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Contents 目錄

編者的話：

　　本期收錄六篇研究論文和兩篇書評，涵蓋偵探小說既涵蓋文學、醫學等多個領域，展現了翻譯研究在歷史語境、跨文化傳播與學科交叉中的多元視角。

　　穆從軍等基於自建語料庫，探究學術語篇中元話語顯化現象是否屬於翻譯普遍性。通過對自建的小型平行語料庫和可比語料庫中元話語的出現頻率，以及元話語特徵的顯化與隱化現象進行對比分析，發現顯化更多是譯者應對語言和文體風的翻譯策略，而非翻譯的固有的、普遍性的特徵，為語料庫翻譯研究中的顯化爭議提供了新證據。

　　殷淑慧的論文聚焦《新青年》雜誌中的女性譯者群體，以薛琪瑛、吳弱男等為例，通過考察她們的譯作及相關的平行文本與元文本，探討她們在翻譯王爾德、易卜生等劇作建構"新女性"身份的過程。研究將她們的作品置於中國"道"的寫作傳統中進行分析，旨在揭示女性譯者在個體覺醒與社會規訓之間的兩難處境，為理解五四前後女性譯者的社會角色提供了新視角。

　　邵玉菲以阿加莎・克裏斯蒂"波洛系列"小說書名的三個中譯本為研究對象，基於功能主義理論分析翻譯策略的演變。研究發現顯化、隱化、增強表達功能等五種技巧在不同時期的運用呈現波動趨勢，將其歸因於文本特徵及社會經濟因素的綜合作用，為書名翻譯的動態研究提供了量化依據。

　　趙亮以熱奈特類文本理論為框架，對比閔福德（John Minford）譯本和翟理斯（Herbert Giles）的《聊齋志異》英譯本，剖析封面、前言、注釋等文內副文本的策略與功能。研究顯示，兩譯本的副文本不僅展現翻譯目的與文化傳播意圖，還反映不同時期源文本的創作語境與目標文本的接受語境，為後續研究提供具體材料。

　　劉傑考察全面抗戰時期的軍事翻譯教材《翻譯官必讀英語四十課》，還原該教材在重慶、昆明口譯培訓班的使用情境。研究指出，教材以軍事場景對話為核心，體現"即學即用"的實用導向，折射出戰時翻譯教育的工具性特質，和人才培養的職業化傾向，為當今翻譯教育工作者們培養新時期複合應用型翻譯人才和發展新時代中國翻譯教育提供可借鑒的寶貴歷史經驗和可行路徑。

　　岳艷與常晨光從系統功能語言學角度，探究中醫典籍《黃帝內經》譯者的認知立場表達。對比有無中醫背景譯者的譯文發現，專業背景顯著影響譯者的話語存在頻率、表達方式與肯定程度，證明領域專業知識在醫學翻譯資訊呈現中的顯著作用，為複合型翻譯人才的培養重視譯者的特定領域專業知識提供了實證支持。

　　李楠楠對《自譯中的幽默》一書的評述，系統梳理了自譯中幽默傳譯的研究空白。該書彙集一批國際知名學者，探討從詩歌到影視媒介，剖析移民背景下幽默自譯的社會意義與實驗策略。評述認為，該書的探討超越了自譯的基本問題，揭示了幽默作為社會評論工具、身份建構載體的獨特價值，同時也指出其案例普適性與跨學科整合的

不足，最後肯定了該書的價值，認為其能為相關翻譯領域研究者提供關於語言、文化與幽默之間相互作用的全新視角。

　　宋姝嫻評述《漢譯中的方言、聲音和身份》一書，肯定其以描寫翻譯研究為框架，系統考察《哈克貝利‧費恩歷險記》等作品中方言翻譯與身份建構的關係。評述認為該書捕捉到漢語標準語的語域變體可再現原文中標準語與方言的張力這一被以往研究忽視的現象，結合定性分析和基於語料庫的研究方法，探討不同歷史社會語境對譯者方言翻譯決策的影響，揭示"他者"身份在中國語境中的建構過程及演變揭示普通話主導下譯者對方言的處理策略，及其在社會階層、種族、性別身份再現中的作用，填補了漢語方言翻譯研究的空白，對學術研究、翻譯實踐及教學均有參考價值。

