是語言與思想的，透過「形塑」(Gestalt)與「表達」(Ausdruck)，思想與表達於是突破了界線，在語言中不斷地成長與演進。在班雅明的闡釋中，賀德林在第三版的用詞均在上述的意義中發揮了相當大的功能。其中，「行走」(gehen)與「思考」(denken)尤其扮演著關鍵的功能。透過「天才」(Genius)，詩人在群眾間問得了確定根源之正當性，賀德林於是藉此賦予詩人一種「崇高」(Hoheit)，便進而呼籲：

Geht auf Wahrem dein Fuß nicht, wie auf Teppichen?

Drum, mein Genius! Tritt nur

Baar ins Leben, und sorge nicht!

〔你的足難道不是走在真理上，如在地毯上？

去吧！我的天才！就此踏入

赤腳進入生命，且無須擔憂！〕〔第三版〕。(Hölderlin, 2019, p. 443)

在第三版新的「自己的神話」(eigene Mythologie)中，詩人藉天才「清醒的行走」(in eine nüchterne des Gehens)，從第一版一路走來，依據命運運行，並在這一切的完成過程中理解自己(Benjamin, 1915/1991d, p. 114)。班雅明亦表示，如果沒有第一版，是不能凸顯出第三版的轉變，因此，特別值得注

意的是，在班雅明的互文解讀與版本比較中，整個版本的比較都應視為一個整體來予以觀察，如此，我們才能看到，詩人是如何透過這一切的行動來理解那個原先似乎已經「被命運決定的秩序」及其中的世界，而這個秩序又是如何被永恆地揚升、自我揚升，並就此在詩中產生「民眾的存在」，進而進一步地展示出「生者與詩人之間的親緣」。因此，在詩行中，「生者的存在」是奠基在一種藉由「詩人的認識」而產生的「詩作的秩序」之中，文中，班雅明即將這個秩序稱為「位置／情境的真理」（Wahrheit der Lage）。在這個由班雅明所建構的形上學方法論與觀察之中，班雅明認為，在第三版，賀德林的思想已經產生了轉變，因此他的「詩的秩序」亦發生了變革性的演化。在這個由賀德林思想所產生的新的秩序之中，詩人因思想、新的認識獲得了更多的力量，而詩的真理更因此藉著「行走」（gehen），跨出了界線，邁向無限的可能性。在〈賀德林的兩首詩〉的後半部，班雅明即是以上述這種詳細的美學／形上學脈絡，以詩人新的認識與秩序來探討賀德林的詩在第三版中的轉變核心。依此，班雅明更強調，接下來的詩句，都必須從賀德林的這個秩序概念來理解才有可能（Benjamin, 1915/1991d, p. 114）。

因此，相較於第一版的詩中並未出現天才，且未出現對天才呼求的祈使句，我們以新的秩序來理解第三版的第一段詩行：「你的足難道不是走在真理上，如在地毯上？／去吧！我的天才！就此踏入／赤腳進入生命，且無須擔憂！」（Hölderlin, 2019, p. 443）。即可更明確地觀察到，賀德林在第三版中的每一個用字，如「走」（geht）、「踏入」（tritt）、「進入」（ins）、以及新添加的祈使語氣，都因此被賦予了一種新的、行動的力量。

除了上述的動詞之外，班雅明亦在賀德林的用詞上看到了非常特殊的多義性。如第二段的「地毯」（Teppich）一詞，對比於「真理」，雖顯得非常的突兀，根據班雅明的分析，地毯這一畫面讓人聯想到的是它的「多樣圖案性」（Musterhaftigkeit），因此，對比於真理，此一圖像也可讓人聯想到，「思想」（Gedanken）中也存在著一種「裝飾的精神任意性」（die geistige Willkür des Ornamentes），「裝飾」於是構成真正的「位置／情境的決定」

(Bestimmung der Lage)。因此，班雅明於文中所提「位置的真理」(die Wahrheit der Lage)即是一種「可跨越的真理秩序」(beschreibbare Ordnung der Wahrheit)。在這個秩序之中居住著的，即是一種「密集的行走活動」(die intensive Aktivität des Ganges)，這個活動是以一種「內在的、造型的時間形式」(innere plastisch zeitliche Form)呈現。在「決定者」與「被決定者」的彼此「同一」(Identität des Bestimmenden mit dem Bestimmten)、彼此的聯合之中，空間與精神秩序(die räumliche und geistige Ordnung)亦彼此連結，因此，所謂的「位置／情境」(Lage)，在班雅明的闡釋中，即是這「統一體」(Einheit)的「表達」(Ausdruck)，而所謂的「空間」(Raum)，應被理解為「位置與被置者的同一」(Identität von Lage und Gelegnem)。在詩學的範疇之中，詩中的「生者」(die Lebendigen)是由「精神感性系統」(geistig-sinnliche Ordnungen)構成，因而，在這些存在於詩歌裡的「生者」之中，「詩意命運」(dichterisches Schicksal)中的所有元素都以一種內在的、特殊的「形式」(Form)「被擺置」(gelagert)其中。在這種重新組成，且無限擴展的時間存在與「位置的真理」中，詩將生者與詩人連結在一起(Benjamin, 1915/1991d, pp. 114-115)。

藉著形上學思考，班雅明以一種非常獨特的方式，看到了賀德林在每個字的使用中均蘊含著非常強大且密集的「雙重意涵」(Doppelsinn des Wortes)。如「地毯」一詞不僅代表字面的意涵，更象徵著思想的編織與裝飾特性，表現出語言在創造中同時存在的「決定」(bestimmend)與「被決定」(bestimmt)特性，以此來呼應早期浪漫派的語言創造觀，展現出語言本身所具有的「可跨越性」(Beschreitbarkeit)與突破性。因此，與「形式—內容」二分的基模相對立，真理應是在語言中不斷成長，不斷跨越自身界線，且向外無盡拓展的統一體，而詩的「組成」(Fügung)即為試圖表達此一「統一體」(Einheit)的一種時空與精神秩序的重新塑造與表達，在其中，時與空是重新被確定與安排的，因此，在這個新的秩序中，也重新產生了詩人、生者與天界之間的彼此「同一／認同」(Identität)。

藉著班雅明的觀點，我們也因此觀察到，藉著每個文字強大且密集的雙重意涵，賀德林在第三版中形塑了一種特殊的「詩的組成」。在這樣的形上學意涵中，賀德林在思想上的轉變即明顯地表現在每個特殊用詞中。相較於第一版的不確定，詩的開頭在第三版即展現出一種「勇氣型態」（Art des Mutes）的轉變。如「行走」一詞即表現出一種積極的、跨越界線的行動力量，而這樣的勇氣亦繼續往下發展，貫穿於全詩之中（Benjamin, 1915/1991d, p. 114）。舉例而言，在第三版第二節的開頭：「那發生的一切，都是對你的擺置」（Was geschieht, es sei alles gelegen dir）（Hölderlin, 2019, p. 443）。

對於詩行中的「被擺置」（gelegen）一詞，班雅明亦有非常特殊的見解。承接著上述的形上學闡釋，班雅明認為，相較於第一版的「被賜福」（gesegnet），「被擺置」（gelegen）（第三版）這個詞在此處即表現出一種不同於前的、時空重新組合的「同一性」（Identität），班雅明因此即以「位置的真理」（Wahrheit der Lage）來表達賀德林在第三版中所展現的突破性的、詩的構想。就字面意而言，“legen”為「擺放某人／物」之意。然而，在班雅明的形上學視角中，相較於第一版「被賜福」所展示的被動性，第三版的「被擺置於前」（gelegen）反而具備了一種形塑語言的主動性與「決定性」（Bestimmtheit），因此，這個詞亦與「機會」（Gelegenheit）在字形上有了隱而不顯的關聯。藉著班雅明的視角，我們不但真實地看到賀德林詩詞中每個字詞的密集多元意涵，更看到語言不凡的「形塑」（Gestaltung）意圖與行動力量。

同樣的，藉著這種形上學闡釋，班雅明在第三版的最後一個詩節中，也對“schicken”（運送）一詞衍伸而來的“geschickt”（熟練）以及“schicklich”（靈巧／靈活）這兩個詞的「字的雙重意涵」做了相當特殊的闡釋。在最後一段詩節中，賀德林如此寫道：

Gut auch sind und geschickt einem zu etwas wir,
 Wenn wir kommen, mit Kunst, und von den Himmlischen
 Einen bringen. Doch selber

Bringen schickliche Händen wir.

〔良善且善巧地將某一者變成其他的我們，⁷

當我們到來，以藝術，且從天界

帶來一位。然自己

也帶來靈運的雙手的是我們〕。（Hölderlin, 2019, p. 444）

班雅明指出，“geschickt”既有空間上運送之意，表示為動詞“schicken”的被動分詞，做為形容詞，“geschickt”亦衍伸出包括熟練、靈巧、伶俐、擅長等等意思。除了這些字面上的意涵之外，班雅明在這個字中，更看到了它在字形上與「命運」（Schicksal）的關聯。因此，“ge-schickt”做為一個被動分詞，它似乎在賀德林的詩中也有「被命定」的意涵。根據抒情詩的法則，這些詞語藉著如此的呈現，即在詩中實現了一種「直觀的意義」（anschaulicher Sinn）。因此，在“geschickt”一詞的雙重含義中，一種「時間的決定」（zeitliche Bestimmung）在事件的發生中「滲透」（durchdringen），進入到「空間的秩序」裡，讓「結合／適用」（Eignung）這一程序完成；同時，再次地，「某一者成為其他」（einem zu etwas）便能夠在「目標決定」（Zweckbestimmung）的過程中，重複地進行著這種「秩序的同—」（Identität der Ordnungen）（Benjamin, 1915/1991d, p. 115）。

此一闡釋方向即與班雅明前述的段落提出的「位置的真理」遙相呼應。因此，若以「詩的創作前提」做為闡釋的基礎，賀德林的詩便具有了更深刻且統一的意涵。詩人從第一版的不確定中走來，在第三版中，在新的「詩的秩序」中，在時與空的重新擺置與決定之中，詩人重新獲得一種轉變後的勇氣。於是，在這新的詩的世界中，詩人即使被命定，仍舊可以運用善巧方便，借助自己的雙手重新創造命運。於是，接續在“geschickt”（熟練、靈巧）後面的“einem zu etwas”（某一變成其他）、以及“schickliche Händen”（熟練、

⁷ 在詩中，我們可以看到，賀德林在用字、以及在構句的語順中做了相當特殊的變動。為了呈現出這樣的特殊性，此處筆者亦在中文翻譯中盡量遵循每一個字的詞性與順序，以讓讀者同步感受這樣的特殊性，並藉此領略班雅明的深刻分析。

靈巧的手)便有了更深刻的意涵。詩人變成了「我們」,在生者與天界之間找到了新的關係,即使命定,詩人仍能憑藉藝術,與代表無盡可能的「天界」(die Himmlischen)溝通,為生者帶來一位,但卻也同時憑藉自己的雙手,在命運的創造中,使得那「一位」(einem)成為各種可能。為了表現出「字詞的意象性與直觀性」,且為了呈現出班雅明細膩的闡釋,筆者於是亦選擇在中文翻譯中將這兩個詞做了一點特殊的安排,將“geschickt”譯為「善巧」;將“schickliche Hände”譯為「靈運的雙手」,以試圖呈現出這兩個詞意在言外的、在字形意象上、在直觀層面上與命運、時空相關的多重暗示。

綜合班雅明精闢且特殊的觀察,在經歷了「被詩化者」勇氣的轉變之後,回顧第一版標題「詩人勇氣」,相形之下,在第三版的標題「愚昧」之中,詩人或許因為獲得了思考與行動的勇氣,即使愚昧魯莽,我們在這個標題之中,彷彿亦看見了「愚勇」的不懼。

陸、結語

在班雅明〈賀德林的兩首詩〉(Benjamin, 1915/1991d)中,我們看到,班雅明以一種獨特的「互文」方式閱讀並闡釋賀德林的詩。班雅明首先以早期浪漫派的反思哲學觀為基礎,建構「被詩化者」做為藝術批評的前提,並據此在哲學與文學的雙重脈絡下,對賀德林後期的兩首詩做出非常細緻的批評實踐。以歷史批判的角度觀察,若我們對比前述如施密特、布朗尚等賀德林學者的解讀,便可發現,班雅明是在賀德林後期詩歌甫被發現之際,即已看見後期詩歌中非凡的形式意義與特殊的用字哲學,讓人不得不驚嘆青年班雅明竟有如此先知般的縝密洞見。

在班雅明的定義下,所謂的「被詩化者」,是一個由崇高意向及不同作品所共同組合的綜合呈現。在班雅明的闡釋中,賀德林〈詩人勇氣〉與〈愚昧〉兩詩之間的核心差異,即在意圖／前提的轉變;而將兩個版本並列,使之形成一共同展示的整體,亦是班雅明藝術批評方法的重要概念。因此,班雅明

的互文閱讀，並非僅止於文本間的對比分析，而是多重的、哲學的、文學的、批判的、解構並再度重構的閱讀與理解過程。如班雅明於文中所提：「『被詩化者』並非是最終的、已固定的成品，它具有更大的『可決定性』，可以鬆動某些已被固定的功能聯繫」（Benjamin, 1915/1991d, pp. 107-108）。

由此，我們也更能印證前述法國學者布朗尚所提的「雙重閱讀」之必要。在這種批判的、解構並重構的雙重閱讀中，我們看到詩人在思想中的「過渡」（Übergang）軌跡，從而能以另外一種高度與視野，從班雅明提及的「雙重意涵」（Doppelsinn），深度理解賀德林的「字學」與詩學觀；而從賀德林後期詩歌中的自由、開放、與突破界線之嘗試，我們也因此能以一種包含形上學、文學批評、歷史批判的視角，更完整地觀察賀德林的詩學在班雅明論述中的意義。

因此，〈賀德林的兩首詩〉中雖未論及翻譯，但當筆者在翻譯文本的同時，即更加密切地體會到班雅明在其翻譯論述〈譯者使命〉（Benjamin, 1923/1991b）中對「字譯」（Wörtlichkeit）與「意向」（Intention）互補的強調。班雅明在闡釋中所提及的各種語言哲學與形上學元素，如：同一性、邊界跨越性、創造性等浪漫派反思哲學元素、與「形式—內容」二分對立的批判觀點、以及每個字詞在傳統概念之外亦同時具有「意象」（Bild）、多義等既解構又具創造性的各種概念，均成為筆者翻譯時的重要參考依據。其中，字的重量與詩的形式成為筆者翻譯時不能忽略的重要考量。在互文的閱讀中，我們看到字的轉變具有關鍵的決定力，因此在兩詩的翻譯間，筆者不但需要注意文字的多義性，兩詩間的對照性亦是重要的關鍵。因此，在文字的編排上，兩詩的相同性亦需要同時顧及。於是，詩的韻律性反成為次要的考量，文字的詞性、順序、標點符號的編排、以及每個字詞的重複，隱含的多義性，反而成為幫助讀者理解的重要線索。

藉著〈賀德林的兩首詩〉，筆者對於〈譯者使命〉的解讀亦獲得更多的「互文」啟發。在前者的藝術批評架構之下，我們便能更清楚地看到，班雅明是以同樣的哲學關懷建構著〈譯者使命〉的翻譯理論：譯本間的親緣關係、翻

譯的生命源自原文之上的「逾命」(“Überleben”)、對「外來性」(Fremdheit)的關注、可譯性相應於神的記憶、對「直譯—意譯」二分的反對、對詩有成熟與後熟過程的觀察、對「傳達」(Mitteilung)與「表達」(Darstellung)在形上學意涵的強調、譯本間相互「意向」(Intention)的補充、「字譯」的重新定義、以及字詞的密集、厚重、乃至「意象化」的使用，均同步與〈賀德林的兩首詩〉中的分析方法與概念：詩作間的親緣關係、以詩的前提／被詩化者做為分析的研究方法、強調思想在語言中不斷跨越界線的拓展性、對傳統觀念論「形式—內容」二分的反動、以賀德林成熟與後熟時期的詩為主要觀察對象、強調詩的「組成」、「形塑」、與表達在語言哲學上的意義、以及對賀德林字詞的雙重意涵與字形意象之強調等等，均在形上學與哲學的意義上有著近乎完全的對應性。⁸ 例如，在〈譯者使命〉的第一句，班雅明即表示：「對一件藝術作品(Kunstwerk)或一個藝術形式(Kunstform)來說，考慮接受者的認識(Erkenntnis)層面去創作，從未證明有所結果(fruchtbar)」(Benjamin, 1923/1991b, p. 9)。

若我們以〈賀德林的兩首詩〉中的藝術批評方法論來進行對比觀察，便可發現到，班雅明在〈譯者〉第一句話中所使用的關鍵字，如「藝術作品」、藝術形式、以及「接受者」(die Aufnehmenden)的「認知」(deren Erkenntnis)等，即明顯與〈賀德林的兩首詩〉中的藝術批評概念相互呼應，展現出班雅明求學時期對藝術創作與認識論的密集關懷。以這個角度來觀察，我們更可理解到，班雅明在〈譯者使命〉的開端，即欲表明，一件藝術作品的創作，如波特萊爾(Charles Pierre Baudelaire)的詩作，並非以讀者的認知去創作的，因此，要翻譯一件藝術創作，應從其創作的源頭去理解，理解該作品是如何從精神層面被作者「決定」成為一種語言的「形式」。

因此，班雅明於此處特別表明，翻譯是一種形式，而原作亦然，因為原作本身就是那些「難以說出者」的翻譯，這也是為什麼班雅明要在此處將「可

⁸ 本文的研究結果顯示，〈譯者使命〉與〈賀德林的兩首詩〉在論述架構上展現出非常明顯的互文關係。礙於篇幅，本文僅能簡列重點。後續亦希望能有機會，進一步為文詳細闡述與比對。

譯性」交付在「原作」身上：「原作本身的創作原則即是由可譯性（Übersetzbarkeit）所決定的」。翻譯既然也是一種形式，翻譯應該要瞭解的，除了原作這個已被決定的形式之外，更應該理解的，是這個原作的形式被創作之前的那個精神本質：

我們可以這麼說：如果翻譯是一種形式，那麼對某些作品來說，可譯性就是最關鍵（wesentlich）的。……這句話是指：在原作中那些被決定的意義（bestimmte Bedeutung），也應該在翻譯中表達（äußere）出來。（Benjamin, 1923/1991b, p. 10）

此處我們不僅可以看到，班雅明是以類似於〈賀德林的兩首詩〉中的「被詩化者」，即「創作的前提」，來觀察那尚未被表達出來的、作為一種尚待作者「決定」（bestimmen）的「所指」，來闡釋藝術創作的「前提」與「原作」之間的層次關係。那已被確定的形式，方能成為所謂的「原文」，而原文本身的創作原則即是由「可譯性」來決定其表達的形式。因此，翻譯也應該在原文中找到那些「被決定的意義」（bestimmte Bedeutung），換句話說，翻譯應該要在原文中找出那「被決定」之前的源頭，即下文所提的原作的「逾命」（Überleben）：

翻譯是依據原作的可譯性的力量來到下一個脈絡（Zusammenhang）的。這個脈絡是如此內在、猶如對原作來說不再指涉甚麼（nichts mehr bedeutet）。因此，更精確地說，這個脈絡或應稱為生命的脈絡。猶如生命的表達（Äußerung des Lebens）最內在地與生者（Lebendigen）連接，翻譯與原作亦是這樣的關聯。所謂的生命，並非是指原作的生命，而是原作的「逾命」（“Überleben”）。（Benjamin, 1923/1991b, p. 10）

此處班雅明所提及的「最內在的生命脈絡」，即原作所從生的更高的生命脈絡，亦即所謂「逾命」（Überleben）。因此，做為一個被附上引號的字詞，班雅明賦予了這個普遍被理解為「餘命」、「劫後餘生」的字“Überleben”以更厚重的意涵，使之具有超越、跨越、翻越、留存等等各種意義。這樣的用

法正對應到班雅明在〈賀德林的兩首詩〉中由班雅明所創造的「被詩化者」(das Gedichtete)一詞。在藝術批評的脈絡中，「被詩化者」用來與創作的「詩作」做出區隔，以表達更上層的概念，即創作的前提與尚未被表達出來的精神直觀結構；而在翻譯論述的脈絡中，班雅明以「逾命」所表示的，更多的是原作與譯作之間彼此應互為親源的關係與「最內在的生命脈絡」，以與有限的、自然的「生命」(Leben)做出區隔。

以〈賀德林的兩首詩〉再度閱讀〈譯者使命〉，我們可以發現到，在〈譯者使命〉開頭與可譯性有關的段落中，藝術創作的精神源頭——藝術作品／詩歌／文學——翻譯三者之間在班雅明的形上學思考與其所欲建構的批評系統中具有相當的一致性與層次性，因此，即使在不同的文章，各篇文章因相同的思想體系便形成了非常密切的互文性，表現在各種詞彙的運用，如：「藝術」、「精神本質」、「形式」(Form)、「可譯性」(Übersetzbarkeit)、「可決定性」(Bestimmbarkeit)、「認識」(Erkenntnis)、「表達」(Äußerung)、甚至是「內在的」(inner)、「脈絡」(Zusammenhang)、「生者」(Lebendigen)等看似非常普遍的字詞之間。這樣具有密集指涉的用詞方式不但與賀德林所模仿的品達元素遙相呼應，亦以一種非常密集的方式，表現了班雅明在翻譯論述中強調的「字譯」(Wörtlichkeit)之主張。

如前所述，在海陵格拉的發現中，賀德林以逐行對照的方式完成品達的翻譯，此一事實亦印證了班雅明在〈譯者使命〉中對「行間」(interlinear)翻譯的推崇。在品達的詩作中，賀德林看見字的力量，不但在翻譯中強調字詞跨越思想界線的力量，也將品達對他的影響注入到詩的創作中。以此種種對照〈譯者使命〉，筆者亦因此看到了班雅明書寫中的賀德林印記，更看到〈譯者使命〉的翻譯理論與〈賀德林的兩首詩〉的藝術批評架構之間深藏的延續性。在此一意義之下，班雅明在〈譯者使命〉最後所提：「賀德林的翻譯是其形式之原型(Urbilder ihrer Form)；他的翻譯亦屬其同類文本中最完整的翻譯，成為原型中之模範」(Benjamin, 1923/1991b, p. 21)便具有明確

的推崇之意。而藉著班雅明在〈賀德林的兩首詩〉中對文字的細膩闡釋，更印證了班雅明在〈譯者使命〉中的「字譯」(Wörtlichkeit)與賀德林詩學的「粗硬組合」(harte Fügung)之間的關聯。因此，班雅明〈賀德林的兩首詩〉不但在賀德林的闡釋上開啟了一種嶄新的、形上學的美學研究方法，更以非常詳盡的哲學與文學脈絡，讓我們看到了賀德林詩歌中的偉大與崇高。藉著這篇文章的語言，我們也更具體的方式理解到賀德林對班雅明的重要性，也因此更具體地觀察到班雅明早期書寫中的語言哲學、藝術批評、翻譯批評的發展脈絡。於此同時，班雅明於文中所使用的互文研究方法也為翻譯的實踐與方法論帶來了相當的啟發與印證。

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附錄

賀德林的兩首詩〈詩人勇氣〉與〈愚昧〉全文對照中譯

〈詩人勇氣〉 (“Dichtermut”)	〈愚昧〉 (“Blödigkeit”)
對你來說，難道皆非與你親屬；所有眾生， Sind denn dir nicht verwandt ; alle Lebendigen,	對你來說，難道諸多眾生皆非為你所識， Sind denn dir nicht bekannt viele Lebendigen,
命運女神難道不曾親近以服務於你？ Nährt die Parze denn nicht selber zum Dienste dich?	你的足難道不是走在真理上，如在地毯上？ Geht auf Wahrem dein Fuß nicht, wie auf Teppichen ?
去吧！就無所防禦浪跡去吧 Drum! So wandle nur wehrlös	去吧！我的天才！就此踏入 Drum, mein Genius! Tritt nur
向前穿越生命，且無須擔憂！ Fort durchs Leben und sorge nicht!	赤腳進入生命，且無須擔憂！ Baar ins Leben, und sorge nicht!
那發生的一切，都是對你的賜福 Was geschieht, es sei alles gesegnet dir	那發生的一切，都是對你的擺置 Was geschieht, es sei alles gelegen dir
都是迎向喜樂，否則又有甚麼能 Sei zur Freude gewandt , oder was könnte denn	都是與喜樂同韻，否則又有甚麼能 Sei zur Freude gereimt , oder was könnte denn
讓你受辱，心，在那裏 Dich belaidigen , Herz, was	讓你受辱，心，在那裏 Dich belaidigen , Herz, was
所遭遇的，你該去向之處？ Da begegnen , wohin du sollst?	所遭遇的，你該去向之處？ Da begegnen , wohin du sollst?
因，如在靜止的岸邊，或在銀色的 Denn wie still am Gestad , oder in silberner	因，自與天相同的人類，那孤獨的生物 Denn, seit Himmlischen gleich Menschen , ein einsames Wild
洶湧潮水，或在靜默的 Immertönender Fluth , oder auf schweigender	引領上天與自身，轉身回向 Und die Himmlischen selbst führt , der Einkehr zu,
水深之處，輕盈的 Wassertiefe der leichte	歌唱與侯爵 Der Gesang und der Fürsten
泳者漫游，我們亦然 Schwimmer wandelt , so sind auch wir	合唱，各依其類，過去亦然 Chor , nach Arten, so waren auch
我們，民眾之詩人，喜歡生者 Wir, die Dichter des Volkes gerne, wo Lebendes	我們，民眾之喉舌，喜歡在生者間 Wir, die Zungen des Volkes, gerne bei Lebenden,

〈詩人勇氣〉 (“Dichtermut”)	〈愚昧〉 (“Blödigkeit”)
圍著我們喘息與圍聚，歡欣且相互順從 Um uns athmet und wallt, freudig und jedem hold ;	那裡多人聚起，歡欣且相互平等， Wo sich vieles gesellt, freudig und jedem gleich ,
相互信任，否則我們何能 Jedem trauend ; wie sängen	相互坦然，如此也是 Jedem offen , so ist ja
向每人歌頌自己的精神？ Sonst wir jedem den eigenen Geist ?	我們的父，上天之神 Unser Vater, des Himmels Gott,
若浪花亦將那勇者之一 Wenn die Wooge denn auch einen der Muthigen ,	將思想的日子賜予貧與富的祂 Der den denkenden Tag Armen und Reichen gönnt,
在他忠誠被信任之處，漩渦般地拉下 Wo er treulich getraut, wirbelnd hinunterzieht ,	祂，在時序交替之際，將沉睡的我們 Der, zur Wende der Zeit , uns die Entschlafenden
而那歌者們的聲響 Und die Stimme des Sängers	撐起在金色的 Aufgerichtet an goldenen
如今也靜歇在藍色的殿堂 Nun in blauender Halle ruht ;	帶子上，如孩童般，支持著。 Gängelbanden , wie Kinder, hält .
歡欣地，他死去，而寂寞者仍舊悲怨 Freudig starb er und noch klagen die einsamen,	良善且善巧將某一變成其他的我們， Gut auch sind und geschickt einem zu etwas wir,
他的林園是他們最愛者殞落之處 Seine Haine den Fall ihres Geliebtesten;	當我們到來，以藝術，且從天界 Wenn wir kommen, mit Kunst , und von den Himmlischen
然而仍經常向著聖女響起的 Doch oft tönt der Jungfrau	帶來一位。然自己 Einen bringen. Doch selber
從枝柯間傳來的，是他摯愛的歌曲 Vom Gezweige sein liebend Lied	帶來靈運的雙手的是我們。 Bringen schickliche Händen wir .
在傍晚時分，當我們其中一人前來 Wenn des Abends vorbei Einer der Unsern kömt	(Hölderlin, 2019, pp. 443-444)
這兄弟將他沉落之處，或許他會想起 Wo der Bruder ihm sank denket er manches wohl	
那警戒之處 An der warnenden Stelle	
沉默，並更負重前行。 Schweigt und gehet gerüsteter.	
(Hölderlin, 2019, pp. 275-276)	

註：中文為筆者翻譯，粗體字為筆者所強調標註。

戒嚴初期雜誌譯者的角色

張綺容

戒嚴初期（1949—1955年）是臺灣從親日轉向親美的轉捩點，也是身分認同從大和遺民轉向中國移民的過渡期。在美蘇冷戰與國共鬥爭的歷史框架下，論者大抵認定國民黨政府視文藝為建立民族國家的宣傳手段，官方文藝政策主導文壇、反共文學應運而生，政府支持的文學團體紛紛成立，同時國營事業單位相繼創辦雜誌作為發表管道，刊行的各類創作為過往研究所聚焦，探討其意義與多重面向，從而勾勒出戰鬥文藝與懷鄉文學兩條軌跡，至於與這些創作並行的翻譯作品則罕見受到關注，既不知由誰翻譯？有何翻譯？亦不知如何翻譯？為何翻譯？本研究以臺灣戒嚴初期發行的36種雜誌作為考察範圍，從中選取翻譯篇數前十名的譯者作為研究對象，具體描述其翻譯作品和翻譯實踐，從而提出新的理解架構——以譯者為主體，重新反思官方文藝政策與主體實踐的關係，並論述譯者在戒嚴初期的重要性和影響。

關鍵詞：戒嚴時期、雜誌研究、譯者研究、臺灣翻譯史

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本文為科技部專題研究計畫「臺灣戒嚴初期（1949—1955）譯者群像：附譯者評傳」（MOST 107-2410-H-033-004-MY2）之研究成果，特此致謝。研究過程中，感謝賴慈芸教授協助取得小野圭次郎《新制英語の作文研究法改訂增補版》一書，以及研究助理王芝云女士、楊儒信先生、李明蓉女士協助蒐集雜誌資料，修改過程中，承蒙《編譯論叢》匿名審查委員提出寶貴意見，謹致謝忱。

Exploring the Role of Magazine Translators During the Early Martial Law Era

Daphne Qi-rong Chang

The early martial law era in Taiwan (1949-1955) marked a pivotal shift from a pro-Japanese stance to a pro-US one, reflecting a transition of identity from Japanese subjects to Chinese migrants. This period, set against the backdrop of the Cold War between the US and the Soviet Union and the conflict between the Kuomintang and the Communists, is generally perceived as a time when the Kuomintang government employed literature and art as tools for nationalistic propaganda. Official literary policies predominantly shaped the literary world, giving rise to anti-communist literature. This era's magazines, launched by numerous literary groups and state-operated entities under government patronage, have been the focus of extensive research, particularly their role in featuring combat and nostalgic literature, while the translations positioned alongside these texts have received scant attention, raising questions about the translators' identities, their selections for translation, their translation strategies, and their motivations. Focusing on 36 magazines from the era, this investigation identifies the ten most prolific translators based on their translation contributions. By exploring their translations and strategies, this study offers a new analytical framework. Centering on the translators, this research reevaluates the relationship between official literary policies and individual agency, highlighting the critical role and impact of translators in this transformative period.

Keywords: martial law era, magazine study, translator study, translation history in Taiwan

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壹、引言

沒有譯者，就沒有譯事。古希臘文學外譯、阿拉伯翻譯運動、托雷多翻譯運動、佛經翻譯、清末民初西方文學譯介，皆為史上著名翻譯大潮，不難想見譯者：安德羅尼庫斯（Livius Andronicus）將《奧德賽》（*Odyssey*）譯為拉丁文，開啟古希臘文學外譯史。胡奈恩（Hunayn ibn Ishaq）、穆薩三兄弟（Banu Musa brothers）、金迪（al-Kindi）、柯窪列茲米（al-Khorwarizmi）受阿拉伯帝國智慧宮（Bayt al-Hikma）招攬，共同逐譯古希臘典籍，推動阿拉伯百年翻譯運動。伊本·魯須德（Ibn Rushd）和阿德拉（Adelard of Bath）是托雷多翻譯運動兩大健將，前者以譯註亞里斯多德（Aristotle）作品著稱，後者以首譯《幾何原本》（*Elements*）聞名。安世高是史載佛經漢譯第一人，今存譯經約 20 部，下啟千年譯經事業，期間參與者眾，鳩摩羅什、玄奘等是。嚴復、林紓並列清末譯界泰斗，嚴譯《天演論》（*Evolution and Ethics*）振聳發聵，林譯《巴黎茶花女遺事》（*La Dame aux Camélias*）不脛走萬本，康有為（1913）說「譯才並世數嚴林」（頁 1），確實不假。

除了上述中西翻譯大潮，諸多歷史轉捩點亦可見譯者投身其間。依據 Druett（2011）研究，庫克（James Cook）之所以能越洋首航繞行紐西蘭、繪製首張精準的紐西蘭地圖，通曉波里尼西亞（Polynesia）各族語言的大溪地（Tahiti）青年圖帕伊亞（Tupaia）功不可沒。而本研究聚焦的戒嚴初期（1949—1955 年），既是臺灣從親日轉向親美的轉捩點，也是身分認同從大和遺民轉向中國移民的過渡期。蕭義玲（2011）指出：

五〇年代之所以特殊，在於不管是 1949 年隨國府遷臺的大陸新移民，或歷經五十年日本殖民統治的臺灣民眾，都同時經驗到一種與過去的歷史、社會的斷裂。（頁 151）

這種時空斷裂的經驗，致使 1950 年代易於為後世學者截然斷代，「加深論者將此時的文化、文學活動與時代處境緊密結合這種解釋架構的正當性」（蕭

義玲，2011，頁 151）。在美蘇冷戰和國共鬥爭的歷史框架下，過往論者大抵論定：在 1950 年代，國民黨政府視文藝為建立民族國家的宣傳手段，官方文藝政策主導文壇、反共文學應運而生，政府支持的文學團體紛紛成立，同時國營事業單位相繼創辦雜誌作為發表管道，刊行其間的創作廣受學界關注，從而勾勒出戰鬥文藝與懷鄉文學兩條軌跡。然而，與這些創作並行的翻譯作品卻罕見研究，對於譯者身分知之甚少，既不知由誰翻譯？有何翻譯？亦不知如何翻譯？為何翻譯？

自從上世紀末翻譯史研究出現譯者轉向，譯者顯身（visibility）、譯者主體性（subjectivity）、譯者自主（agency）逐漸成為論述主流。然而，相較於作者研究，更多譯者或是隱身在歷史軌跡中（Venuti, 2008）、或是在文化衝突中蒙上不白之冤，有待翻譯研究者爬櫛鑽研、翻案改寫（關詩珮，2014）。這群隱身於戒嚴初期的譯者，在當時勃興的雜誌上翻譯了哪些作品？推動了何種知識流行？促進了什麼文化交流？張誦聖（2022）認為，當時國民黨政府的政治力量看似滲透了整個文化生產場域，但：

由於臺灣從一開始便不斷地朝著一個更為完善的市場經濟發展，因此即使是在一九四九年之後的早期年代，文化生產場域仍得以維持一種「類自主性（quasi-autonomous）」的生存狀態。（頁 67）

翻譯做為隱晦的書寫，得以讓譯者利用有限的自主性開拓出相對自由的論述空間。觀察這些跨域流動的譯者和跨越時空的譯作，或許能夠編織出彌縫時空斷裂的經緯、另闢反共與懷鄉之外的敘事主軸。

貳、戒嚴初期的雜誌翻譯活動

在臺灣出版史上，戒嚴初期或許是雜誌刊行比圖書發行更加暢旺的時期。根據《中華民國出版圖書目錄》（國立中央圖書館，1956），1949 年臺灣本地出版的圖書總計 43 種。相較之下，1949 年臺灣約有 150 家雜誌（卜幼夫，

1998，頁 32），刊載內容五花八門。¹ 陳芳明（2011）也觀察到：

在一九五〇年上半葉的第一階段，提供文學作品發表的報章雜誌頗為眾多。幾乎可以說，在台灣文學史上文學雜誌出版的數量以這段時期為最蓬勃興盛。（頁 281）

而 1950 年代文藝雜誌之所以特別發達，應鳳凰（2003）曾以官方文藝政策作為觀點提出解釋：

雜誌在這十年間由於政府支持的文學團體紛紛成立而相繼創辦，新雜誌因此接二連三出現的盛況，明顯呈現國民政府有意掌控文化生產，插足文學場域的強烈企圖。（頁 29）

戒嚴初期的雜誌不僅是文學發表的園地，也是譯作面世的管道，究其原因，除了上述官方文藝政策，或許另有歷史脈絡可循。19 世紀末、20 世紀初，臺灣和中國透過日本轉譯了「雜誌」（magazine）的名與實，其中作品先於雜誌發表、再結集出版的作法，也輾轉流行到 20 世紀中葉的臺灣文化場域，既然作品發跡於雜誌，雜誌興盛也就在情理之中。至於戒嚴初期雜誌翻譯在臺灣的實踐是延續日本或是中國，則須考察當時的文化場域。張誦聖（2022）認為：

1949 年之後的臺灣文化場域是由一些特殊的歷史狀況所造就的。其中很重要的一項是國民黨政府強制施行的語言政策，這一政策讓那些不會說「國語」的臺灣人在文學場域獲得成功的機會微乎其微。受政府信任的外省作家因此占據了主導地位。（頁 67）

文學場域如此，翻譯場域亦如是。賴慈芸（2014）統計戰後 20 年（1945—1965 年）在臺灣有譯作單行本印行紀錄的 221 位譯者，發現外省譯者占 97%

¹ 林淑芬（2007）引用各家數據，指出臺灣 1950 年出版雜誌 144 種、1952 年全臺已登記的雜誌社共 223 家，但同時也指出《臺灣省戒嚴期間新聞雜誌管制辦法》於 1950 年 3 月公布，「臺灣省雜誌協會」於同年 5 月成立，臺灣出版事業進入官方全面管制。在此期間，雜誌更迭頻繁，為求從雜誌觀察譯者活動軌跡，進而找出具影響力的譯者，本研究以刊行半年以上，或者既有書目資料亦可取得實體雜誌者，作為初步考察對象，再從中挑選出 36 種可見譯作刊行的雜誌作為考察範圍。

（其中 62% 滯留中國、35% 流亡來臺）、本省譯者占 3%。張綺容（2018）則聚焦於戒嚴初期身處臺灣並於雜誌發表譯作的 108 位譯者，其中 104 位為外省籍（96%）、四位為本省籍（4%）。這些外省譯者主導臺灣譯壇的同時，或許也讓中國清末民初的翻譯成規落地生根，包括以報章雜誌做為發表翻譯的主要出版管道（樽本照雄，2002），以及民初上海暢銷雜誌從外國報刊取材編譯的作法（葉嘉，2015）。

上述賴慈芸（2014）與張綺容（2018）的論文，都強調了譯者研究的重要性。作為戒嚴初期在臺譯者的初步研究，賴、張二人皆彙整了可靠的譯者列表，前者羅列 1945—1965 年間 84 位書籍譯者的年籍資料，後者列舉 1949—1955 年間 108 位雜誌譯者的年籍資料，並從獨尊中文的語言政策、反共親美的對外政策，解釋戒嚴初期的譯者結構與譯作選擇，藉以勾勒出冷戰初期在臺譯者生態，見林而不見樹，難免忽略個別譯者在「類自主性的生存狀態」如何顯身並主動抉擇，此外，由於統計資料略嫌不夠全面（如張綺容的研究僅選取五種雜誌記錄譯者活動），因此不易歸納出戒嚴初期雜誌譯者的角色和影響。

鑑於 1949 年之後雜誌在臺灣遍地開花，而雜誌又是當時譯者嶄露頭角的主要管道，是以，本研究參考 Pym（2014）提出的翻譯史研究方法，以臺灣戒嚴初期發行的 36 種雜誌作為考察範圍，先編纂出總書目（*catalogue*），²再從中選取翻譯篇數前十名的譯者作為研究對象編纂研究書目（*corpora*），據以描述其翻譯作品和翻譯實踐，從而提出一個新的理解架構——以譯者為主體，重新反思官方文藝政策與主體實踐的關係，並試圖回答譯者在戒嚴初期的重要性何在？對後世的影響為何？

² 本研究選取的 36 種雜誌，戒嚴初期共刊登 5,499 篇譯作，各雜誌的翻譯篇幅與翻譯篇數，詳見附錄 A「36 種雜誌的翻譯篇幅統計」和附錄 B「36 種雜誌的翻譯篇數統計」。

參、譯者的主體實踐

臺灣戒嚴初期有譯作在雜誌刊行的譯者中，篇數前十名者所發表的譯作：多則 60 篇、少則 37 篇，總計翻譯文章 502 篇，文類依次為文學 280 篇、雜文 83 篇、教育 54 篇、傳記 39 篇、科學 15 篇、醫學六篇，地理、家庭各五篇，機械四篇，音樂、生物、影視各三篇，軍事二篇，內容豐富而多元。依國別而論，排除原文資訊不詳的 103 篇，其餘 399 篇依序分別為美國 217 篇、英國 95 篇、日本 56 篇、德國 13 篇、法國七篇、奧地利四篇，匈牙利、義大利各二篇，印度、希臘、加拿大各一篇。以下按照翻譯篇數多寡依序介紹十位譯者。

一、張心漪

筆名辛夷、心漪，上海人，父親張其鎧是清末進士、吳佩孚文膽，母親聶其德是曾國藩的外孫女。張心漪從小在聶家花園成長，先後就讀中西女子學校、貝滿女子中學、燕京大學，後畢業於滬江大學英文系，1939 年於上海德國教堂與費驊成婚，1949 年來臺，任教於國立臺灣大學外國語文學系，夫婿則任職臺灣省鐵路管理局副局長。1950 年 2 月 16 日，鐵路管理局創辦了《暢流》半月刊，張心漪身為副局長夫人，開始為《暢流》提供譯稿（張心漪，2007）。

戒嚴初期張心漪共發表 60 篇雜誌譯作，包括 56 篇美國作家著作、四篇英國作家著作，文類為傳記 31 篇、文學 29 篇，大多刊於《暢流》（50 篇），1955 年才開始替《自由談》供稿，共發表十篇譯作。《自由談》和《暢流》雖然都是推廣旅遊的雜誌，但《暢流》以火車乘客為目標讀者、《自由談》則是文壇人士，因此，張心漪在《暢流》發表的譯作多為傳記和家庭小說，例如卡內基（Dale Carnegie）《林肯外傳》（*Lincoln, the Unknown*）（Carnegie, 1932）、福布斯（Kathryn Forbes）《慈母心》（*Mama's Bank Account*）（Forbes, 1968）、戴伊（Clarence Day）《天倫樂》（*Life with Father*）（Day,

1935)，在《自由談》發表的譯作則為嚴肅文學，包括高爾斯華綏（John Galsworthy）《蘋果樹》（*The Apple Tree*）（Galsworthy, 1918）、凱瑟（Willa Cather）《殘百合》（*A Lost Lady*）（Cather, 1923）。

張譯不拘泥原文，例如“a nickel or a dime”（Forbes, 1968, p. 4）譯為「一毛或是兩毛錢」（福布斯，1943 / 1951，頁 60）；“Frequently the conversation degenerated into gossip”（Carnegie, 1932, p. 13）譯為「『東家長，西家短』是必然的題目」（卡內基，1932 / 1953，頁 27），都以歸化譯法便於讀者理解。又如下方〈殘百合〉對馥思德（Forrester）夫婦的簡述。

原文：

Mrs. Forrester was twenty-five years younger than her husband, and she was his second wife. He married her in California and brought her to Sweet Water a bride. They called the place home even then, when they lived there but a few months out of each year. But later, after Captain's terrible fall with his horse in the mountains, which broke him so that he could no longer build railroads, he and his wife retired to the house on the hill. He grew old there,—and even she, alas! grew older. (Cather, 1923, p. 4)

張心漪譯文：

馥思德太太比她的丈夫小 25 歲，是續絃。他和她在加里福尼亞州結婚，新婚後帶她回甘溪鎮。雖則那時他們一年中只在這裡住幾個月，他們已認此地為家。後來，上尉在山間由馬上摔下來，大傷元氣，不能再築鐵路；他與他的妻子退休到山上的房子裡。他在那裡變老了，連她，哎，也老多了。（凱瑟，1923 / 1955，頁 64）

張譯簡潔優美，其中「續絃」譯自“she was his second wife”，「大傷元氣」則融合了“terrible”和“which broke him”，再再可見張譯跳脫原文結構，靈活再現原作文采。

二、錢歌川

本名錢慕祖，另有筆名味橄，湖南湘潭人，父親是縣知事，經常輪調各地，錢歌川跟著四處轉學，1922年考入東京師範學校文科三類，專攻英國文學，隔年入股開明書店，1926年底學成歸鄉執教鞭，課餘煮字，1927年首部譯作《娛妻記》（*To Please His Wife*）由開明書店出版，1930年遷居上海，進入中華書局擔任編輯，1936年赴倫敦大學（University of London）進修兩年，1938年返國途中寓居新加坡，擔任《南洋商報》編輯，1939年抵國，任教武漢大學外文系，1942年接受英國新聞處委任，主編譯報《世說週刊》，後改任翻譯中心，翻譯美國軍方所攔截的日軍電報，二戰結束後任職外交部、教育部，1946年應聘國立臺灣大學外國語文學系，同時兼任文學院院長，1950年7月移居臺南，任教於臺灣省立工學院和左營海軍軍官學校，並重拾譯筆（味橄，1948；錢歌川，1994）。

戒嚴初期錢歌川共發表 59 篇雜誌譯作，包括 37 篇美國作家著作、17 篇英國作家著作、三篇法國作家著作、一篇印度作家著作、一篇待考，文類全為文學，其中 35 篇刊於《晨光》、14 篇刊於《中國文藝》、四篇刊於《中華文藝》、二篇刊於《暢流》，《自由談》、《讀書》、《藝與文》、《當代青年》各刊一篇，譯筆暢達，好用歸化，原文若引用中國文人名言，錢譯便引經據典，例如 1954 年 6 月 1 日刊於《晨光》的〈馱獸〉（毛姆，1922 / 1954），譯自毛姆（William Maugham）著《中國小景》（*On a Chinese Screen*）（Maugham, 1922），內容描寫苦力的一生，文末徵引「中國的神秘家」（the Chinese mystic）作結。

原文：

In China it is man that is the beast of burden.

“To be harassed by the wear and tear of life, and to pass rapidly through it without the possibility of arresting one’s course,—is not this pitiful indeed? To labour without ceasing, and then, without living to enjoy the fruit, worn

out, to depart, suddenly, one knows not whither, —is not that a just cause for grief?”

So wrote the Chinese mystic. (Maugham, 1922, p. 79)

錢歌川譯文：

在中國，馱獸原就是人呀。

「與物相刃相靡，其行盡如馳，而莫之能止，不亦悲乎？終身役役，而不見其成功，簡然疲役，而不知所歸，可不哀耶？」（引自莊子齊物論——譯者注）

那位中國的神秘家如是說。（毛姆，1922 / 1954，頁 11）

錢譯以夾註指明「中國的神秘家」即莊子，並直接引用〈齊物論〉原文，呼應毛姆「在中國，馱獸原就是人呀」的觀察。

身為多產的譯者，錢歌川對於同代譯者的困境頗有體悟，認為：

繙譯實在比自己寫作要難，但反被一般人視為容易，甚至瞧不起繙譯的文字，因此有的雜誌根本不接受譯稿，有的把譯稿的稿費降低，都不免矯枉過正，而阻礙了譯介工作的進展。（錢歌川，1963，頁 3）

因此，錢歌川建議翻譯「最好是由國家來負起這個責任，集合國內的通儒學者，也和唐人翻譯佛經一樣認真地來幹」（錢歌川，1978，頁 69）。錢歌川學貫中西、身體力行，不僅於戒嚴初期翻譯培根（Francis Bacon）《散文集》（*Essays*），並譯輯美國報章雜誌趣聞出版《西笑錄》，一新文壇氣象。

三、馮宗道

筆名微之，浙江紹興人，1943 年浙江大學化工系畢業，考入資源委員會甘肅油礦局（中國石油公司前身），1946 年派赴中油高雄煉油廠，1950 年出任臺灣戰後首份純翻譯雜誌《拾穗》主編，在任 15 年，主張文學可直譯、餘者皆意譯，譯文務求通俗、符合中學生程度（馮宗道，2000）。

身兼主編的馮宗道，戒嚴初期共發表 58 篇雜誌譯作，36 篇原文待考，其餘 22 篇為美國作家著作，文類包括雜文 20 篇、文學 19 篇、科學七篇，地

理、機械各三篇，軍事、醫學各二篇，生物、音樂各一篇，皆載於《拾穗》，首篇刊於1950年5月1日創刊號，譯自賈德諾（Erle Stanley Gardner）偵探小說《歸輪風雨》（*The Case of the Substitute Face*）（Gardner, 1938），分12期連載，譯文中規中矩，適時增譯、減譯、逆譯，讀來文從字順，例如女主角珮蕾紐培來（Belle Newberry）出場的段落。

原文：

Sun sparkled from the crested tops of restless waves as Perry Mason paced the deck, enjoying the fresh air and the morning sun. His hands were thrust deep in the pockets of a double-breasted coat, his rubber-soled shoes trod lightly along the teakwood deck. The warm breeze ruffled his wavy hair. He had circled the deck for the third time when the heavy door from the forward social hall was pushed open an inch or two. Della Street shouldered it open, to stand with wind-whipped skirts while Belle Newberry stepped across the high threshold. (Gardner, 1938, p. 8)

馮宗道（微之）譯文：

太陽在永不靜止的波峯上閃閃發光。丕利·麥森在甲板上散步，呼吸着新鮮空氣和欣賞那清晨的日出。他雙手深插在雙排鈕〔sic〕上衣的衣袋中，橡皮底的鞋子輕鬆地在甲板上踱步，和暖的微風拂過他的波形頭髮。當前端大廳的笨重大門被人推開一二吋時，他已在甲板上繞行三周了。苔拉·史菊里用肩推開了門，裙裾飄飄地站著，珮蕾紐培來也跟着跨出門檻。（賈德諾，1938／1950，頁57）

馮譯一來增譯動詞「呼吸著」，二來刪去甲板的材質為「柚木」（teakwood）、大廳為「交誼廳」（social hall）等細節，並順從中文「當……時」在前的語法，先譯「當前端大廳的笨重大門被人推開一二吋時」，再譯剩餘訊息。

相較於文學，馮譯其餘文類顯得更加靈巧，例如1950年6月1日《拾穗》第二期的軍事文章〈安全的雷達堡壘〉（汀斯利，1950／1950），譯自同年4月《大眾機械》（*Mechanic Illustrated*）的文章“Rubber Fortresses for A-Bomb

Defense” (Tinsley, 1950)，內容介紹「康奈爾防空研究所」(Cornell Aeronautical Laboratory Inc.) 研發的軍事設備「雷達天線罩」(Radome)，馮宗道音譯為「雷洞」，並將其功用譯介給臺灣讀者。

原文：

These radar outposts could be the modern equivalent of the frontier forts of Indian days. Miles apart in practically impassable wilderness, each must be a well-hidden, self-contained fortress, capable of guarding its precious equipment securely against any sneak attack. And sudden assault is just as sure as death and taxes. For if war comes again, the blinding of an enemy's eyes will be the first step before wholesale atomic destruction! (Tinsley, 1950, p. 82)

馮宗道(微之)譯文：

這種雷達前哨可以說是一種最新式的前線堡壘了，在實際上堡壘周圍幾哩之內原是一區杳無人烟的荒野，現在因了這完善的隱蔽，那麼這裝備優良的堡壘足可防衛任何的偷襲了。在未來的戰爭中，突然地下令攻擊毀壞敵手的「眼睛」——雷達，將是原子彈轟炸的第一步驟。

(汀斯利，1950 / 1950，頁1)

馮譯儘管可見誤譯(如「在實際上堡壘周圍幾哩之內原是一區杳無人烟的荒野」，原文意指「雷洞與雷洞之間相隔數哩，周圍皆是無法通行的荒野」)，但全段舉要治繁，聚焦在「雷洞」保衛雷達的用途，刪去原文第三句「突襲如同死亡與繳稅，躲也躲不掉」等細節，並將原文一、二句合併，符合其文學直譯、餘者意譯的主張。

四、黃謙恩

黃謙恩生平待考，戒嚴初期共發表 54 篇雜誌譯作，全數載於《讀書》半月刊，從第一卷第五期開始連載，篇名皆以〈怎樣練習英作文〉(小野圭次郎，1949 / 1954a，1949 / 1954b) 作為主標，內容翻譯自小野圭次郎 1949 年初

版的《新制英語の作文研究法》（小野圭次郎，1949），雖說是「作文」，實則為單句翻譯練習，小野圭次郎的原著讓日文讀者練習將日文句子翻譯成英文，黃謙恩的譯作則是讓臺灣讀者練習將中文句子翻譯成英文。原著共三編，第一編談學習方法，第二編為作文要素，第三編為範文，黃譯包含前兩編，其中第二編分為 21 單元，每單元先說明、後舉例，例如《讀書》第四卷第八期〈英文語句的省略法〉（小野圭次郎，1949 / 1954a），黃謙恩先翻譯省略的五大原則，再逐一舉例說明。以下為五大省略原則的原文和譯文。

原文：

1. 文意に影響を及ぼさない語句
2. 敬語その他飾りの語句
3. 口調などのためにそえてある語句
4. 英語の性質上略すべき語句
5. 構文上のつごうによって略すべき語句（小野圭次郎，1949，頁 222）

黃謙恩譯文：

1. 不會影響到文意的語句。
2. 中文裡特有修飾的語句。
3. 口頭語的語句。
4. 英文性質上省略的語句。
5. 構文上應該省略的語句。（小野圭次郎，1949 / 1954a，頁 11）

黃譯傾向直接借用日文漢字，其中有些中、日文互通（例如「文意」、「影響」、「性質」），有些則為中文所無（例如日文「構文」意指「句子結構」，中文實無「構文」一詞），還有些則是假同源詞（false friend），例如日文的「語句」意指單詞和短語，中文的「語句」則泛指句子。又如《讀書》第四卷第四期〈英文標點符號及其他〉，在說明句號的用法時，黃譯為「凡在文章的終結，一定要有句號『.』」（小野圭次郎，1949 / 1954b，頁 11），這裡的「文章」也是假同源詞，日文「文章」意指句子，中文「文章」則泛指獨立成篇的文字。

除了搬字過紙，黃謙恩亦根據中文、日文在語言、文化的差異而調整譯文，例如日文有敬語而中文無，因此，原文五大原則第二條「敬語その他飾りの語句」（敬語等修飾詞語），便歸化為「中文裡特有修飾的詞語」；再則，日文的語氣詞多於中文，因此，黃譯將第三條原則「口調などのためにそえてある語句」（因語氣等原因添加的詞語）改譯為「口頭語的語句」。在別篇譯文裡，黃譯也常將日本地名歸化為臺灣地名，例如將「富士山」、「長崎」、「東京」（小野圭次郎，1949，頁194），譯為「阿里山」、「臺北」、「高雄」（小野圭次郎，1949 / 1954a，頁11），「長崎港」（小野圭次郎，1949，頁233）則譯為「基隆港」（小野圭次郎，1949 / 1954b，頁12）。藉由歸化策略，黃譯讓讀者一邊學習英文、一邊學習中文、一邊認識臺灣。

五、邱慈堯

筆名天岳、岳兒，浙江吳興人，生於經商世家，家業為長江輪船公司，1947年畢業於上海私立大同大學化工系，經父親摯友引薦、中油協理金開英面試，於同年8月27日從上海啟程來到高雄煉油廠，1950年加入《拾穗》出版委員會擔任業務經理，一來負責添購英美雜誌供同仁翻譯，二來負責推廣《拾穗》，包括鼓勵私人經銷、設立讀者購書服務部、舉辦全省橋牌聯賽，成功為《拾穗》打開通路（邱慈堯，2006，頁82—89）。

身兼《拾穗》業務經理的邱慈堯，戒嚴初期共發表53篇譯作，包括31篇美國作家著作、四篇英國作家著作，其餘18篇原文待考，文類包括文學39篇、雜文十篇、影視三篇、音樂一篇，其中52篇刊於《拾穗》、一篇載於《西窗小品》，多為通俗之作，譯文歸化，首篇〈黑珠子〉（史諾，1949 / 1950）發表於1950年6月1日《拾穗》第二期，譯自史諾（Enid Sims Snow）1949年10月1日於《柯里爾週刊》（*Collier's*）發表的短篇小說“The Black Pearl”（Snow, 1949），故事講述托龍吐城（Toronto）的夫妻來到巴黎（Paris）詐財，丈夫蓋拉德（Gerald）帶妻子瑪泰（Marta）到波羅薩德珠寶舖（Brossard Frères），用25,250加元的支票買了顆黑珍珠，接著略施詭計，

讓店主以 40,000 加元買回，從中賺取價差。為此，夫妻倆在買完黑珍珠之後，又在巴黎多待了一週。

原文：

A week passed in the lives of Gerald and Marta, a week of small restaurants, of walks in the park, an occasional hour on a secluded bench, some visits to the Louvre. On the seventh morning, Gerald donned a new suit of clothes he had had made in London, left the Ritz, alone, and sauntered toward Broussard Frères. (Snow, 1949, p. 32)

邱慈堯（天岳）譯文：

下一個星期裏，蓋拉德和瑪泰，除了上館子吃飯，或在公園裡散步之外無所事事。挨到第七個早晨，蓋拉德換上了一套新衣服，這是他早就在倫敦時做就的，他獨自離開里茲，去到波羅薩德珠寶舖，進入店內。（史諾，1949 / 1950，頁 42）

邱譯以簡馭繁，原文可見夫妻倆參觀羅浮宮、在僻靜的長椅坐上一個鐘頭，以及丈夫一派悠閒走去珠寶店……等細節，然因與故事主線無關，邱譯加以刪去也不影響情節進展，讀起來簡練明快。

為了將《拾穗》推廣給本省大眾，邱慈堯鼓勵讀者私人經銷，並為此翻譯俄普森（William Hazlett Upson）《天才推銷家》（*The Fabulous Saga of Alexander Botts and the Earthworm Tractor*）（Upson, 1927），原著首見於 1927 年 4 月 16 日的《星期六晚郵報》（*The Saturday Evening Post*），當時曳引機等機器正大大改變美國社會，作者透過主角與蚯蚓牌曳引機公司（Earthworm Tractor Company）往來的信件和電報，鋪敘主角接二連三將曳引機賣給老實人，老實人看似受騙上當，但終究在曳引機的幫助下解決了生活難題。邱慈堯的譯文首見於 1951 年 11 月 1 日《拾穗》第 19 期，共連載 13 期，譯文維持原著的書信體裁，小說一開場，主角便毛遂自薦寫信給蚯蚓牌曳引機公司。

原文：

GENTLEMEN: I have decided you are the best tractor company in the country, and consequently I am giving you first chance to hire me as your salesman to sell tractors in this region.

I'm a natural-born salesman, have a very quick mind, am twenty-eight years old, am honest and reliable and can give references if required. I have already had considerable experience as a machinery salesman, and I became familiar with your Earthworm tractors as a member of the motorized field artillery in France. I can demonstrate tractors as well as sell them.

When do I start work?

Very truly yours,

ALEXANDER BOTTS (Upson, 1927, p. 10)

邱慈堯（岳兒）譯文：

先生：我深知貴公司是國內最優良的一家曳引機公司，所以當然我要把最先的機會給予你們，以便雇用我為貴公司的推銷員，在這地區內銷售曳引機車。

我是一個天生的推銷家，有一副靈活的腦筋，年齡 28 歲，誠實可靠，如果需要的話，並可交納證件。我對於推銷機器已有相當經驗，而且蚯蚓牌的曳引機，我早就很熟悉，因為我一度是駐於法國的摩托化砲兵團的一員。我能詳加說明曳引機的性能像推銷它一般的簡易。

什麼時候我可以開始工作呢？

你忠實的亞歷山大包茲上（俄普森，1927 / 1951，頁 118）

邱譯的求職信中西合璧，兼具中文和英文的書信格式，例如「你忠實的亞歷山大包茲上」，就包含了英文書信的結語「你忠實的」（Very truly yours）和中文書信的末啟詞「上」，此外，臺灣 1950 年代找工作時還不太流行寫「推薦信」（references），因此譯文以「交納證件」來置換。邱譯《天才推銷家》（俄普森，1927 / 1951）備受讀者歡迎，既推廣了美國的商業精神，也為《拾穗》培養了一批推銷員。

六、郁仁長

筆名萇菘，上海人，父親郁穎英是絲行管事，郁仁長 1937 年畢業於上海震旦大學法律系，精通英、法雙語，1949 年隨中油播遷來臺，先在基隆負責材料管理，1950 年初調任臺北總公司，擔任總經理金開英的親信兼文膽，並開始為《拾穗》翻譯（馮宗道，1992）。

戒嚴初期郁仁長共發表 52 篇雜誌譯作，包含英國作家著作 41 篇、美國作家著作十篇，一篇出處待考，文類包括文學 40 篇、雜文 12 篇，盡數刊載於《拾穗》，其中 24 篇為雪萊（Percy Bysshe Shelley）譯詩。郁仁長譯筆歸化，例如刊於第 32 期的〈西風頌〉（雪萊，1820 / 1952），原詩“Ode to the West Wind”（Shelley, 1993）共五節，每節皆為十四行詩，以西風摧枯拉朽之勢，比喻浪漫主義時期破舊立新的革命力量，郁仁長嘗試用詞體翻譯，每一節前八行是玉樓春、後六行是浣溪沙，合起來一共 14 行，讀起來音韻悠揚、鏗鏘響亮，例如全詩第一節。

原文：

O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed

The winged seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow

Her clarion o'er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odours plain and hill:

Wild Spirit, which art moving everywhere;
Destroyer and preserver; hear, oh hear! (Shelley, 1993, p. 35)

郁仁長譯文：

西風起兮秋光露
落葉盤旋空中舞
嬰兒姹女下梵宮
慘綠淒紅難卒覩

飄零憔悴身無主
載向隆冬淒冷路
殘枝暗裡茁新芽
凝佇春風情無邪

雲滿山丘綠滿疇
人間處處動閒愁
落紅遍地少人收

大地沉酣渾不覺
溫存肅殺兩無由

聽君吹徹一聲秋（雪萊，1820／1952，頁167）

郁譯〈西風頌〉（雪萊，1820／1952）大破大立，徹底揚棄原文的詩行、格律、韻式。原詩為十四行詩，韻式避開傳統十四行詩的韻腳，改採但丁（Dante）《神曲》（*Divine Comedy*）「參韻體」（aba bcb cdc ded ee），每

三行為一節，每一節的第二行與下一節的一、三行押韻，韻式新中有舊、舊中有新，正好呼應全詩主題——西風吹落枯葉、吹散了種子，每逢春日，生生不息——生中有死，死中有生。郁譯的韻式與原詩大異其趣，儘管顧不到韻和義之間的呼應，但卻點染愁緒、平添悲秋之意，頗見豪傑譯的風範。

七、鄭嘉甚

鄭嘉甚生平待考，戒嚴初期共發表 47 篇雜誌譯作，25 篇出處不詳，15 篇美國作家著作、三篇英國作家著作、二篇義大利作家著作、二篇日本作家著作（與陳鏞合譯），文類包括雜文 29 篇、傳記五篇，文學、醫學、家庭各三篇，音樂、生物、機械、科學各一篇，其中 24 篇刊於《重流》、21 篇刊於《西窗小品》，《國風》和《軍中文摘》各刊一篇，譯述流麗，不惜大筆刪削，例如 1952 年 7 月 20 日刊於《西窗小品》的〈印度打虎記〉（米契爾，1924 / 1952），原文“Tiger-hunting in India”（Mitchell, 1924）出自 1924 年 11 月《國家地理雜誌》（*The National Geographic Magazine*）第 46 卷第五期，作者是美國空軍之父米契爾（William Mitchell），當時印度猛虎橫行、殺人逾百，然因信仰之故不得殺之，遂懸賞外人入境打虎，米契爾聞風響應，萬事俱備，就等老虎現蹤。

原文：

Soon a tremendous shout came from the beaters, accompanied by wild screams and a great deal of pounding on trees. I looked to the right and saw one of the chief hunters cross the river rapidly toward the beat, in the very direction where the tigers were supposed to be. He began pounding on a large bamboo to keep the tigers from breaking out in that direction.

Our attention was distracted to our right front, when all of a sudden Budung grabbed my arm and pointed to our left front. There was the grandest sight of animal beauty and pent-up physical force that I had ever hoped to see. A great tiger had broken from the jungle at top speed on the opposite side and

was coming, faster than any horse can gallop, straight for me. Its size seemed prodigious and its coat, of the brightest-orange color streaked with jet-black, gleamed in the afternoon sun. On it came through a pool of water about two feet deep, which evaporated in spray around its flanks. The thick foliage interfered with my vision and I had to stand up in the swaying tree to get my shot. Enraged growls came with every stride. (Mitchell, 1924, p. 586)

鄭嘉甚譯文：

在眾獵戶呼喊、擊打樹木竹筒的囂嚷下。一頭老虎在我們左側出現了。雄偉的身姿表現出動人的健力美，步履〔sic〕的迅速賽過馬的急馳。體格巨大，毛色橘黃，夾雜著黑色的斑紋，在午後的陽光中閃耀。（米契爾，1924 / 1952，頁 35）

鄭譯簡明扼要譯述米契爾為民除害，符合《西窗小品》的〈譯稿準則〉：「文字要簡潔、生動而富色彩」、「原文不是聖經，大可刪節。別貪多，要精彩」（佚名，1952，頁 45）。不僅見於《西窗小品》的譯文如此，《重流》刊載的鄭譯也以刪潤見長，例如第三卷第七期〈成功的秘訣〉（帛蘭，1936 / 1954），摘述自帛蘭（Dorothea Brande）《奮起》（*Wake Up and Live!*）（Brande, 1936），原著共 12 章，鄭譯舉要刪蕪、融會貫通，濃縮成十節與讀者分享，在雜誌有限的篇幅裡傳遞勵志文學的精華。

八、夏耀

筆名山隱，黑龍江省哈爾濱人，父親是中東鐵路管理局董事會高階職員，家境優渥，生於安樂、長於戰亂。1932 年，哈爾濱遭日軍攻陷，夏耀舉家隨國民黨政府西遷，最後定居陪都重慶，就讀遷校至貴州遵義的浙江大學，1947 年化工系畢業，經二哥同學引薦進入高雄煉油廠，在前輩的帶領下分成三班煉油，煉的是上海煉油廠的存油，存油煉完後無油可煉，加入《拾穗》出版委員開筆鍊字（夏耀，2013）。

戒嚴初期夏耀共發表 42 篇雜誌譯作，12 篇出處不詳，其餘 30 篇皆為美國作家著作，文類包括文學 27 篇、雜文九篇，地理、家庭各二篇，科學、醫學各一篇，其中 37 篇刊於《拾穗》、五篇載於《重流》，譯文洗練，刪繁就簡，代表作〈海狼〉與桐聲合譯（倫敦，1904 / 1954）譯自倫敦（Jack London）《海狼》（*The Sea Wolf*）（London, 2015），首刊於《拾穗》第 49 期，共連載 14 期，節奏緊湊，例如第 12 章敘述船員鬥毆。

原文：

The last twenty-four hours have witnessed a carnival of brutality. From cabin to forecastle it seems to have broken out like a contagion. I scarcely know where to begin. Wolf Larsen was really the cause of it. The relations among the men, strained and made tense by feuds, quarrels, and grudges, were in a state of unstable equilibrium. Wolf Larsen disturbed the equilibrium, and evil passions glared up like flame in prairie-grass. (London, 2015, p. 318)

夏耀（山隱）與桐聲譯文：

此後的 24 小時內，我目睹瘋狂兇殘的景象，從船長室直到前船樓，毆鬥的事好似瘟疫蔓延，我不知道事情如何開始，但海狼拉森卻為真正的導火線。船員間的關係，因新仇舊恨，變得緊張異常，一觸即發，有如燎原大火，不可收拾。（倫敦，1904 / 1954，頁 129）

夏譯巧用合句法，將原文開頭四句併為譯文第一句，並加入轉折詞「但……卻」，讀來一氣呵成。譯文第二句則連用四字格，包括「新仇舊恨」、「緊張異常」，層層疊加，節奏鏗鏘。

此外，夏譯〈不堪回首話當年〉（蕭，1941 / 1952）率先將美式足球介紹給臺灣讀者，載於 1952 年 10 月《拾穗》第 31 期，原文“The Eighty-Yard Run”（Shaw, 1941）是爾溫·蕭（Irwin Shaw）的成名作，主角在一場美式足球練習賽中衝刺 80 碼達陣，教練激賞、隊友讚嘆、女友擁吻，所有幸福美好都定格在這一刻，小說開頭就是這場精彩的練習賽，夏耀譯筆老練、文從字

順，展現主角在球場上的風雲時刻，一路勢如破竹、過關斬將。

原文：

There was only the safety man now, coming warily at him, his arms crooked, hands spread. Darling tucked the ball in, spurted at him, driving hard, hurling himself along, all two hundred pounds bunched into controlled attack. He was sure he was going to get past the safety man. Without thought, his arms and legs working beautifully together, he headed right for the safety man, stiff-armed him, feeling blood spurt instantaneously from the man's nose onto his hand, seeing his face go awry, head turned, mouth pulled to one side. He pivoted away, keeping the arm locked, dropping the safety man as he ran easily toward the goal line, with the drumming of cleats diminishing behind him. (Shaw, 1941, p. 23)

夏耀（山隱）譯文：

現在對方僅餘下後衛一人，彎背張手，謹慎地向他奔來；達林將球藏在臂彎裡，抬高雙腿，載著二百磅重的軀體，猛向敵人衝去，他確信自己能突破對方的阻擋，他加思索，手腿動作優美一致，伸出拳頭直衝過去，立時感到對方鼻中的鮮血，噴濺在他握緊的拳頭上，他望見敵人面孔歪扭，頭部低垂，咧起嘴巴。他足跟一轉，繼續夾緊雙臂，拋下對方的後衛，從容地衝進球門線，身後紛雜的球鞋聲消失了。

（蕭，1941 / 1952，頁 131）

臺灣在 1952 年還不流行美式足球，電視轉播更是天方夜譚，但夏耀戮力以赴，透過精采的譯文，將凌厲的攻勢帶到讀者眼前。儘管以後見之明來看，少數美式足球術語翻譯得不夠妥貼，例如原文“stiff-arm”意指「伸長手臂阻擋防守球員將自己撂倒」，夏耀「伸出拳頭直衝過去」有失精準，但瑕不掩瑜。

九、陳鏌

筆名沉櫻、陳瑛，山東濰縣人，出身書香門第，1921 年考入山東省立第

一女子中學，期間受周樹人（筆名魯迅）、周作人的翻譯影響，嗜讀日本、北歐小說，次則為俄、法、德、英、美小說，1925年考入上海大學中文系，1927年轉入復旦大學中文系，以短篇小說在文壇嶄露鋒芒，同時加入復旦話劇社、結識首任丈夫馬彥祥，1929年成婚，離滬北上，1931年離婚，邂逅北京大學教授梁宗岱，1934年雙雙赴日，1935年回天津成婚，抗戰爆發後遷居重慶北碚，因丈夫移情別戀，1944年帶兒女移居南岸，1946年輾轉赴滬，先後任教於上海市立實驗戲劇學校、復旦大學中文系，1948年來臺，於苗栗縣頭份鎮落腳，任教於私立大成中學。

戒嚴初期陳鏞共發表42篇雜誌譯作，八篇出處不詳，21篇英國作家著作、四篇法國作家著作，奧地利、匈牙利、日本（與鄭嘉甚合譯）各二篇，美國、加拿大、希臘各一篇，文類包括文學32篇、科學五篇、傳記三篇，雜文、生物各一篇，其中22篇刊於《中國文藝》、14篇刊於《重流》、三篇刊於《中華文藝》、二篇刊於《文藝月報》、一篇刊於《藝與文》，譯文清新曉暢，適時增譯裨益讀者理解，例如1953年6月1日刊於《中國文藝》第二卷第四期的〈珠鍊〉（毛姆，1936 / 1953），原著“A String of Beads”（Maugham, 1936）為對話體小說，作者毛姆以框架故事開場，陳譯保留原著架構，並增添襯字使譯文語氣和語意完足。

原文：

“What a bit of luck that I’m placed next to you,” said Laura, as we sat down to dinner.

“For me,” I replied politely.

“That remains to be seen. I particularly wanted to have the chance of talking to you. I’ve got a story to tell you.” (Maugham, 1936, p. 187)

陳鏞譯文：

「真運氣，我的位子正在你的旁邊」，在一個宴會上，坐下來吃飯的時候，勞拉這樣對我說。

「我也正有同感呢」。我禮貌地回答。

「是嗎？這可還要事實證明。我倒是想和你談談，因為，我有個故事要告訴你。」（毛姆，1936 / 1953，頁 17）

相較之下，陳鏞與鄭嘉甚合譯的〈木石〉（舟橋聖一，1938 / 1953）大量沿用「科學者」、「當面」、「遵奉」、「囑望」、「食餌」等日文漢字，加上句構異化，讀來略嫌詰屈聱牙，例如開場對男主角的介紹。

原文：

自分の誠實は、たゞ、當面の研究題目、サルヴアルサン劑と黴毒の關係を、遮二無二、究め盡さんとするところにあるばかりだと二桐は、いつも覺悟をきめてるた。（舟橋聖一，1938，頁 147）

陳鏞、鄭嘉甚譯文：

二桐在任何時候都斷然自己的誠實來向着當面的研究類〔sic〕目，洒爾伐爾散劑與黴毒的關係，傾其全力來鑽究明白。（舟橋聖一，1938 / 1953，頁 121）

儘管陳譯使用逆譯法，將主詞「二桐」和謂詞「いつも覺悟をきめてるた」（下定決心）提前，從而傳達出原文的大意，但細節處（如「斷然自己的誠實」）意味不明，遠不如翻譯毛姆等英國作家來得清順易曉。

陳鏞 1955 年移居臺北，任教於第一女子中學，1965 年從英譯選集《高貴的遊戲》（*The Royal Game*，今譯《蓋世棋蹟》）轉譯褚威格（Stefan Zweig）的中篇小說《一位陌生女子的來信》（*Brief einer Unbekannten*）於《新生副刊》刊載，引起廣大迴響，1967 年出版單行本，公認為陳鏞的翻譯代表作。

十、孫賡年

筆名細雨、沙金，浙江奉化人，浙江大學機械系畢業，1938 年進入甘肅油礦局運輸處總處，後考上公費留美，於密西根大學安娜堡分校（University of Michigan-Ann Arbor）取得工程碩士，期間進修德文，1947 年 1 月返國，6 月中油調派來臺灣修復高雄煉油廠，爾後加入《拾穗》譯者行伍，譯介《盲

者之歌》（*Der Blinde Geronimo und Sein Bruder*）（Schnitzler, 1929）、《柏林省親記》（*Emil und die Detektive*）（Kästner, 1994）等德語文學，並開闢「西書評介專欄」介紹英美文壇，1955年考取西德的研究生獎學金，奉准赴德進修（孫賡年，1966）。

戒嚴初期孫賡年共發表 37 篇雜誌譯作，二篇出處待考，15 篇美國作家著作、13 篇德國作家著作、五篇英國、二篇奧地利，文類包括文學 35 篇，科學、雜文各一篇，其中 35 篇刊於《拾穗》、二篇《西窗小品》，首篇〈盲者之歌〉（席尼茲勒，1929 / 1950）發表於 1950 年 5 月 1 日《拾穗》創刊號，譯自席尼茲勒（Arthur Schnitzler）意識流小說《盲者之歌》（Schnitzler, 1929），分兩期連載，「譯句力求忠實」（席尼茲勒，1929 / 1950，頁 69），原著從主角的行止帶出故事場景，孫譯信實，頗富異國情調。

原文：

Der blinde Geronimo stand von der Bank auf und nahm die Gitarre zur Hand, die auf dem Tisch neben dem Weinglase bereit gelegen war. Er hatte das ferne Rollen der ersten Wagen vernommen. Nun tastete er sich den wohlbekanntem Weg bis zur offenen Türe hin, und dann ging er die schmalen Holzstufen hinab, die frei in den gedeckten Hofraum hinunterliefen. (Schnitzler, 1929, p. 1)

孫賡年譯文：

盲者喬羅尼摩從椅上站起身來，將那已經放在棹上的，靠近酒杯邊的吉他，拿在手中。他已經聽到了遠遠的，第一輛駛來的車輪聲。現在，他沿着走得熟透了的老路，摸索着走向開着的門，然後走下狹窄的木梯，到了蔭蓋着的庭院。（席尼茲勒，1929 / 1950，頁 69）

此外，1950 年 7 月首刊於《拾穗》第三期的〈柏林省親記〉（凱斯特納，1929 / 1950），是德國兒童文學之父凱斯特納（Erich Kästner）的名著，當時兒童文學尚未普及，孫賡年（1966）將之歸類為「家庭倫理小說」（頁 48），認為「可以作為中學生的具有教育意義的課外讀物」（頁 48），並視

之為「動作多而說理少」（凱斯特納，1929 / 1950，頁 87）的中篇小說，原著開頭就是一連串動作，一邊敘事、一邊寫景，讀來格外生動。

原文：

»So«, sagte Frau Tischbein, »und nun bringe mir mal den Krug mit dem warmen Wasser nach!« Sie selber nahm einen anderen Krug und den kleinen blauen Topf mit der flüssigen Kamillenseife und spazierte aus der Küche in die Stube. Emil packte seinen Krug an und lief hinter der Mutter her.