　　本期文章既關注翻譯實踐中的微觀語言選擇，也重視歷史語境對譯者行為的塑造，同時整合語料庫、社會學等跨學科方法。編輯團隊力求呈現翻譯作為跨文化溝通媒介的複雜性，為讀者提供理解翻譯與社會、文化、個體互動的多元視角，推動翻譯研究在理論與實踐層面的深入發展。

李德超

二零二四年三月

Explicitation as a Translation Strategy: Insights from Corpus-Based Studies on Metadiscourse in Academic Discourse

Congjun Mu[1]   Jingyi Li[2]   Jiaojiao Hong[3]

Address: [1]College of Foreign Languages Shanghai Maritime University China;
[2]Institute of English Shanghai International Studies University China;
[3]College of Foreign Languages Shanghai Maritime University China
E-mail: [1]congjun.mu@gmail.com; [2]20233100223@shisu.edu.cn; [3]872945052@qq.com
Correspondence: Congjun Mu

Abstract

Previous literature in corpus-based translation studies has generated ongoing controversy regarding whether explicitation is an inherent process of translational universals or a conscious strategy used to address linguistic and/or socio-cultural differences between the source language (SL) and the target language (TL). To contribute new evidence to this long-standing debate, we conducted a comparative analysis of metadiscourse frequency and the explicitation and implicitation of metadiscourse features in a self-built, small-scale, parallel, and comparable corpus. The results of our analysis reveal distinct patterns in the normalized frequency of metadiscourse features among the three corpora. Specifically, Chinese Corpus exhibits a significantly lower frequency of metadiscourse features compared to Translation Corpus, which, in turn, has a significantly lower frequency than English Corpus. Based on these findings, we infer that explicitation is primarily employed as a translation strategy to navigate the linguistic and stylistic dissimilarities between the SL and TL, rather than being an inherent, universal aspect of translation. Additionally, the preference for conventional writing styles and the use of specific translation strategies may contribute to the explicitation of metadiscourse features in the corpora we examined. The implications for corpus-based translation studies of academic discourse and metadiscourse are discussed in the paper.

1. Introduction

The phenomenon of explicitation in corpus-based translation studies (CBTS) has been a subject of debate, with some studies (e.g., Baker 1995; Klaudy 2009; Olohan and Baker 2000) supporting it as a translation universal, manifested in a higher degree of explicitness (e.g., more optional connectives) in translated text compared to non-translated text in the same language. On the other hand, other studies (e.g., Becher 2010; Puurtinen 2003; Zufferey and Cartoni 2014) contest its universality. While Blum-Kulka (1986) proposed the explicitation hypothesis, and it has been considered a translation universal in some studies (Baker 1993; Olohan and Baker 2000), Øverås (1998) and Olohan and Baker (2000) provided evidence to support it. However, additional research by Puurtinen (2003) and Baumgarten et al. (2008) proposes that explicitness is not exclusively an outcome of the translation process, with considerations such as target language conventions and cross-linguistic disparities potentially influencing it. This encompasses the cognitive complexity (or processing strain) hypothesis, the pragmatic risk-aversion hypothesis, and the source-language transfer hypothesis (Kruger 2019). Although the heightened explicitness observed in translated English is supported by empirical evidence, there is significant disagreement regarding the factors contributing to the explicitation process leading to a more lexically and grammatically explicit outcome (Kruger 2018, 2019). It remains challenging to precisely anticipate when explicitation will take place. To address this ambiguity, the present article aims to contribute new evidence to the debate on explicitation, particularly focusing on its role in the domain of metadiscourse.

Exploring the meaning of language, particularly ideational, interpersonal, and textual meanings (Halliday 1985), becomes crucial in understanding the extent of explicitation in translation. Therefore, explicitation in a text involves the explicitation of ideational, interpersonal, and textual meanings. While some previous studies (e.g., Blum-Kulka 1986; Øverås 1998) focused on explicitation related to cohesion and coherence shifts in translation, others (e.g., Klaudy and Károly 2005; Olohan and Baker 2000; Pápai 2004) identified additions of linguistic and extra-linguistic information. However, there is a dearth of research investigating the explicitation of interpersonal meanings in translated texts, particularly the relationship between the text and its reader and writer. Metadiscourse devices are interpersonal resources that writers employ to organize discourse, engage the audience, and signal the writer's attitude (Hyland 2005). Hence, studying the transformation of metadiscourse from Chinese into English may provide insight into how interpersonal meaning is explicitated in translated texts.