In der Stube saß eine Frau und hielt den Kopf über das weiße Waschbecken gebückt. Ihre Frisur war aufgelöst und hing wie drei Pfund Wolle nach unten. Emils Mutter goß die Kamillenseife in das blonde Haar und begann, den fremden Kopf zu waschen, daß es schäumte. (Kästner, 1994, p. 24)

孫賡年譯文：

「那末」，孤寡的机足夫人和她的兒子艾密說，「現在你把水瓶和熱水一起拿來！」她自己也拿了另外一只水瓶，和一只盛放藥水肥皂的小而藍的皂缸，從廚房走到客室。艾密拿着他自己的水瓶，跟在後面。客室裏已經坐着一位女賓，彎着身子，把頭對着白色的洗臉缸。她的頭髮披散着，看上去好像有三磅毛線從她的頭上掛下來一樣。艾密的母親把藥水肥皂倒在金黃色的頭髮上，開始替客人洗頭。（凱斯特納，1929 / 1950，頁 87）

孫譯緊跟原文，對話段落維持德文語序——先聞其聲（「那末」）、再現其人（「孤寡的机足夫人」）。為了幫助讀者瞭解對話雙方的關係，孫譯增添「她的兒子艾密」，又考量到洗髮精在臺灣仍屬罕見，孫譯省去“flüssigen Kamillenseife”（洋甘菊洗髮精）和“schäumte”（搓出泡泡），前者以「藥水肥皂」簡單帶過，後者譯為「開始替客人洗頭」。〈柏林省親記〉在《拾穗》分為八期連載，期間同名電影上映，從而獲得廣大迴響。

肆、邊陲上的核心人物

本研究以臺灣戒嚴初期發行的 36 種雜誌作為考察範圍，各雜誌翻譯篇幅不一，多則 100%，少則 0.5%，若取平均數，則譯作篇幅大約占 20%（見附錄 A），顯見翻譯並非當時的主流文本，相較於創作，譯作堪稱位居邊陲。然而，根據 Even-Zohar（1990）多元系統理論（polysystem）的假定，翻譯文本在臺灣戒嚴初期應處於核心地位，假若細究本文十位譯者的身分或影響，或許也會推導出類似的主張。

戒嚴初期由於政權與官方語言幡然轉換，在臺日文作品遭禁、本省日文作家噤聲，文壇面臨中文讀物匱乏的窘境，符合 Even-Zohar（1990）所述翻譯位居核心的情況：

一、多元系統尚未成形，文學「稚嫩」、正在確立；二、文學位處（一大群相關文學的）「邊陲」或「勢弱」；或既邊陲又勢弱；三、文學走到轉捩點、遭逢危機或處於空檔。³（頁 47）

值此之際，翻譯文學積極參與形塑多元系統中心，著名譯作大多出自文壇大家或前衛作家之手，創作與翻譯界線模糊，譯作講求「充分」（adequacy）勝過「易懂」（acceptability）。張錦忠（2000）以多元系統理論檢視《現代文學》（1960—1973 年）的翻譯計畫，認為《現代文學》創刊的 1960 年可見「文庫『匱乏』現象，大可假借翻譯文學來填補」（頁 218），並評斷：

《現代文學》乃用此空檔，完成臺灣文學（尤其是小說）的「現代主義轉向」，而其中的主力，顯然是來自於翻譯文學。翻譯文學在此不僅是填補匱乏的外援，更是彰顯文學的新穎意識的文庫，有助於本國文學系統求新求變，建構新的文化資產。（頁 222）

至於 1956 年創刊的《文學雜誌》（1956—1960 年），張錦忠（2000）認為雖然是《現代文學》的先驅，譯介了不少歐美文學作品，但未獲得廣大迴響，

³ 由研究者自行翻譯。其中「多元系統」（polysystem）一詞亦可見「複系統」等譯法。

原因在於：

50年代至60年代初的臺灣文學複系統中居主流地位的是反共／鄉愁文學，反映的是三民主義文藝政策。延續五四傳統的日據時代文學家或因白色恐怖而噤若寒蟬，或因語言轉換而暫時歇筆。（頁220）

推而廣之，翻譯文本在1950年代確實位居邊陲，並未積極參與建構中心，遑論重寫文學史。

張錦忠的推論與 Even-Zohar 的理論看似矛盾，但若以譯者為主體來描述這段歷史，或許得以解釋這群邊陲上的核心人物如何藉由翻譯在保守中革新、在新潮裡守舊。本文討論的十位譯者，除卻生平待考的黃謙恩和鄭嘉甚不論，其餘八位譯者皆為靠近核心的公教人員，其中馮宗道、邱慈堯、郁仁長、夏耀、孫賡年為公職人員，任職於中國石油公司，隸屬經濟部，郁仁長是總經理秘書，孫賡年曾於革命實踐研究院受訓，馮宗道、邱慈堯、夏耀加入員工勵進會（即中國國民黨在國營企業的生產事業黨部）；錢歌川、張心漪、陳鏜是教職人員，錢歌川曾任臺大文學院院長，同時是開明書店股東；張心漪不僅是臺大外文系教授，也是臺灣省鐵路管理局副局長夫人；陳鏜成名於1930年代中國文壇，與林海音是文友，先後任教於私立大成中學、臺灣省立臺北第一女子中學。此外，十位譯者的發表園地多為核心雜誌，其中《軍中文摘》由國防部總政治部發行，《拾穗》和《暢流》則由國民黨生產事業黨部創辦，發行量都在一萬份以上，餘者亦獲官方支持，以身分觀之，有報人創辦的《讀書》、《中國文藝》、《西窗小品》，有公務員創辦的《重流》、《晨光》。總而言之，十位譯者皆非泛泛之輩，其發表的譯作在戒嚴初期具有一定影響力。

這群譯者的譯作看似位居邊陲，不似反共文學與鄉愁文學入流，但確實重塑了臺灣戒嚴初期的文化場域。在此之前，臺灣以日文為溝通載體，仰賴日本來轉譯西洋文藝與新知。到了戒嚴初期，譯者大多為外省籍，以中文為溝通載體，仰賴美國譯介西方世界，從而「間接參與推動了政府的語言政策，

亦協助執行親美反共的國策」(張綺容, 2018, 頁 24)。本文十位譯者的譯入語皆為中文, 原文來源以美國為主(占 54%)、英國次之(占 24%)、日本又次(占 14%), 縱使源自日本, 翻譯內容仍是英文教學, 從而形塑知識界從親日轉為親美的趨勢。在翻譯實踐上, 十位譯者分別承繼了民初譯壇的成規, 錢歌川、鄭嘉甚、邱慈堯延續民初譯報實踐, 從外國報刊取材編譯, 不求譯全而求易懂, 例如錢歌川以筆名味橄於《晨光》輯譯〈西笑錄〉33 篇, 每篇包含三到六則詼諧短文, 譯文道地而簡潔, 鄭嘉甚則善於剪裁原文, 邱慈堯的《天才推銷家》也只選擇符合國情的故事翻譯。⁴ 相較之下, 馮宗道、陳鏌、孫賡年的翻譯則充分表述原文內容, 馮宗道標榜文學直譯, 孫賡年則自陳「譯句力求忠實」(席尼茲勒, 1929 / 1950, 頁 69), 陳鏌的翻譯則受魯迅影響。在 1929 年底、1930 年初那場信順之爭中, 魯迅主張直譯、力持寧信而毋順, 梁實秋則主張意譯、強調譯書首重看得懂, 因此, 陳鏌的翻譯風格與馮宗道、孫賡年相近, 都以信實為主, 不同於張心漪、黃謙恩、郁仁長、夏耀以流暢見長, 後四位譯者大多譯自單行本, 例如張心漪譯《林肯外傳》、黃謙恩譯〈怎樣練習英作文〉系列、郁仁長譯《雪萊詩選》、夏耀譯《海狼》, 遣詞造句皆傾向歸化, 貼近梁實秋的意譯主張。

十位譯者不僅沿襲民初譯壇的翻譯實踐, 在文本選擇上也可見 1920、1930 年代遺緒, 其所譯介的卡內基、戴伊、高爾斯華綏、凱瑟、雪萊、倫敦、毛姆、席尼茲勒等, 都是 1949 年之前聞名中國的西方作家。卡內基的《處世之道》(*How to Win Friends and Influence People*) 初版兩年便可見謝頌羔、戴石合譯本於上海問世, 而且一時之間譯本輩出(蘇薇方, 2018, 頁 93—94); 戴伊的《天倫樂》於 1935 年初版, 1937 年呂叔湘就出了選譯本《跟父親一塊兒過日子》; 高爾斯華綏於 1920 年代名滿中國, 首譯應為 1921 年

⁴ 1953 年 2 月 1 日, 《拾穗》第 34 期〈讀者來鴻〉刊出鄭雇青先生詢問: 「包茲故事, 可否每期刊出一篇?」所謂「包茲故事」, 即邱慈堯翻譯的《天才推銷家》, 當時仍在《星期六晚郵報》連載, 編輯回覆道: 「包茲故事因一部分不和我國國人口味, 故譯者必須精心選擇, 不一定每期都有」(編輯部, 1953, 四)。

5月31日刊於《戲劇》創刊號陳大悲翻譯的《銀盒》（*The Silver Box*）（謝天振、查明建，2003，頁253—254）；凱瑟則於1929年8月10日由趙景深於《小說月刊》上譯介紹中國讀者（謝天振、查明建，2003，頁264）；雪萊的譯介應始於1911年蘇曼殊於日本出版的譯詩集《潮音》，收錄雪萊五幕詩劇《查理一世》（*Richard I*）尾聲的詩作〈冬日〉（“A Song”），從此開啟雪萊與中國的翻譯因緣（謝天振、查明建，2003，頁267—303）；倫敦則是中國1920至1940年代最受歡迎的美國作家，截至1949年為止，共計出版五種短篇小說選，長篇小說《野性的呼喚》（*The Call of the Wild*）則可見三種譯本，另有《白牙》（*White Fang*）中譯本二種（謝天振、查明建，2003，頁343）；毛姆於1919—1920年間造訪中國，至於譯介則以1930年代為多，1933年5月1日可見方于翻譯的劇作《毋寧死》（*The Sacred Flame*）於《文藝月刊》連載，1934年由正中書局出版單行本（賈植芳，2010，頁760）；席尼茲勒也是先以劇作揚名中國，1918年10月15日，《新青年》刊載北京大學宋春舫教授羅列的〈近世名戲百種目〉，上頭可見席尼茲勒的連環戲《阿那托爾》（*Anatol*），從而引來沈雁冰和郭紹虞搶譯（鍾欣志，2022）。

綜上所述，這群透過核心雜誌發聲的核心譯者，為戒嚴初期處於稚嫩、邊陲、勢弱、空檔的臺灣文學場域，橫向移植了歐美文化與中國譯壇的翻譯實踐，並縱向繼承了民初至1949年前中國譯壇的選譯傳統，從而助長臺灣從親日轉向親美、身分認同從大和遺民轉為中國移民。儘管官方文藝政策主導文壇，十位譯者仍在戰鬥文藝與懷鄉文學之外另闢蹊徑，從西方引進書信體小說、對話體小說、意識流小說等體裁，翻譯笑話、遊記、傳記、詩歌、小品文、偵探小說、兒童文學、勵志文學等文類，其翻譯筆法各有千秋，直譯、意譯各有所好——有增、有減、有順、有逆，其翻譯緣由也大相徑庭，張心漪或許是受到丈夫鼓勵，錢歌川或許是秉持知識份子的重責大任，馮宗道身為《拾穗》主編，自然多多「譯」善，以免稿荒，邱慈堯則是《拾穗》業務

經理，為鼓勵學生經銷而翻譯《天才推銷家》。單從選材自由、譯法自由來看，戒嚴初期「確實存在著一個半自主性的文化場域」（張誦聖，2022，頁67），譯者躲在作者身後操縱譯本，利用有限的自主性開拓出相對自由的論述空間，並透過自主的選擇成為跨文化交流的樞紐，藉由文本選譯、文庫（repertoire）更新，積極參與建構臺灣文壇的新中心，讓歐美新知與民初翻譯實踐融入臺灣戒嚴初期的文化場域，與創作文本一同打造自由中國的獨特文化，進而重寫文學史。

伍、結論

戒嚴初期的譯者推動西洋知識於臺灣流行，從美國、英國的書報雜誌翻譯了 280 篇文學作品及 222 篇各式主題的文章，並帶來民初中國譯壇的風尚與全島知識份子交流，既可見橫的移植，亦可見縱的繼承。在官方文藝政策主導下，雜誌譯作宛如一陣自由的風，捎來了西方自由民主陣營的信息，給予了譯者從選材到再現的自由空間，在當時封閉保守的文化氛圍裡，戒嚴初期的譯者選譯了有別於反共、懷鄉主題的域外新知潮流，其中也蘊含了 1949 年之前中國譯壇的遺緒，新中有舊，舊中有新。此外，十位譯者透過翻譯自由詮釋、再現原文，也自由呈現其對身分（例如中國移民／大和遺民）、文學（例如美國文學／日本文學）、筆法（例如直譯／意譯）、立場（例如左派／右派）的認同或否定。在國民黨政府的高壓政策下，東洋文化成為伏流，翻譯自日本的英文學習教材成為臺美之間的橋樑，1949 年之前伸向東瀛的翻譯橋漸漸遭到棄置。

「翻譯」一詞本身是曖昧的表述，既可指「將某種語言文字用另外一種語言文字表達」的行為，亦可指翻譯行為的結果，或是從事翻譯工作的人員。本文提出一個新的理解架構，不以譯本或理論為論述主軸，而以譯者為主體，從而理解譯者如何參與建構戒嚴初期的臺灣譯壇，希望透過詮釋角度的轉換，

重新將「翻譯」在 1950 年代的意義問題化，藉此扭轉僅將「翻譯」併入執行官方文藝政策的傳統解釋，這種解釋容易將「翻譯」視為官方政策的推手、文藝創作的補白，忽略了「翻譯」可以是文本旅行的載體、可以是時空越界的主體、也可以是跨國研究的客體，更忽略了「翻譯」在現代史上的意義，並且過分將譯壇與 1950 年代的特殊氛圍緊密相連。在官方語言截然改變、中文寫作人才不足、中文創作素材匱乏的空檔，戒嚴初期的譯者將英美文本擺渡到臺灣島嶼，途中或許曾於中國停留，這樣的時空越界讓 1950 年代不再截然斷代，而是透過譯者作為文化樞紐、承上啟下，編織出「大江南北，五湖四海，歐風美雨，和魂漢才」（陳允文，2016，頁 27）的大時代。

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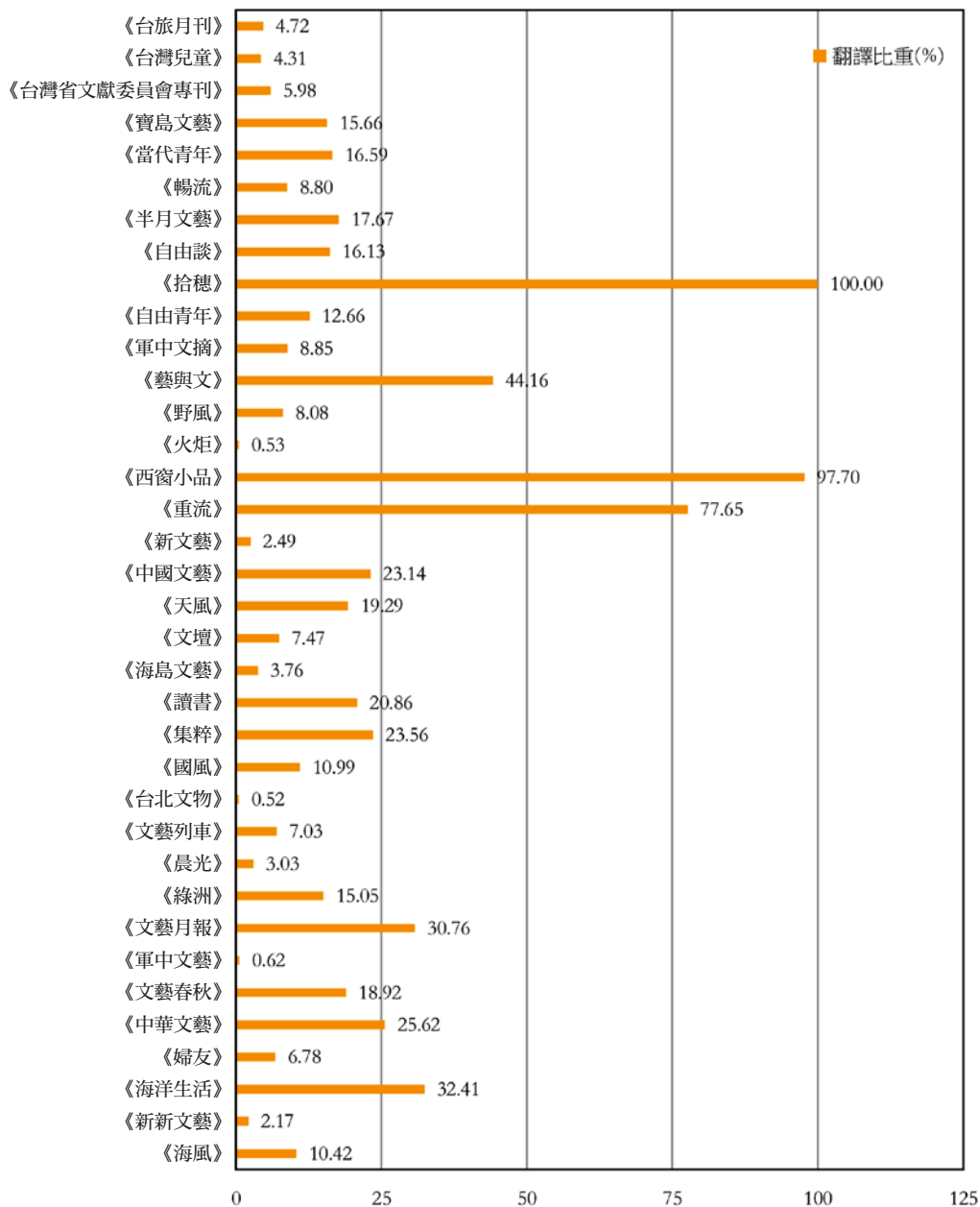
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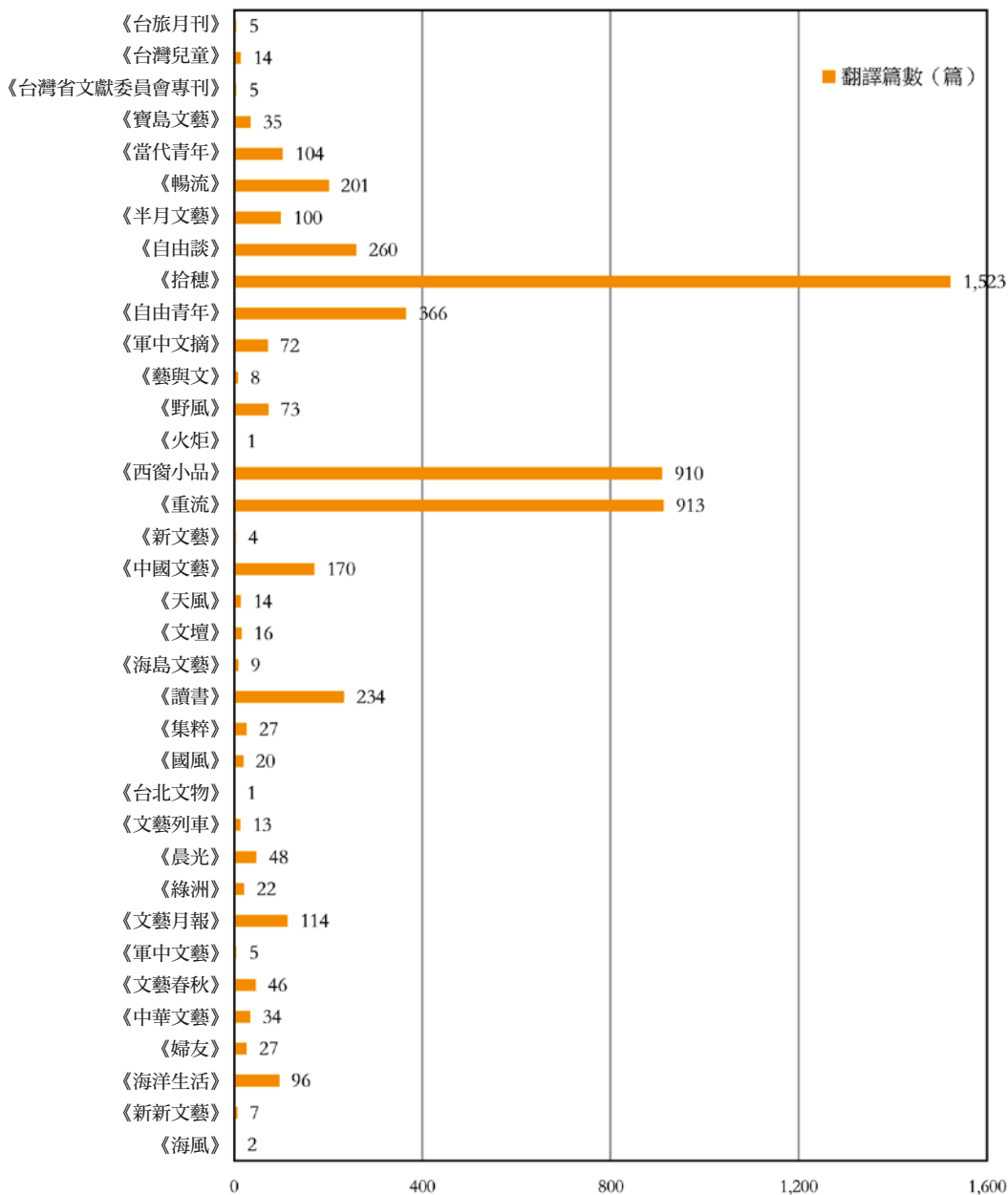
附錄 A

36 種雜誌的翻譯篇幅統計（按照創刊先後排序）



附錄 B

36 種雜誌的翻譯篇數統計（按照創刊先後排序）



亂步少年推理小說譯本「群」像—— 文本難易度之影響因素探討

鄧敏君 蘇志雄

本研究探討江戶川亂步少年推理系列在臺灣的 17 部中文翻譯及編譯作品，這些作品來自六部日文原作，呈現出翻譯、編譯、讀者設定等多元的文本外部特質。本研究採用 25 項文本難易度語言指標，結合探索式因素分析、階層式集群分析等多變量統計分析方法，再輔以差異比較及實際語料檢視，深入分析不同譯者／編者、原作、讀者設定等文本外部特質對譯本難易度的影響。探索性因素分析的結果顯示，不同文本外部特質的譯本在文本難易度的因素特徵上展現出各自的特色。階層式集群分析結果進一步揭示，同一譯者的譯作易於聚集成群，而編譯作品、相同原作的譯作則難以形成群集，凸顯譯者個人風格在難易度分群上的重要性。本研究不僅描繪出亂步少年推理小說在臺灣翻譯的分群樣貌及其影響因素，也為翻譯文本特徵的數位人文研究提供了不同視角。

關鍵詞：文本難易度、江戶川亂步、少年推理翻譯小說、探索性因素分析、階層式集群分析

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The “Clustering” Portrait of Translations of Rampo’s Young Detective Series: An Investigation Into Text Difficulty Factors

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This study investigates 17 Chinese translations and adaptations of Edogawa Rampo’s young detective series in Taiwan, derived from six Japanese originals, highlighting various external textual traits. Utilizing 25 linguistic indicators related to text difficulty, this study employs a multivariate statistical analysis, including exploratory factor analysis (EFA) and hierarchical cluster analysis (HCA), supplemented by comparative analysis and actual corpus inspection. It extensively analyzes how external textual traits—such as translators/editors, original works, and target reader settings— influence the text difficulty of translations and adaptations. The EFA results indicate that translations with different external textual traits exhibit distinct characteristics in terms of text difficulty factors. The HCA results reveal that translations by the same translator tend to cluster together, whereas adaptations and translation of the same original works are less likely to form clusters. Therefore, the translator’s individual style can be considered a crucial factor influencing the clustering of text difficulty. This study not only illustrates the clustering pattern and influencing factors of translations of Rampo’s young detective series in Taiwan but also provides a digital humanities perspective for examining the characteristics of translated texts.

Keywords: text difficulty, Edogawa Rampo, translations of young detective series, exploratory factor analysis, hierarchical cluster analysis

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壹、前言

臺灣對於日本推理文學的譯介開始甚早，其中被譽為日本推理之父的江戶川亂步（江戶川乱歩）的作品更是受到讀者歡迎而一譯再譯，他筆下的少年偵探團系列，在日本原來是針對兒童及青少年讀者群的推理小說，譯介至臺灣後至少出現了六種以上的版本，展現出多元的文本外部特質——除譯者不同外，還有翻譯與編譯形式上的差異，有些版本標榜少年偵探或日本兒童文學圖書，有些則是作為江戶川亂步的代表作品向一般廣大讀者介紹（鄧敏君，2023）。然而，這些翻譯文本的外部特質究竟映射出怎樣的譯文內在語言特徵，則需要進一步挖掘、分析。特別是日文原作主要是針對兒童及青少年讀者，亂步自述為達到淺顯易讀的目的，作品中少用漢字（今野真二，2020，頁 143），儘量採取適合少年讀者的表達方式，¹ 提高可讀性。譯介至臺灣的譯本如何呈現少年讀物的風格面貌，譯本間的難易度有何差異，如何形成「群」像，便是本研究關注的焦點。

文本難易度是指文本內容的理解難易程度及語言使用豐富程度，² 本研究將聚焦於江戶川亂步少年偵探系列中的六部日語作品在臺灣的 17 部譯作（詳細說明請見參、研究方法之一、語料庫建置），探討不同譯本的難易度異同與影響因素。本研究主要關注以下兩個問題：一、不同譯者／編者、不同目標讀者設定、不同原作的譯本，文本難易度的特徵是否存在差異？具體的特徵為何？差異為何？二、譯者／編者、目標讀者設定、原作，何者是影響譯本難易度分群的主要因素？

為深入探討這些問題，本研究以衡量文本難易度的 25 項語言指標為基準，運用自行開發之 Python 自動文本分析程式解析每個文本各項語言指標的

¹ 江戶川亂步有一部分的兒童／少年讀物是由一般大眾閱讀的作品改寫而來，雖然改寫工作通常是出版社編輯完成而非江戶川本人，但他在這些作品的出版前言中闡述如何改寫作品，例如，作品會確保文字表達淺顯易懂，刪除殘忍情節，或將故事中人物改為少年或少女，以貼近讀者年齡層（今野真二，2020，頁 237、273）。這些改寫原則可說是反映出江戶川創作兒童／少年讀物的基本理念。

² 本文所指的文本難易度等同「可讀性」或「易讀性」（readability）之概念。

表現。接著，透過探索性因素分析法（exploratory factor analysis, EFA）來識別指標背後的潛在結構，並評估每個因素所反映的文本難易特徵。針對研究問題一，我們對不同外部特質的譯本，使用獨立樣本 t 檢定以及單因子變異數分析評估各群的文本難易度是否具有統計上的顯著差異，再以因素分數散布圖以及實際語料檢視的方法，探討不同外部特質譯本的難易度特徵與差異；對於研究問題二，使用階層式集群分析法（hierarchical cluster analysis, HCA）對 17 個文本的不同難易度進行分群，並結合研究問題一的分析結果，進一步驗證譯本的譯者／編者、讀者設定、原作是否可以進行有效分群。本研究期望結合數位人文的視角，探討 17 部翻譯作品的文本難易度特徵及其與文本外部特質的關係，深入解析譯者在重新建構譯文時的潛在影響因素，為翻譯文本特徵分析提供新的研究觀點。

貳、文獻探討

臺灣的數位人文研究思維日益茁壯，文學、語言學等領域已有不少研究借重數位資訊科技，重新挖掘舊資料中的新觀點。以下闡述翻譯研究的資訊科技應用與文本難易度分析方法的研究成果與本研究之關聯。

一、翻譯研究的資訊科技應用

翻譯研究在 1990 年代開啟了語料庫語言學的量化研究思維與方法，用以驗證來自不同來源語的翻譯語體普遍性的假說（translation universals），或探討翻譯語體的共同特徵（features of translation），亦或是譯者文體風格研究（Baker, 1993, 1996, 2000；Olohan, 2004）。其中，譯者文體風格研究受益於計量文體學（stylometry）、語料庫風格學（corpus stylistics）以及文本分析（text analytics）的統計方法及電腦工具，取得豐碩的研究成果。近來，研究者開始應用主成分分析（principal components analysis）、集群分析（cluster analysis）、多維尺度分析（multidimensional scaling）等多變量分析方法，評

估文本中特定語言特徵的使用模式，深入探索譯者風格（Rybicki, 2012）。例如，Nisioi 與 Dinu（2013）以高頻功能詞作為變量，透過階層式集群分析（hierarchical clustering）將英俄雙語作家納博科夫（Nabokov）的俄文創作作品、英語創作作品之俄文翻譯作品（納博科夫本人也參與翻譯）、其他俄語作家作品成功分類，證明納博科夫的翻譯語體風格的一致性。Rybicki 與 Heydel（2013）以高頻功能詞作為變量，運用 bootstrap consensus tree 分類兩位譯者翻譯風格，結果顯示兩位譯者翻譯相同作者的作品時語體風格相近，而處理不同作者作品時則明顯不同。

基於語料庫的翻譯風格研究通常聚焦於一、兩項特定的語言特徵所展現出的譯者風格，其中最常探討的是高頻詞語（Rybicki, 2012）。近來有越來越多研究運用複合式語言分析架構來解析譯者風格。Ryu et al.（2023）利用多層次文本分析（multilevel text analysis）的方法來解析翻譯文本中如何反映與展現原作的風格。Chou 與 Liu（2024）採用了 Biber（1988）所開發的多維度分析法（multi-dimensional analysis, MDA），³系統性地比較了《紅樓夢》的兩個譯本在敘事和對話的處理方式，分析兩者的翻譯風格差異。資訊科技日新月異的今時今日，翻譯文本的語體特徵量化研究不僅在統計方法趨於多元複雜，語言分析指標也從單一走向複合與多層次，相信這些方法都能提供不同於質性分析的視角，給予我們深入探索翻譯文本特徵的新方向。

二、文本難易度與可讀性指標之分析與應用

文本難易程度的判別方法，因應不同的研究目的與需求而有不同的定義以及分析方法，文本難易度常見於語言學習或教學的應用研究，另一個常見的用詞為「可讀性」，可讀性主要用在語言習得的領域，不論是閱讀材料能被讀者理解的程度（Klare, 2000），或是作者的寫作風格與概念組織被讀者

³ Biber（1988）的多維度分析法是運用探索性因素分析法將 67 項語言特徵在不同語域（registers）中的共現方式（co-occurrence）聚類為七大維度，由這七個維度來解析英文書面語與口語的文類變化特徵。

瞭解的程度 (Dale & Chall, 1948)，都是指文本容易或是不容易閱讀的程度。大多的可讀性研究重點是在發展客觀測量公式 (宋曜廷等, 2013; 陳茹玲等, 2017)，透過可能影響文章難度的語言特徵來衡量文本的難易程度，最終的目的是能夠對文本分級，讓教學者與學習者在選擇教材或讀本時的參考依據。英文可讀性系統與相關研究相當完整而成熟，中文較具規模的可讀性分析系統是宋曜廷的可讀性團隊所開發的「文本可讀性指標自動分析系統 (CRIE)」 (<http://www.chinesereadability.net/CRIE/?LANG=CHT>)，⁴ CRIE 採用篇章理解的多層次語言特徵 (詞彙、語意、句法、篇章凝聚) 為指標，以機器學習方法建立模型，預測文本之可讀性，給予文本程度分級，CRIE 有針對以中文為第二語言的學習者參考用之分級，也有針對適合中文母語者的可讀性分析。其他文本難易的應用，還有中央研究院語言研究所開發的「現代漢語一詞泛讀」學習平臺 (<https://elearning.ling.sinica.edu.tw/index.html>)，平臺將詞語檢索結果的例句，以由簡至難的順序排列，讓使用者透過廣泛接觸不同難度的句子來熟悉詞語的用法與實際使用情境。該平臺是以句長、句中詞語在平衡語料庫的出現頻率 (常用程度)、詞彙語意的類別數等三個因素來衡量句子的難易度 (鄭錦全, 2005)。

翻譯研究中應用文本難易度的研究，有研究將之應用在翻譯教學中原文文本難易度衡量或譯文產出的品質檢視 (蔡毓芬, 2012; 賴則中, 2010)，也有研究將可讀性分數作為分析譯者風格的文本特徵的指標之一 (Lynch, 2014; Lynch & Vogel, 2018)，前述的 Ryu et al. (2023) 也將對文本理解有顯著影響的語言特徵作為分析翻譯風格的依據。⁵ 本研究將參考可讀性研究中分析文本難易度的語言指標，解析譯文的特徵，探索譯作分群聚類的影響因素。

⁴ 參考 Sung, Chen, et al. (2015)、Sung, Lin, et al. (2015)、Sung et al. (2016)。

⁵ Ryu et al. (2023) 使用 Coh-Metrix 來分析英文原文 (ST)，Auto-Kohesion 來分析韓文目標文本 (TT)，兩者都是衡量文本難易程度的工具。

參、研究方法

一、語料庫建置

本研究研究對象為臺灣出版之江戶川亂步少年推理系列的翻譯與編譯作品。正式以系列叢書方式出版的是 1987 年文經社所推出的「江戶川推理文庫」，該系列之封面、譯序及導讀內容沒有註明「少年偵探」系列，而是以江戶川亂步代表作品的方式來介紹宣傳，並非專為兒童或少年所出版的讀物；之後有 1991 年東方出版社的「少年偵探」系列五冊，全文標註注音符號，封面註明「原作江戶川亂步，賴惠鳳主編，古秀慧繪圖」（鄧敏君，2023，頁 196），沒有標註譯者，⁶ 根據鄧敏君（2023）、鄧敏君與蘇志雄（2023）的研究結果，東方系列的編譯作品故事大綱沒有大幅變動，敘述方式經過精煉與編修，是翻譯後的再編輯；1992 年則有長鴻出版社的「少年偵探故事」系列十冊，每部作品皆來自不同譯者，有些是翻譯有些是編譯作品；2002 年品冠文化出版了「少年偵探」系列，出版書籍多達 26 冊，譯者皆為施聖茹一人；2010 年獨步文化精選了 13 冊江戶川的代表性推理作品，其中第 11 冊《怪人二十面相》、第 12 冊《少年偵探團》為少年推理小說，從排版、譯序看來，出版社是站在介紹亂步重要代表作品給臺灣讀者的立場，並非專為兒童或少年所出版的圖書。⁷

本研究收集的語料詳如表 1。研究語料 17 部作品共 52.5 萬個詞，來自江戶川亂步的六部日文小說；其中翻譯作品來自四家出版社，分別為文經社兩部、長鴻一部、品冠文化（以下簡稱品冠）六部、獨步文化（以下簡稱獨步）兩部，譯者分別為梁澤華、劉保財、施聖茹以及劉子倩；編譯作品為東方賴惠鳳主編的五部作品，另外，長鴻魏聰丞的譯作內容經過刪簡或編修，因此歸類為編譯作品；在語料清理時，研究者已確認譯作間的內容並無重疊，沒

⁶ 筆者未獲賴惠鳳本人的回應，因此無法得知當時編譯之詳細情形。臺灣 1992 年「六一二大限」之前的出版環境，編者也有可能只是掛名，完全沒有經手編譯。

⁷ 詳細副文本分析見鄧敏君（2023）。另，本研究以臺灣譯者作品為主要研究對象，故未將 2019 年三民書局出版的中國大陸授權的翻譯作品納入分析。

有舊作重新出版的問題。

表 1

日文原作與翻譯文本基本資料

日文原作	中文譯本出版社《書名》	譯本代號	譯者／編輯	編譯	讀者設定	總詞數
	1 文經社《怪人二十面相》	WJ1	梁澤華譯		一般	34,181
	2 東方《千面人》	DF1	賴惠鳳主編	V	兒童	30,202
《怪人二十面相》	3 長鴻《怪人二十面相》	CH1	劉保財譯		兒童	35,520
	4 品冠《怪盜二十面相》	PG1	施聖茹譯		兒童	34,243
	5 獨步《怪人二十面相》	DB1	劉子倩譯		一般	38,594
	6 東方《少年偵探隊》	DF2	賴惠鳳主編	V	兒童	23,764
《少年探偵團》	7 長鴻《少年偵探團》	CH2	魏聰丞譯	V	兒童	25,026
	8 品冠《少年偵探團》	PG2	施聖茹譯		兒童	31,481
	9 獨步《少年偵探團》	DB2	劉子倩譯		一般	34,101
	10 東方《妖怪博士》	DF3	賴惠鳳主編	V	兒童	32,713
《妖怪博士》	11 品冠《妖怪博士》	PG3	施聖茹譯		兒童	39,956
	12 東方《大金塊》	DF4	賴惠鳳主編	V	兒童	17,986
《大金塊》	13 品冠《大金塊》	PG4	施聖茹譯		兒童	28,376
	14 東方《青銅怪人》	DF5	賴惠鳳主編	V	兒童	29,993
《青銅魔人》	15 品冠《青銅魔人》	PG5	施聖茹譯		兒童	24,860
	16 文經社《透明怪人》	WJ6	梁澤華譯		一般	31,548
《透明怪人》	17 品冠《透明怪人》	PG6	施聖茹譯		兒童	32,485

註：譯本代號前兩個英文字母為出版社簡稱，WJ 為文經社，DF 為東方，CH 為長鴻，PG 為品冠，DB 為獨步。英文字母後方數字 1—6 分別代表日文原作，1 為《怪人二十面相》，2 為《少年探偵團》，以此類推。

語料庫建置與語料清理、標註的程序如下。首先，掃描紙本書籍轉換為圖像格式後，利用文字識別軟體將圖像轉換為機器可讀的文字，再以人工進行辨識錯誤、異體字統一等的語料清理工作。接著透過自然語言處理工具對

語料進行預處理，本研究採用中央研究院中文詞知識庫小組（CKIP）開發的開源斷詞、詞性標注、實體辨識系統，並採用 Python 工具中的 `ckiptagger` 套件（version 0.2.1）進行斷詞及詞性標注，處理前先將小說中人名和地名等專有名詞加入使用者辭典參數，以提高語料斷詞解析的正確率；電腦完成斷詞工作後，再遵循詞庫小組（1993，1996）的標注原則，進行斷詞及詞性標注的確認與錯誤修正。

二、分析指標定義

本研究採用 25 項分析指標，涵蓋詞語、語意及語法等面向，以評估翻譯文本的難易度。指標制訂主要依據中文文本難易度及可讀性等前人研究，同時參考第二外語習得研究中學習者詞彙使用豐富性（lexical richness）、語法複雜度（syntactic complexity）的評估方法以及語言學研究成果，再經過適度的修改與補充而成。以下將詳述指標定義，詳細公式列表請參見附錄表 A。

（一）字詞形式（指標編號 B_01—08）

字元筆畫複雜度（中文字元的筆畫數）以及詞長（一個詞所含字元數）都會影響讀者辨識詞語的時間。例如，陳茹玲與蘇宜芬（2010）研究結果顯示兒童對於複雜筆畫的字元以及字元數多的詞語，都需花費較長的時間辨識；荊溪昱（1992）發現雙字詞對國小課文的文章難度具有預測的效力；宋曜廷等（2013）、Sung, Chen, et al.（2015）的調查結果顯示，雙字詞及三字詞是預測文章難易度有效的指標。

本研究將語料庫中所有字元以筆畫數由小到大排列，以統計的四分位數作為劃分依據，第 1 四分位以下的字元歸為低筆畫字元，第 3 四分位以上的字元為高筆畫字元，介於第 1 與第 3 四分位之間的字元則為中筆畫字元。⁸ 分析結果第 1 四分位為 6 畫，第 3 四分位為 12 畫，因此筆畫 6 以下的文字分為

⁸ 根據教育部「國字標準字體筆順學習網」（<https://stroke-order.learningweb.moe.edu.tw/strokeCount.do>），將網站中所有國字字元及其筆畫數製作成字典，再利用 Python 程式遍歷語料庫內所有字元以及對應之筆畫數後進行統計。宋曜廷等（2013）、Sung, Chen, et al.（2015）的劃分的依據為十筆畫以下者歸為低筆畫字元，10—20 筆畫為中筆畫字元，20 筆畫數為高筆畫字元，低、中、高之分類方法欠缺統計依據。

低筆畫字元，7—12 畫間的文字為中筆畫字元，13 畫以上之文字則為高筆畫字元占總字元數的比例（#B_01—03）。詞長指標為一到四字詞以及五字以上詞語（以下簡稱五字詞）占總詞數的比例（#B_04—08）。

（二）詞彙難易度（指標編號 C_01—04）

第二外語習得研究（如 Lu, 2012；Read, 2000），將學習者的詞彙使用豐富性的特徵（lexical richness），以詞彙難易度（lexical sophistication）、詞彙多樣性（lexical variation）以及詞彙密度（lexical density）等量化的方式加以衡量。其中詞彙難易度是計算文本中少用或難度較高的詞彙的使用比例。詞彙的難易與否，鄭錦全（2005）認為高頻詞通常是在一般生活中出現較多的詞語，較容易閱讀；詞頻低的詞語，讀者接觸比較少，因此閱讀難度較高。宋曜廷等（2013）、Sung, Chen, et al.（2015）的可讀性公式中「難詞數」亦是用語料庫詞頻統計做為衡量基準。本研究參照其做法，根據中研院「現代漢語語料庫詞頻統計」，⁹ 將出現頻率前 3,000 之高頻詞視為常用詞表，不在常用詞表內的詞即為「非常用詞」，另設定 8,000 詞之後的詞語為「難詞」，分別計算兩種詞數占該文本總詞數的比率（#C_01—02）。¹⁰

另外，參考 Lu（2012）及其所採用的 Laufer（1994）的計算方式，除了計算非常用詞及難詞總詞數之外，也採計兩者不同型態的詞語數量占總相異詞數之比例（#C_03—04）。

（三）詞彙多樣性（指標編號 D_01—02）

詞彙多樣性是第二外語習得研究的重要指標，通常使用 type-token ratio（TTR）——不同詞語（相異詞，type）與總詞數（token）的比率，反映詞

⁹ 參照「中央研究院平衡語料庫」（<https://elearning.ling.sinica.edu.tw/cwordfreq.html>）的字詞頻統計資料常被第一語言學習或第二語言習得研究作為統計基礎來源（李詩敏，2020，頁 49）。本研究亦比較了其他臺灣的常用中文詞語列表，例如教育部國語推動委員會於 2000 年編制《國小學童常用字詞調查報告書》、國家華語測驗推動工作委員會 2022 年公告的「華語八千詞詞表」，國家教育研究院 2020 年推出的《國教院詞表》。由於這三類詞表的詞語並無詞類標註，因此為避免重複計算具複數詞性的詞語，本研究選擇中研院平衡語料庫的現代漢語語料庫詞頻統計詞表，作為常用詞或難詞與否之依據。

¹⁰ 學習華語的標準大致為 8,000 詞（曾文璇，2014）。另外，張莉萍（2012）建議華語學習者的詞彙量基礎級約 1,000 詞、進階級 2,300—3,000 詞、高階級 4,500—5,000 詞，流利級以上的詞彙量則介於 8,000 至 10,000 個詞之間。本研究取現代漢語語料庫詞頻統計前 3,000 詞及 8,000 詞作為常用詞或難詞與否之基準。

彙的豐富程度。文本中相異詞越多，詞彙運用就越多樣，然而文本長度會影響計算結果，因為較長的文本通常有較多的相異詞，本研究使用以下兩種 TTR 的變化方法。第一種是 MSTTR (mean segmental TTR) (Johnson, 1944)，將文本分為等長段落，計算每段 TTR 後求取平均值 (#D_01)，本研究每個翻譯文本都在一萬詞以上，因此將段落長度設定為 1,000 詞。第二種 RTTR (Root TTR) (Guiraud, 1960) 則是相異詞數除以總詞數的平方根 (#D_02)，減少文章長度的影響。

(四) 語意複雜度 (指標編號 G_01—03)

詞彙密度內容詞與總詞數的比例，反映語彙意義的複雜度。內容詞 (或稱實詞) 具有明確語意，表示事物、動作行為或狀態等，包括名詞、動詞和形容詞等；語法詞 (或稱功能詞或虛詞) 主要用於建立詞語或句子的關係或表示其屬性，如連接詞、介詞、感嘆詞和語助詞等。相較於語法詞，讀者需要花費更多的時間來思考內容詞 (Carpenter & Just, 1983)，也就是說，文本中內容詞越多，資訊量就越高，詞彙密度越高 (Stubbs, 1996)。本研究根據 CKIP 斷詞結果之精簡詞類來區分內容詞及語法詞，¹¹ 其中副詞是否屬於內容詞則有爭議。詞庫小組 (1993) 將副詞定義為謂語的修飾語，但實際上有些副詞用法接近語法詞 (如「只」、「僅僅」等表示範圍和數量的副詞)，有些則具有明確語意 (如「處處」、「到處」等的地方副詞)；此外，修飾動作的「不斷的討論」、「悄悄的拿出」中的「不斷」、「悄悄」等副詞都表達出明確語意。因此本研究的詞彙密度有兩種計算方式，內容詞 I 僅包括名詞、動詞和形容詞，內容詞 II 則包括上述詞類及副詞 (#G_01—02)。

此外，成語是高度濃縮文化資訊的詞彙，結構固定但語意不透明且複雜度高。本文也將成語的使用比例列入指標，計算每千詞中的成語數量 (#G_03)。成語資料庫來源為教育部「重編國語辭典修訂本」 (<https://dict.revised.moe.edu.tw/?la=0&powerMode=0>) 及「成語典」 (<https://dict.idioms.moe.edu.tw/idiomList2.jsp?ID=4>) 編輯基礎資料庫所收錄的 20,389 條成語。

¹¹ 精簡詞類與簡化標記的對應，請參考：<https://ckipsvr.iis.sinica.edu.tw/>。

(五) 語法複雜度 (指標編號 H_01—08)

文本難易度研究 (宋曜廷等, 2013; Sung, Chen, et al., 2015; Sung, Lin, et al., 2015)、第二外語習得研究 (Lu, 2010) 將句子長度或是單、複句結構做為語法複雜程度的指標之一。¹² 這是因為較長的句子通常包含較複雜的結構, 句長越長越容易影響讀者對內容的理解 (鄭錦全, 2005)。中文與日、英語的句子特性有極大差異, Tsao (1990) 指出, 中文句子是「主題連鎖」(topic chain) 的單位, 文章中使用逗號多於使用句號, 習慣也因人而異 (p. xi); 中文有特殊的流水句句式 (許立群, 2018; 橋本陽介, 2020), 句法結構在建立意義關聯時不須依賴連接詞 (王力, 1946; 邵敬敏, 2002), 因此中文不像英文或日文的單複句可以透過連接詞等語言形式作為分類的基準, 否則極可能忽略部分省略連接詞的複句。有鑑於此, 本研究除句子之外、另外設定了「小句」、「長句」、「長小句」、「單句」等單位, 以期完整呈現中文句法特徵與樣態, 詳細定義如表 2。

表 2

語法複雜度單位定義

名稱	定義
句子	「。」、「!」、「?」、「;」為結尾之標記
小句	「。」、「!」、「?」、「;」、逗號「,」、冒號「:」、破折號「——」為小句的區隔標記
長句	收集語料庫中所有句長加以排序, 第 3 四分位數的句長為長句閾值, 超過閾值者即為長句
長小句	收集語料庫中所有小句長加以排序, 第 3 四分位數的小句長為長小句閾值, 超過閾值者即為長小句
單句	句中沒有任何標點符號的句子

¹² Sung, Chen, et al. (2015)、Sung, Lin, et al. (2015) 中, 句子的定義為句號、驚嘆號、問號、逗號之間的詞語。他們也設有單句 (simple sentence) 及複雜結構句 (sentence with complex structure) 等指標, 但並沒有詳述定義。

根據表 2，衡量句子相關的語法複雜度指標如下：平均句長為每個句子所包含的詞語數的平均值（#H_01）；平均小句長則為每個小句所包含的詞語數的平均值（#H_04）；句長標準差、小句標準差為句長或小句長的變異程度或分散程度（#H_03、H_06）；這些指標都可以提供文本內語法複雜程度的資訊。

長句數為計算每個文本中長句句數占總句數的比例（#H_02）；長小句數則是計算文本中長小句數占總小句數的比例（#H_05）。長句或長小句所占的比例越高，則該文本中複雜的句法結構就越多，相對而言文章的難度也就提高。每句的標點符號數目也會影響文章的難易程度，標點符號越多，可能表示句子越長（#H_07）；單句數則是計算單句數量占總句數的比例（#H_08），文章中包含較多單句，則代表文章中簡單的句法結構較多，相對而言文章的難度也就較低。

三、「群」像分析方法

本研究分析程序如下。首先，我們根據前述指標定義，開發出一套 Python 自動文本分析程式，用以分析 17 個文本的 25 項語言特徵。其次，我們採取 EFA 進行進一步分析。選擇 EFA 的考量有二，一是 25 項語言分析指標性質多樣，計量單位不盡相同，二是這些指標之間可能存在潛藏的相關結構。因此，透過 EFA 將語言指標聚類為反映共同結構的「因素」，可以為比較譯本難易度提供一個客觀且系統化的框架。

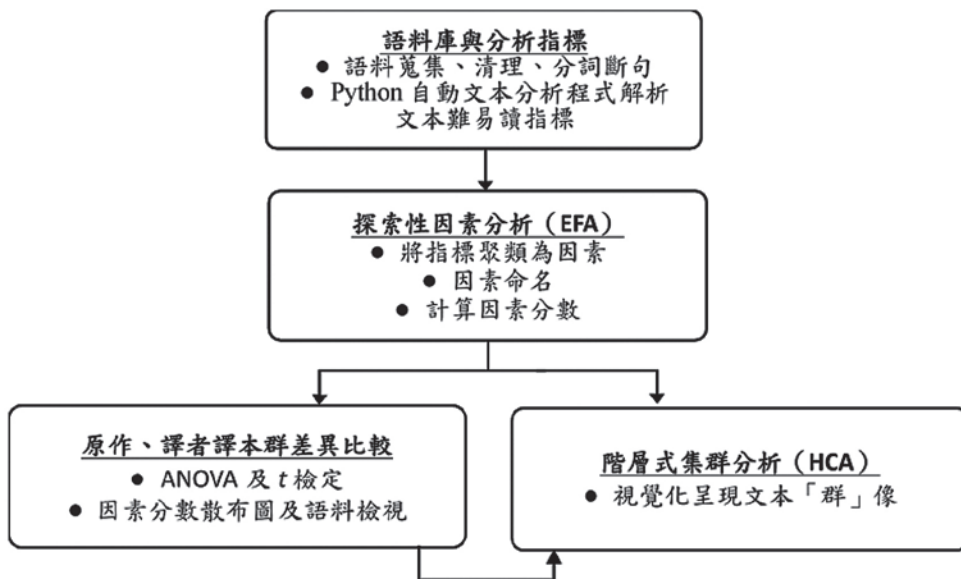
為評估譯者／編者、原作的譯本群在文本難易度上的差異，我們採取獨立樣本 *t* 檢定以及單因子 ANOVA 進行統計檢定。¹³ 此外，我們也透過因素分數的散布圖以及實際語料檢視，探討個別譯本的難易度特徵以及不同外部文本特質對譯文難易度的影響。另一方面，我們根據 EFA 得到的因素分數，為 17 個文本進行 HCA，HCA 將相似的文本逐漸聚集，形成不同層次的集群，

¹³ 語料庫語言學中，群組比較通常採用有母數統計法（*t* 檢定或 ANOVA）或無母數統計法（Mann-Whitney U 檢定或 Kruskal-Wallis H 檢定）（Brezina, 2018）。

最終建構一個階層式的集群結構，視覺化呈現 17 個譯本的整體分布情形。最後，我們根據差異比較的分析結果進行重新分群，進一步探索分群與譯者、原作等文本外部特質的相關性。詳細分析步驟如圖 1 所示。

圖 1

本研究之分析步驟與方法



肆、文本難易度的因素聚合

一、探索性因素分析

我們利用 EFA 對 17 個文本的 25 項指標進行分析，¹⁴ 結果顯示這些指標可歸納為六個主要因素（解說總變異量參見附錄表 B），共解釋了總變異量

¹⁴ 分析使用 Statistical Product and Service Solutions (SPSS) 軟體進行 EFA，採用主成分分析 (principal component analysis, PCA) 萃取因素，特徵值大於 1 作為選取標準，並使用最大變異法 (varimax) 進行因素旋轉，以獲得更清晰的因素結構。

的 90% 以上，顯示這些因素在反映文本的難易度上具有顯著的作用。六個因素所代表的語言指標結構摘要及其負荷量彙整如表 3。

表 3

因素 1 到因素 6 之語言指標結構摘要

因素	指標 #	定義	負荷量
因素 1	C_03	非常用詞相異詞	0.918
	D_01	MSTTR	0.911
	C_04	難詞相異詞	0.884
	B_07	四字詞	0.874
	D_02	RTTR	0.872
	C_02	難詞	0.794
	C_01	非常用詞	0.772
	G_03	成語	0.632
因素 2	H_08	單句	0.890
	B_01	低筆畫字元	0.854
	B_04	單字詞	0.843
	B_06	三字詞	0.596
	B_05	雙字詞	-0.868
	B_02	中筆畫字元	-0.703
因素 3	H_04	平均小句長	0.947
	H_05	長小句比例	0.930
	H_06	小句長標準差	0.890
因素 4	H_07	標點符號數	0.899
	H_01	平均句長	0.787
	H_02	長句比例	0.741
	H_03	句長標準差	0.629
因素 5	G_01	詞彙密度 I	0.835
	G_02	詞彙密度 II	0.761
因素 6	B_03	高筆畫字元	0.617
	B_08	五字詞	-0.540

二、因素命名

我們根據表 3 所呈現的語言指標特徵、負荷量大小以及正負值，綜合評估並詮釋每個因素所代表的文本難易度特徵，並賦予有意義的名稱。Biber (1988) 指出，因素命名和解釋應注意尋找潛在的功能維度 (functional dimension)，¹⁵ 以闡釋相關語言特徵的共現模式 (co-occurrence pattern) (pp. 87-88)。在解釋每個因素時，負荷量越大的語言指標重要性越高，而正負值則反映這些語言指標在文本中的互補分布情形。我們在為因素意義命名時，不僅會考量指標的共現或互補的特徵，也同時確認這些因素在文本難易度不同層面上的意義。

(一) 因素 1

如表 3 所示，因素 1 由八項指標組成，皆為正負荷量，其中七個超過 0.7，包括字詞形式的四字詞、詞語難易度的四個指標 (非常用詞與其相異詞、難詞與其相異詞)、詞彙多樣性的 MSTTR、RTTR，只有成語的負荷量低於 0.7。綜合而言，因素 1 反映出「詞彙複雜度與豐富性」的特徵，代表文本中詞彙使用的深度與廣度，因素分數越高，表示詞彙複雜度與豐富度也越高。

(二) 因素 2

因素 2 包含六項指標，其中四個指標負荷量為正 (單句、單字詞、低筆畫字元、三字詞)，二個負荷量為負 (雙字詞與中筆畫字元)。正與負的指標以互補方式出現，當單句、單字詞、低筆畫字元、三字詞頻繁出現時，雙字詞與中筆畫字元的出現頻率則相對較低，反之亦然。考慮到這些特徵都屬於構成文本的基本且簡單的詞彙與句式，我們將這個因素定義為「文本構成基礎要素」，反映文本在字元、詞語和句式選擇上的傾向，因素分數越高代表單句、單字詞、低筆畫字元、三字詞使用比例越高；因素分數較低者，則

¹⁵ 解釋因素分析結果時，常用到「因素」(factor)、「構念」(construct)與「維度」(dimension)等詞語。「因素」為統計模型中數據分解的結果，「構念」是理論模型中解釋行為或現象的抽象概念，「維度」則是對因素或構念的描述或分類方式。本研究的 EFA 僅針對 17 部譯本加以分析，故僅探索性地詮釋因素背後的「特徵」，未進一步將之解釋為抽象化之構念或維度。

表示較常使用雙字詞與中筆畫字元。

（三）因素 3

因素 3 由三項與小句長度相關的指標組成，負荷量均接近 0.9。這些指標在文本中具有共現性，反映了句法結構的特徵。本因素命名為「小句句法複雜度」，因素分數越高，意味著文本的句法結構越複雜。

（四）因素 4

因素 4 包含四項與句子長度及標點符號數相關的指標。標點符號的多寡反映了句長、長句數量與句長分散程度（變異性）。根據 Tsao (1990)，中文「句子」通常代表相同主題的單位，因此，因素 4 得分較高，顯示出句法結構的複雜性，也表示了譯者傾向將相同主題的內容整合在同一個句子，而非分割成多個較短的句子。因素 4 命名為「句子複雜度」。

（五）因素 5

因素 5 是由兩項反映語意複雜度的指標組成，代表文本的資訊密度，因此命名為「語意複雜度」。

（六）因素 6

因素 6 包含兩項互補的指標：高筆畫字元（正負荷）和五字詞（負負荷）。他們反映了文本中使用複雜的字詞形式的特徵，因此命名為「複雜字詞要素」。因素分數越高，代表高筆畫字元使用比例越高，因素分數較低者，則表示較頻繁使用五字詞。

三、因素分數計算

根據因素分析結果計算每個文本的因素分數，作為後續比較文本難易度的基礎。計算方法是將每個指標的得分乘以因素的負荷量，再將加權後的正負荷量相加，負荷量相減 (Brezina, 2018; McEnery et al., 2006)。本研究使用 SPSS 內建的迴歸方法取得轉軸後的成分矩陣係數，得出 17 個文本在六個因素上的得分。詳見附錄表 C。

伍、分析與考察

一、不同「譯者／編者」之譯本群的文本難易度特徵

本節將進一步探討不同譯者／編者的翻譯及編譯作品在文本難易度的各因素上的表現差異。編譯／翻譯以及目標讀者設定的文本都包含在譯者／編者當中，故在本節中一併分析考察。

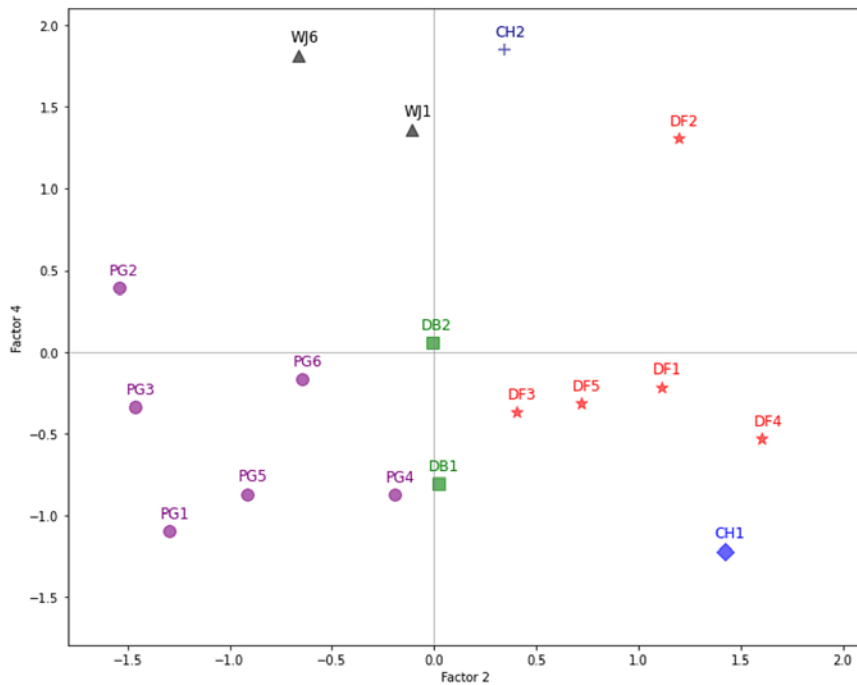
由於長鴻的兩個譯本是由兩位不同譯者翻譯，因此本部分只針對四個譯者／編者：獨步劉子倩、品冠施聖茹、文經社梁澤華以及東方賴惠鳳的譯本進行統計分析。在因素 2「文本構成基礎要素」的使用上，不同譯者／編者之間存在顯著差異（ $F = 17.297, p < 0.000$ ）（附錄表 D）。Scheffé 法的事後比較結果顯示，東方賴惠鳳編譯的作品傾向於使用低筆畫字元、單字詞、三字詞及單句，而品冠施聖茹與文經社梁澤華的譯本則較常使用中筆畫字元及雙字詞（兩組的 $p < 0.05$ ）。另外，在因素 4「句子複雜度」方面，不同譯者之間也有顯著差異（ $F = 5.741, p = 0.013$ ）（附錄表 D）。Scheffé 法的事後比較結果顯示，文經社梁澤華的譯本的句子結構的複雜度明顯高於品冠施聖茹的譯本（ $p < 0.05$ ）。

圖 2 呈現了 17 部譯本在因素 2「文本構成基礎要素」與因素 4「句子複雜度」的因素得分散布圖，圖中不同標誌符號分別代表不同的譯者或編者。因素 2「文本構成基礎要素」方面，東方賴惠鳳編譯的作品群（DF1—DF5）與品冠施聖茹的譯本群（PG1—PG6）、文經社梁澤華的譯本群（WJ1、WJ2）有顯著不同。而因素 4「句子複雜度」方面，如統計檢定結果所示，文經社梁澤華的譯本（WJ1、WJ2）與品冠施聖茹（PG1—PG6）有顯著差異。也就是說，東方編譯本傾向於使用單字詞和低筆畫字元；施聖茹的譯作句子結構中間偏短，偏好使用單字詞與低筆畫字元；而梁澤華的譯作句子較長，偏好使用雙字詞與中筆畫字元。另外，從圖 2 可以觀察到統計的差異比較所沒有呈現的部分，獨步劉子倩的兩部譯作（DB1、DB2）「句子複雜度」雖

然不同，「文本構成基礎要素」則有一致傾向；長鴻兩位譯者的譯作（CH1、CH2）都是「文本構成基礎要素」橫軸的右方，但「句子複雜度」截然不同。

圖 2

17 部譯本在因素 2 與因素 4 的因素得分散布圖

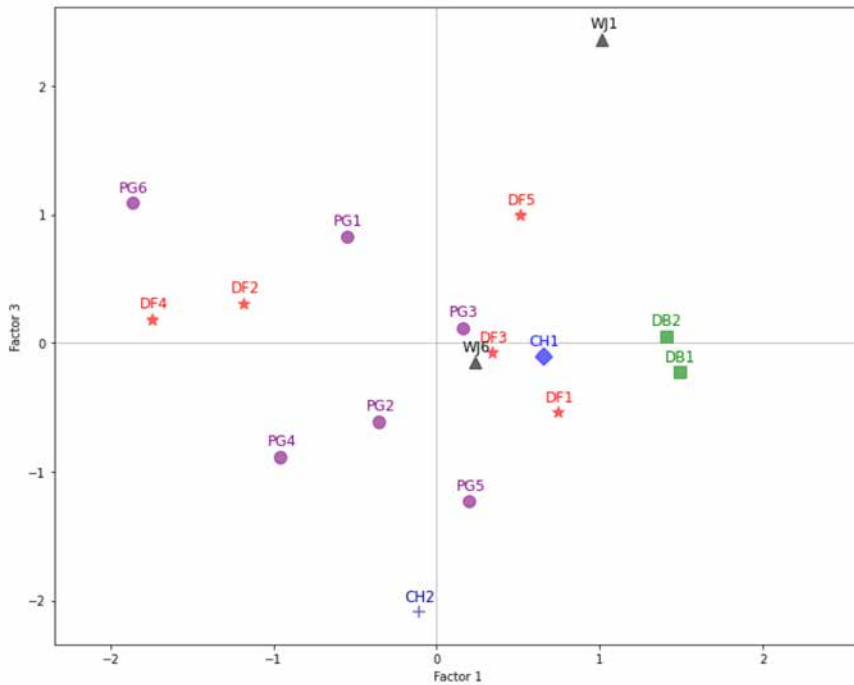


再比較因素 1「詞彙複雜度與豐富度」及因素 3「小句句法複雜度」所繪製成的圖 3，則可以看到劉子倩譯作特徵相近，然而其他譯者、編者譯作的群聚則不明顯。因素 5「語意複雜度」與因素 6「複雜字詞要素」所繪製成的圖 4 則可以看到劉子倩譯作在「語意複雜度」的一致性。由此可知，不同譯者在不同文本難易度的因素特徵上有不同傾向：品冠施聖茹與文經社梁澤華的譯作在「文本構成基礎要素」、「句子複雜度」有一致性；劉子倩的譯作則在「詞彙複雜度與豐富性」、「文本構成基礎要素」、「小句句法複雜度」、「語意複雜度」上展現一致的風格。東方編譯本在「文本構成基礎要素」上有共通性，而其他的因素特徵都是呈現分散的分布。不同譯者／編者在不同

文本難易度的因素特徵上擁有不同的風格，其中因素 6「複雜字詞要素」幾乎看不到相同譯者／編者的譯文群存在一致性。

圖 3

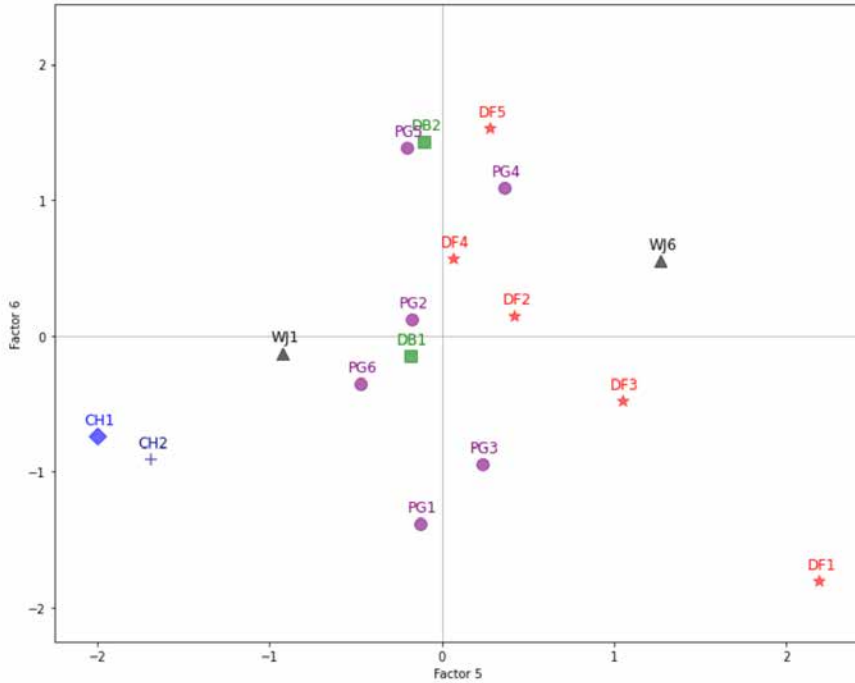
17 部譯本在因素 1 與因素 3 的因素得分散布圖



另外，翻譯與編譯的差異是否影響文本難易度的特徵，在因素 2「文本構成基礎要素」，編譯作品（DF1—DF5、CH2）與翻譯作品之間達到統計上的顯著性（ $T = -3.62$ ， $p = 0.003$ ）（附錄表 E）。相較於翻譯作品，編譯作品傾向使用單字詞、三字詞、低筆畫字元及單句。實際上從圖 2 也可以觀察到東方的編譯作品（DF1—DF5）普遍位於因素 2「文本構成基礎要素」右方。翻譯與編譯在文本難易度的顯著差異僅止於因素 2，其餘因素特徵沒有顯著差異。

圖 4

17 部譯本在因素 5 與因素 6 的因素得分散布圖



至於目標讀者設定是否影響文本難易度的因素特徵，劉子倩（DB1、DB2）與梁澤華（WJ1、WJ6）譯本是以一般大眾為目標讀者，兩位譯者在圖 3 的因素 1「詞彙複雜度與豐富性」都位於橫軸的右側，表示其詞彙使用的深度與廣度皆高，而且讀者設定為兒童與一般大眾的差異達到統計顯著（ $T = -2.848$, $p = 0.012$ ）（附錄表 F）。兒童讀者設定的譯本的詞彙複雜度與豐富性低於針對一般大眾的譯本。這說明讀者設定為一般大眾的譯本具有更高的詞彙使用的深度與廣度，文經社的梁澤華和獨步劉子倩的譯作，在「詞彙複雜度與豐富性」方面明顯超越了其他譯者／編者的譯本群。由於我們並無法獲知兩位譯者在翻譯之時是否針對讀者設定去調整用字遣詞，因此無法直接推斷，讀者設定影響文本難易度中「詞彙複雜度與豐富性」的特徵，然

而譯者在翻譯過程中的讀者設定與平衡詞語複雜度和豐富性的意圖值得關注，是未來可以深入探討的議題。

二、不同「日文原作」譯本群文本難易度特徵

日文原作對因素 6「複雜字詞元素」影響顯著 ($F = 4.020, p = 0.025$) (附錄表 G)。根據 Scheffé 法的事後比較結果，《青銅魔人》的譯文使用較多高筆畫字元，《怪人二十面相》的譯文則在五字詞（包含五字以上）的使用顯著 ($p < 0.05$)。圖 4 可以確認上述結果，PG5、DF5（原文為《青銅魔人》）在橫軸的上方而 DB1、WJ1、CH1、DF1、PG1（原文為《怪人二十面相》）都在橫軸下方。

我們從《怪人二十面相》的五部譯本與《青銅魔人》的兩部譯本中，提取平均使用率（各譯本字元出現頻率占總字元數比率之平均）差異超過五倍的高筆畫字元，結果如表 4 所示。觀察表 4 中的字元，除了「與」及「跟」之外，多數字元皆為內容詞的組成成分，與故事情節密切相關。例如，《怪人二十面相》的事件經常發生在博物「館」、美術「館」、旅「館」以及「飯店」，涉及「藝」術品的竊盜，警視「廳」的員警們也出動調查；在《青銅魔人》則有「煙」囪附近的犯罪場景，其中一個事件圍繞在鐘「錶」公司的夜光「錶」失竊案，關鍵主角的「青『銅』『魔』人」的登場，常伴隨著「齒」「輪」聲響，或是露出「藍」黑色的手臂或穿戴「藍」黑色的服飾或面具。日文原作是針對兒童或青少年，傾向選擇平易的用字遣詞或使用平假名，而許多日文漢字是簡化漢字（如「芸」術品、警視「庁」、「齒」車），然而譯者在翻譯為中文時，為忠實反映原文意義，無可避免的使用了筆畫數複雜的字元，而《青銅魔人》的日文原作中涵蓋較多這樣的內容，因而中文譯本也因此使用了較多複雜字元。然而不同的譯本還是有不同的選擇傾向，例如，東方的編譯本就避免使用複雜的字元而選擇相對簡易的用字，如使用「美」術品而非「藝」術品，青銅「怪」人而非青銅「魔」人，但整體而言《青銅魔人》的譯文的高筆畫字元明顯高於《怪人二十面相》的譯文。

表 4

《怪人二十面相》與《青銅魔人》譯本中平均使用率差距五倍以上之高筆畫字元

於《怪人二十面相》中高使用率	於《青銅魔人》中高使用率
陷、飯、賊、與、輻、藝、廳、館	隊、煙、跟、幕、銀、摩、齒、器、壁、蕩、藍、 軀、塚、銅、噤、輪、橡、錶、櫥、魔

另外，在五字詞的使用頻率上，《怪人二十面相》的譯本較高。進一步觀察《怪人二十面相》五個譯本中的五字詞主要是以專有名詞的人名居多，其中以主角「明智小五郎」的出現頻率最高，其他如「松下庄兵衛」、「羽柴壯太郎」等也都屬於五字詞。對照日語原作，「明智小五郎」在《怪人二十面相》中出現 37 次，而在《青銅魔人》中則出現 19 次。譯者在翻譯時可以選擇使用全名「明智小五郎」，或僅用姓「明智」、名「小五郎」，甚至在有上下文的情況下使用代名詞，表現方式不同帶來的文體風格與敘事效果就不同，使用全名可以凸顯人物具體而鮮明的形象，而且相較於代名詞，全名的指代對象明確清晰，可以降低文本閱讀難度。如表 5 所示，譯者選擇全名的頻率與原作中使用全名的趨勢高度一致。

表 5

《怪人二十面相》與《青銅魔人》譯文中五字詞出現頻率

譯文書名	代號	五字詞	專有名詞	「明智小五郎」
文經社《怪人二十面相》	WJ1	55	48	36
東方《千面人》	DF1	58	50	40
長鴻《怪人二十面相》	CH1	52	47	31
品冠《怪盜二十面相》	PG1	52	45	40
獨步《怪人二十面相》	DB1	53	45	35
東方《青銅怪人》	DF5	32	24	23
品冠《青銅魔人》	PG5	20	18	17

雖然統計結果上只有《怪人二十面相》的五部譯本與《青銅魔人》的兩部譯本在因素 6 上有顯著的差異，但從譯文中高筆畫字元或是五字詞與原文關係的實例探討中，我們發現，原作的內容或詞彙形式可能影響譯本詞語形式的選擇，在複雜度高的字詞形式上更為顯著。這也顯示出譯者在努力以目標語言詮釋原文意義的同時，或許也徘徊在敘事效果與文本難易度的選擇之間，掙扎如何取得最佳平衡。

三、譯本分群

為了瞭解 17 部譯本的文本難易度分布情形，我們根據六個因素的因素分數進行 HCA，樹狀圖的視覺化結果顯示於圖 5。如圖 5 所示，底部的資料點為譯本代號（詳見表 1）。虛線 A 將 17 部譯本分為四群；而實線 B 則進一步細分為四群：PG1、PG3、P6 同屬一群，PG2、PG3、PG5 為另一群，WJ6、DB2、DF5、DB1、DF3 為第三群，DF2 及 DF4 則為第四群，此外，CH1、CH2、WJ1、DF1 各自單獨成群。

圖 5 中，相鄰的譯本代表他們在文本難易度的綜合表現上相似，其中品冠譯本鄰近彼此，獨步譯本 DB1、DB2 距離相近，而東方 DF2 及 DF4 兩者接近，DF3、DF5 同屬一組，但與 DF1 距離稍遠；長鴻的兩個譯本 CH1、CH2 與文經社 WJ1 與其他譯本難以歸為同群。依據六個因素所繪成的難易度綜合表現無法明確反映不同譯者／編者、原作或讀者設定是否是影響譯本難易度分群的主要因素。

由本章第一節的分析可知，不同譯者在不同文本難易度的因素特徵上有不同傾向，而因素 6「複雜字詞要素」幾乎看不到相同譯者的譯文群存在一致性；第二節則印證了譯文在因素 6 的表現，絕大部分是出自原作的影響。若排除因素 6，由五個因素進行的 HCA，則可以描繪出樹狀圖如圖 6。

圖 6 中，實線將文本分為三群：PG1—PG6 為一群，DB1、DB2、DF1、DF3、DF5、WJ6 為第二群，DF2 及 DF4 為第三群，最後是單獨譯本 WJ1、CH1、CH2。根據圖 5，我們可以說僅就前五個因素來評估文本難易度的話，

圖 5

17 部作品階層式集群分析結果樹狀圖（六個因素）

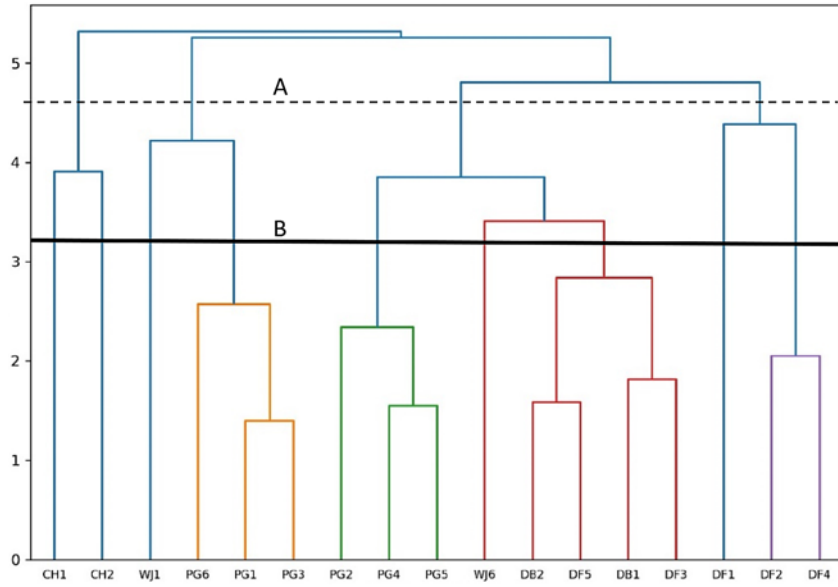
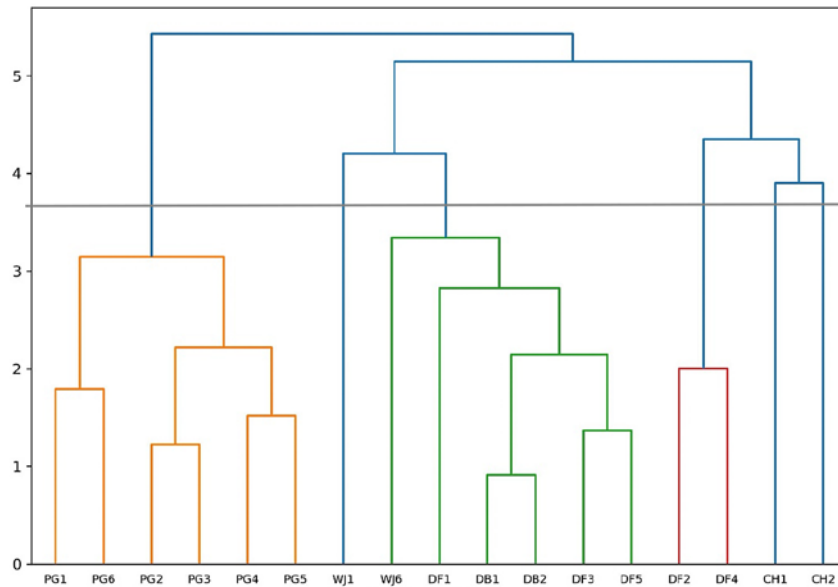


圖 6

17 部作品階層式集群分析結果樹狀圖（五個因素，去除因素 6）



可以明顯看出譯者所展現的一致性——品冠施聖茹（PG1—PG6）與獨步劉子倩（DB1、DB2）的譯本在難易度上展現出各自獨特而一致的風格，梁澤華（WJ1、WJ6）的兩個譯本的難易度雖然不同群但分布相對接近；東方的編譯作品的難易度上呈現多樣性，這可能是不同的譯者的譯稿經過編輯的修改潤飾，使得譯本表現出不同的文本難易度所致。

關於是否可以根據原作將 17 部譯本按難易度進行分群，由於只有特定原作對譯本的難易度的特定特徵造成顯著影響，因此這些影響並不足以支持形成明確的分群標準。也就是說，原作對譯本難易度的影響不是普遍存在，而是局限於特定作品，也或許是原作之間的難易度本來就不顯著，因此無法單純以原作對譯本進行分群別類。

四、綜合討論

從探索式因素分析與差異比較的結果可知，不同文本外部特質的譯本在文本難易度的因素特徵上展現出各自的特質。每一個譯者的譯作的難易度因素特徵不盡相同——梁澤華在「文本構成基礎要素」上表現出高度的一致性；施聖茹在「句子複雜度」、「文本構成基礎要素」有一致的偏好，而在其他特徵上卻出現明顯的差異；劉子倩在「詞彙複雜度與豐富性」、「文本構成基礎要素」、「小句句法複雜度」、「語意複雜度」上，譯本特徵相近。編譯作品與翻譯作品在「文本構成基礎要素」上有顯著差異。讀者設定為一般大眾的譯本在「詞彙複雜度與豐富性」方面明顯超越了讀者設定為兒童的譯本。至於原作是否影響譯文難易度，我們發現僅有部分特定原作的內容影響了譯文中五字詞及高筆畫字元等複雜字詞的使用傾向。這顯示翻譯過程中，譯者不僅需要忠實表達原文意義，同時也必須在文體效果和調整本文難易度之間尋求平衡，反映了跨語言文本轉換時譯者所面臨的挑戰和複雜性。

從 17 部譯作的初步文本難易度綜合表現的分群結果來看，並未發現分群與譯者／編者或原作有明顯的關聯。然而，排除因素 6「複雜字詞要素」之後，則可以發現譯本的分群結果呈現出以譯者為中心聚集成群，而編譯作品群則