Furthermore, while some previous CBTS studies have used either comparable corpora (e.g., Olohan and Baker 2000) or bi-directional parallel corpora (e.g., Klaudy and Károly 2005), little research has concurrently compared metadiscourse in parallel and comparable corpora to investigate explicitation, providing a means to recognize transfer effects (Kruger 2019). To fill this gap in the existing literature, the present study utilizes an aligned small-scale translated parallel corpus (i.e., the original Chinese research article introductions [RAIs] and

the translated English RAIs) to explore the explicitation of metadiscourse, and a comparable corpus (i.e., the translated English RAIs and the non-translated original English RAIs) to examine the differences in metadiscourse usage between translated and non-translated English texts. The research questions addressed in this study are as follows:

1. To what extent do the translated English RAIs tend to be more explicit, compared with the non-translated English RAIs in terms of the use of Metadiscourse, to organize the discourse and show writers' stance?

2. How is explicitation realized through the use of metadiscourse of the translated RAIs influenced by the source texts?

2. Explicitation

Explicitation, initially introduced by Vinay and Darbelnet (1958 cited in Shuttleworth and Cowie 2014), refers to the technique of making implicit information in the source text explicit in the target text. Blum-Kulka (1986, 19) further developed this into the explicitation hypothesis, which posits cohesive explicitness observed in both source language (SL) and target language (TL) texts, regardless of differences between the linguistic and textual systems involved. She suggests that explicitation might be a universal strategy inherent in language mediation, employed by language learners, non-professional translators, and professional translators alike (1986, 21). To investigate the explicitation hypothesis, Klaudy and Károly (2005) analyzed the semantic variability of reporting verbs in English-Hungarian and Hungarian-English translations, confirming the asymmetry hypothesis of explicitation. According to this hypothesis, explicitations in the L1→L2 direction are not always balanced by implicitations in the L2→L1 direction (Klaudy and Károly 2005, 14). Specifically, obligatory explicitation shifts (i.e., syntactic and semantic transformations) tend to be symmetrical, while optional explicitation (due to stylistic preferences) and pragmatic explicitation (due to cultural differences) may not always have a corresponding balance in the opposite direction. Klaudy and Károly (2005) identify the transfer operations involving explicitation as specification, division (distributing meaning components over several words), and addition. However, they also acknowledge that explicitation and implicitation are just two of several methods for addition (Klaudy 2009). Becher (2011a) modified the asymmetry hypothesis of explicitation by advocating the abandonment of the notion of "translation-inherent" explicitation (Becher 2010). In summary, explicitation is understood as either a natural, translation-inherent and language-independent procedure, a by-product of the translation process, or a conscious strategy consciously employed by translators to address linguistic and/or socio-cultural differences between the SL and TL (Perego 2003, 68).

Studies related to explication can be categorized based on their approaches: those using

parallel texts (Øverås 1998; Séguinot 1988), comparable texts (e.g., Olohan and Baker 2000; Puurtinen 2003), and research combining these two methods (Pápai 2004). Øverås (1998) analyzed two corpora consisting of English and Norwegian translations of fiction, examining whether the level of cohesion increased in Norwegian-English and English-Norwegian translations. The study revealed that explicitating shifts outnumbered implicitation in both corpora, supporting Blum-Kulka's observations. However, Séguinot (1988, 109) found no evidence of a tendency towards explicitation on the lexical choice level, with English-to-French translations generally using less precise vocabulary than the source text. Given the contradictory findings concerning explicitation in target texts compared to source texts, Baker (1995) suggests using corpora of original and translated language to uncover evidence of explicitation in translation. In their research, Olohan and Baker (2000) compared the occurrence of "that" with reporting verbs "say" and "tell" in non-translated English texts and translations into English, finding a significantly higher frequency of reporting "that" in translated texts. Utilizing four comparable corpora with controlled registers, Kruger (2019) presents compelling evidence refuting the transfer hypothesis. Instead, stronger support is found for the pragmatic risk-aversion hypothesis, although the cognitive complexity hypothesis remains a plausible factor. Xu and Li (2021) compared the syntactic complexity between translational and non-translational English across four genres (i.e., fiction, news, general prose, and academic prose), discovering syntactic explicitation in translations. However, they observed no significant difference in syntactic complexity between translated and non-translated academic English texts. The drawback of the most of the aforementioned studies lies in their exclusive use of comparable corpora, which might not offer sufficient means to identify the transfer effect. Pápai (2004) used parallel and comparable corpora of Hungarian and English literary and non-literary texts, confirming the explicitation hypothesis, with translations being more explicit than the originals, as well as non-translated texts in the target language. Song (2022) employed parallel and comparable corpora consisting of two versions of the Chinese translation of *The Lord of the Rings* from Taiwan and Mainland China, along with the originally produced Chinese text. The results showed that explicitation occurred in both versions, with the Taiwan version exhibiting a higher degree of explicitation than the Mainland Chinese version. In the present study, we follow Pápai's (2004) and Song's (2022) methods and explore the causes of explicitness in the translated RAIs.

3.   Metadiscourse and Explicitation in Translation Studies

Metadiscourse refers to non-propositional linguistic elements in a text that do not contribute to its propositional meaning but assist the writer in making claims and engaging readers (Hyland and Tse 2004). It helps writers establish a relationship with their audience, signal their attitude, and organize their ideas coherently. Scholars have investigated metadiscourse

from the systemic functional perspective, with Crismore (1982) analyzing metadiscourse in social study textbooks and non-textbooks. She found that metadiscourse may function to help students understand the textual goals, the whole organization of a text, and the writers' underlying attitude embedded in the text. Hyland (2005) classified metadiscourse in academic discourse into interactive features including transitions, frame markers, endophoric markers, evidentials and code glosses, and interactional features including hedges, boosters, attitude markers, engagement markers and self-mentions. Table 1 presents definitions and examples of metadiscourse features based on Hyland's (2005) model.

Table 1: A model of metadiscourse in academic discourse

Categories	Functions	English examples	Chinese examples
Interactive metadiscourse	Help to guide readers through the text		
Transitions	Express relations between main clauses	*However, therefore...*	不仅… 而且… (not only...but also)
Frame markers	Refer to discourse acts, sequences, stages	*Firstly, secondly...*	首先 (firstly)
Endophoric markers	Refer to information in other parts of the text	*Following, the above-mentioned...*	下文 (in what follows)
Evidentials	Refer to information from other texts	*According to...*	根据 (according to)
Code glosses	Elaborate propositional meaning	*For example, in other words...*	换言之 (in other words)
Interactional metadiscourse	Involve readers in the text		
Hedges	Withhold commitment and open dialogue	*Could...*	可能 (could)
Boosters	Emphasize certainty or close dialogue	*Indeed, obviously...*	尤其是 (especially)
Attitude markers	Express writers' attitude to the proposition	*Unfortunately, interestingly...*	重要的是 (importantly)
Engagement markers	Explicitly build a relationship with readers	*See Figure 2...*	请看 (see)
Self-mentions	Explicit reference to the writer(s)	*I, we...*	我们 (exclusive we)

(Source: Hyland 2005; Mu et al. 2015)

Metadiscourse can play a vital role in organizing the text coherently, potentially making the text's meaning explicit. However, in Chinese, cohesive devices (a form of metadiscourse) that explicitly indicate logical relationships between sentences are rarely used (Becher 2011a; Lian 2010). Instead, logical relations are implicitly embedded in the sentences. Thus, when translating Chinese into English, the implicit relations between sentences and the interpersonal meanings of the text need to be made explicit using metadiscourse. Coherent and logical relations in the translated text can be achieved by adding interactive metadiscourse devices (Becher 2011a; Blum-Kulka 1986), while persuasive and interactional meanings can be explicitated by

inserting interactional metadiscourse devices (Hyland 2005).

Although research on explicitation related to metadiscourse is limited, cohesive features (including transitions) have been studied in translation as indicators of explicitation (Blum-Kulka 1986; Hansen-Schirra et al. 2007). For example, German texts have been found to contain more logical connectives, endophoric expressions, and focus-marking elements compared to comparable English texts, along with text-building strategies involving the overt encoding of the writer's persona and the addition of modifiers and qualifiers (equivalent to hedges in the metadiscourse framework) (Baumgarten et al. 2008).

Explicitation is regarded as a translation technique where optional interpersonal, ideational, or textual meanings are spelled out in the target text (Murtisari 2016). Pisanski Peterlin (2008) found that not all metadiscourse was translated from Slovenian into English, but a significant number of items were inserted in the translation for explicitation. However, she also observed that metadiscourse is used more frequently in English originals than in translations from Slovene. In this paper, we aim to compare our results with Pisanski Peterlin's (2008) to determine whether explicitation is a translation-inherent and language-independent procedure or a conscious strategy employed by translators to address linguistic and socio-cultural differences between SL and TL.