難以形成群集，相同原作的譯作也不在同一個群組，因此譯者可說是影響難易度分群的重要因素，而「複雜字詞要素」來自原作的影響可能大於譯者個人語體風格。

由於本研究僅使用亂步的 17 部臺灣譯本，未涵蓋其他更大規模的代表性語料，因此上述文本難易度的因素特徵主要是反映出 17 個文本之間的語言特徵與現象。換言之，我們觀察到的文本難易度的特徵差異僅限於這些文本之間的相對差異。儘管如此，本研究已成功揭示譯本在內容理解的難易度和語言使用的豐富程度上的異同，為探索影響譯本難易度的可能因素提供了分析與觀察的視角。

陸、結語

本研究聚焦於臺灣出版的江戶川亂步少年推理的翻譯小說，探索不同文本外部特質譯文的文本難易度的差異與特徵，解析影響難易度分群的因素。這 17 部翻譯作品的原作共有六部，在日本是以兒童或青少年為對象的少年偵探系列作品，其中包含 12 部翻譯作品以及五部編譯作品，譯者及編者共六人。目標讀者設定則有針對兒童的讀物，也有一般讀者為對象的出版物。本研究利用文本難易度的語言指標，以探索性因素分析為基礎，探討譯本的特徵，再以階層式集群分析描繪出江戶川少年推理翻譯小說在文本難易度的「群」像。集群分析的結果顯示，雖然不同譯者在文本難易度的因素特徵上呈現不同的風格與偏好，然而相同譯者的譯本容易群聚——品冠的施聖茹與獨步的劉子倩的譯本在難易度上展現出各自獨特而一貫的風格，梁澤華的兩個譯本的難易度雖不同群但分布接近；編譯作品則有不同的難易度特徵，反映出編譯作品是不同的譯者經手後重新編輯的結果；雖有部分特定原作影響了譯文中複雜字詞的使用傾向，但整體而言對於譯作的難易度分群並沒有顯著的影響；最後，目標讀者設定為一般讀者的作品落在相對文本難度較高的群組，但不能斷定這究竟是譯者個人風格，亦或是譯者配合出版社方針而為一般讀

者調整難易度的結果。本研究以亂步的 17 部臺灣譯本為研究對象，因此所觀察到的文本難易度的因素特徵僅反映出這些文本之間的相對差異，然而本研究更期望是在研究方法論上嘗試與創新，為翻譯研究帶來新的視角。

本研究將文本外部特徵的考察結果，與翻譯文本內部特徵相互連結，並且嘗試建立了一套以文本難易度為基礎的文本分析方法，探討江戶川亂步的少年偵探系列原作經過不同譯者或編者的翻譯與詮釋之後，呈現出翻譯、重譯、編譯文本的「群」像。除提供如何選擇有效分析指標的思考途徑之外，也提供剖析翻譯文本的多元視角。不同於鄧敏君（2023）之前僅針對單一指標進行不同譯本的語體風格微觀解讀，本研究進一步統合文本難易度的指標，綜合探討譯本之間的差異。然而本研究偏重在詞彙與語法的難易度以及豐富度，還未觸及其他如篇章結構、詞彙選擇與詞彙組合偏好等面向的討論，今後將持續擴大語言分析的範圍，進一步驗證譯者風格的一致性程度，找出影響翻譯語言和作者風格的語言因素，更期望在未來擴大發展為風格檢測或翻譯文本分類的自動分析系統。

本研究所使用的因素分析與集群分析等多變量統計分析的方法，在資料科學領域中是屬於傳統基礎的計量分析方法，但分析工具有有一定難度，對人文學者而言門檻不低。一般市面上雖有許多提供語言分析功能的語料庫軟體，但是分析指標固定，無法依照個別研究需求彈性調整。本研究得利於程式語言 Python 簡易運用的介面與物件導向的應用多元而靈活，使得一連串的分析程序——從語料整理、文本難易度指標分析以及大部分的統計方法（EFA 採用統計軟體 SPSS）——得以順利進行。我們可以預見未來的時代 AI 技術不斷突破，No Code 風潮席捲而來，翻譯研究可以運用更多更新穎的資訊技術方法來協助梳理個別現象的條理脈絡，還原譯者重構語境時的行為潛影，帶來探討觀點的突破。當分析工具的運用不再是人文科學研究者的阻礙或障礙，我們致力追求正確解讀數據背後所呈現的意涵的同時，仍要保有研究初心——將分析結果與所在社會文化脈絡連接，才能讓數位人文研究成果更具開創性意義。

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附錄

表 A

文本難易度指標名稱、計算公式與定義

No.	指標 #	指標名稱	計算公式	定義
1	B_01	低筆畫字元	低筆畫字元數／總字元數	筆畫數六畫以下字元占總字數比例
2	B_02	中筆畫字元	中筆畫字元數／總字元數	筆畫數 7—12 畫間字元數
3	B_03	高筆畫字元	高筆畫字元數／總字元數	筆畫 13 畫以上字元數
4	B_04	單字詞	單字詞詞數／總詞數	一個字元之詞數占總詞數比例
5	B_05	雙字詞	雙字詞詞數／總詞數	兩個字元之詞數占總詞數比例
6	B_06	三字詞	三字詞詞數／總詞數	三個字元之詞數占總詞數比例
7	B_07	四字詞	四字詞詞數／總詞數	四個字元之詞數占總詞數比例
8	B_08	五字詞	五字詞詞數／總詞數	五個字元以上的詞數占總詞數比例
9	C_01	非常用詞	非常用詞數／總詞數	S.C. * 詞頻統計 3,000 詞後詞數
10	C_02	難詞	難詞數／總詞數	S.C. 詞頻統計 8,000 詞後詞數
11	C_03	非常用詞相異詞	非常用詞相異詞數／ 總相異詞數	非常用詞相異詞數 (type) 比例
12	C_04	難詞相異詞	難詞相異詞數／ 總相異詞數	難詞相異詞數比例
13	D_01	MSTTR	$\frac{1}{N} \sum_{i=1}^N TTR_i$	TTR = type/token, N = 1,000 詞 段落數, TTR _i = 第 i 段落之 TTR
14	D_02	RTTR	相異詞／ $\sqrt{\text{總詞數}}$	相異詞數除以總詞數的平方根
15	G_01	詞彙密度 I	內容詞 I／總詞數	內容詞 I = N + A + V
16	G_02	詞彙密度 II	內容詞 II／總詞數	內容詞 II = N + A + V + D
17	G_03	成語	成語數／總詞數	成語數 = 教育部「成語典修訂本」 及參考資料詞庫 (共 20,389 詞) 之詞數
18	H_01	平均句長	總詞數／句子總數	以「。！？；」結尾為一個句子
19	H_02	長句比例	長句數／句子總數	長句數占總句數比例
20	H_03	句長標準差	$\sqrt{\frac{1}{n} \sum_{i=1}^n (x_i - \bar{x})^2}$	x _i = 第 i 句之句長, \bar{x} = 平均句長, n = 句子總數

(續下頁)

表 A

文本難易度指標名稱、計算公式與定義 (續)

No.	指標 #	指標名稱	計算公式	定義
21	H_04	平均小句長	總詞數 / 小句總數	「。! ? ; , : -」結尾為一個小句
22	H_05	長小句比例	長小句數 / 小句總數	長小句數占總小句數比例
23	H_06	小句長標準差	$\sqrt{\frac{1}{n} \sum_{i=1}^n (x_i - \bar{x})^2}$	x_i = 第 i 小句之小句長, \bar{x} = 平均小句長, n = 小句總數
24	H_07	標點符號數	總標點符號數 / 總句子數	每個句子的平均標點符號數
25	H_08	單句	單句數量 / 總句子數	單句占總句子數比例

* S.C. = 中研院平衡語料庫的現代漢語語料庫之簡稱。

表 B

探索性因素分析 (EFA) 解說總變異量

因素	初始特徵值			平方和負荷量萃取			轉軸平方和負荷量		
	總數	變異數的 %	累積 %	總數	變異數的 %	累積 %	總數	變異數的 %	累積 %
1	8.500	33.999	33.999	8.500	33.999	33.999	6.403	25.610	25.610
2	6.672	26.688	60.686	6.672	26.688	60.686	5.018	20.072	45.683
3	2.917	11.670	72.356	2.917	11.670	72.356	4.089	16.355	62.037
4	2.052	8.210	80.566	2.052	8.210	80.566	3.620	14.480	76.518
5	1.435	5.739	86.305	1.435	5.739	86.305	2.075	8.298	84.816
6	1.123	4.491	90.795	1.123	4.491	90.795	1.495	5.979	90.795
7	0.913	3.654	94.449						
8	0.387	1.549	95.998						
9	0.306	1.223	97.221						
10	0.251	1.003	98.224						
11	0.158	0.633	98.857						
12	0.137	0.548	99.405						
13	0.100	0.402	99.806						
14	0.034	0.136	99.943						
15	0.009	0.036	99.979						
16	0.005	0.021	100.000						

註：17 列之後資料省略。

表 C

17 個翻譯文本六個因素特徵的因素分數

翻譯文本	因素 1	因素 2	因素 3	因素 4	因素 5	因素 6
CH1	0.658	1.424	-0.104	-1.219	-1.998	-0.735
CH2	-0.107	0.347	-2.093	1.851	-1.686	-0.908
DB1	1.490	0.024	-0.227	-0.803	-0.180	-0.141
DB2	1.406	-0.010	0.050	0.055	-0.101	1.436
DF1	0.742	1.111	-0.540	-0.215	2.191	-1.800
DF2	-1.182	1.196	0.309	1.309	0.420	0.152
DF3	0.342	0.405	-0.077	-0.367	1.047	-0.479
DF4	-1.747	1.604	0.182	-0.533	0.063	0.572
DF5	0.515	0.720	0.993	-0.316	0.281	1.534
PG1	-0.551	-1.297	0.825	-1.095	-0.127	-1.381
PG2	-0.351	-1.543	-0.611	0.393	-0.174	0.125
PG3	0.160	-1.462	0.117	-0.335	0.237	-0.939
PG4	-0.958	-0.191	-0.888	-0.870	0.362	1.094
PG5	0.202	-0.912	-1.231	-0.870	-0.204	1.389
PG6	-1.866	-0.645	1.087	-0.165	-0.474	-0.354
WJ1	1.015	-0.109	2.360	1.363	-0.925	-0.123
WJ6	0.233	-0.663	-0.151	1.816	1.268	0.557

表 D

「譯者／編者」與因素 1—6 的平均因素分數 ANOVA 結果報告

譯者／編者	譯本 個數	平均因素分數					
		因素 1	因素 2	因素 3	因素 4	因素 5	因素 6
1. 獨步劉子倩	2	1.448	0.007	-0.089	-0.374	-0.140	0.648
2. 東方賴惠鳳	5	-0.266	1.007	0.173	-0.024	0.800	-0.004
3. 品冠施聖茹	6	-0.561	-1.008	-0.117	-0.490	-0.063	-0.011
4. 文經社梁澤華	2	0.624	-0.386	1.104	1.590	0.172	0.217
	<i>F</i>	3.162	17.297	0.972	5.741	1.520	0.202
	<i>p</i>	0.068	0.000	0.441	0.013	0.264	0.893
	Scheffé 事後比較	-	2>3 2>4	-	4>3	-	-

表 E

「翻譯／編譯」與因素 1—6 的平均因素分數 t 檢定結果報告

翻譯／編譯	譯本 個數	平均因素分數					
		因素 1	因素 2	因素 3	因素 4	因素 5	因素 6
1. 翻譯文本	11	0.131	-0.489	0.112	-0.157	-0.211	0.084
2. 編譯文本	6	-0.240	0.897	-0.204	0.288	0.386	-0.155
	T	0.718	-3.620	0.610	-0.871	-1.190	0.459
	ρ	0.494	0.003	0.551	0.397	0.252	0.653

表 F

「讀者設定」與因素 1—6 的平均因素分數 t 檢定結果報告

讀者設定	譯本 個數	平均因素分數					
		因素 1	因素 2	因素 3	因素 4	因素 5	因素 6
1. 兒童少年	13	-0.319	0.058	-0.156	-0.187	-0.005	-0.133
2. 一般大眾	4	1.036	-0.189	0.508	0.608	0.016	0.432
	T	-2.848	0.700	-1.175	-1.425	-0.035	-0.988
	ρ	0.012	0.495	0.258	0.172	0.973	0.339

表 G

「日文原作」與因素 1—6 的平均因素分數 ANOVA 結果報告

日文原作	譯本 個數	平均因素分數					
		因素 1	因素 2	因素 3	因素 4	因素 5	因素 6
1. 《怪人二十面相》	5	0.671	0.231	0.463	-0.394	-0.208	-0.836
2. 《少年偵探團》	4	-0.059	-0.003	-0.586	0.902	-0.385	0.201
3. 《妖怪博士》	2	0.251	-0.529	0.020	-0.351	0.642	-0.709
4. 《大金塊》	2	-1.352	0.707	-0.353	-0.702	0.213	0.833
5. 《青銅魔人》	2	0.358	-0.096	-0.119	-0.593	0.039	1.462
6. 《透明怪人》	2	-0.817	-0.654	0.468	0.826	0.397	0.102
	F	2.009	0.446	0.542	1.859	0.322	4.020
	ρ	0.156	0.808	0.742	0.182	0.889	0.025
	Scheffé 事後比較	-	-	-	-	-	1<5

An Integrated Approach to Probing the Manifestation of Translators' Subjectivity in Group Translation

Yi-Chiao Chen

How a group of translators with diverse subjectivities collaborate to produce translation is an issue that requires exploration. Therefore, this paper aims to incorporate the concepts of agency, habitus, and three-dimensional transformation from eco-translatology to create an integrated approach to conducting such epistemic research, attempting to understand if subjectivities of translators in a team cause inconsistent translation style in the target text. Regarding the procedures of the integrated approach, a translator's agency and habitus are clarified by analyzing his/her translation purpose, philosophy, and experiences. Subsequently, the manifestation of the translator's subjectivity in translation is examined through linguistic, cultural, and communicative dimensions. As a further step, this paper investigates how Xi Ni Er's Chinese stories are translated by two groups of English translators: (a) Goldblatt and Lin, and (b) student translators from National University of Singapore. The outcome is twofold: (a) although multiple translators participated in the translation activity, both of the groups were able to produce translation in a consistent style, and (b) dissimilar translation styles were identified between the two groups due to their background differences—Goldblatt and Lin paid more attention to translation clarity and fluency, while the students were inclined to adhere to the original meaning and syntax.

Keywords: subjectivities, agency, habitus, eco-translatology, translation style

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以整合分析法探索譯者主體性於 群體翻譯之表現形式

陳杺樵

在團體翻譯中，每位譯者擁有不同的主體性，他們如何共同進行翻譯是一個值得探討的主題，因此，本研究整合能動、習性及生態翻譯學的三大面向轉換，從而建立一個分析譯者主體性如何呈現在翻譯中的方法。同時，也試圖透過這方法來瞭解不同主體性的譯者共同合作時，是否會造成翻譯風格不一致。在分析法方面，本研究認為，可以透過檢視譯者的翻譯目的、理念與過往經驗來勾勒出其能動與習性。接著，可透過生態翻譯學所提到的字詞、文化與溝通面向轉換來分析譯文，以此找出譯者主體性的痕跡。建立出這個整合分析法後，本研究將之應用於分析希尼爾的中文故事譯本，市面上現存兩種譯本：葛浩文與林麗君的譯本及新加坡國立大學學生譯者的譯本。分析結果如下：（1）儘管兩個譯本皆為共同譯作，單純將這兩個譯本獨立檢視時，翻譯風格並未有不一致之狀況；（2）將兩個譯本互相比較時，可以發現他們的翻譯風格不一樣，葛浩文與林麗君的譯本較重視譯文的清楚流暢，新加坡國立大學學生譯者較忠實原文字義與句構，而本研究發現此差異可能來自於這兩個譯者群體的背景差異。

關鍵詞：主體性、能動、習性、生態翻譯學、翻譯風格

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Introduction

This paper aims to propose an integrated approach to investigating the translator's subjectivity in terms of their translation outputs. The definition of subjectivity, together with the components of the integrated approach—i.e., the concepts of agency, habitus, and eco-translatology—will be delineated in section two. Subsequently, this paper will introduce the research materials and how they are going to be examined in section three; the findings will be presented in section four; and the concluding remarks will be given in section five.

Literature Review

Explaining Subjectivity and Its Application in Translation Studies

Subjectivity, simply put, centers on a person's particular perspective, feelings, beliefs, and desires (Solomon, 2005), and its epistemic exploration originates in philosophical writings by René Descartes and Immanuel Kant. Descartes (1911) embarked on a train of thought to discover the self and finally deduced that the human is a thing that thinks and has the ability to doubt, understand, conceive, affirm, deny, will, refuse, imagine, and feel (p. 10). Nevertheless, researcher pointed out that humans' conscious states, thoughts, and experiences, in Descartes' (1911) subjectivism view, can be acquired and/or represented without the influences, connections, and/or manifestations of external objects, whereas Kant (2008), decades later, contended on the basis of transcendental idealism that the reality of humans' thoughts and experiences invariably requires the existence of external, non-psychological objects that necessarily possess pertinence (Schwyzer, 1997, pp. 342-347).

Subsequent philosophers, such as Georg Hegel, Søren Kierkegaard, Edmund Husserl, Jean-Paul Sartre, and Udo Thiel, endeavored to conceptualize or examine subjectivity from various perspectives. Based on existing discussions, Francescotti (2017) provided a generalized definition: Subjectivity relates to how humans consider, feel, and view objects in the world according to personal thoughts and experiences, and intentionality is the power that links humans' mental states with the objects that are concerned (which Francescotti terms "aboutness"). Furthermore, Sturgeon (1994) argued that only when a person has had a certain kind of experience can she/he gain a subjective understanding of the general nature of this experience (p. 221). In other words, our life encounters shape our thoughts and experiences; thus, people with different life encounters will have dissimilar subjectivities. As Solomon (2005) puts it, "everyone sees the world from his or her (or its) individual vantage-point, defined in part by nature, by culture, and by individual experience" (p. 900).

Subjectivity entails the examination of the human self, perceptions, and sensations, with the analysis of subjectivity moving even further to cover the issues of identity, individuation, and individuality (Strazzoni, 2015, p. 5). Because the preceding subjectivity-related "qualia" play important roles in the translator's decision-making mechanism, there is a trend in translation studies to probe the translator's subjectivity and its manifestation in the production of translation (Rossi, 2018, p. 383).

Among existing studies, some translation scholars have attempted to incorporate subjectivity in the discussion of existing translation theories. For example, Stolze (2010) discussed how the concept of subjectivity is applied in Steiner's hermeneutic motion, and Assis Rosa (2010) highlighted the intersubjective nature (a concept that is derived from subjectivity) of Toury's translational norms. Instead of examining translation theories, Sakai (1997) brought

readers' attention to individual and collective subjectivity (pp. 13-16). While individual subjectivity refers to the translator's behaviors based on his/her personal thoughts and experiences, collective subjectivity is shared by an ethnic community or a nation that undergoes the same custom or event together.

Meanwhile, it is also not uncommon in the related literature to see subjectivity-based investigations into the translator's decision-making mechanism and consequent behaviors. Levý (2000), as one of the earliest translation scholars probing the translator's mind, described translating as a decision process since the translator deals with grammatical forms and philosophical matters and has to choose the most appropriate interpretation and translation among multiple alternatives. Munday (2012) argued that the translator, as the decision-maker, manifests his/her visibility (perhaps also manipulation) through the decision process because she/he "brings his/her own sociocultural and educational background, ideological, phraseological and idiosyncratic stylistic preferences to the task of rendering a source text in the target language" (p. 2); the qualities that Munday listed share a connection to the preceding subjectivity-related "qualia." Working on the topic of the translator's mind and behaviors, Robinson (2001) conceptualized the translator's subjectivity and discussed how it renders manifestations in various texts of the old times, such as *King Lear* and *The Book of Mormon*. Xie (1999) maintained that the translator's subjectivity can be identified everywhere in literary translation, because the text type features a high level of creativity.

In addition, some scholars invested effort in analyzing translated texts to understand the benefits and/or harms brought about by the translator's subjectivity. This paper notes that some translation scholars (Katan, 2018; Vakhovska, 2021; Z. Yang, 2015) pointed out that subjectivity is the cause of a biased interpretation of the source text (ST) and an inappropriate production of the target text (TT), while

others' investigations (Chen, 2011; Rossi, 2018; L. Yang, 2013) understood subjectivity as the reason why a translation product is creative and communicative.

The preceding paragraphs provided a concise picture of subjectivity and how it has been explored in translation studies. This paper argues that subjectivity, as defined earlier, is an essential factor that impacts the translator's decision-making. This may be the reason why Robinson (2001), when likening translation to spirit-channeling, points out that the translator faces "the possession of channels by discarnate spirits, the possession of the translator by the source author, and the possession of ideological subjects by collective forces" (p. 12). This paper considers that Robinson endows the author and ST with the trait of sacredness, which resemble God and the sacred text that the translator attempts to channel. In this context, Robinson regards the translator's subjectivity to be the force of "reason" as well as the translator's inner god that intervenes in the process of translation decision-making (Robinson, 2001, pp. 34-35). Subjectivity is a force that may be at some times in conflict with the ST and author, resulting in individualistic translation choice. In a similar vein, Venuti (1995) deems subjectivity to be a determinate factor that leads to translator's use of the foreignization strategy (p. 24), and subjectivity plays a significant role in the process of translating, to the extent that "the translator's every choice should be governed by it—even to the point of violating the 'laws' for good translation" (p. 69). Venuti's remarks classify foreignization into the subjectivity-driven strategy, whereas domestication into humanism. Nevertheless, this paper argues that subjectivity may not always be foreignization-oriented if we are to hold that everyone has different life encounters. Therefore, the present study serves as an attempt to seek a new way to look into the relationship between the translator's subjectivity and his/her translation output. In addition, existing studies on the benefits and/or harms brought about by the translator's subjectivity have only

focused on the benefits and/or harms without investigating how the translator's past experiences and translation philosophy form his/her subjectivity to produce a certain style of translation. Accordingly, this paper aims to illuminate this aspect.

To enable the investigation, this paper proposes an integrated approach that comprises two components: (a) the sociological concepts of agency and habitus to understand the translator's background, and (b) the concept of three-dimensional transformation from eco-translatology to examine the translator's output so as to identify his/her subjectivity that is manifest in the translation style.

The reason why agency, habitus, and eco-translatology are incorporated in this study is threefold. First, this paper, based on the preceding discussion over subjectivity, holds that people's life encounters (e.g., education, work, social circle, customs of the society/culture that we grew up in, etc.) form our perspectives, feelings, beliefs, and attitudes towards various targets, hence we have different subjectivities. Habitus refers to the dispositions that people develop through the events we experience in our life, and the concept is akin to the above-discussed formation of subjectivity. Therefore, this paper considers habitus to be a plausible aspect to delve into translators' subjectivities. Second, this paper follows the functional school and deems translation to be a purposeful activity. Here, agency plays a significant role because this concept represents the motivation to fulfill purposes. In the context of the present study, agency indicates translators' decisions driven by their subjectivities, covering why they wish to translate the stories and how they conduct the task. Third, in order to undertake an in-depth examination of the ST and TT to identify possible subjectivity-driven translation decisions, eco-translatology is adopted. This theory divides all texts into three dimensions (linguistic, cultural, and communicative), and this paper contemplates that such a three-dimensional analysis may constitute a relatively comprehensive textual investigation, enabling us to probe how different translators show dissimilar translation styles linguistically, culturally, and communicatively.

Being an attempt that has not been made before, the present study aims to integrate the preceding three concepts for examining the manifestation of translator's subjectivity in translation, and Xi Ni Er's (希尼爾) short stories are selected as research materials. This paper is expected to provide a feasible approach for future research on the manifestation of translator's subjectivity in TT, and it aims to make an initial contribution to the exploration of this topic.

Agency and Habitus for Probing the Translator's Subjectivity

The concept of agency refers to the agent's willingness and ability to act to fulfill a purpose, and the debate it covers is twofold: (a) the strength of external social influences on the agent's action, and (b) the agent's strength to act on free will and impose influences back on those social factors (Koskinen, 2010, pp. 165-166; Somekh & Lewin, 2005, p. 344). Agency concerns the interaction between social factors (control or constraints from social groups) and individual factors (the agent's free will and decisions that feature individuality), which form the translator's power to choose texts to translate, select an appropriate translation strategy and style, and negotiate with the editor or publisher over issues outside of translation *per se*.

Regarding the concept of habitus, it was discussed by Bourdieu (1991/1991) to refer to "a set of dispositions to incline agents to act and react in certain ways" (pp. 12-14), with agents' dispositions formed through a gradual process of inculcation since early childhood. That is to say, agents develop a set of beliefs, roles, and relations in the process of socialization, and they internalize the inculcated beliefs and knowledge to play assumed roles in respective domains according to what they absorb. According to Bourdieu (2013), the difference between dispositions and habitus lies in that the latter is "a system of lasting, transposable dispositions which, integrating past experiences, functions at every

moment as a matrix of perceptions, appreciations, and actions and makes possible the achievement of infinitely diversified tasks” (pp. 82-83). In addition, Bourdieu (1979/1984) also foregrounded the existence of class habitus, stating that “agents who are placed in homogeneous conditions of existence imposing homogeneous conditionings and producing homogeneous systems of dispositions capable of generating similar practices” (p. 101).

Furthermore, perhaps taking root in Bourdieu’s concept of class habitus, Simeoni (1998) proposed the notion of subservience to highlight that translators are inclined to translate texts according to translational norms they acquire in their class (i.e., the social group that they belong to, and it is the profession of translation in the current discussion). Based on the argument that people in the same class make similar decisions, the outputs produced by different translators of the same society are likely to be similar, and individual creativity can only be seen in the parts where competing norms exist (Simeoni, 1998, p. 6). Nevertheless, the status of norms in translatorial subservience, as argued by Sela-Sheffy (2005), comes with a tyrannic insinuation (pp. 6-7), and conformity to norms is not perpetual due to the emergence of translatorial autonomy when different translation models coexist (Inghilleri, 2003, pp. 261-262; Sela-Sheffy, 2005, p. 20).

Regarding the dissident views that are mentioned above, this paper agrees with Inghilleri and Sela-Sheffy due to the concept of subjectivity. As mentioned in the previous section, people with different life encounters will have dissimilar subjective perceptions, feelings, and views on the same things. Likewise, it is likely for translators in the same society to undergo different life encounters, hence having different subjectivities, which cause their translation styles to be dissimilar. For example, some people become translators after going through standard translation training, whereas others have never received such education. In addition, a translator who receives commendation from target readers for a certain

translation style in a translation case may then develop a personal preference to employ that style again in future cases. This paper holds that the translator's personal experiences is a factor that impacts his/her habitus.

It can be noted from the preceding descriptions that agency and habitus share correlation. Explained in terms of translation studies, agency denotes the motivation, capacity, and action to realize a *skopos*, and habitus refers to the individual or collective strategy employed by the translator to fulfill the *skopos*; so, the two concepts overlap in the aspect of choice-making in the process of translating. This paper argues that the identification of the translator's agency and habitus is a way to portray his/her subjectivity. To corroborate the argument, this paper attempts to take Xi Ni Er's Chinese short stories and the English translations done by two groups of translators as research materials. Through examining the past experiences and translation philosophies of the two groups, this paper aims to make twofold contribution: (a) understanding if there are differences in translation style between the two groups due to their dissimilar subjectivities, and (b) determining whether a consistent translation style can be maintained within the two groups, respectively.

Furthermore, the concept of three-dimensional transformation in eco-translatology is introduced to enable a comprehensive examination.

Eco-Translatology for Examining the Translator's Output

Hu (2013, 2020) proposed the theory of eco-translatology to provide an approach to examining the ST and TT as two correlated ecosystems. The theory is characterized by the Chinese philosophy of harmony and Darwin's concepts of natural selection and survival of the fittest. In addition, when establishing the theory, Hu (2004) mentioned that the translator's role ought to receive great attention, because it is the translator who accesses and interprets the source

ecosystem, selects the fittest translation strategy, constructs the target ecosystem, and ensures a harmonious relationship between all ecosystems. Furthermore, to evaluate the ecosystems appropriately, researchers have to consider two stages: (a) the pre-translation stage—the selection of a suitable translator and the translator's adaptation to the translational eco-environment, and (b) the translation stage—the translator's decision-making in selecting suitable translation strategies (Hu, 2013, p. 245, 2020, pp. 55-56; Hu & Tao, 2016, pp. 127-128; Jiang, 2015, p. 141).

Hu (2013, 2020) theorize eco-translatology, in which he not only divides the translation practice into pre-translation stage and translation stage but also calls for attention to micro-, meso-, and macroscopic analyses of the ST and TT. In order to provide a simplified explanation of Hu's intricate concepts, this paper proposes a model (see Figure 1), upon the basis of which it attempts to clarify eco-translatology.

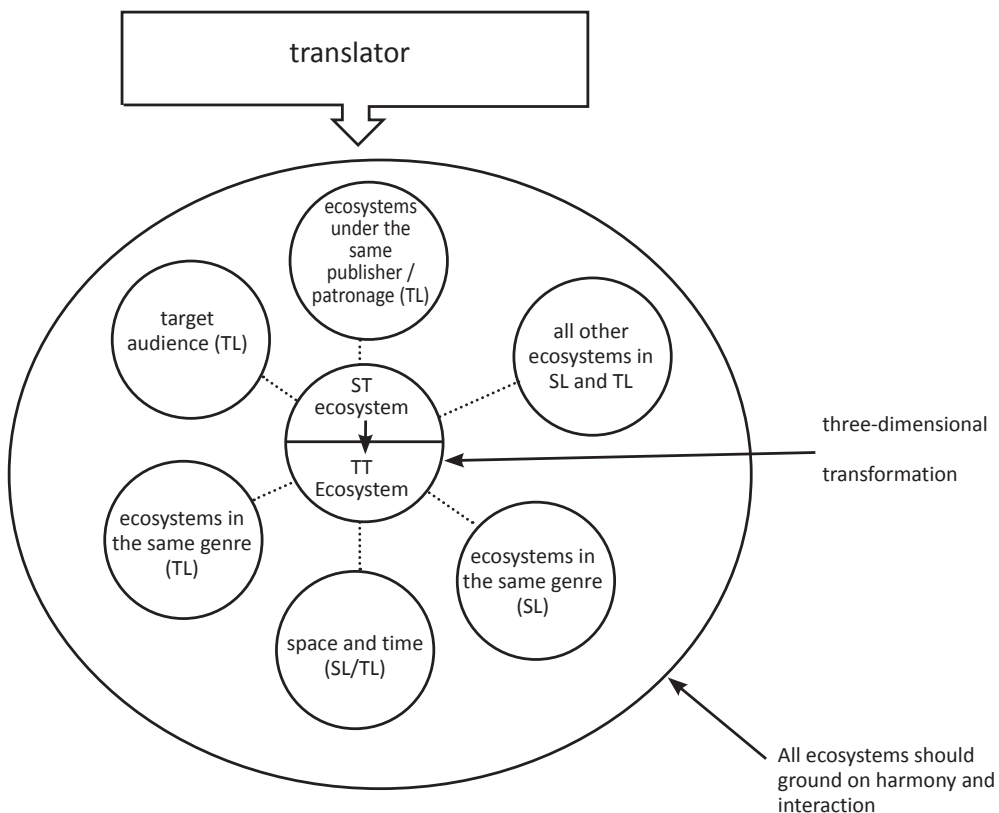
Eco-Translatologists hold that every text constitutes an ecosystem that encompasses both the text per se and its surrounding components, including the community, the culture, its receiver, its translator (for translated texts), and all other physical and ideational aggregations (Hu, 2011, p. 7; Song & Hu, 2016, p. 107; Wang, 2011, p. 11). Based on this definition, every circle (i.e., ecosystem) in this model comprises not just written texts, but also ideational components, such as syntax, register, culture, ideology, and power relations. In addition, because this is a model for translation settings, the ST and the TT are placed in the center.

When translating, the translator is constructing a TT ecosystem, and she/he should try his/her utmost to attain a harmonious relationship among all circles (both big and small). The realization of harmony counts on a smooth and dynamic interaction among the ecosystems, with the translator working as a converter to translate the text and, simultaneously, a mediator to ensure that the conversion brings harmony to all aspects. The reason why the translator is shown outside the

circles in Figure 1 is not because she/he is peripheral; instead, it is because the translator is the force as well as the central role that deals with all circles and makes harmonious connection possible.

Figure 1

An Eco-Translatological Model



Meanwhile, this paper also highlights that proximity is a crucial factor in eco-translatology, and the proximity level between circles is indicated by the length of the dashed lines in Figure 1 (the shorter, the closer). In actual biological ecology, every creature has a close or remote relationship with other creatures, and this leads

to a stronger or weaker connection. Likewise, the closer two ecosystems are, the more influential they will be with each other. In other words, the harmony between closer ecosystems gives them higher priority in terms of the translator's effort in attaining their harmonious relationship.

Finally, the ST and TT ecosystems are positioned together because they are the most affinitive of all ecosystems in the translation activity. Moreover, Hu (2020) proposed a three-dimensional transformation between the ST and TT ecosystems, indicating that the three-dimensional transformation is the closest among all, hence the most essential (pp. 161-164). The three dimensions encompass linguistic, cultural, and communicative transformation, and Hu pointed out that translation analysis can only be comprehensive in this manner. The linguistic dimension focuses on the translation of lexical contents, but culture-loaded words and expressions are singled out and analyzed in the cultural dimension because they are more difficult to translate. Finally, the communicative dimension concerns whether the intended effect is realized among the target readership in a manner similar to that of the ST with the source audience. It can be noted from the definitions that the first two dimensions concern textual conversion, but cultural rendition receives special attention due to the translation difficulty it entails. Communicative transformation accentuates the ideological and/or emotional delivery to the audience, so it requires us to examine not only lexical contents, but also paratextual components that the translator may employ to fulfill such delivery. Because three-dimensional transformation allows for a comprehensive investigation into a translator's translation style, this paper decides to apply it to the examination of the translator's subjectivity.

Methodology

Research Materials

The research materials encompass five Chinese short stories—comprising 13 pages in total—composed by Singaporean writer Xi Ni Er “Reunion” (回), “We Have Decided to Rebuild Eu Court” (我們決定重建余閣), “Grand Uncle Ach!” (舅公呀呸!), “A Rusty Sword” (寶劍生鏽), and “A Preliminary Study of the Development of Relationships by Marriage: A Research and Analysis Report on New Kinship Systems” (姻親關係演變初探 — 一份新的倫理關係調查與分析報告). Xi Ni Er, whose real name is Chia Hwee Pheng (謝惠平), is a reputed writer who pioneered the promotion of flash fiction in Singapore. As a Chinese Singaporean, he primarily writes in Chinese, focusing on Singaporeans’ shared habits, beliefs, ideologies, and collective memories (Zhu, 2018, p. 61). Xi Ni Er is not only prolific but also highly esteemed by the local community, hence he has been recognized with several major awards, such as the Golden Lion Literary Award and The Cultural Medallion (Singapore’s highest cultural award). As one of Singapore’s representative literary authors, this paper decides to select his stories to be the research materials.

The present study includes two English versions of the five identical stories produced by two groups of translators: (a) *The Earnest Mask* (Xi, 2004/2012) by Howard Goldblatt and Sylvia Li-Chun Lin, and (b) *Droplets* (St. André, 2001) by eight student translators under the editorial supervision of professor James St. André at the Department of Chinese Studies at National University of Singapore; the eight students are Chong Hsueh Mei, Chua Chin Haw, Ho Jia Min, Lim Ni Eng, Tan Huay Koon, Tan Teng Lee, Toh Hwee Bin, and Yen Fong Cheng.

The reason for choosing the five stories is twofold: (a) Xi Ni Er is one of the

most prominent writers in Singapore and his writings comprise a variety of literary, cultural, and social characteristics, thus enabling us to examine how the two groups of translators deal with different types of expressions, and (b) the stories are translated by two groups of translators with disparate backgrounds, and, thus, they serve as adequate materials for investigating how subjectivity manifests in TT and whether diverse subjectivities in collaborative translation cause inconsistent translation style.

Analysis Method

Based on the discussion in section two, this paper argues that the translator's subjectivity can be delineated through examining his/her agency and habitus, and an integrated approach is proposed. In this approach, the translator's background, including education, past experiences, and translation philosophy, is analyzed because these factors, as discussed in section two, have impacts on the formation of the translator's agency, habitus, and subjectivity. Meanwhile, it is explained here that the present study focuses on the manifestation of the translator's subjectivity in the translation output, although subjectivity can also be evident in other aspects, such as the decision-making mechanism in the process of translating.

Regarding the investigation into the translation produced by two groups of translators, the present study begins with collecting and analyzing data pertaining to the translators for understanding their backgrounds and translation philosophies.

As a further step, the present study analyzes the above-mentioned STs and TTs from the linguistic, cultural, and communicative dimensions to identify the manifestations of the translators' subjectivities in the TT. The analysis outcome will allow us to determine if there are differences in the translation styles of the two groups due to dissimilar subjectivities and understand if a consistent translation style can be maintained within the two groups, respectively.

In addition, regarding the cultural dimension, the present study collects cultural terms according to Newmark's (1988) categorization that covers ecology, material culture, social culture, organizations, customs, activities, procedures, concepts, gestures, and habits (p. 95).

Results and Discussion

Translators' Backgrounds

This paper collected texts from the internet and libraries within Singapore, including research papers, translators' prefaces, notes, and interviews, to understand the two translator groups' backgrounds. Nevertheless, most of the materials were related to Goldblatt and Lin because they were prestigious and well-known in the translation circle. Comparatively, perhaps because they were not as famous, this paper could not identify any texts discussing the student translators' translation principles or styles. Eventually, the "Acknowledgments" and "Introduction" sections written by the editor, St. André, in *Droplets* (St. André, 2001), were used as references for understanding the translation purpose and principle of the student translators.

Group One: Goldblatt and Lin

Goldblatt and Lin are prolific literary translators who have translated—either individually or together—many novels and prose works composed by big names in the Chinese-speaking sphere, such as Mo Yan (莫言), Xiao Hong (蕭紅), Huang Chun-Ming (黃春明), Chu Tien-Wen (朱天文), Xi Ni Er, and so on. Both their individual and cooperative translations have received great acclaim in English-speaking societies, exemplified by Goldblatt's translation contributions being considered an important reason why Mo Yan won the Nobel Prize in Literature

(Sparks, 2013) and Liang and Xu's (2015) analysis revealing that Goldblatt and Lin's co-translation of *Notes of a Desolate Man* (published in 2000) has garnered helpful customer reviews on Amazon (p. 64).

Goldblatt's purpose of translation is to introduce Chinese masterpieces to English readers (Goldblatt, 2015, p. 212; Sparks, 2013, para. 4), with his philosophy of translation being that "the author wrote for his readers, and I translate for mine" (Stalling, 2022, p. 59). In other words, Goldblatt holds that translators should respect the ST but, at the same time, bear in mind that target readers are foreign readers, and it is their reception that should be considered the most important (Goldblatt & Efthimiadou, 2012; Goldblatt & Lin, 2019; Lu, 2015; Sparks, 2013). Similarly, Lin (2000) also explores the sanctity of the ST and stresses that the translator should translate for target readers and, if necessary, can explain in the preface why she/he decided to make certain changes in the TT.

After reading references that cover Goldblatt and Lin's talks and scholars' analyses of the two persons' translation styles, it is noted that neither Goldblatt nor Lin consider "fidelity to the ST" a top priority, as they have stressed in many discussions and articles (Goldblatt, 1993, pp. 207-208, 2015, pp. 219-222; Goldblatt & Lin, 2019, para. 2; Levitt, 2013, para. 16) that being able to deliver the author's ideas to English readers and impose the same effects on them is more important than faithfully rendering the original meaning. In addition, Goldblatt describes his strategy as follows:

[A]bsorbing a phrase or a sentence or more to determine its intent and then recreating it in our own language, staying close to the original wherever possible, striving to capture images, mirroring language register and the like, but usually in a new structure, often with different words. (Sparks, 2013, para. 13)

In every collaborative translation activity, Lin plays a crucial role in

interpreting the Chinese ST for Goldblatt, and the latter absorbs the meaning and renders it into English. Moreover, they contact the authors of the STs for clarification on certain terms and expressions if necessary. As explained by the two translators, the production of a translation involves not only their own efforts but also the author's clarification on ambiguous terms and expressions, the editor's comments from the perspective of the publisher, and even the internet helps by providing relevant information; accordingly, there can be six draft versions before the translation can be finalized (Goldblatt & Lin, 2019; Lu, 2015).