4. Variations of Metadiscourse across Languages and Disciplines

Metadiscourse exhibits variations across languages and disciplines. For instance, Finnish authors use fewer metadiscourse connectives in economics texts compared to native English speakers in similar English texts (Mauranen 1993). Similarly, attitude markers differ significantly in applied linguistics articles written by Anglo-American and Iranian writers (Abdollahzadeh 2011). Such differences may reflect distinct cultural norms, values, and belief systems (Golebiowski 2002; Dahl 2004). Studies by Loi and Lim (2013) and Mu et al. (2015) found that interactional metadiscourse resources in Chinese academic discourse are less employed than in English academic discourse. The lower density of metadiscourse in Chinese research articles is attributed to the reader-responsible nature of Chinese writing (Hinds 1987). Hall and Hall (1990) suggest that Chinese represents a high-context culture, encoding most information implicitly, while English belongs to low-context cultures, explicitly stating information in the text. Li (2011) argues that English and Chinese differ in message-transfer mechanisms, with English being form-oriented (hypotactic) and Chinese being meaning-oriented (paratactic). This leads translators to modify lexical, grammatical, and stylistic features in the translation process to align with the target language's typical features (Denturck 2012). Consequently, due to the varying metadiscourse choices across languages, translations need to cater

to the target readers' expectations and cultural context rather than being literal equivalents of the source text.

Despite numerous contrastive studies on metadiscourse features across languages (e.g., Abdollahzadeh 2011; Dahl 2004; Mur-Dueñas 2011), limited research has been conducted from the perspective of translation studies, with some exceptions (e.g., Pisanski Peterlin 2008). Pisanski Peterlin (2008) examined the translation of textual metadiscourse features from Slovenian into English and observed that 70% of the translated metadiscourse features were retained similar to the original Slovenian texts. However, translators made insertions and omissions in the remaining 30% of the metadiscourse features. Her study only compared two metadiscourse features (endophoric markers and frame markers) in Slovenian geographical research articles and their English translations. Building on the existing literature, our study aims to perform a relatively comprehensive contrastive analysis of more metadiscourse features in OC, TE, and OE research article introductions (RAIs) in the field of Technological Sciences. The primary objective is to examine the causes of explicitation in the translated RAIs.

5. Corpus and Procedure

5.1 Corpus

This study seeks to investigate the factors contributing to explicitness in translations by examining metadiscourse features in RAIs within the domain of Technological Sciences, comparing original Chinese (OC), translated English (TE), and original English (OE) texts. To ensure data collection is appropriate for addressing the research questions, the following criteria were established:

(1)Focus on Cross-Linguistic Comparison: The study exclusively examines the use of metadiscourse in a single field, Technological Sciences, to avoid any disciplinary impact on metadiscourse usage (Hyland 2004; Samraj 2013).

(2)Corpus Selection: A small-scale parallel corpus was formed from bilingual journals sponsored by the Chinese Academy of Sciences. OC RAIs were written by native Chinese speakers and then self-translated into English, with the translations subsequently edited by native English professionals. A comparable corpus was created by combining TE articles with OE research articles from an international journal. Only articles from Anglo-American institutions were included, and those with Chinese authors were excluded (Yang 2013). Specific information about the corpora is provided in Table 2.

(3) Consistency in Articles: All selected articles focused on empirical research and contained sections on introduction, methods, results, and discussion. Articles were published between 2009 and 2013, with four RAIs randomly selected from each journal annually, resulting in a total of 60 RAIs in the corpora (available upon request). While the corpus size is

relatively small in terms of word count, it is deemed acceptable for similar studies on discoursal features in CBTS (Becher 2011b; Pisanski Peterlin 2008). Due to the lack of appropriate software for metadiscourse analysis, the manual analysis of the small corpus is manageable.

Table 2: Corpora sizes

Corpora	Journals	Number of texts	Number of tokens	Number of tokens (per text)
OC	中国科学-技术科学 (*Scientia Sinica Technologica*)	20	21,793	1,089.65
TE	*Science in China Series E: Technological Sciences*	20	17,995	899.75
OE	*Acta Materialia*	20	18,909	945.45
Total		60	58,697	978.28

5.2 Corpus Annotation and Analysis

The metadiscourse features in the parallel and comparable corpora were independently identified and manually annotated by two researchers using the model presented in Table 1. To identify explicitations (= metadiscourse additions) and implicitations (= metadiscourse omissions), we followed Becher (2011b) and Pisanski Peterlin (2008). Explicitations were identified when metadiscourse in the target texts had no equivalent in the corresponding source text segment, and implicitations were identified when the source texts' metadiscourse had no equivalent in the corresponding target text segment. A coding reliability coefficient of 0.87 demonstrated a high level of inter-rater reliability and indicated a satisfactory agreement between the coders on the metadiscourse features' annotation.

Subsequently, the raw frequency of metadiscourse features in the parallel and comparable corpora was statistically tested using the log-likelihood (LL) test for significance (Marco 2018; Song 2022). While Kruger (2018, 2019) recommended the Multifactorial Prediction and Deviation Analysis (MuPDAR) method, log-likelihood analysis can also be employed in this study. The rationale for this choice lies in the broader range of language features under exploration, unlike Kruger's studies, which primarily focused on the complementizer "that." In the log-likelihood test, higher values indicate a more significant difference between the two frequencies. For a 95% level of confidence (i.e., p value < 0.05), the critical value is 3.84; for a 99% level of confidence (p < 0.01), the critical value is 6.63, and so on. Therefore, an LL value lower than 3.84 implies that the differences do not reach the threshold of statistical significance. The symbols "+" or "−" before the LL value indicate overuse or underuse in one corpus relative to the other corpus.

6. Results

We began by comparing the frequency of metadiscourse features in the OC and TE, which together form the parallel corpus. This allowed us to identify metadiscourse features in the OC RAIs that have been explicitated in the TE. Next, we compared the frequency of metadiscourse features in TE and OE, forming the comparable corpus. The purpose was to determine whether the translated texts exhibit a higher frequency of metadiscourse feature usage than the original English texts. As the raw frequency of metadiscourse features in OC cannot be directly compared with that in TE and OE, we followed Huang and Qin's (2015) suggestion and normalized the raw frequency for a meaningful comparison between the corpora. Table 3 summarizes the statistical results of the metadiscourse features' comparison in the small-scale parallel and comparable corpora.

Table 3: Statistical analysis of metadiscourse features in the parallel and comparable corpora

Metadiscourse features	OC		TE		OE		Parallel corpus (TE vs OC)	Comparable corpus (TE vs OE)
	Raw Freq.	Per 1000 tokens	Raw Freq.	Per 1000 tokens	Raw Freq.	Per 1000 tokens	LL value	LL value
Interactive								
Transitions	152	6.98	153	8.50	179	9.47	+2.99	-0.95
Frame markers	37	1.70	35	1.95	64	3.38	+0.33	-7.24**
Endophoric	4	0.18	1	0.06	6	0.32	-0.07	-3.72
Evidentials	186	8.54	190	10.56	284	15.02	+4.25*	-11.40***
Code glosses	50	2.29	76	4.22	89	4.71	+11.54***	-0.48
Total	429	19.69	455	25.29	622	32.90	+13.84***	-18.39***
Interactional								
Hedges	25	1.15	28	1.56	73	3.86	+1.23	-18.60**
Boosters	49	2.25	48	2.67	13	0.69	+0.71	+23.13***
Attitude	4	0.18	7	0.39	5	0.26	+1.50	+0.44
Engagement	1	0.05	2	0.11	4	0.21	+0.56	-0.58
Self-mentions	6	0.28	7	0.39	49	2.59	+0.39	-33.39***
Total	85	3.90	92	5.11	144	6.98	+3.24	-9.12**
Grand Total	514	23.59	547	30.40	766	40.50	+17.06***	-26.65***

Note: *** p < 0.001; ** p < 0.01; * p < 0.05

Table 3 reveals that, in general, the normalized frequency of total metadiscourse features in TE is significantly higher than that in OC (LL= +17.06), indicating explicitation of metadiscourse features in TE. However, the normalized frequency of total metadiscourse features in TE is significantly lower than that in OE (LL= −26.65), suggesting that explicitation is not an inherent feature of translation (Olohan and Baker 2000, 142) in terms of metadiscourse, at least in this small-scale comparable corpus.