Finally, Goldblatt describes the power he possesses to select the fictions he wishes to translate and even has a say over issues that are typically managed by the editor or publisher, such as the book cover design (Goldblatt & Lin, 2019; Lu, 2015). It can be noted from the references that Goldblatt and Lin have much freedom at every stage of the translation activity, and this paper conjectures that this freedom comes from their "symbolic capital," a Bourdieusian concept denoting the resources and/or privilege a person has due to his/her prestige, recognition, or status.

Group Two: St. André and the Eight Student Translators

In the "Introduction" (St. André, 2001, pp. 12-21) chapter of *Droplets*, St. André clarifies that the translation purpose is threefold: (a) increasing the Chinese community's status in Singapore, (b) bringing Singaporean Chinese literature into a wider readership that involves not only local Singaporeans whose mother tongue is not Chinese but also younger Chinese Singaporeans who are learning Chinese, and (c) enabling these readers to familiarize themselves with Chinese Singaporean culture and reflect on some pressing social and cultural issues. Moreover, because the target readers are local Singaporeans, St. André (2001) states that "more colloquial Singaporean Chinese has been translated into a more 'Singlish' style of

English, something that might not have been practical if we were targeting at international audience” (p. 17). It can be understood from this quote that the strategy employed by the student translators differs from that of Goldblatt and Lin: While Goldblatt and Lin highlight the importance of English readers' reception and refrain from literally translating Chinese cultural expressions into English, St. André and the student translators consider this strategy to be acceptable because their target readers are only local Singaporeans.

The translators for this translation anthology are eight students in St. André's course at National University of Singapore entitled “Translation and Cultural Change,” and it is understood from St. André's statement that those who dealt with the task of translation are not professional translators. Nevertheless, St. André's introduction of the eight students does not reveal whether they have received special training or possessed previous translation experience. Perhaps because the students are not professionals, St. André plays a crucial role in examining the translation quality and ensuring that everyone submits their translations on time for the publication of this translation anthology. Regarding St. André's professional background, he is a translation scholar and sinologist. In addition to academic research publications on translation, he also has experience in translating Chinese literature for English readers. As the teacher of the course and a scholar with extensive knowledge, this paper asserts that his role is influential in this translation task.

Finally, it can be noted in the section of “Introduction” that St. André is also responsible for copyright discussions with the authors, the search for a suitable publisher and printing shop, raising publication funding, tackling the digitization of the texts, the book cover design, and cooperating with the publisher to promote sales. In other words, St. André and the students, like Goldblatt and Lin, possess a high degree of power over the production of this anthology.

Comparison of the Two Groups of Translators

Despite a large discrepancy in terms of amount between the data collected for the two groups of translators, this paper has identified some similarities and dissimilarities between the two translator groups, with the corresponding analysis shown in Table 1.

Table 1

Comparison of the Two Groups of Translators From Different Aspects

	Goldblatt and Lin	St. André and the student translators
Purpose	Introducing Chinese literary masterpieces to English readers in the West.	Enhancing Chinese community status and introducing Singaporean Chinese literature to local Singaporeans who are either not of Chinese ethnicity or still learning Chinese.
Translators' origin	Goldblatt is from the USA, and Lin is from Taiwan.	The students are of Chinese ethnicity and mainly Chinese Singaporeans.
Translation experience	Been translating Chinese literary texts for four decades.	Although it is not indicated in the paratexts, it is more likely that the student translators do not have practical translation experiences.
Translation strategy	Respect the ST, while the top priority is to deliver the author's ideas to and realize the same effects on the target audience. Refrain from literally translating Chinese cultural expressions because such translation may be confusing to English readers.	Because the target audience is local Singaporeans, it is acceptable to embed Singlish elements in the TT.
Constraint from external factors	The two translators have the power to select the ST that they wish to translate, to choose the translation strategy that they find appropriate, and also can negotiate with the editor and publisher over issues within and outside of translation per se. Therefore, this paper considers that they receive a low degree of external constraint.	St. André states in the section of Introduction in <i>Droplets</i> that he is in charge of translation quality check, deciding the target audience, raising fund for publishing the anthology, seeking interested donor and publisher, digitizing the TT, designing the book cover, and cooperating with the publisher to promote sales. Therefore, this paper considers that they also face a low degree of external constraint.

It can be noted in Table 1 that the two groups share a similar purpose (both wish to expand the readership of the Chinese literature) while possessing different backgrounds and experiences. Goldblatt and Lin are experienced translators from outside Singaporean culture, while the student translators are inexperienced and mainly local Singaporeans, with even St. André being a professor based at a Singaporean university. Therefore, it is assumed that group two translators would be more familiar with the cultural terms and expressions in Xi Ni Er's stories, which is likely to be their strength. In addition, group one translators target at English readers in the West, while group two translators target at English readers inside Singapore; the difference may result in differing translation strategies. In the subsequent section, this paper will discuss how the disparity between the two groups renders to dissimilar translation styles of Xi Ni Er's stories.

Translators' Subjectivities in Translated Texts

Linguistic Transformation

As explained in section two, three, linguistic transformation focuses on the translation of lexical content, while cultural terms and expressions are singled out and classified in the cultural dimension. Accordingly, this paper delves into this transformation by probing how the two groups deal with non-cultural content, eventually identifying that Goldblatt and Lin (i.e., group one) are inclined to reword the ST to produce a TT that reads more fluently for English readers, while the student translators' (i.e., group two) version is relatively faithful to the ST lexically and syntactically. Two examples of this analysis are provided below as Table 2 and Table 3 for clarification.

Table 2*Example for Discussion Over Linguistic Transformation (1)*

Types of translation	Translations
ST	這根東西用途可大囉！炒咖啡籽時未必粒粒炒得均勻，它就是用來攪拌的。(Xi, 2007, p. 70)
Gloss translation	This thing usage very big! Roasting coffee beans not always stirred evenly, it is used to stir.
TT by group one	“This little thing here is incredibly useful. You use it to stir the beans to ensure they’re evenly roasted.” (Xi, 2004/2012, Grand Uncle Ach! section, para. 7)
TT by group two	“This thing is really useful! When you roast coffee beans, you might not be able to mix them evenly. This thing is to stir them.” (St. André, 2001, p. 57)

Table 2 is extracted from the story entitled “Grand Uncle Ach!” where it can be noted that Goldblatt and Lin (Xi, 2004/2012) have altered the two sentences. First, the adjective “little” is added to modify the noun “thing.” Second, *kafei zi* “咖啡籽” (meaning “coffee beans”) is translated as simply “beans,” which may be because it is assumed readers can disambiguate what beans the author refers to based on context clues. Third, the clause “炒咖啡籽時未必粒粒炒得均勻” (meaning “roasting coffee beans may not be always roasted evenly”) is paraphrased to become “to ensure they’re evenly roasted.” Compared to the students’ version, which is closer to the ST lexically and syntactically, Goldblatt and Lin’s version not only is more succinct but also more directly mirrors English speakers’ conversations.

Table 3*Example for Discussion Over Linguistic Transformation (2)*

Types of translation	Translations
ST	你們這些木刀木劍演起來不夠逼真。(Xi, 2007, p. 25)
Gloss translation	Your these wooden knife wooden sword perform up not enough real.
TT by group one	"This wooden sword and the knife don't look real enough." (Xi, 2004/2012, A Rusty Sword section, para. 11)
TT by group two	"This wooden knife and sword are not realistic enough for the performance." (St. André, 2001, p. 38)

Table 3 is extracted from the story entitled "A Rusty Sword," and it can be noted that Goldblatt and Lin (Xi, 2004/2012) alter the phrase "演起來不夠逼真" (meaning "do not look real enough in performance") by omitting the words "in performance." This paper reasons that this decision is also based on the purpose of producing a text that reads fluent in English.

The two examples illuminate that fluency and conciseness are the characteristics for Goldblatt and Lin's translation (Xi, 2004/2012), while the students' rendition feature a higher degree of faithfulness to the ST. Such a style difference can also be identified in other parts of the stories. Two more instances are provided below for discussion.

Table 4*Example for Discussion Over Linguistic Transformation (3)*

Types of translation	Translations
ST	只是劍鋒，已鏽蝕多時。(Xi, 2007, p. 25)
Gloss translation	Only that the blade has rusted for a long time.
TT by group one	"Except that the blade had rusted." (Xi, 2004/2012, A Rusty Sword section, para. 26)
TT by group two	"The only difference was in the blade. It had long ago become rusty." (St. André, 2001, p. 39)

Table 5*Example for Discussion Over Linguistic Transformation (4)*

Types of translation	Translations
ST	他舉杯——那杯杯香、代代香的濃咖啡，輕呷一口潤潤喉。 (Xi, 2007, p. 71)
Gloss translation	He raised cup—fragrance in every cup and every generation in thick coffee, taking a sip to soothe throat
TT by group one	“He raised his cup of coffee that was rich and fragrant in very cup and took a sip to soothe his throat.” (Xi, 2004/2012, Grand Uncle Ach! section, para. 29)
TT by group two	“He raised his cup—that fragrant cup after cup, fragrant generation after generation coffee. He took a sip to clear his throat” (St. André, 2001, p. 59)

Table 6*Example for Discussion Over Linguistic Transformation (5)*

Types of translation	Translations
ST	包含離、不離與即將離婚者，以及養父、養母、近親監護人等。(Xi, 2007, p. 141)
Gloss translation	including divorced, non-divorced, and gonna-divorce couples, as well as step fathers, step mothers, and guardians who are close family members.
TT by group one	“including parents who are divorced or about to divorce, as well stepparents and guardians who are close members of the family.” (Xi, 2004/2012, A Preliminary Study of the Development of Relationships by Marriage section, para. 5)
TT by group two	“including divorced, non-divorced and going-to-be divorced families; also applies to foster fathers, foster mothers, closely related guardians, etc.” (St. André, 2001, p. 49)

The preceding three examples corroborate that Goldblatt and Lin (Xi, 2004/2012) maintain a fluent and succinct translation style, while the student translators' rendition manifests a higher degree of faithfulness to the ST. In addition to the difference between the two versions at the sentence level, this paper also

identifies that Goldblatt and Lin (Xi, 2004/2012) are inclined to add words or rephrase to clarify some parts in the ST that they find confusing. For instance, *jietai yipai* 借胎一派 (meaning “womb-borrowing group”) refers to the trend of people asking female friends or strangers to deliver babies for them. The phrase is rendered to “surrogate group” by Goldblatt and Lin and to “school of borrowed womb” by the students. This paper considers that Goldblatt and Lin’s (Xi, 2004/2012) version communicates the author’s idea to English readers more clearly, while the students’ version is confusing.

To summarize, the previous examples have revealed that the students are more inclined to be faithful to the ST lexically and syntactically, while Goldblatt and Lin (Xi, 2004/2012) place greater emphasis on clarity and fluency of the TT. Delving into the difference according to Table 1, we may infer that Goldblatt and Lin’s (Xi, 2004/2012) rendition emphasizes fluency more because the two translators pay much attention to the TT readability in the target readers’ eyes and endeavor to prevent confusion brought by literal translation. Although linguistic transformation concerns the rendition of non-cultural terms, which are supposed to be less difficult in terms of meaning conversion, it can be noted from the given examples that there are still some situations in which faithful translation may cause confusion.

Cultural Transformation

This paper collects cultural terms in the ST according to Newmark’s (1988) definition, and the categories include ecology, material culture, social culture, organizations, customs, activities, procedures, concepts, gestures, and habits (p. 95). Through the analysis, this paper identifies two parts where the two groups manifest different translation styles.

First, Goldblatt and Lin translate with a “standard Mandarin voice,” while the students translate with “Singaporean Chinese voice.” This finding is based on the identification that Goldblatt and Lin translate the names of all characters using

hanyu pinyin 漢語拼音 (i.e., the romanization system for standard Mandarin), and all names are phonetically transcribed according to their Mandarin pronunciation. Comparatively, the students transcribe the character names with Chinese dialectal pronunciation if necessary, resulting in a rendition that is closer to real-life Singaporean society. For instance, in the story “Reunion,” the author gives a long list of alumni who are going to make speeches on stage for a school’s 50 anniversary. Five of these names have been presented below for discussion: 許文強, graduating in the 1950s, 汪祖宗 (Charles), graduating in the 1960s, Susie Wong, graduating in the 1970s, 吳耐和, graduating in the 1980s, and 何振華, graduating in the 1990s.

Table 7*Example for Discussion Over Cultural Transformation (1)*

Types of translation	Translations
ST	許文強, 汪祖宗 (Charles), Susie Wong, 吳耐和, 何振華。(Xi, 2007, pp. 138-139)
Gloss translation	Xu Wen Qiang, Wang Zu Zhong (Charles), Susie Wong, Wu Nai He, He Zhen Hua.
TT by group one	Xu Wen Qiang, Wang Zu Zhong (Charles), Susie Wong, Wu Nai He, He Zhen Hua. (Xi, 2004/2012, Reunion section, para. 3)
TT by group two	Hsu Man Keong, Ong Zuo Tiong (Charles), Susie Wong, Wu Nai He, He Zhen Hua. Notes provided by group two: “Hus Man Keong was a well-known figure in China during the 50s. Ong Zuo Tiong (Charles) is a homonym for ‘forgetting one’s ancestors,’ satirizing Chinese who cannot speak the Chinese language and have forgotten their roots. Susie Wong is a real-life person who married an American. People often use the name ‘Susie Wong’ to mock Chinese women who choose to marry foreigners over Chinese men. Wu Nai He is a homonym for ‘What is to be done?’ It is used to imply the sense of helplessness some Chinese felt when the Chinese Language was demoted to the status of Second Language. He Zhen Hua is an abbreviation for ‘Why revive the Chinese Language?’” (St. André, 2001, pp. 23-24)

The time between the 1950s and 1990s represents when Singapore declared independence due to regional and ethnic conflicts, decided to make Mandarin the standard language for communication among Chinese Singaporeans who spoke only Chinese dialects, and decided to adopt English as its “lingua franca” to facilitate harmony among all ethnicities in Singapore and become a competitive country in the world. The author gives a list of figures from the 1950s to 1990s to imply the Westernization of Chinese Singaporeans, criticizing the idea that they do not care about their cultural roots. Chinese readers can easily detect homophonic wordplay, including 汪祖宗 (forget ancestors), 吳耐和 (have no solution), and 何振華 (why revive Chinese). Nevertheless, it is a major challenge to produce the same effect on the English audience. Ultimately, while Goldblatt and Lin provide English readers with a version that is fluent and easy to understand, the connotative cultural messages, which are the essence of the story, are not delivered. Comparatively, the students translate the names in the 1950s and 1960s according to Chinese dialectal pronunciation and those in the 1980s and 1990s according to Mandarin pronunciation; this strategy signals the change in the language landscape in the Chinese Singaporean community for target readers. Furthermore, the students also provide detailed notes explaining the hidden information in these names that cannot be rendered. Considering the use of Chinese dialectal *pinyin* 拼音 and the provision of annotations, this paper argues that the students' version more effectively produced the intended effect on the target audience.

Furthermore, if we probe Table 7 according to Table 1, we may be able to infer that the students choose the dialectal translation style because they regard local Singaporeans to be the target audience, while Goldblatt and Lin (Xi, 2004/2012) attempt to promote the fiction to readers in the West. Here, localization comes into play. For local Singaporeans, a story filled with characters of Mandarin names does not reflect the ethnic composition of the Chinese Singaporean society, hence they may find it harder to identify with the story. The same phenomenon can

also be noted in the story “A Rusty Sword,” in which the story characters were fond of *gezaixi* 歌仔戲 (referring to an opera-like performance originating in Taiwan). Due to its origin, Goldblatt and Lin translate “Back then we were both fans of Taiwanese opera” (Xi, 2004/2012, A Rusty Sword section, para. 2), whereas the students render it to “Back then, we were all obsessed with street opera” (St. André, 2001, p. 37). Although it is correct to put “Taiwanese opera,” this paper assumes that the translation may create a sense of displacement among readers of Singapore, thus “street opera” is a more suitable option to maintain a localized tone.

The second part is that Goldblatt and Lin are inclined to employ the strategy of compensation to deal with wordplay that is intended to amuse readers, while the students seem to simply adhere to faithful translation. Four examples of this distinction are provided below for clarification.

Table 8

Example for Discussion Over Cultural Transformation (2)

Types of translation	Translations
ST	福廈嘛，令人想起「福祿」、「福澤」、「福音」等稱心如意的吉祥話；至於余閣，叫人聯想到「多餘」、「剩餘」、「餘燼」等十分沮喪的意象。(Xi, 2007, p. 101)
Gloss translation	Fu Sha, make people think of “auspiciousness blessings,” “auspiciousness grace,” “auspiciousness sound” and so on satisfying happy auspicious words. Regarding Yu Ge, makes people think of “redundancy,” “excessiveness,” “dying ashes” and so on extremely despairing images.
TT by group one	“Its Chinese name, <i>Fu Sha</i> , or ‘Lucky Building,’ reminds one of auspicious terms such as <i>fulu</i> (good fortune and longevity), <i>fuze</i> (happiness and grace), <i>fuyin</i> (gospel), etc. In contrast, <i>yu</i> in <i>Yu Ge</i> , which is the Chinese name for Eu Court, calls to mind depressing images like <i>douyu</i> (unwanted excess), <i>shengyu</i> (remainder) and <i>yujin</i> (dying ashes).” (Xi, 2004/2012, We Have Decided to Rebuild Eu Court section, para. 8)
TT by group two	“ <i>Fu</i> Mansion would make people think of auspicious words such as ‘blessings and emolument,’ ‘good fortune’ and ‘good news.’ As for <i>Yu</i> Court, it would remind people of depressing meanings such as ‘unnecessary,’ ‘remainder’ and ‘ember.’ (St. André, 2001, p. 33)

Note. Xi Ni Er wrote the stories in simplified Chinese, and the simplified character of “餘” is “余”.

Table 8 is extracted from the story “We Have Decided to Rebuild Eu Court,” the comedic effect of which lies in the association between the two building names (“Stamford House” and “Eu Court” with Chinese pronunciation) and positive/negative Chinese terms; the latter shares the same pronunciation with the key words of the two buildings, i.e., *fu* 福 and *yu* 余. If we compare the two versions, we can note that Goldblatt and Lin are relatively successful in communicating the comedic effect by giving additional information to help English readers grasp the wordplay. In addition, this paper notes that Goldblatt and Lin would translate the same item with different names to offer a clearer definition for the readers. Take “余閣” for example.

Table 9

Example for Discussion Over Cultural Transformation (3)

Types of translation	Translations
ST	當年拆毀余閣的塵埃飛撲飛撲，覆蓋在他的陋居。(Xi, 2007, p. 102)
Gloss translation	That year the dust from tearing down Eu Court flew around and covered his humble hut
TT by group one	“The dust from tearing down the pavilion years ago had covered his humble abode” (Xi, 2004/2012, We Have Decided to Rebuild Eu Court section, para. 13)
TT by group two	“The dust that was produced when <i>Yu</i> Court was demolished that year flew around and covered his humble house” (St. André, 2001, p. 35)

While the students employ “*Yu* Court” as the translation all the time, Goldblatt and Lin would turn to “pavilion” to offer additional information for their audience to imagine the appearance of the building.

A similar phenomenon can also be observed in the translation of the story entitled “A Preliminary Study of the Development of Relationships by Marriage.”

Xi Ni Er creates a list of Chinese familial terms (e.g., father’s sister’s husband, mother’s sister’s husband, etc.) to illuminate the terms that are common, confusing, disappearing, or emerging in Singaporean society under the wave of modernization. Because the Chinese kinship system is far more complicated than the English one, Goldblatt and Lin choose to provide additional information to their audience for helping them grasp the original messages, as demonstrated in example nine.

Table 10*Example for Discussion Over Cultural Transformation (4)*

Types of translation	Translations
ST	曾祖父（母）、祖父（母）、公公、婆婆。(Xi, 2007, p. 140)
Gloss translation	Great-grandfather (great-grandmother), grandfather (grandmother), father-in-law, mother-in-law
TT by group one	“Zeng zufu/mu (great-grandfather/mother), Zufu/mu (grandfather/mother), Gonggong (maternal grandfather/father-in-law), Popo (maternal grandmother/mother-in-law)” (Xi, 2004/2012, A Preliminary Study of the Development of Relationships by Marriage section, para. 2)
TT by group two	“Great-grandfather (and great-grandmother), grandfather (and grandmother), grandpa, grandma” (St. André, 2001, p. 45)

Out of Xi Ni Er’s long list of familial terms, example nine extracts four terms that refer to seniors in a family, and it can be noted that Goldblatt and Lin’s version conveys a clearer idea in terms of differentiating familial titles that are so close and may cause confusion to English readers; *Gonggong* 公公 (maternal grandfather/father-in-law) and *Popo* 婆婆 (maternal grandmother/mother-in-law) are two examples. Comparatively, the students’ version is likely to confuse English readers with the use of both “grandfather” and “grandpa,” two words which in fact refer to the same person.

Table 11*Example for Discussion Over Cultural Transformation (5)*

Types of translation	Translations
ST	「你呵你就是會喝什麼——什麼三合一的咖啡袋，什麼『捏死咳肺』，看——這就是咖啡」。(Xi, 2007, p. 69)
Gloss translation	“You you just will drink some—some three-in-one coffee sachet, something ‘pinching death coughing lungs,’ look—this is coffee”
TT by group one	“You’re always drinking that, ah, so-called three-in-one ‘Next-Coughing’ coffee,’ he said, referring to Nescafé. ‘See here, this is coffee.’” (Xi, 2004/2012, Grand Uncle Ach! section, para. 5)
TT by group two	“He said to me, ‘you only know how to drink that kind of three-in-one coffee, that ‘Nescafé.’ Look! This is coffee” (St. André, 2001, p. 55)

In Table 11, the author amuses the Chinese audience by referring to “Nescafé” using this not-so-positive homophone, *nie si ke fei* 捏死咳肺 (literally meaning “pinching to death coughing lungs out”). Meanwhile, this arrangement by the author is also to indicate that Grand Uncle, the character who says this sentence, is unfamiliar with Western goods. Facing this translation challenge, Goldblatt and Lin only render half of the original meaning: “Next-Coughing” is used to match the pronunciation of “Nescafé,” and they also add additional text to tell English readers that the homophone is “referring to Nescafé.” Regarding the students’ version, although the lexical meaning is delivered, English readers would be unable to note that Grand Uncle is unfamiliar with Western stuff and calls the coffee brand a funny name.

To summarize, the cultural terms resulting in dissimilar translation styles for the two groups of translators are (a) names that reflect the change of linguistic and cultural landscape in Singapore, and (b) wordplays that trigger a comedic effect.

This paper identifies that the students' version retains messages regarding the linguistic and cultural transition that took place in Singaporean society, and Goldblatt and Lin employ the strategy of compensation to reproduce the intended comedic effect among the English audience. Based on Table 1, the students, compared to Goldblatt and Lin, are closely connected to Singaporean society, and this may explain their cognizance of how local people pronounce their names in addition to the lingual and cultural issues that *Xi Ni Er* aims to accentuate. Meanwhile, the students' target readers are Singaporean, so this may be the reason why additional explanation is not given for local items, like *yu ge* 余閣. Comparatively, Goldblatt and Lin aim to introduce the stories to the Western audience, and this may be the reason for their more frequent use of the compensation strategy.

Communicative Transformation

Communicative transformation concerns whether the author's intended effect is fulfilled among the target audience, and this paper considers that this transformation should be examined through a macroscopic lens so that we can determine if the integration of all components in the TT lead to the realization of the intended effect.

Regarding the author's intended effect, this paper analyzes the five stories and infers that *Xi Ni Er* wishes to amuse his readers with amusing wordplay and to alert them of the loss of the mother tongue and culture, over westernization, and over pragmatism in the Singaporean society. Furthermore, the investigation into the translated texts reveals that Goldblatt and Lin manage to retain the original comedic effect through the strategy of compensation, whereas the student translators faithfully translate *Xi Ni Er*'s wordplay, leading to the disappearance of this entertainment effect. Regarding the warning-like message that the author

wishes to communicate with the readers, both groups of translators manage to convey most of it to English readers; the only issue is that Goldblatt and Lin translate all the character names in “Reunion” and “Grand Uncle Ach!” according to Mandarin pronunciation, a choice that bars English readers from understanding a historical change in Singapore’s linguistic and cultural landscape. Comparatively, the student translators convey this idea to the target readers by transcribing the names with corresponding dialectal or Mandarin pronunciation.

In addition, as both groups of translators consider themselves communicators, this paper also endeavors to probe the way in which they communicate. The analysis results indicate that their respective communication styles are largely influenced by their subjectivities, which are formed by their past experiences and philosophies of translation. These translators are never invisible like Venuti (1995) points out; instead, their dissimilar subjectivities impact their purpose of translation, definition of a good translation, and choice of strategy in tackling translation challenges. Due to these differences, the translators become visible, and they show their presences through (a) distinctive wording and/or syntactical style, (b) creative and/or adaptive translation strategies, and (c) the sharing of personal opinions in paratexts, such as annotations, prefaces, and lead-ins.

Consistency in Style for Collaborative Translation

This paper has discussed the differences between the two translation groups in the preceding sections, and it is also important to report on the analysis outcome regarding the translation style within the two groups, respectively. The examination results reveal that both groups managed to maintain a consistent translation style in their respective TT because the above-mentioned characteristics could be identified in all the five short stories whenever terms or phrases of similar features appeared.

This paper conjectures that such consistency is made possible by different

reasons. For Goldblatt and Lin, they have collaborated in translation for decades, and it is noted from Section 4.1.1 that they have similar translation philosophy; the consistency in their translation style might come from the shared experiences (making them know each other's preferred style) and translation philosophy (even if they encountered a new challenge, they might choose the same solution based on the same translation philosophy). Regarding the student translators, the consistency in translation style might be maintained by St. André because he was responsible for supervising the translation tasks and reviewing the translation outputs.

In my opinion, the collaboration format that Goldblatt and Lin manifested was two translators of equal status discussing and negotiating throughout the translation process, while the format of St. André and the students was like an experienced superintendent instructing students to produce consistent TT. Based on this opinion, this paper assumes that negotiation and supervision are two methods that can ensure consistent translation style in collaborative projects.

Consolidated Findings

By examining the paratextual materials that encompass the translators' backgrounds and translation philosophies, Table 1 is compiled to illustrate the translators' agency and habitus, which reflect the translators' subjectivities in translation. This paper posits that both concepts should be analyzed in conjunction to achieve a comprehensive understanding of the translator's subjectivity.

Furthermore, it is evident from the preceding examples that the traits listed in Table 1 have significant impacts on the TT. Goldblatt and Lin aim to convey the author's ideas and realize the intended effects among western readers, and literal translation is a strategy that they endeavor not to use. Consequently, their translation emphasizes fluency and conciseness. In contrast, the student translators attempt to introduce Xi Ni Er's stories to non-Chinese Singaporean readers, plus

that the students and the editor are familiar with the Singaporean culture, so they impart a higher level of localization in their translation.

Regarding the students' higher degree of faithfulness to the ST, while we did not find explicit support from their translation philosophy, their inclination towards faithfulness aligns with the findings by Popović et al. (2023), which highlight that novice translators tend to be more literal and adhere closely to the source text compared to professional translators (p. 373).

In terms of experience, Table 1 indicates a great disparity between the two groups with regard to their translation experience. This paper considers that they represent the two major types of translators in the industry: those who have recently entered the field and lack sufficient experience, and those with years of experience and established reputations within the translation community.

Furthermore, the disparity imposes a significant impact on the translators' agency. Agency refers to the strength of external social influences on the agent's action, as well as the agent's strength to act on free will and impose influences back on those social factors (Koskinen, 2010, pp. 165-166; Somekh & Lewin, 2005, p. 344). According to this concept, it is understandable that Goldblatt and Lin, possessing sufficient social, cultural, and symbolic capital, have more authority in selecting translation materials and strategies. In contrast, the students rely on St. André's guidance and supervision due to their lesser experience and standing in the field.

In addition, this paper mentioned earlier that Venuti (1995) regards subjectivity as an influential factor that motivates translators to employ the foreignization strategy (p. 24). This paper interprets Venuti's viewpoint as grounded in the idea that translators, being professionals from cultures different from the source culture, imbue the TT with linguistic and cultural elements that increase its level of foreignization.

Nevertheless, this paper investigated the issue of subjectivities from another perspective, suggesting that translators may have dissimilar inclinations due to their diverse life encounters. Supporting this assumption are the findings of the present study. Goldblatt and Lin prioritize fluency and succinctness, and they prefer the domestication strategy to prevent confusion among Western readers. On the other hand, the student translators' rendition, while appearing more foreign compared to Goldblatt and Lin's, also leans towards domestication because their target readers are local Singaporeans, to whom Goldblatt and Lin's rendition would seem more foreign. Here, this paper wishes to emphasize two points. First, subjectivities can influence translators' choices, but these choices do not always favor foreignization or domestication exclusively. Second, the decision to foreignize or domesticate the TT should consider the background of the target audience.

Conclusion

Since the time Venuti (1995) released the thought-provoking monograph entitled *The Translator's Invisibility*, many scholars have endeavored to identify the translator's visibility in the TT. It is under this trend that the translator's subjectivity comes to the foreground. This paper has proposed an integrated approach to probing the manifestation of the translator's subjectivity in the TT. Furthermore, this paper undertook an in-depth investigation into the English translation of Xi Ni Er's Chinese stories to show how to carry out this integrated approach. The investigation's findings constitute the second contribution of this paper, shedding light on how background differences could lead to dissimilarities in translation outputs and showing that a consistent translation style could still be maintained in collaborative translation. It is hoped that the proposed approach can be helpful to future researchers who aim to undertake research on this topic.

In addition, the research limitation of the present study concerns the availability of data on the research subjects. While extensive materials were accessible regarding Goldblatt and Lin's translation philosophy and strategies due to their seniority and reputation, garnering comparable data on student translators proved challenging due to their relative lack of experience and renown. This paper holds that such data limitations are common challenges that researchers encounter when investigating the backgrounds of novice or lesser-known translators. For future studies aiming to explore the subjectivities and translation styles of junior translators, conducting interviews, corpus analysis, and longitudinal research could be methods to enrich the analysis dataset. Interviews provide direct insights into translators' translation philosophy and decision-making mechanism, corpus analysis assists us in exploring translators' linguistic phenomena and translation strategies, and longitudinal research enables the collection of translators' long-term performance so that we may identify their translation-related inclinations.

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A Study in Pluralities: The “Recreation” of *Detention*

Meixin Ng

This essay delves into an exploration of the intersection and interaction of adaptation and history in the context of the Taiwanese film *Detention*, which is based on a video game of the same title. The narrative, set against the backdrop of Taiwan’s martial law, invites its audience to confront this dark chapter in Taiwan’s history. The study focuses on the pluralities inherent in such an inter-semiotic translation at both the textual and contextual levels, in terms of the sources, textual meanings, and audience’s reception. *Detention* might be primarily a game-to-film adaptation, but the relationship between the game (what one might think of as source text) and the film (what one might think of as target text) is far from straightforward. The film incorporates multiple sources other than the game, including film traditions and historical references, to create a multi-layered narrative. In the same vein, textual meanings and reception shift in accordance with the audience’s experience and ideological inclinations, among other factors, showing that the interpretation of a particular text, in this case, *Detention*, is not merely a reflection of history but is deeply rooted in the evolving present and the changing dynamics of Taiwanese society. Ultimately, *Detention* prompts a reevaluation of the hegemony of History and advocates for a view of histories in the plural. Challenging this hegemony also allows one to problematize the binary polarization of source/text, history/literature, and victim/victimizer, in the process acknowledging the inherent complexities of these explorations and underscores the value of initiating dialogues about historical trauma and memory.

Keywords: *Detention*, inter-semiotic translation, game-to-film adaptation, histories, plurality

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多「源」改編：《返校》電影的改編

黃美馨

本文探討改編自同名電玩的臺灣電影《返校》背後，改編及歷史的交織與互動。《返校》以戒嚴時期為背景，帶領玩家及觀眾分別透過電玩與電影，正視臺灣歷史的這個黑暗篇章。本研究重點在於探索從電玩到電影的符際翻譯，討論文本及語境層面蘊含的「多源」與「多元」。具體而言，這種多源／元性體現在「原文」、文本意義、觀眾反應各面向。雖說《返校》是電玩到電影的改編，但電玩（所謂「原文」）和電影（所謂「譯文」）之間的關係並不單純。電影除了改編電玩，同時也取材自臺灣電影史、歷史事件等，使作品層次更多元。再者，文本意義和觀眾反應也隨觀眾的經歷、意識形態等因素而改變，顯示觀眾對文本（此為《返校》）的詮釋不僅反映歷史脈絡，而深植於流動的當下與社會的變遷。《返校》的分析可促使我們重新審視歷史霸權，同時提倡「多元歷史」的思維模式。挑戰此霸權也讓人得以挑戰原文／譯文、歷史／文學、受害者／加害者的二元對立，認知對話中所隱含的複雜性，並凸顯正視歷史創傷和歷史記憶的價值。

關鍵詞：《返校》、符際翻譯、電玩改編電影、多元歷史、多元性

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Introduction

“Have you forgotten, or are you too afraid to remember?”¹ When confronted with one’s nation’s dark past, does one choose to forget, suppress painful memories, or accept them?

That is the question posed by *Detention* (H. C. Hsu, 2019). The film, which has been adapted from a video game of the same title, offers Taiwanese society an avenue to discuss a dark period in its contemporary history—martial law (from 1949 to 1987). Having ended less than four decades ago, martial law was the backdrop against which a significant proportion of Taiwanese people, those that are likely 40 and above, grew up or grew old; on the other hand, to the younger generation in Taiwan who did not experience martial law firsthand, this event might have only been a history examination topic or once-upon-a-time stories told by their parents or grandparents.

“An adaptation is a derivation that is not derivative—a work that is second without being secondary” (Hutcheon, 2012, p. 9). Indeed, when discussing works of adaptations, many tend to compare source and adapted products and discuss the fidelity of the adaptation. As Jellenik (2017) points out:

The fidelity urge has proven so difficult for the field of adaptation studies to shake because our very definition of what an adaptation is emerged from reading adaptations through a fidelity lens. We recognize an adaptation as an adaptation only through the act of comparing it with its source (and finding it wanting). The game is rigged; the question of fidelity is begged. (p. 15)

However, absolute fidelity is absolutely impossible, be it in linguistic or cross-medium adaptations, which Hutcheon (2012) sees as “inter-semiotic transpositions from one sign system (for example, words) to another (for example, images)” (p.

¹ Translated from Chinese: 「你是忘記了，還是害怕想起來？」.

6). Even though video games and film “share a visual grammar” (Moore, 2010, p. 185), their protocols differ, resulting in differing levels of agency between the audience and the text. In other words, games and film are different semiotic systems with vastly differing modes, so a transposition from game to film is an inter-semiotic translation.

Further, this transposition is far from a simple process, as it involves not just the movement of signs across two (or more) different systems, but might also involve a complete restructuring of the narrative in accordance with factors such as the respective medium affordances, target audience, and, importantly, the intention of the auteur, referred to as an interpretant by Venuti (2007).

Owing to these factors, an adaptation can exhibit polysemy at the textual and contextual levels. Rawnsley (2011) performed her analysis on two levels: an external historical context and an internal textual analysis. We will adopt the same framework for the current study, in which textual polysemy refers to how elements of the film can simultaneously stand alone and also refer back to the video game, whereas contextual polysemy refers to how they can function independently yet also refer to the adaptation’s sociopolitical and sociohistorical backdrop. More specifically, we will first introduce the historical context of Taiwan’s film industry, before moving on to textual analysis, and finally engaging in a discussion of how pluralities exist at both the textual and contextual levels.

Taiwan’s Film History

One of the most important phases of Taiwan’s film history is what has been termed New Taiwan Cinema, referring to the period between 1982/1983 and 1987 (Rawnsley, 2016), though some scholars also designate the period between 1987 to the early 2000s as the Second Wave of New Taiwan Cinema, or the Post-New

Cinema period. Despite the lack of consensus on the precise definition of the New Taiwan Cinema period, scholars have agreed that movies produced during this phase constitute “a movement detailing indigenous sociopolitical issues from local Taiwanese viewpoints” (Yeh & Davis, 2005, p. 1), and that films produced during this period expose “the traumatic scars of Taiwan’s postwar and postcolonial histories” (K. Y. C. Yang, 2015, p. 45).

The early 2000s saw another shift in cinematic themes in Taiwan. R. S. R. Chen (2013) points out that *Blue Gate Crossing* (《藍色大門》) (released in 2002) marks a turning point for Taiwanese cinema, in that its success creates a “youth nostalgia” genre that markedly differs from those produced in the 1980s (p. 62). *Blue Gate Crossing* and later youth nostalgia films such as *Eternal Summer* (《盛夏光年》) (released in 2006), *Secret* (《不能說的秘密》) (released in 2007), *Winds of September* (《九降風》) (released in 2008), *You Are the Apple of My Eye* (《那些年我們一起追的女孩》) (released in 2011), and *Our Times* (《我的少女時代》) (released in 2015) are characterized by their high school settings, depoliticized narratives (R. S. R. Chen, 2013), and often hopeful endings.

Returning to *Detention*, the film merged the features defining both major waves of Taiwan’s cinematic stages by telling a story of a national trauma through its high school protagonists. *Detention* director Hsu was born in the early 1980s, during the New Taiwan Cinema period, and mentioned in an interview that his “childhood was filled with movies” (Wu, 2019, para. 6). He went on to major in Film Studies in university, during which he was exposed to a large number of films. He is not unfamiliar with the films of that period, and even mentioned that he referenced Edward Yang’s (楊德昌) *A Brighter Summer Day* (《牯嶺街少年殺人事件》) (released in 1991) when preparing to film *Detention* (H. T. Weng, 2019). Hence, we believe it is reasonable to deduce that the traditions of New Taiwan Cinema had a huge impact on Hsu, which later led him to create a story in which the nation’s trauma and youth protagonists take centerstage.

What Is *Detention* About?

Detention (Red Candle Games, 2017) started off as a video game published in 2017. Set in Taiwan in the 1960s during the martial law period, the titles of the game, in both English and Chinese, play on textual polysemy. *Fan xiao* 返校 literally means “return to school.” As the game starts, players see two students, Chung-Ting Wei (魏仲廷) and Ray-Shin Fang (方芮欣), trapped in school after school hours by a storm, so one might assume that the title refers to their staying behind. This is the first level of meaning. Toward the end of the game, players realize that Fang would keep returning to the school in an endless loop unless and until she could face up to the consequences of her actions. At the end of the game, players who have beaten the game will see Wei return to his high school as a middle-aged man (second level of meaning) to seek closure for what happened there when he was a student. By this point, the game has revealed its true message, which is to expose the sufferings of the people who lived during martial law, so the “return” could also mean an invitation for Taiwanese society to revisit the events of this historical period (third level of meaning) and face the hurt that has been suppressed head-on. Thus, in this sense, the meaning of “return to school” is elevated from the literal sense of the phrase to a more abstract and figurative one.