In the parallel corpus, the normalized frequency of total interactive metadiscourse features in TE is significantly higher than that in OC (LL= +13.84), showing explicitation of interactive metadiscourse features in TE. Specifically, the normalized frequency of evidentials and code glosses in TE is significantly higher in respect than that in OC (LL = +4.25 and

LL = +11.54, respectively), indicating clear explicitation of these two metadiscourse features in TE. Although the LL value of the normalized frequency of the remaining metadiscourse features does not reach statistical significance, their normalized frequency in TE is slightly higher than that in OC, except for endophoric markers. This result suggests that all metadiscourse features, except endophoric markers, have been explicitated to some extent in TE. The motivation behind explicitation may stem from communicative risk avoidance and cross-linguistic differences, areas that warrant further exploration with respect to each sub-categories.

In the comparable corpus, the normalized frequency of both total interactive and interactional metadiscourse features in TE is significantly lower than that in OE (LL = −18.39 and LL = −9.12, respectively), indicating that explicitation is not an inherent feature of translation in terms of metadiscourse. Among interactive metadiscourse, the normalized frequency of transitions, endophoric markers, and code glosses in TE is not significantly lower than that in OE, while the frequency of frame markers and evidentials in TE is significantly lower than that in OE (LL = −7.24 and LL = −11.40, respectively). In interactional metadiscourse, the normalized frequency of hedges and self-mention in TE is significantly lower than that in OE (LL = −18.60 and LL = −33.39, respectively), while the normalized frequency of boosters in TE is significantly higher than that in OE (LL = +23.13), indicating differences in linguistic features across languages and cultures. This result will be further discussed in the next section. The normalized frequency of engagement markers in TE is not significantly lower than that in OE, while the normalized frequency of attitude markers in TE is not significantly higher than that in OE, indicating that both TE and OE use few of these two kinds of metadiscourse in our sample.

Table 4 presents the frequency and percentage of explicitation, implicitation, and literal translations of metadiscourse features in the parallel corpus (i.e., Chinese corpus and Translation corpus).

Table 4 reveals that the majority of metadiscourse resources (73%) have been literally translated from Chinese into English. In other words, most of the metadiscourse features in TE have equivalents in OC. Overall, the percentage of explicitation of total metadiscourse, interactive, and interactional metadiscourse features is higher than that of implicitation, indicating that metadiscourse features are more often explicitated than implicitated in the parallel corpus. However, the explicitation and implicitation percentages vary across sub-categories of metadiscourse features.

It appears that the percentage of explicitation is higher than that of implicitation for evidentials, code gloss, hedges, attitude markers, engagement markers, and self-mentions, indicating that these metadiscourse features are more often explicitated than implicitated. On the other hand, the metadiscourse features such as frame markers, endophoric markers, and boosters seem to be more often implicitated than explicitated. The transitions have an equal percentage of explication and implicitation.

Table 4: The frequency of explicitation, implicitation and literal translations of metadiscourse features

Metadiscourse features	Explicitation		Implicitation		Literal translation		
	Raw Freq.	Percentage	Raw Freq.	Percentage	Raw req.	Percentage	Total Per-centage
Interactive							
Transitions	27	15%	26	15%	126	70%	100%
Frame markers	8	18%	10	22%	27	60%	100%
Endophoric	0	0%	3	75%	1	25%	100%
Evidentials	8	4%	4	2%	182	94%	100%
Code glosses	30	37%	4	5%	46	58%	100%
Total	73	15%	47	9%	382	76%	100%
Interactional							
Hedges	10	29%	7	20%	18	51%	100%
Boosters	12	20%	13	21%	36	59%	100%
Attitude	3	43%	0	0%	4	57%	100%
Engagement	1	50%	0	0%	1	50%	100%
Self-mentions	2	25%	1	13%	5	62%	100%
Total	28	25%	21	19%	64	56%	100%
Grand Total	101	16%	68	11%	446	**73%**	100%