Meanwhile, in English, *Detention* also plays on the polysemy of its title——“*Detention*,” when carried out by a school refers to the punishment of keeping students in school after hours; when carried out by the state, the act of detaining someone in official custody, such as in the case of persons suspected of illegitimate political activities. Players start the game playing as Wei before switching to Fang, through whose eyes they learn about the dark past of the school and the guilt she has been harboring for being complicit in the persecution of her peers and teachers. As such, as a player, we progress from the first meaning of “detention” to the

second as the story unfolds. In other words, the game developers cleverly elevate the story of a handful of students to bring issues related to martial law to light with this play on the title.

The film adaptation of *Detention* (H. C. Hsu, 2019), released in 2019, generated much conversation in Taiwan, both for its bold commentary on a sensitive issue and for being one of the few game-to-film adaptations made in Taiwan that has enjoyed box office success. In 2020, a series of the same title aired on Netflix and Taiwan’s Public Television Service. For the sake of brevity, the term Intellectual Property (IP) shall be used subsequently to refer to the *Detention* video game, film, and TV series collectively.

The succession of adaptations prompts a series of questions: What is each adaptation based on? What is the intertextual relationship of these adaptations? Taking it further, could adaptations ever be as simple as a linear transposition of one source text to one target text? If not, what considerations should we keep in mind when we study complex works such as these?

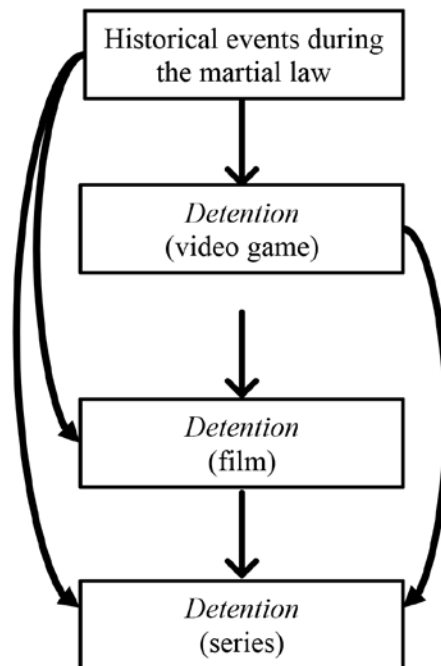
To start answering these questions, perhaps we could return to the video game. In an interview with *Bios Monthly*, Red Candle Games co-founder Coffee Yao shares that the materials in the story have been drawn from Taiwan’s history, culture, and the daily life of the Taiwanese people (*Bios Monthly*, 2019). The second product in the IP, the film, has been referred to as an adaptation of the video game right from the start. However, the director has also reworked the materials of the game with an eye on historical events that he deems crucial for Taiwanese society to address (Lu, 2019). As for the TV series, the latest product in the IP, it is set 30 years after the events of the film and provides closure for the character of Ray-Shin Fang.

The source materials of each adaptation can be represented by the figure below. While the figure risks an oversimplification of the adaptation process and

influences, especially in comparison with more detailed analyses of intertextual influence like that performed by Li (2022) and Kuo (2022), it serves to highlight the pluralities of sources, and that later products draw on earlier ones; the more recent the product, the more “source text(s)” it draws on.

Figure 1

Detention IP Products and Their “Source Texts”



In terms of storylines, the film follows the plot of the video game closely, despite some differences in the narrative structure and plot elements. Meanwhile, the storyline of the series is an extrapolation, taking place three decades after the events of the game and film. Hence, owing to the similarities between the film and the video game, this paper will focus on the adaptation from the video game to the film and leave the series out for future studies.

The Adaptation

Detention film director John Hsu is a self-professed avid gamer with 32 years of gaming experience. Like many others, he played *Detention* as a game in 2017 and was very moved by the story because:

Detention tells an astonishingly earnest story that belongs entirely to the Taiwanese people. [...] The very fact that historical events that have taken place on the land I now stand on can be transformed so brilliantly into a video game is so exciting that it gave me goosebumps. (J. H. Hsu, 2019, para. 4)

Thereafter, Hsu contacted Red Candle Games and proceeded to make a feature film based on the video game.

Prior to *Detention*, his first feature film, Hsu made a series of short films, such as *The 15th Server* (《第十五伺服器》) (released in 2004),² *Real Online* (《請登入線實》) (released in 2005), *Intoxicant* (《匿名遊戲》) (released in 2008), etc. From his choice of subject matter for these short films, it is evident that he has a keen interest in gaming and the online world, which led him to, subsequently, experiment with VR technology in the shorts *Your Spiritual Temple Sucks* (《全能元神宮改造王》) (released in 2017) and *Great Hoax: The Moon Landing* (《星際大騙局之登月計劃》) (released in 2020).

Over the years, Hsu had seen too many film adaptations of video games fail at what they set out to do, an observation shared by adaptation scholar Meikle in *Adaptations in the Franchise Era*, “video game adaptations can claim only a dubious legacy in the 2000s” (Meikle, 2019, p. 118). The differences in media posed such huge obstacles for the director that he describes the challenges and resulting stress of the task as a “herculean beast” (Bios Monthly, 2019, para. 25).

² No official translation can be found for this short film. This translation is the author’s own.

However, quoting Rob Letterman, director of *Detective Pikachu* (released in 2019), a commercially successful game-turned-film adaptation, Hsu pointed out that game-to-film adaptations are getting better since the generation that grew up playing video games are now filmmakers (H. T. Weng, 2019).

To avoid replicating the lackluster performance of many earlier video game movies in his first feature film, Hsu revisited the horror game *Silent Hill* (《沉默之丘》) and its “source text” horror film *Jacob’s Ladder* (released in 1990), for references on how to create a psychological thriller. In addition, he also studied Taiwanese classics such as Edward Yang’s *A Brighter Summer Day*, also set in the 1960s, to learn how to tell a story set in an authoritarian regime, in the process of crafting *Detention* (H. T. Weng, 2019). Eventually, he decided that his approach was to “be entirely faithful to the essence, settings, and main plot of the game” (Jessica, 2019, para. 5) during the adaptation.

However, can a film adaptation be “entirely faithful” to the game it is based on? As Boozer (2017) writes, “any effort toward ‘genuine’ fidelity to the characters, plot, and spirit of the original will still require media transformational creativity” (p. 3). To a similar end, McFarlene (2007) also has written that “fidelity is obviously very desirable in marriage; but with film adaptations I suspect playing around is more effective” (p. 6). Indeed, as we will see, Hsu has deftly “played around” with elements at the textual and contextual levels in his adaptation.

Much has been said about the interactivity of video games and the relative passivity of the film audience. The participatory nature of video game narration allows the story to be more diffused, in the sense that players are not limited by time and the linearity of the narrative—some players might choose to spend a few extra hours exploring each element, hence creating an experience that branches out into more details, while others might opt to speed-run through the game and keep the experience relatively linear. Additionally, the relative open-endedness of video games, in general, has been played up in this game through the possibility of

two different endings, decided by the player’s choices in the last part, through a series of multiple-choice questions. In other words, the dovetailing of the game’s endings means that the game itself is not a simple singular text, and the plurality inherent in the game provides a well of materials for a film adaptor to tap on. Hence, even though the feature film only runs for around two hours and offers no opportunities for the audience to create their own narrative, the polysemic source text enables the creation of a nuanced narrative that concurrently integrates both endings of the game.

Additionally, commercial considerations also meant that the film has to target a wide audience, including gamers and non-gamers, young and old alike. How can the film appeal to gamers who are already familiar with the story? On the other hand, what aspects of the game narrative ought to be retained in the film, and what new elements ought to be added, so as to appeal to people who had no prior knowledge of the story? Our study of the IP has revealed that, at the textual level, the director has chosen to retain important motifs from the game. For the general audience, he has crafted a narrative that revolves around the themes of “freedom” and “memory,” two ideas pertinent to discussions of the impact of martial law, explicating these themes through the use of plot reconfigurations and dialogue. These themes not only form the core of the film’s narrative but also allow the film to engage contextually with Taiwan’s national dialogue.

Recreating Visual Motifs

A simple search online reveals that many fans, webizens, and even media professionals were impressed by the film adaptation for “recreating the game” *huanyuan* 還原. This can be seen from the titles of many of popular video responses on the film, such as The Storm Media (2019), among others. A similar pattern can be observed among film reviews. For instance, Cheng’s (2019) article contains phrases

such as “(the team) spent more than two years expanding the story and recreating the settings,” (para. 10) “perhaps only someone like Hsu who is both a gamer and a filmmaker can produce a film that recreates the game to such a high level,” (para. 12) and “in order to recreate the feel and settings of the White Terror period, John Hsu and his team visited numerous victims of the White Terror” (para. 22). Similarly, Ying-Joy Movie has an article that points out that “the recreated school is very similar to its game counterpart” (Ying-Joy Movie, 2019, para. 2).

Even though reviews are numerous, a common thread runs through many of them—the “recreation” that these writers are referring to is the recreation of certain visual elements from the game. As Meikle (2019) notes, “while game franchises offered producers more narrative—and simply more—sources to adapt, they also offered those producers more obvious visual referents for adaptation” (p. 100). As film is ultimately an audiovisual medium, recreating visual elements from the game is one relatively straightforward way to establish a quick sense of recognition among people who have played the game, and Hsu and his team did not hesitate to tap on visual referents from the game in their adaptation.

One way to recreate the visuals of the game would be to manipulate camera angles, for instance in how the film recreates the side-scroller effect of the game. In the game, the characters move left and right in a two-dimensional manner as they navigate their surroundings. In the film, scenes of Fang moving around in school are shot from afar as she walks left and right, giving these scenes a two-dimensional quality. In this way, the director utilizes the shared visual affordances of both game and film to create a palimpsest effect for those who are familiar with the game. Figure 2 below shows screenshots obtained from the video game (top) and film (bottom) respectively. Strong similarities can be observed between the camera angle and composition of the two screenshots.

Figure 2

Side-Scroller Effect in the Detention Video Game and Film.

Top: Fang in the Game. Bottom: Fang in the Film.



Note. Permission has been obtained from both Red Candle Games and 1 Production to reproduce the images from the video game and film respectively for non-commercial purposes.

As for visual symbols, *budaixi* 布袋戲 puppets feature prominently in both the game and the film as a symbol of Officer Bai, a military officer stationed in the school, and the violence he inflicts on the people as a proxy of the authoritarian government. *Budaixi* puppets are typically dressed in traditional Chinese opera costumes, so the existence of a *budaixi* puppet dressed in a military uniform (refer to Figure 3) calls attention to its unusualness and works at two levels. Within the game/film, it is a projection of the protagonist’s fear; to the player/audience, it becomes a symbol of the violence of the regime.

Figure 3

Top: Puppets in the Game. The Rightmost One is of Officer Bai.

Bottom: The Puppet on the Left Represents Officer Bai in the Film.



Note. Permission has been obtained from both Red Candle Games and 1 Production to reproduce the images from the video game and film respectively for non-commercial purposes.

Transforming The Motif of *A Flower on a Rainy Night* (Yu Ye Hua 《雨夜花》)

While some motifs have remained largely unchanged, others have been given different functions. Besides visual motifs, auditory ones have also been infused with polysemy.

One of these auditory motifs is the song *A Flower on a Rainy Night*, a well-known oldie composed in 1934 (Chuang, 2014). In the game, the song is tied to horror and persecution. It first appears when the player has to play the first line of the chorus on an old piano. After the player plays it correctly, the biggest jump scare of the game happens. The next time players hear this song in the game is toward the end when the now-aged Wei returns to the campus and plays the tune on the piano. Going back to the school is no doubt a painful remembering for him, recalling the persecution he and the rest of the Book Club faced, and also probably invoking a sense of survivor’s guilt.

In the film, the song’s symbolic function has more to do with the fragility of Fang’s romance and sanity. The first time we hear the song in the film is when Fang is in her room and she turns on the radio to mask the noise of her parents fighting. Shortly after, we see Fang teaching Chang how to play the song using a notepad. The next day, Chang is in the school’s Music Room playing the song on the piano. The final time we hear the song in the film is after Fang executes Cui-Han Yin (殷翠涵), her imagined love rival, in her limbo state. Only this time, the music is distorted, symbolizing the trauma caused by her act of condemning all the members of the Book Club to persecution. In the earlier parts of the film, Fang’s limbo state and memories are clearly separated, but as the film progresses, the line between these two states becomes increasingly blurred. Limbo and memories merge into one after Fang realizes that she caused the death of so many people. Hence, the distorted song at the start of this scene symbolizes the disintegration of her romantic relationship, her sanity, and her life.

In short, the song is primarily used to create eeriness in the game. In the film, the song is used both diegetically and non-diegetically, with the diegetic level associated with the mental state of the protagonist and the non-diegetic one reinforcing the connection between the narrative and the historical context. Besides

existing as a song, *A Flower on a Rainy Night* (Shao & Xin, 1956) also existed as a film. Released in 1956, the film was, as described by the Taiwan Film and Audiovisual Institute, the first modern Taiwanese language film and one of the top-grossing films of martial law, thus providing further evidence of the link between this auditory motif and martial law. As such, the spotlight on the term *A Flower on a Rainy Night* in *Detention* can also be seen as the director's intention to establish a covert link between the film and Taiwan's film history for those in the know, at the same time highlighting the pluralities of the sources of this element in the film, simultaneously drawing from film history, music history, and the game.

Freedom and Memory

A commercially successful film would seek to attract as wide an audience as possible. A limited audience might not only be commercially disadvantageous, but also curb the reach of the message that Hsu wishes to share with the Taiwanese audience at large. In an interview with Commonwealth Magazine Video (2019), Hsu, who sees *Detention* as a story “that really belongs to the collective memory of the Taiwanese people” (05:04).

A film based on a popular video game might draw a younger crowd to the cinema, even if some of these young viewers were not familiar with the game. On the other hand, transitional justice and martial law are heavy materials that might be deterrents for younger viewers considering stepping into the cinema. To appeal to younger movie-goers, Hsu shared that he performed an act of “transmutation” when adapting *Detention* to the screen (Lin, 2019) in service of his goal of “wanting to share the story with more people” (H. T. Weng, 2019, para. 9).

Meanwhile, there are still survivors of political persecution during the martial law period among us, some of whom might have been whistleblowers or victims,

such as Wei, who have survived when their peers have not. Both groups of victims might have been living in guilt all these years, whether it is guilt over causing harm to their peers or survivor’s guilt, and the IP plays a part in promoting transitional justice for these victims.

To this end, Hsu plays up the cultural and historical elements of the film in order to create a film that speaks to the general audience in Taiwan meaningfully, beginning from one of the most important sets itself. During the making of the film, Hsu and his team embarked on multiple study trips to actual historical sites such as the Jing-Mei White Terror Memorial Park (Bios Monthly, 2019), which was formerly the Jing-mei Military Detention Center, where political dissidents were imprisoned during the martial law period. The Jing-Mei White Terror Memorial Park later became a key set in the film, where the members of the book club are tortured and killed. The scenes, shot at an actual site where such interrogations took place decades ago, convey a sense of uncanny horror to the knowing audience.

In addition, Hsu has also included numerous historical references in the film. Many “reference hunters” have, since the release of the film, spotted many historical Easter eggs, with the ones shared below being references that are only present in the film and not the video game. For instance, the film has retained the names of game characters that contain historical references, such as Chung-Ting Wei³ and Cui-Han Yin.⁴ Other than drawing on the stories of real victims of the martial law period, the film also changed some details of the game to create more references to historical events. Fang’s student ID in the game is 5350126, and it has been changed to 493856 in the film to point to the start of martial law in Taiwan in 1949, and the total duration of the martial law period being 38 years and 56 days.

³ Chung-Ting Wei is a reference to Taiwanese human rights activist Ting-Chao Wei (魏廷朝), who was arrested by the Kuomintang government several times and spent one-third of his life in prison.

⁴ Cui-Han Yin is a reference to Taiwanese writer Hai-Guang Yin (殷海光), who, like Cui-Han Yin, died of cancer after their exile from Taiwan.

Wei's student ID number in the game is unknown, but he is given 501014 as a student ID in the film as a reference to the 1947 Keelung High School incident, which saw the arrest of headmaster Hao-Tung Chung (鍾浩東) for the publication of *Kuangming News* (《光明報》). Chung was later executed on October 14, 1950.

These and the many other historical Easter eggs hidden in the details of the film strengthen the ties between fiction and history by channeling what Spivak (2006) refers to as “the effect of the real” (Chapter 14). Discussing Mahasweta Devi's “historical fiction,” Spivak (2006) states that Devi's “repeated claim to legitimacy is that she researches thoroughly everything she represents in fiction” (Chapter 14). Similarly, as can be seen from the examples above, Hsu has put extensive effort into historical research, which has in turn given the film a character of authenticity and legitimacy.

With the visual features supplying the aesthetic appeal of *Detention* to gamers and historical references grounding its narrative for the Taiwanese audience, the film then requires a storytelling process that brings all these elements together in a fictional narrative. Kuo (2022) writes about the audience-fictional text-historical memory connection, making the point that even though the story might be fictional, it can nonetheless play a role in crafting the collective historical memory of a people.

With this in mind, Hsu has chosen to highlight two themes in his adaptation—memory and freedom. The former is evident from the movie tagline “Have you forgotten, or are you too afraid to remember?” and the latter is discussed extensively in the film.

In service of these themes, Hsu elected an explication process in his work, because “in the game, a lot of things were expressed indirectly through the use of symbols and visuals. However, to make a film that caters to the mass market, you have to move towards explication” (Chiang, 2019, para. 6). In his discussion of

media transformational creativity, Boozer (2017) mentions several ways this could take place, one of which is “exteriorization of thought into dialogue or images” (p. 3).

One of the most prominent ways the film foregrounds the message of freedom is through dialogue that directly verbalizes its value and how the authorities took that away from the people during the martial law period. The lines examined in this section are new creations of the team behind the film and do not exist in the game, i.e., theme-explication and links to the socio-historical context introduced by the auteur.

Ming-Hui Chang (張明暉) is the character that embodies the idea of freedom and is thus given most of the lines revolving around this theme. In the final conflict in Fang’s limbo, Chang says to Fang, “Anything dead, you can’t bring back to life. It’s a shame. We didn’t get to live to see freedom” (H. C. Hsu, 2019, 01:21:18). Later, he urges Fang to help Wei break out of the limbo, “Someone has to live to remember how difficult it has been to get freedom” (H. C. Hsu, 2019, 01:21:44). At the end of the film, Chang’s letter to Fang is worded, “I’ll wait for you in our next life. To freedom” (H. C. Hsu, 2019, 01:35:25). Hsu’s *Detention*, described as a “love letter to freedom” (Cheng, 2019), extended both the screen time and agency of Chang, who is but a passive NPC (non-player character) in the game, in the film adaptation, in order to highlight the theme of freedom.

Besides “freedom,” another core message of the film is “memory,” as shown by the many lines spoken by the characters revolving around the theme of “remembering” and “memory.” When Fang is determined to remember and face her sins, Officer Bai says to her, “Whatever’s gone is gone. Just let bygones be bygones. Don’t listen. Don’t recall anything. Leave all the pain in the past. It’s easier to forget, isn’t it?” (H. C. Hsu, 2019, 01:24:34). His words can be interpreted as what the oppressive government wanted the people to do—to forget, so that it is easier to comply. Up to this point in the film, Fang has indeed been suppressing

her memories because they are too painful. However, this time around, Fang replies, “I don’t want to forget. I won’t forget anymore” (H. C. Hsu, 2019, 01:25:00). Fang then continues to help Wei escape, and her final words to him are, “You need to live to remember this” (H. C. Hsu, 2019, 01:27:14). At the end of the film, the last thing that middle-aged Wei says is, “I’ll remember. I’ll always remember” (H. C. Hsu, 2019, 01:35:56).

As mentioned, other than being the chosen themes of the film, “freedom” and “memory” have also come to the forefront of the Taiwanese consciousness in recent years. In other words, not only are these ideas key to the narrative, but they are also important links to the current context in which *Detention* is sited.

The Plurality of histories⁵

At the time of *Detention*’s release, transitional justice had been a key issue in Taiwan’s national dialogue for years, with the promulgation of the Act on Promoting Transitional Justice (Ministry of Justice, Republic of China, 2017) in 2017 and the establishment of the Transitional Justice Commission (TJC) in 2018. Since its inception, TJC has worked to exonerate political convictions, remove symbols of authoritarianism in some public places, and carry out public education activities such as guided tours to sites of injustice, including detention centers and mass graves used during the martial law period. As a result of their efforts, a growing portion of Taiwanese society has begun to actively engage with a part of history that had formerly been shunned in conversation, and questions of collective historical memory and the suppression of historical events have come to the

⁵ “histories” is not capitalized here to bring attention to the challenge that alternative versions of histories pose to a hegemonic view of History. If the capital H encapsulates such a hegemony, then the rejection of the capital letter subverts the power of a hegemonic discourse.

forefront of societal consciousness. Building on the work of TJC, the *Detention* IP can be said to work in service of the same goal through a different approach, using video games to appeal to the younger generation. The interactivity and immersive nature of video games provide players a new way to approach history (C. Y. Weng, 2019), and the way that *Detention* highlights fictionality and entertainment value increases the youth generation’s willingness and interest to learn more about history (Kuo, 2022).

By playing a common game, the players are creating a shared memory. Wang and Wang (2020) point out that some scholars are concerned about the homogenizing and stereotype-creating potential in video games, which can lead to a warped view of history. However, we find ourselves agreeing more with Fang (2019), who posits that shared memories challenge that very homogeneity. Fang believes that, in the case of *Detention*, the shared memory allows players to reclaim the interpretive rights to the history of Taiwan’s martial law, which challenges the relatively homogeneous interpretation provided by state education. It is also this challenge to “state version” History can provide a possible explanation for the polarizing effect of the *Detention* film. On the one hand, Hsu’s work has been lauded by many, and he had even “met aunties and uncles in their fifties and sixties during many post-show Q&A sessions” (Bios Monthly, 2019, para. 26) who were in tears after watching the film. On the other hand, comments such as “Why is the film made to be so political and horrifying? This is nothing like how we felt in those times” (Lin, 2019, para. 1) have also surfaced from people who have lived through that era, commenting that *Detention* has blown the horrors of martial law out of proportion. The disparity in reception among the audience leads us to a discussion about the plurality of histories.

Hence, rather than focus our discussion on the fidelity of Hsu’s adaptation to the video game or history itself, we are inclined to adopt a view of history and

adaptation that supports pluralistic referents and interpretations. Interviews conducted by Kuo (2022) revealed that many interviewees opined that what is at the center of the film is not the game itself; instead, it is the history of Taiwan's White Terror. This shows that even laypeople are consciously aware of the multiple source texts inherent in this adaptation. Following from this observation, if sources can be multiple, does it not challenge the unidirectionality and exclusivity of source-target relationships, as well as the singularity of the product of interpretation?

The plurality and indeterminacy of history have been addressed by many other scholars such as Tutan, who writes on the intersections of history and adaptations, "Hence we have histories in the plural; we frequently speak of alternative histories battling against History with a capital H; we see novelists posing as historians and historians as novelists" (Tutan, 2017, p. 1). In our context, we also wish to adopt the idea of "film-maker as public historian" (C. F. Chen, 2022, p. 1), which suggests that film-makers act as the bridge between the elites and the masses and to "translate" history for the general public. In this vein, as each adaptation is "a particular interpretation of history" (Hutcheon, 2012, p. 18), every telling and retelling of history through film involves the "(public) historian," in this case, Hsu, to apply their own interpretant to historical elements. Rather than see Hsu's double roles as both "historian" and "film-maker" as a contradiction, we prefer to see history and fiction as a spectrum, for "that history deals with real events and literature with imagined ones may now be seen as a difference in degree rather than in kind" (Spivak, 2006, Chapter 14), nor whether the film has remained "faithful" to its source materials. Rather, it is to examine how the author has drawn from a variety of sources and produced a text that speaks at multiple levels.

The dissolution of the hegemony of a grand history into histories is a reminder for students and scholars of inter-semiotic translation, in that the historical moment

at which an adaptation emerges creates a palimpsest effect on the work, intentional or not. In his interview with Punchline (H. T. Weng, 2019), Hsu mentioned how Germany and Japan have produced good works addressing the injustices of the past because they have properly dealt with their histories, and these examples have also become part of his references in the making of the film. Hence, it can be said that Hsu’s “source texts” include not just the game and Taiwan’s history, but also those of other countries. In this way, Hsu’s text forms a complex intertextual web with real-life events, having referenced not just the game, Taiwan’s history, but also the recent discourses of Taiwan and various countries.

The acceptance of the plurality of sources, histories, and meanings can, in turn, inform a more nuanced attitude toward the healing process sought by transitional justice. If it can be accepted that the relationship between conventionally paired elements such as source/target and history/literature is neither straightforward nor binary, the victim/victimizer polarization can also be rethought. The character of Fang in *Detention* embodies this notion, for she is both the victimizer of the Book Club and a victim of circumstances. This breaking away from a binary paradigm could thus be a force for social reconciliation in a fragmented society.

It would, undoubtedly, be over-simplistic and naïve for one to claim that a video game or a film has changed the fabric of Taiwanese society. Undoubtedly, there is still much work for the society at large to do for political victims of the martial law. Nonetheless, the surfacing of these issues can at least initiate and ignite a process of healing for society. In other words, *Detention* can be said to have offered the Taiwanese society an inroad into dialogue about its history.

The film has provided a point of entry for Taiwanese society to enter into dialogue with its dark past. TJC members, for one, have taken the film as a starting point and written essays to share their work and thoughts. For instance, acting TJC

chairperson C. Yang (2019) wrote an essay titled “Please Try Hard to Remember: *Detention* Kickstarts Work in Transitional Justice” in October 2019, a month after the film was released. A month later, the New Taiwan Peace Foundation (2019) organized an event named “After *Detention*: The Unfinished Journey of Transitional Justice.” This, and other similar events, invite the Taiwanese public to participate in a learning and reflection of its history. In other words, if Hsu’s primary goal in making this film adaptation was to stimulate a national conversation about the wounds of its past, he has accomplished what he set out to do to a considerable extent.

Conclusion

Detention is the first of its kind in Taiwan in many ways, especially in the field of game-to-film adaptation. The multi-layered narrative created as a result of incorporating multiple sources, including film traditions, the video game, and history, among other elements, has turned *Detention* into a multi-layered palimpsest.

In the “good ending” of the game, Wei’s notebook contains a number of pages that speak directly to the political victims of the martial law. The notes contain messages such as, “Thought I would rot in jail. I didn’t expect to live past martial law. People say I am a victim of politics. My crime was written off, but my youth is long past, something lost can never be regained” (Red Candle Games, 2017).⁶ It is these notes that left Hsu, and probably countless other players, in tears after they finished playing the game. These words do not only tell the story of Wei, but also that of numerous other victims of political persecution, whether during Taiwan’s

⁶ The wording of the English version of the notes is taken from the English version of the game.

martial law or in another time and space.

It would seem that the Taiwanese society is now at a stage where people are willing to face the hurt of the past, so that the society can heal and move on, all the while remembering the lessons of history. In the words of Brown (2004), “culture and ancestry are not what ultimately unite an ethnic group or a nation. Rather, identity is formed and solidified on the basis of common social experience, including economic and political experience” (p. 2). While the experience might be shared nationally and historically, its impact and experience are subjective. Hence, while some might see *Detention* as a “restoring” of history, others might see it as a “re-storying.” Regardless of which stance one might take, the position chosen is not merely about history; it is, at the same time, rooted in the present, in the changing society, Taiwan or otherwise.

Just as the adaptation process of *Detention* prompts the problematization of a simplistic correspondence between sources and targets, its content elicits a rethinking of the hegemony of History. Though the answers might be even more complex than these investigations, beginning such dialogues alone can prove meaningful. Like Wei’s notes in the game’s finale concede, “something lost can never be regained,” and an acknowledgment of historical trauma can never make up for all that its victims have lost. However, even if such efforts only provide a sliver of warmth and solace to those still living in pain, it is still worthwhile.

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Reframing Folktales Through Translation: A Case Study Into Retelling of *Jack and the Beanstalk* Into Turkish

Alpaslan Acar

Folktales play an important role in moulding children's personality. However, they have a dual audience: children and adults. Suppressed fears, subconscious desires, taboos of every kind are presented through the fairy tales of any nation. However, for didactic and pedagogical grounds, fairy/folktales are exposed to ethnocentric translation approaches in the translation process. This study posits that folktales more than any other literary genre are exposed to ethnocentric and deforming tendencies. To test my hypothesis, I chose *Jack and the Beanstalk*, a well-known and the most translated English fairy tale into Turkish. I chose four translated versions on the internet. To test how it was exposed to ethnocentric and deforming tendencies, I employed some deforming tendencies sketched by Berman. I prepared a yes/no checklist based on the deforming tendencies in translation. I analysed the results quantitatively and qualitatively. The analyses showed that translators simplified, violently domesticated and deformed the source text to such an extent that it became unrecognizable, ignoring the fact that folk tales are for adults rather than children. The results proved my hypothesis that folktales are exposed to ethnocentric translation approaches. I, as a researcher, hope that the results could open up and invite discussions as to the translations of fairy tales as they are undervalued and yet deserve respect in every way.

Keywords: folktales, translation studies, ethnocentric translation, deforming tendencies in translation

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透過翻譯重新構建民間故事：將《傑克與豌豆》 改編成土耳其故事的案例研究

Alpaslan Acar

民間故事在塑造兒童個性方面發揮著重要作用。然而，它們具有雙重受眾：兒童和成年人。透過任何國家的童話故事呈現出被抑制的恐懼、潛在的欲望和各種禁忌。然而，出於教育和教學的目的，童話故事在翻譯過程中常常受到民族中心主義的影響。本研究認為，相較於其他文學體裁，童話故事更容易受到民族中心主義和扭曲的傾向。為了驗證我的假設，我選擇了《傑克與豌豆》，這是一則眾所周知且最常被翻譯成土耳其語的英語童話。我選擇了網際網路上的四個翻譯版本。為了測試其是否受到民族中心主義和扭曲的影響，我採用了 Berman 所提出的一些扭曲傾向。我基於翻譯中的扭曲傾向制定了一個是／否的檢查表。我對結果進行了量性和質性分析。分析結果顯示，翻譯者對源文本進行了極端簡化、強烈本土化和扭曲，以至於變得面目全非，而忽視了民間故事更適合成年人而不是兒童的事實。結果證明了我的假設，即民間故事容易受到民族中心主義的影響。作為一名研究者，我希望這些結果能夠引發對童話翻譯的討論，因為它們在很大程度上被低估，然而在各個方面都值得受到重視。

關鍵詞：童話、翻譯研究、民族中心主義翻譯、翻譯中的扭曲傾向

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Introduction

The main motive and rationale behind this paper emerged when my five-year-old daughter asked me why the characters in *Jack and the Beanstalk* (Jacobs, 1890, pp. 59-67) have foreign names, though the story is Turkish while I was reading it to her as she assumed that this folktale was originally written in Turkish. The translator domesticated, rewrote, and retold it. However, the translator remained faithful to the original names, which caused a confusion in the mind of my child.

This baffling issue constitutes the questions of the study: To what extent do translators exert deforming tendencies on the source text (ST), particularly in respect to folktales? In this study, I also seek an answer to the question: How do folktales undergo a spectrum of transformation as they pass through cross linguistic and cultural borders? In translation studies (TS), all translations signify a certain degree of manipulation for a certain purpose (Hermans, 1985) as a result of rewriting of the ST (Lefevere, 1992). Thus, all translations are ethnocentric (Venuti, 1995).

Folktales and Translation

We all have grown up with fairy and folktales¹ and interchangeably they help us mature and understand the real world around us, thus playing an important role in shaping our personality and preparing us for life. They are mostly part of the oral literary tradition of a nation and are spread from one generation to another through repetition, transformation, reinterpretation and transcreation across cultures and nations with a certain degree of changes, adaptations, domestication, revision and

¹ Although two terms, “fairy tale” and “folktale” are conflated and used interchangeably, they have striking differences. However, I used these terms interchangeably as the scope of this study is different.

even censorship. Translators act as intermediaries, introducing tales from the source culture to the target readers. Without translators' mediation, folktales could not have taken place (Joosen & Lathey, 2014).

The role of folktales is to express ideas that are excessively and genuinely troublesome or socially rebellious. From the parents' perspective, they serve as a perfect before-sleep activity for their children. As Nikolajeva (2016) points out, children's literature is concerned with pedagogics; and therefore, they serve to educate children mainly. However, they are told not to make children sleep early or shape children's characters according to the adults' moral codes but make children wake up to the cruelty of authorities, the vanity of upper classes, the hypocrisy of people, the importance of dignity, shattering the puffing-up egos of elites and so on. Suppressed fears, subconscious desires, taboos of every kind are the main themes of folktales. Mainly written for adults rather than children, these folktales offer salvations to common people only through defeating ogres, monsters and so on literally and metaphorically. By doing so, their cursed and bleak lives are turned into bright and hopeful.

In content, they “deal with secrets that all of us keep in common but are unable to tell” (Cech, 1987, p. 22). Folktales are thought to have been exclusive for children. On the other hand, they have a “dual audience” (Van Coillie, 2008, p. 550) in mind: children and adults equally. They are originally intended for adult audiences (Mazi-Leskovar, 2003) and were never created for an audience of children (Nikolajeva, 2016). The contents of many folktales prove this supposition. For example, Grimms' Cinderella's stepsisters' punishment of being blind for their wickedness is an example of egregious violence common in folktales. The themes “brutal violence, repellent scatology, and raw sex” (Bottigheimer, 2009, p. 46) are common in uncontaminated and unchanged folktales. English folktales *Nix Nought Nothing* and *Jack the Giant Killer* are other examples of how folktales can turn into

nightmares for children rather than sleep-seductive stories. Thus, for “pedagogical reasons with didactic purposes” (Soares, 2018, p. 164) to propose and to analyse the translation strategies of English Fairytales (EFT), folktales are mostly tailored to the needs and expectations of children. With the development of pedagogic sciences, and once child readers became the target audience, each country adopted and adapted folktales according to prevailing expectations of their cultural norms. Violence, reference to sexuality and religious materials are sanitized, toned down or deleted (Joosen & Lathey, 2014, p. 8). That is, folktales are manipulated and made readable for the target audience. Through translation and retelling, their rebellious powers are tamed and manipulated so that they are no longer pernicious to the target readers, especially to children.

Folktales are manipulated in certain ways. On macro scale, domestication operates mainly on two levels: (a) manipulating the ST linguistically and culturally for the sake of communication (Schäffner, 2005; Valdeón, 2006); (b) manipulation of the ST and produce a target text (TT) which is in line with the ideology of authorities (Orengo, 2005; Puurtinen, 2003; Tsai, 2005).

Fairy and folktales as a “subsystem of literature for children has proven to be an ideal field for research on issues related to censorship and manipulation” (Giugliano & Socas, 2019, p. 314). However, this kind of manipulation, censorship and appropriation can be deemed as textual imperialism and translation piracy even if the purpose is good.

Although folktales have two audiences: Children and adults, in translating them into another language the adult audience is usually ignored on many occasions and after the translation process what remains is “childish stuff.” On many occasions, the extreme manipulation results in a tamed ST in the disguise of protecting children for didactic, pedagogical, and moral grounds by appropriating the ST to the target culture expectations, world-perception as well as linguistic and

cognitive development of children. Dollerup (2003) justifies this extreme domestication as this kind of domestication is done to improve read-aloud qualities of folktales given that read-aloud qualities are pivotal to the survival of folk and fairy tales. However, no empirical research has proven this assumption.

It must be kept in mind that folktales are not in the peripheral sphere of the literary canon of the source culture and language, rather they are located at the very centre of the source language literary canon like other literary forms.

Through translation and retelling, folktales are being moved to a peripheral place in the literary canon of the target language and culture. Folktales have a well-knit mesh among the content, form, and language. As discussed above, they are domesticated and subjected to deforming forces for mainly pedagogic reasons. Is it worth exposing an original folktale, a work of nations bearing all traces of culture, to the deforming tendencies of translation and translators for pedagogical reasons?

To answer this question, I have selected a well-known English folktale: *Jack and the Beanstalk* compiled by Jacobs (1890). This folktale has been translated and retold in Turkish in different names and it is here hypothesized that it has been exposed to deforming tendencies during the process of retelling. To test my hypothesis, I have chosen some deforming tendencies outlined by Berman (2004). Instead of the print translation forms of this folktale, I analysed retold versions of it on the internet. The rationale for this decision lies in the fact that today many children and adults go online to read or watch them. Latest advances in technology have changed parents' and children's reading and listening habits. Today children and parents are making use of electronic medium for getting informed and entertained (Pungă, 2016), as online resources are less time-consuming and more accessible when parents want to read to them for any purposes.

The organization of the paper is as follows: I first survey the concept of folktales in general and the folktale *Jack and the Beanstalk* in particular, and

deforming tendencies outlined by Berman (2004) on a theoretical level. Next, I present my study methodology, followed by a discussion of my findings. I conclude the paper with a discussion of the results and point out some suggestions for future work.

Conceptual Framework

Analysis of Jack and the Beanstalk

Jack and the Beanstalk is one of the best-known English-language folktales. Although it has many different versions, I analysed Joseph Jacobs' version (Jacobs, 1890), which is designated the number "AT 328 by Folklorists" (Goldberg, 2001, p. 11). The story begins with the poverty-stricken, lazy boy who barter his cow for seemingly worthless five beans. To his surprise, the beans serve as a ladder into the sky where an ogre resides with his wife. The ogre's wife helps him to hide. Jack steals, in three successive trips, a hen that lays golden eggs, a pair of money bags, and a self-playing harp. The giant, roused by the harp, pursues the thief. Jack arrives home and quickly cuts down the beanstalk, and the giant collapses and is killed.

On the surface it has a simple plot; however, on the deep inside the tale has a lot of metaphoric implications. To illustrate, in the folktale, the beanstalk serves as the main motif, through which Jack ascends to the sky. I liken it to the Babel Tower. It embodies both separation and interconnection between the upper world and the real world. Like other folktales, *Jack and the Beanstalk* encompasses common dichotomies such as "dependence" and "independence" on/of others as exemplified in Jack and his mother's decision to sell their cow—their only source of survival—rather than asking for help; "self-indulgence" and "self-denial" as

exemplified in Jack's ascending to the ogre's residence three times: The first one satisfies his curiosity and the other two missions are for the satisfaction of his pleasure and greediness; "self-interest" and social "interest" as exemplified in Jack's own decision to barter the cow for seemingly worthless beans; "suspicion" and "trust" as exemplified in Jack's confidence in a foreigner's offer and mother's doubt over others' goodwill; "pride" and "humility" as exemplified in Jack's potency to accomplish something and ogre's humiliation in not keeping what is precious to him; "indifference" and "care" as exemplified in the ogre wife's indifference to the fate of the ogre and the care of the mother for his child. For further insight into these dichotomies, Ren's (2019) article can be analysed as she elaborates on these dichotomies.

In *Jack and the Beanstalk* (Jacobs, 1890), the choice of words, the difficulty of words, frequency of words, length of words and sentences; dialogues, tense selection and so on serve to reflect the messages of the text. However, in the retelling process, the content of the folktales is conveyed rather than form and language and "the more specialised and idiosyncratic the language is, the harder it is to translate it faithfully into other languages without losing too much" (Lundskær-Nielsen, 2014, p. 111), and as in many folktales' translation, *Jack and the Beanstalk* suffers loses too much in translation. Folktales as distinct literary forms have their distinctive content, form and language intertwined. Thus, it is better to scrutinize the intertwined web among the content, language and form of *Jack and the Beanstalk*.

***Jack and the Beanstalk* as a Text**

In this section, I attend to qualitative and quantitative analysis of the text, based on content, form and language analysis. I employed some computerized systems to analyse it. First, I computed the readability of the folktale by using

Flesch readability ease analysis.² DuBay (2004) summarizes readability as “readability is what makes some texts easier to read than others” (p. 3). Readability formulas are based on principally two variables of text: Semantic factors which include: (a) semantic factors in which the difficulty of a word is attributed to its length in terms of character and syllables; (b) syntactic factors in which the difficulty or ease of word is attributed to their length in characters or syllables. The readability of a text is related to the comprehensibility of the text. Some quantitative analysis as to *Jack and the Beanstalk* are as Table 1 and Table 2.

Table 1*Readability Score of Jack and the Beanstalk*

Flesch reading ease score	Readability level
93	very easy to read

Table 2*Lexical Analysis of Jack and the Beanstalk*

Lexical analysis	Frequencies
Number of words	2,448.00
Number of sentences	171.00
Lexical density	44.61
The average number of characters per word	3.81
The average number of syllables per word	1.23
The average number of words per sentence	14.32

² “Flesch Reading Ease Readability Formula” was developed by Flesch, Rudolf in 1949/1974 for the English texts and the interpretation of the scores are given as follows:

$$RE = 206.835 - (1.015 \times ASL) - (84.6 \times ASW) = \text{Readability Ease}$$

ASL= Average Sentence Length (i.e., the number of words divided by the number of sentences)

ASW= Average number of syllables per word (i.e., the number of syllables divided by the number of words)

The output, i.e., RE is a number ranging from zero to 100. The higher the scorer is, the easier the text is to read.

As understood from the tables, *Jack and the Beanstalk* as text is very easy to read. From the lexical density,³ we understand that complex sentences are not used; instead, easy-to-understood words are preferred. Some words are frequently repeated, and these words and their frequency of repetitions are as Table 3.

Table 3*Words With the Highest Frequency*

Words	Frequency
Jack	46
climbed	24
ogre	24
said	24
beanstalk	16

The qualitative analysis shows that the text, as expected, is easy to follow. The main reason for it is that the sentences are relatively short, and similarly, each word is of average 1.23 syllables, which makes reading aloud and reading by an adult to children smooth and easy. Puurtinen (1998) confirmed in her study that the readability of a text is crucial to reading a text aloud fluently by not only adults but also by children themselves. Also, the frequency of words reveals that the plot is based on the web among the words “Jack,” “Ogre” and the “Beanstalk.” The high frequency of the word “said” is an indication that the tale is in a dialogue form. Also, the high percentage of the word “climb” is an evident display of how Jack aspires to go forward and to do achieve what he longs for.

³ Lexical Density is defined as the number of lexical words (or content words) divided by the total number of words (Halliday, 1985). LD= (The number of lexical items/The total number of clauses) *100.

The Web Among Content, Form and Language

Readability, lexical density, the syntax of sentences, lexical choices, and punctuation choices are crucial to propagating the messages of any folktale. As the analyses show, the text is mainly in a dialogue form, which makes the text readable by both children and adults alike. While the syntax, lexical choices and grammatical forms of the folktale are relatively easy, it has a lot of implicit and deep messages such as male self-awakening, individualism, sexual awakening, and the pains in the transition from childhood to manhood. To illustrate, the mother decides to sell the cow on the grounds that it produces no milk anymore, which may point to maternity infertility. The mother is like the cow going through the post-menopause period. The mother has dried up. The cemented bond between the mother and the child is being severed. He is losing his bond to his childhood and the mother asks him to direct his attention on material things and other gleesome stuff other than her. By ignoring the advice of her mother, Jack barter the cow for invaluable things, which can imply that he can decide by himself, making his way in this world. Making his own decision is crucial and a sign of maturity as well as a sign of severing his ties with the mother symbolizing the external authority. Also, the unruly growing of beans from the soil is the display of liveliness and outburst of suppressed sexual desires of manhood. Jack's encounter with the giant, which symbolizes the adult world is another trial on the way to his transition to adulthood. He could compete with the giant and he could outsmart the other adults to get the attention of females. The females including the ogre's wife are kind to Jack as they are no competitors with him. To compete with other adults, he must steal what is precious to them. The moral here is that no one can give you anything. You must compete and take it. In the end, he cuts the beanstalk, which can be interpreted as the phallus. In fact, by cutting the beanstalk-the phallus-Jack proves that the phallus

belongs to him. It has no exterior bond. Jack has grown into sexual maturity and adulthood by severing his ties with his mother and letting his suppressed desires unleashed.

In Turkish, there are a lot of retold and sanitized adapted versions of *Jack and the Beanstalk*. In this study, the mesh among content, form and language are analysed to see how the deforming forces runs on this small-scale example.

The Deforming Tendencies Operating on Folktales

Lefevere (1992), Stolze (2003) and Venuti (1995) deem translation practices as ethnocentric to a varying degree. Thus, many translators and adaptors consciously and unconsciously exert these deforming tendencies for many reasons and particularly for pedagogic and didactic grounds in respect to children's literature. However, as discussed before, folktales are not written for children only. They are mainly written for adults. Thus, the adult content of these folktales must be kept while translating and adapting to Turkish. To prove my before mentioned hypothesis, I have chosen the deforming tendencies in translation sketched out by Berman (2004). Berman (2004) believes that the deforming forces are freely exercised in especially "ethnocentric, annexationist and hypertextual translations" (p. 286) and almost every translator succumbs to these forces. The primary reason for it is that the work is uprooted from its soil; in other words, every translated work is in exile and survives in an utter hostile foreign environment. Probably, of all the translated works, folktales have been exposed to these deforming forces most for pragmatic reasons as they are exposed to adaptation. Wozniak (2014) backs up this assumption, pointing out that "as far as children's children are concerned, they are subject to retelling and transformations more than any other literary genre" (p. 45).

As the deforming tendencies outlined are comprehensive, I picked up six of

them that serve the purpose of the study. I briefly summarize the deforming tendencies as follows: Also, for my study, I prepared a yes/no checklist based on the deforming tendencies in translation to compare the STs and the TTs.

Rationalization

Includes the syntactical structures of the STs. Deformation occurs on changing punctuation, recomposing sentence, lengthen the sentences, conversion from concreteness to abstraction. It also shows itself as a tendency to generalize.

Expansion

Includes inflationist approach to translation. The addition adds nothing to the quality of translation. It causes over translation. Berman (2004) believes that TTs tend to be longer compared to the STs.

Qualitative Impoverishment

Refers to replacing terms with lacklustre terms and expressions, not truly encapsulating their richness of the ST.

Quantitative Impoverishment

Includes lexical loss. It occurs when translations contain fewer signifiers than the original, resulting in poor and longer texts. Through expansion, this quantitative loss can be masked.

The Destruction of Underlying Networks of Signification

Subtext is of significance for a text. The word itself may not have any significance, yet it can contribute a lot to the underlying network of a text. The author in the ST may not use some words on purpose. The made-up words by the translators may destruct the underlying effect of the translation.

Destruction of Expressions and Idioms

Includes replacing images, expressions, figures metaphors, similes, and proverbs in the ST with relevantly cultured idioms in the TT. I have prepared a yes/no checklist to analyse the STs for simplicity. The checklist is as Table 4.

Table 4

Yes/No Checklist Based on Berman's Deforming Tendencies

Deforming tendencies	Sub-items of deforming tendencies	Yes / No
Rationalization	1) There has been a radical change in punctuation. 2) The sentences have been recomposed. 3) The sentences have been lengthened. 4) The sentences have been shortened. 5) There has been a conversion from concreteness to abstraction.	
Expansion	1) New words have been added. 2) There has been an over translation.	
Qualitative impoverishment	1) The terms in the ST have been replaced with lacklustre terms.	
Quantitative impoverishment	1) There has been a significant lexical loss. 2) There have been fewer signifiers. 3) The TT is poor and large. 4) There have been some omissions in the TT.	
Destruction of underlying networks of signification	1) The network of words has been broken in the TT.	
Destruction of the figure of speech	1) Images, expressions, figures, metaphors, and proverbs in the ST have been replaced with relevantly equivalent counterparts in the TT.	

Research

Method

I hypothesise that in folktales' translations, adaptations and retelling, the adult audience is usually ignored for pedagogic and didactic purposes on many occasions although folktales as part of oral literature are written for adults rather than children. More than any other literary genre, they are exposed to ethnocentric, annexationist and hypertextual deforming tendencies. To prove my hypothesis, I employed Berman's deforming tendencies in translation. I prepared a checklist based on his deforming forces. I put a cross on the Yes/No column when I encounter any deforming force.

Corpus of the Study

As the data, I used the translated, adapted and re-told forms of *Jack and the Beanstalk* on the internet. As the translators are anonymous, I designate these translators or writers as story re-teller's hereafter.

The reason why I selected the sources on the net is that today children mainly read tales on the net. The folktale is in various names in Turkish. Thus, I searched for it as "Jack ve Fasulye Sırığı" which can be translated back as "Jack and the Beanstalk;" "Jack ve Mucize Fasulyeler," which can be translated back as "Jack and the Magical Beans;" and "Jack ve Sihirli Fasulse Sırığı" which can be translated back as "Jack and the Magical Beanstalk." In accordance with the principles of literary fidelity, the web pages were transferred to the word format for the purpose of analysis, with a view to examining the corresponding chunks. I numbered the corresponding translations and adaptations to the websites in Table 5.

Table 5*Translations in Turkish*

Code name	Websites
JB 1	http://www.masalperisi.com/jack-ve-sihirli-fasulye-sirigi-masal/ (<i>Masal perisi</i> , 2012)
JB 2	https://masaloku.com.tr/sihirli-fasulye-masali/ (<i>Sihirli fasulye hikayesi</i> , 2021)
JB 3	https://www.masaloku.net/sihirli-fasulye-masali/ (<i>Sihirli fasulye masalı</i> , n.d.)
JB 4	https://masallaroku.org/sihirli-fasulye-masali/ (<i>Jack ve fasulye sırtığı</i> , n.d.)

As Hameršak (2014) points out anonymity is a common practice in the field of children's literature translations and the cited examples are no exception as the translators' or story re-tellers' names are anonymous. The texts have some paratexts, some of which are misleading and wrong. For example, the paratext reads as: "Ünlü Danimarkalı yazar Hans Christian Andersen tarafından yazılmıştır" (*Sihirli fasulye hikayesi*, 2021, para. 95). Back translation (BT) as: "It was written by the famous Danish author Hans Christian Anderson." The sentence has revealed that the folktale also suffers from misinformation as the original text has nothing to do with Hans Christian Anderson.

Findings and Discussion

In this section, I present the findings in tables and figures. I analyse the findings quantitatively and qualitatively. In Table 6, the percentages of deforming tendencies are presented. The results of descriptive statistics are presented in Table 7.

Table 6*The Percentages of Deforming Tendencies in the Four Translations*

Deforming tendencies	Sub-items of deforming tendencies	No		Yes	
		count	%	count	%
Rationalization	1-There has been a radical change in punctuation.	0	0%	4	100%
	2-The sentences have been recomposed.	0	0%	4	100%
	3-The sentences have been lengthened.	4	100%	0	0%
	4-The sentences have been shortened.	0	0%	4	100%
	5-There has been a conversion from concreteness to abstraction.	0	0%	4	100%
Expansion	1-New words have been added.	0	0%	4	100%
	2-There has been an over translation.	0	0%	4	100%
Qualitative impoverishment	1-The terms in the ST have been replaced with lacklustre terms.	0	0%	4	100%
Quantitative impoverishment	1-There has been a significant lexical loss.	0	0%	4	100%
	2-There have been fewer signifiers.	0	0%	4	100%
	3-The TT is poor compared to the TT	0	0%	4	100%
	4-There have been some omissions in the TT.	0	0%	4	100%
The destruction of underlying networks of signification	1-The network of words has been broken in the TT.	0	0%	4	100%
Destruction of the figure of speech	1- Images, expressions, figures, and proverbs in the ST have been replaced with relevantly equivalent counterparts in the TT.	0	0%	4	100%

Table 7*Descriptive Statistics of the Results*

	Minimum	Maximum	Mean	Std. Deviation
Rationalization	80,00	80,00	80,0000	0,00000
Expansion	100,00	100,00	100,0000	0,00000
Qualitative impoverishment	100,00	100,00	100,0000	0,00000
Quantitative impoverishment	100,00	100,00	100,0000	0,00000
The destruction of underlying networks of signification	100,00	100,00	100,0000	0,00000
Destruction of figure of speech	100,00	100,00	100,0000	0,00000

As shown in Table 7, deforming tendencies have been evident, ranging from 80.00 points to 100.00. These tendencies are particularly pronounced in qualitative impoverishment, quantitative impoverishment, destruction of underlying networks of signification, and destruction of figures of speech, all scoring 100%. The data clearly demonstrates significant distortion of the folktale by the re-tellers.

Rationalization

The quantitative data in Table 6 and 7 have revealed that the ST is primarily rationalized. The figures show that the translators embarked on the easiest and changeable options during the retelling process: changing punctuations. In parallel with the changing punctuations, the sentences are recomposed; shortened and thus making the text become more abstract. These changes have resulted in stylistic changes. To illustrate, the original text is basically in dialogue fashion between Jack and his mother; Jack and the stranger with whom Jack barter his cow for beans, Jack and the ogre's wife and the ogre and his wife. Quotations marks and

dashes are used in dialogues. These dialogues make the folktale more communicative and draw the readers' attention into the core of the folktale. However, in all re-told forms, the dialogues are not translated or adapted. For example, in the introduction of the folktale, the conversation between Jack and the mother is highly important as, through this dialogue, we have an insight into the boy and the mother's relationship and how they live on. The dialogue and the punctuations in the ST are as Table 8.

Table 8*Excerpt One*

Excerpt one	Translations and back translations
<p>"What shall we do, what shall we do?" said the widow, wringing her hands.</p> <p>"Cheer up, mother, I'll go and get work somewhere," said Jack.</p> <p>"We've tried that before, and nobody would take you," said his mother. "We must sell Milky-White and with the money start a shop or something."</p> <p>"All right, mother," says Jack. "It's market day today, and I'll soon sell Milky-White, and then we'll see what we can do." (Jacobs, 1890, pp. 59-60)</p>	<p>Jack, gel. Tut şu ineği yularından, pazara götür ve sat" demiş. (<i>Masal perisi</i>, 2012, para. 1)</p> <p>The mother said that "Jack, hold the cow's halter, take it to the market and sell it." (BT)</p> <p>Annesi Jack'e, "Artık Rosi'den bize fayda yok, en iyisi onu kasabaya götür de sat." (<i>Sihirli fasulye hikayesi</i>, 2021, para. 5)</p> <p>The mother said to Jack "Rosi is no longer useful for us, you had better take it to the town and sell it." (BT)</p> <p>"Oğluna ineği götürüp iyi bir para karşılığında pazarda satmasını söylemiş." (<i>Sihirli fasulye masalı</i>, n.d., para. 1)</p> <p>She told her son to take and sell the cow at the market at a good price. (BT)</p> <p>"Evladım artık bu saatten sonra 'Rosi bize bir fayda sağlamaz o yüzden Rosiyi tez zamanda pazara götür de sat. O parayla da tarlayı ekebilecek buğday tohumunu da satın al.' demiş." (<i>Jack ve fasulye sırtığı</i>, n.d., para. 5)</p> <p>The mother said to Jack: Rosi is no longer useful for us. Then take Rosi to the market and sell it at once and buy some grain seeds to sow our field. (BT)</p>

As the excerpts in the retellings show, the sentences are recomposed, shortened, in turn, a radical change is observed in punctuations and style. The original text is mainly in dialogue. As Bakhtin (1975/1990) and Oittinen (2003) assert that word is always born in dialogue and as in a work of art, words become meaningful with other words. However, in the retold cases, the dialogues are deleted. Through dialogues, the characters are revealed and through them the folktale is concrete. By eliminating the dialogues, the readability of the texts decreases significantly.

Every translation bears a kind of domestication. And in children's literature, domestication can be justified to meet the expectation of linguistic and cultural features of the target's audience. However, as the cited examples have indicated, linguistic and cultural codes of the ST are completely eradicated through the re-tellings. Domestication can be justified as long as the linguistic and cultural codes of the ST are replaced with equal linguistic and cultural features of the target language and culture. The sentences are shortened, changed, and deleted. What remains is not domestication but annihilation.

Expansion

As Berman (2004) puts out "every translation tends to be longer than the original" (p. 290) and this belief holds on many occasions in translation studies. However, in this study (see Table 6) the translated versions are shorter in length than the original. The re-tellers added or inserted something into the TT which is never mentioned or implied in the ST. The examples are as Table 9.

Table 9*Excerpt Two*

Excerpt two	Translations and back translations
<p>There was once upon a time a poor widow who had an only son named Jack, and a cow named Milky-White. And all they had to live on was the milk the cow gave every morning, which they carried to the market and sold. But one-morning Milky-White gave no milk, and they didn't know what to do. (Jacobs, 1890, p. 59)</p>	<p>Jack, babasının ölümünden sonra dul kalan annesi ile birlikte yaşıyormuş. Oldukça fakir olan Jack ve annesi kış aylarını geçirebilmek için, ellerinde kalan tek inek hariç her şeylerini satmışlar. Jack, iyi bir çocuk olmasına rağmen, tembelmiş. (<i>Masal perisi</i>, 2012, para. 1)</p> <p>Jack was living with her mom, who became a widow after the death of her husband. Being extremely poor, Jack and his mother sold everything to weather out of the winter months except for the cow. Although Jack was a good boy, he was lazy. (BT)</p> <p>Evvel zaman içinde kimsenin pek bilmediği bir ülkenin uzak mı uzak bir köyünde, dul bir kadınla oğlu yaşarmış. Öylesine yoksullarmış ki paraları yok denecek kadar azmış. Rosi adını verdikleri bir inekten başka bir şeyleri de yokmuş. Kadın her sabah Rosi'nin sütünü sağar, sonra da kasabaya götürür satar, kazandığı parayla yiyecek bir şeyler alıp eve dönermiş. Oğlu Jack ise miskin miskin yatarmış. (<i>Sihirli fasulye hikayesi</i>, 2021, paras. 1-2)</p> <p>Once upon a time, a widow and his son lived in a remote village of a country. They were so poor that they had little money. They had nothing but a cow which they named Rosi. Every morning the women milked the cow, took the milk to the town, sold it and bought something with it. However, his son, being an indolent boy, did not do anything. (BT)</p>
	<p>Evvel zaman içinde, bir ülkede yaşayan yoksul ve dul bir kadın varmış. Kadının tembel mi tembel birde oğlu varmış. Birgün o kadar zor duruma düşmüşler ki kadıncağız elinde kalan tek mal varlığı olan ineğini satmaya mecbur kalmış. (<i>Sihirli fasulye masalı</i>, n.d., para. 1)</p> <p>Once upon a time, there lived a poor widow in a country. She had a lazy boy. One day they had such difficult times that they had to sell her only property: a cow. (BT)</p>
	<p>Günlerden bir gün o uzak diyarlarda bulunan bir ülkenin güney yamacındaki bir köyünde, çok fakir olan yaşlı bir kadın ile Jack adındaki tembel oğlu ile birlikte yaşarmış. Bu ailenin Rosi adını verdikleri tek bir inekleri olup, başkaca hiç bir şeyleri yokmuş. Yaşlı kadın her gün sabah erkenden kalkarak Rosi'nin sütünü sağar sonra da sütü kasabaya satmaya götürürmüş. Günlerden bir gün inekleri Rosi süttten kesilmiş artık süt vermez olmuştu. Bu durumda annesi ve Jack'ın yiyecek hiç parası kalmamıştı. (<i>Jack ve fasulye sırtığı</i>, n.d., paras. 1-4)</p> <p>One day, on the south of a hill of a village in a remote country, there lived a poor woman, and her lazy boy called Jack. They had nothing but a cow called Rosi. The old woman got up early milked it every day and took the milk to the market and sold it there. One day the cow stopped milking. Thus, they had no money to eat. (BT)</p>

When compared the original excerpts with the re-told versions, it has been revealed that the re-tellers employed expansion by adding new words into the tale. For example, in the JB 1 the phrases and sentences “who became a widow after the death of his husband; to weather out of the winter months; Although Jack was a good boy, he was lazy” (*Masal perisi*, 2012, para. 1) are added. Similarly, in the JB 2 and JB 3, the following expressions are added respectively: “A remote village of a country, and bought something with it; However, his son, being an indolent boy, did not do anything; She had a lazy boy; One day on the south of hill of a village in a remote country, lazy boy; they had no money to eat” (*Sihirli fasulye hikayesi*, 2021, paras. 1-2; *Sihirli fasulye masalı*, n.d., para. 1).

As the cited examples have revealed, many unfolded or implicit meanings are folded or made explicit through translation. Also, a lot of unnecessary explanations are provided. Thus, the re-telling got slackened and bloated. What is more, some wrong usages of Turkish have been introduced into Turkish as in the case of JB 4 “Bu durumda annesi ve Jack’ın yiyecek hiç parası kalmamıştı” (*Jack ve fasulye sırtığı*, n.d., paras. 1-4) (BT: They had no money to eat). In Turkish as in English, the word “money” is collocated with the verb “spend” not the verb “eat.” Thus, the wrong approach to translation resulted in a wrong neologism.

Qualitative Impoverishment

In the original text, there are a lot of expressions which create a vivid image in readers’ mind while reading. I have chosen some expressions to test whether the re-telling could evoke the same or similar images in the TTs. These are as Table 10.

Table 10*Excerpt Three*

Excerpt three
1. "What shall we do, what shall we do?" said the widow, wringing her hands. (Jacobs, 1890, p. 59)
2. Have you been such a fool, such a dolt, such an idiot, as to give away my Milky-White. (Jacobs, 1890, p. 61)
3. Jack climbed, and he climbed, and he climbed, and he climbed, and he climbed, and he climbed, and he climbed till at last, he reached the sky. (Jacobs, 1890, p. 62)
4. "Then, if it's that little rogue that stole your gold and the hen that laid the golden eggs, he's sure to have got into the oven." And they both rushed to the oven. (Jacobs, 1890, p. 66)

None of the re-telling includes the translation or an alternative expression of "wringing her hands." In the next sentence, the mother uses the adjectives "a fool," "such a dolt," "such an idiot" to describe how naïve her son is. In the JB 1, the sentence is not re-told; in the JB 2 it is re-told as "“Seni gibi düzenbaz, senin sadece tembel olduğunu sanıyordum. Ama sen akılsızmışsın da...’ diye bağırması” (*Sihirli fasulye hikayesi*, 2021, para. 21) (She shouted: you are such a crook; I was just supposing that you are lazy, but you also turned out to be a fool). In the JB 3 and JB 4, the sentence is not re-told.

As seen from the retellings, they neither include the translations of the original sentences nor replace them with similar equivalent expressions in the TT. Only the JB 2 includes it. As seen from the back translation, the mother is reproaching as in the original text. In the original text, the naivety of Jack is emphasized. However, in the retelling Jack is being blamed for being a "crook," "lazy" and "fool," none of which is implied in the ST. In this way the readers' feelings about him are manipulated in a different way.

In sentence 3, the word "climb" (Jacobs, 1890, p. 62) is repeated seven times. As known, repetition is a common form in folktales. Remember the repetition "Mirror,

mirror on the wall, who is the fairest of them all?” in *Snow White*. The important function of repetition lies in the fact that the rhyme it creates renders it memorable for the next generation as they are mainly a part of oral tradition. Also, repetition arouses expectations. The translated versions of the sentence are as Table 11.

Table 11*Translation and Back Translation*

Translation	Back translation
Fasulye sırıǵına tırmanmaya başlamış. (<i>Masal perisi</i> , 2012, para. 3)	He started climbing the beanstalk.
Tırmandıkça tırmanmış, yükseldikçe yükselmiş. (<i>Sihirli fasulye hikayesi</i> , 2021, para. 26)	He climbed and climbed; rose and rose.
Delikanlı hemen pencereden sarkıp başlamış tırmanmaya. (<i>Sihirli fasulye masalı</i> , n.d., para. 5)	The lad started to climb, dangling from the window.
Fasulyeye tırmanmaya başlamış. (<i>Jack ve fasulye sırıǵı</i> , n.d., para. 23)	He started to climb the bean.

The back translations show that the repetitions are deleted in the TTs and thus the target readers are unable to feel effects created in the original texts. Similarly, the ogre’s wife uses “little rogue” to describe Jack in sentence (4). When this word is used, a playful and clever boy is illustrated in our minds as readers. The re-telling of these expressions are as follows:⁴ “O çocuk burada” (JB 2), “That boy is here” (BT); “Çocuǵu” (JB 3), “The boy” (BT); “Çocuǵu” (JB 4), “The boy” (BT). None of the re-telling includes an equivalent adjective to describe Jack, which impoverishes the TTs substantially.

Quantitative Impoverishment

The statistical data in Table 6 and 7 have revealed that the translated versions suffer from quantitative impoverishment a lot. The impoverishments are illustrated as Table 12.⁵

⁴ No equivalent translation in the JB 1.

⁵ No translation in the JB 2.

Table 12*Excerpt Four*

Excerpt four	Translations and back translations
Milky-White, the best milker in the parish, and prime beef to boot, for a set of paltry beans? Take that! Take that! Take that! And as for your precious beans here they go out of the window. And now off with you to bed. Not a sup shall you drink, and not a bit shall you swallow this very night. (Jacobs, 1890, p. 61)	<p>Evladım, inek bizim tek varlığımızı. (<i>Masal perisi</i>, 2012, para. 3)</p> <p>My boy, the cow was our only property. (BT)</p> <p>Annesi ona çok kızmış, fasulye tanelerini oğlunun elinden alıp dışarı fırlatmış, oğluna o gün yemek vermeyip odasından dışarı çıkmama cezası vermiş. (<i>Sihirli fasulye masalı</i>, n.d., para. 3)</p> <p>The mother, being angry, took the beans from his hands and threw away them. She did not feed him and punished him by not letting him go out. (BT)</p> <p>Annesi o fasulyeyi aldığı gibi pencereden dışarı fırlatmış. (<i>Jack ve fasulye sığıcı</i>, n.d., para. 21)</p> <p>The mother threw the beans out of the window at once. (BT)</p>

As seen from the retellings, the lexical loss is evident. The expressions “prime beef to boot; paltry beans; Take that! Take that! Take that; precious beans; Not a sup shall you drink, not a bit shall you swallow this very night” (Jacobs, 1890, p. 61) are not retold or replaced with similar expressions. The chain between the signifiers and signifying seems to have broken in the TTs. The image that has been evoked through repetitions (That, that...) and adjectives (paltry, precious...) and some expressions that create rhyme (Not sup: Not a bit...) have been lost in the retellings of the tale.

This lyric below is the most memorable lines of the folktale. It also shows that the folktale is for adults as it contains some adult contents. It is retold as Table 13.

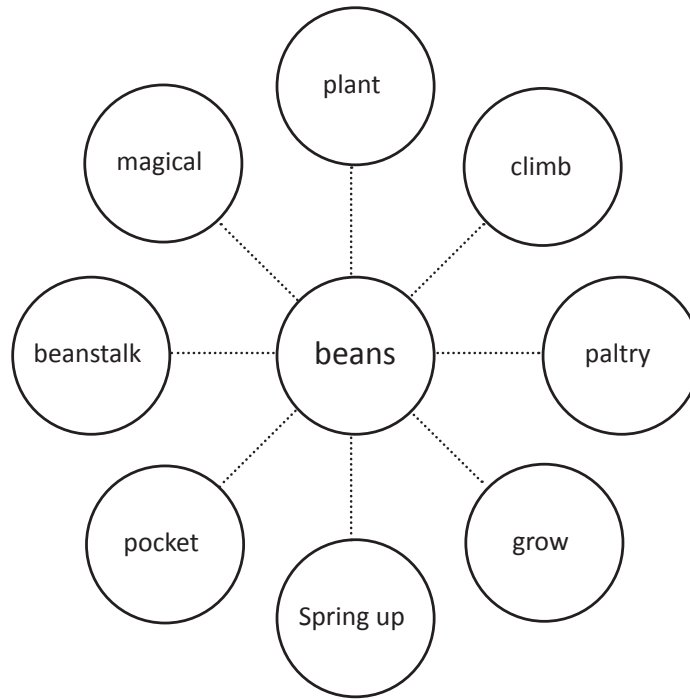
Table 13*Excerpt Five*

Excerpt five	Translations and back translations
Fee-fi-fo-fum, I smell the blood of an Englishman, Be he alive, or be he dead, I'll have his bones to grind my bread. (Jacobs, 1890, p. 63)	Burada insan kokusu var. Yerim ben o insanı, ham yaparım. (<i>Masal perisi</i> , 2012, para. 3) There is a smell of human here. I can devour this man. (BT) İnsanları çok severim, kokularını alırım, nerede olduklarını hemen anlarım. Ben iyi bir devim. (<i>Sihirli fasulye hikayesi</i> , 2021, para. 37) I love humans a lot, smell them, and understand where they are. I am a good ogre. (BT) Fee-fi-fo-fun işte bir çocuk kokusu duydum, güzeldir onları yemek. (<i>Sihirli fasulye masalı</i> , n.d., para. 6) Fee-fi-fo-fun, I have smelt a boy, it is nice to eat them. (BT) Sanki burada bir çocuk var kokusunu alıyorum nerede hadi söyle bana. (<i>Jack ve fasulye sığı</i> , n.d., para. 32) I think there is a boy here. I smell him. Tell me where he is? (BT)

As understood from the back translations, the retellings are shoddy, and the retellers do not seem to have created an equivalent or near-equivalent effect on the target audience. The translating results are poor and impoverished.

The Destruction of Underlying Networks of Signification

Any folktale, like any other literary work, has a hidden underlying text called subtext. There are certain networks between and among the words. The author uses certain verbs, adjectives, adverbs and substantives in the ST. In *Jack and the Beanstalk*, there are a variety of underlying networks. I have taken the following underlying networks to analyse:

Figure 1*Underlying Network Among the Bean and Bean-Related Words*

In Figure 1, the words create an underlying subtext. If/when this network is not reflected in the TT, the chain among the words can be broken. In the JB 1, we have the retelling the words “beans” and “beanstalk;” in the JB 2 we do not have the retellings of “paltry,” “spring up,” “pocket;” in the JB 3, we have the retellings of “beans,” “climb” and “magical” and in the JB 4, we have the retellings of “beans,” “climb,” “beanstalk” and “magical.” The analysis shows that in the retold versions, the underlying networks between the words are broken.

Destruction of the Figure of Speech

Metaphors are pervasive in our daily life and our thought processes are mainly metaphorical (Lakoff & Johnson, 1980). Folktales usually resort to metaphors and

similes to reveal the real characters of protagonists. The main function of metaphors and similes is to provide a system of uniting which otherwise would be fragmented. The original text abounds figures of speech; notably, metaphors and similes. The following similes and metaphors are provided as Table 14.

Table 14

Similes and Metaphors

Similes and metaphors in *Jack and the Beanstalk*

1. "Good morning, mum," says Jack, as bold as brass. (Jacobs, 1890, p. 64)
2. And it went on singing till the ogre fell asleep and commenced to snore like thunder. (Jacobs, 1890, p. 66)
3. For he hadn't had anything to eat, you know, the night before, and was as hungry as a hunter. (Jacobs, 1890, p. 62)
4. But that was all Jack heard, for he rushed off to the beanstalk and climbed down like a house on fire. (Jacobs, 1890, p. 65)

None of the translations includes the retelling of these examples of figurative language. In translation, one expects to find a parallel image in the TTs. However, we are unable to find an equivalent expression in the retold versions.

Concluding Remarks

The purpose of this paper was to demonstrate the extent to which folktales have been subject to distortion through internet translation, predominantly conducted by anonymous translators. The comparative analysis has shown that *Jack and the Beanstalk* was deformed considerably by anonymous internet translators. In fact this finding is expected when we approach translation as kind of rewriting (Lefevere, 1992). This finding also fits in with ideas of some seminal translation scholar who favour the rewriting approach in translation especially in

the case of children's literature (Asalet, 2011; Oittinen, 2003; Stolze, 2003). The study has shown that the anonymous translators retold the folktales in line with the target language, culture, readers' expectations and even readers' socio-cultural positions. The findings fit in with the statements of Lathey (2016), who paints out that "abridgements, adaptations, retellings and multimedia versions of well-known children's stories are common" (p. 113). It is fair to conclude that manipulations of the STs were justified to keep children away from the so-called pernicious content. As the present study into *Jack and the Beanstalk* showed, during the process of rewriting in Turkish, destructive forces have acted on it for pragmatic and didactic purposes. *Jack and the Beanstalk*, a masterpiece of the English oral folktales' tradition was exposed to deforming tendencies: rationalization, expansion, qualitative impoverishment, quantitative impoverishment, the destruction of underlying networks of signification and destruction of the figure of speech. The dialogic nature of language, repetitions, descriptive and rich adjectives, underlying networks of signification, evocative language, readability of the ST are lost through the retellings.

The quantitative and qualitative analyses show that *Jack and the Beanstalk* were exposed to scorching and destructive forces of the retellings. It should be kept in mind that folktales are part of the literary genre and while being translated or retold, the content and language features should be kept as much as possible. While I analysed the re-telling, I realized that the concepts of domestications and adaptations are misunderstood. I noticed that folktales are subject to violent and extreme form of domestication and adaptations. Domestication and adaptation do not mean deleting, eliminating, or sanitizing the content and language of the ST. Rather, it means replacing them with equivalent or near equivalent expressions in the target language. However, the translators or re-tellers seem to have taken the easy way out and deleted, omitted, and added lacklustre terms to their accounts,

which resulted in slackened and bloated texts. What is saddening about folktale translation/re-telling is that anonymous translations, indirect translations, simplistic, sanitizing ethnocentric and manipulated translation are freely exercised. While translating, the semantic strength of the folktale has been lost as in the common dichotomies such as “dependence” and “independence” on/of others and “self-indulgence” and “self-denial.” Similar losses have been reported by Pungă (2016), who pointed that manipulation in translation of *Jack and the Beanstalk* from English to Romanian reduce the propositional meaning of the original texts.

I believe that this study, although it is limited to only one text and its four different retellings, can open up and invite new discussions into translations of folktales. I reject simplistic, sanitizing ethnocentric translation approaches to folktales’ translation as they are common product of a nation, and they deserve the same respect as any other literary genre from translators and re-tellers. It should be kept in mind that folktale translation and re-telling in Turkey needs an overhaul insight as this small-scale study showed folktales are not treated as part of literary genre.

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國家教育研究院編譯論叢徵稿辦法

100年1月17日第1次編輯委員會議修正
 100年5月9日第1次諮詢委員與編輯委員聯席會議修正
 101年7月3日第1次諮詢委員與編輯委員聯席會議修正
 103年6月13日諮詢委員與編輯委員聯席會議修正
 104年5月18日諮詢委員與編輯委員聯席會議修正
 105年5月26日諮詢委員與編輯委員聯席會議修正
 107年5月18日諮詢委員與編輯委員聯席會議修正
 108年5月22日諮詢委員與編輯委員聯席會議修正
 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
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 111年12月2日111年第2次編輯會修正
 112年11月30日112年第2次編輯會修正
 113年6月4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：

稿件類別	文章性質	主題	建議字數 ^(註1)
研究論文	具原創性或發展性之學術論文，目的、方法、結論明確具體	編譯研究、編譯理論、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）	中文以不超過20,000字、英文以不超過12,000字為原則
評論	以既有研究之評介及分析比較為主，有助於實務推廣或學術研究，例如：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		3,000—5,000字
書評 ^(註2)	評論、引介	三年內出版之翻譯學領域重要著作	3,000—5,000字

譯評	翻譯評論	各專業領域之譯著	3,000—5,000字
特殊稿件	如：譯註、人物專訪、論壇 ^(註3) 等	以上相關主題	中文以不超過20,000字、英文以不超過12,000字為原則

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

註 2：本類型文章僅由編輯會邀稿。

註 3：論壇文章僅由編輯會提供。

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

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五、來稿須遵守本刊出版倫理，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。來稿如使用生成式人工智慧技術（如 ChatGPT），作者應在其稿件中披露生成式人工智慧技術的使用，並依照 APA 格式引用（請參閱本刊撰稿格式說明）。

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七、來稿請備齊：

- (一) 作者通訊資料表一份；(請至本院期刊資訊網<https://ctr.naer.edu.tw/>下載)
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1. 「研究論文」稿件，含：

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

(3) 正文。

(4) 參考書目及附錄。

2. 「評論」稿件，含：

(1) 首頁：

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

(2) 正文。

(3) 參考書目及附錄。

3. 「譯評」稿件，含：

(1) 首頁：

- a. 篇名(中、英文)；
- b. 作者姓名(中、英文)；
- c. 譯評之書名、原書名；
- d. 譯者、原作者(編者)；
- e. 書籍出版資料(含出版地、出版社與出版日期)；

- f. 總頁數；
- g. ISBN；
- h. 售價；
- i. 其他：可提供該著作之相關說明。

(2) 正文。

(3) 參考書目及附錄。

4. 「特殊稿件」，含：

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(2) 正文。

(3) 參考書目及附錄。

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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

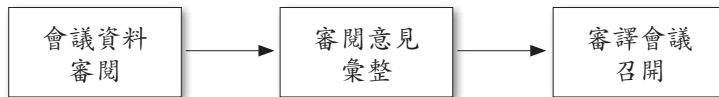
日治初期出版的臺語教本（續）

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)

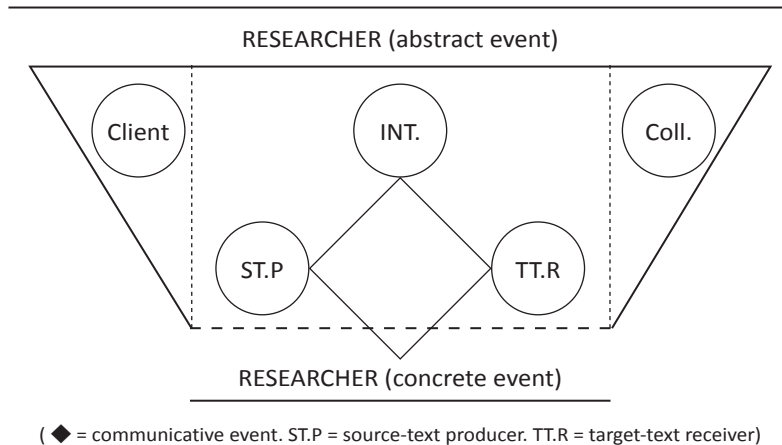
Table 4*Summary of the Participants' Listening Difficulties (continued)*

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	37.14
(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：

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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

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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。

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範例

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範例

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

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

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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>

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Lui, T. T. F. (2013). *Experiences in the bubble: Assimilation and acculturative stress of Chinese heritage students in Silicon Valley* [Master's thesis, Stanford University]. Graduate School of Education International Comparative Education Master's Monographs Digital Collection. <https://searchworks.stanford.edu/view/10325276>

中文參考文獻英譯說明

中文稿件經初審後請作者修改時，作者須加列中文參考文獻之英譯。相關說明如下：

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【Pan, S. Y. (2011). Imagining the West: Zhou Shoujuan's pseudotranslations. *Compilation and Translation Review*, 4(2), 1-23. <https://doi.org/10.29912/CTR.201109.0001>】

劉仲康（2011）。〈趕流行的流行性感冒〉。載於羅時成（主編），《流感病毒，變變變》（頁 20-29）。臺灣商務印書館。

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

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【Liu, K. Y. (2019, September 27). *Jingdian Eguo wenxue zuopin fanyi zhong yizhu zhi tantao: Yi Dixiashi Shouji zhi zhongyiben wei li* [Paper presentation]. 2019 Taiwan International Conference on Translation and Interpreting, Taipei, Taiwan.】

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【Pan, N. H. (2020, June 10). *Mingzi meiyou gui ye zhide qu! Jiaobu guli deng Guishandao renshi haiyang*. United Daily News. https://udn.com/news/story/6885/4625731?from=udn-catebreaknews_ch2】

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