7. Discussion

The comparison of metadiscourse features in the present small-scale parallel and comparable corpora in the field of Technological Sciences has generally suggested that explicitation is a translation technique consciously employed to address linguistic and/or socio-cultural differences between the source language (SL) and target language (TL), rather than being an inherent feature of translation (Becher 2010, 2011b; Perego 2003). This result challenges the previous view that explicitation is a translational universal because of increased explicitness in translated texts compared to non-translated texts (e.g., Olohan and Baker 2000; Pápai 2004). Previous studies that argue for explicitation as a translational universal often focus on a single linguistic feature (e.g., reporting with "say" and "tell" in Olohan and Baker [2000]) rather than relatively comprehensive features like metadiscourse. Additionally, genre might also influence the explicitation (Xu and Li 2021). Pisanski Peterlin (2008) found that a literal translation strategy is predominantly adopted in academic discourse translation, and metadiscourse is used more frequently in English originals than in translations. In contrast, our result shows that 73% of metadiscourse features in OC were maintained similarly to those in TE, suggesting that the usage of metadiscourse features in Chinese academic discourse has been transferred into English. This explains why the frequency of metadiscourse features in TE is significantly lower than that in OE because previous contrastive studies have shown that Chinese academic discourse adopts less metadiscourse than English academic discourse (Mu et al. 2015; Loi and Lim 2013).

Table 3 indicates that only the LL values of evidentials and code glosses in TE are signif-

icantly higher than those in OC. Therefore, we will discuss these two metadiscourse features before the others. While the frequency of evidentials in TE is slightly higher than that in OC, it still deviates from the rhetorical conventions in OE. English-medium international journals require the review of previous studies to be as comprehensive as possible, while Chinese-medium journals restrict the number of references and citations due to limited space (Ren et al. 2001). Multilingual scholars, especially Chinese scholars unaware of these conventional differences, are often criticized for their parochialism and lack of sufficient literature review in their English writing or English translations of the original Chinese manuscripts (Flowerdew 1999). Thus, complementary evidentials and citations related to the target international discourse community might be inserted in English translations to bridge the gap of cross-linguistic rhetorical conventions. Evidentials function to support writers' propositions and are usually used to justify the writers' statements, helping establish a credible identity for the writers of the manuscripts (Hyland 1996). Therefore, the explicitated evidentials in TE might represent a reliable and persuasive identity in the international academic discourse community.

As Hyland (2007) points out, Anglo-American writers seem to be more community-sensitive and willing to elaborate on concepts with examples and further explanations. Consequently, more code glosses are added in TE compared to OC, bridging the gap in this metadiscourse feature between OC and OE.

This convention helps the target reader immediately grasp and comprehend the intended meaning. Furthermore, the incorporation of these code glosses, along with transitions and frame markers, enhances the writer's responsibility in the English translations (Hinds 1987), thereby achieving intra-textual coherence.

Many previous contrastive studies (e.g., Abdollahzadeh 2011; Mu et al. 2015; Hyland 2005; Hu and Cao 2011; Mur-Dueñas 2011) have pointed out that the use of metadiscourse features varies across different language, cultural, or disciplinary communities. The explicitation of metadiscourse recognized in the parallel corpus might be a result of the stylistic difference between Chinese and English, as well as the Chinese tendency towards a relatively low degree of cohesive explicitness (Becher 2011a).

In our study, we observed that transitions and frame markers in OC might align with the tendency referred to by Becher (2011a). Since Chinese is a paratactic language that relies less on conjunctions in syntactic construction compared to English (Li 2014; Lian 2010), more transitions have been inserted in TE (8.50 per 1000 tokens in TE > 6.98 per 1000 tokens in OC) to facilitate the target readers' understanding of the logical relations between sentences. Similarly, we found that more frame markers (1.95 in TE > 1.70 per 1000 tokens in OC) were inserted in the English translations to explicitly convey the sequence and stage. This is because the sequential act in the Chinese source text is sometimes not as obvious.

As noted by Pisanski Peterlin (2008), a word-for-word translation can result in an ambiguous, stylistically marked, awkward, or even unacceptable structure. This seems to be the

case with the translation of hedges and boosters in the present study. Both hedges (1.56 in TE > 1.15 per 1000 tokens in OC) and boosters (2.67 in TE > 2.25 per 1000 tokens in OC) have been explicitly used in TE. However, the raw frequency of boosters in TE is significantly higher than that in OE, indicating an overuse and a deviation from English writing conventions.

In research articles, including those in the field of natural sciences, the aim is not only to present content-oriented and informative writing but also to persuade the audience. The use of hedges is considered a vital indicator of interaction between writers and readers (Hyland 1996; 2005). English academic writers employ hedges to downscale their commitment to a proposition, indicating uncertainty about the truth of a statement and leaving negotiating space for themselves. By anticipating alternative viewpoints or admitting the subjectivity of their position, the writer shows politeness and respect for others' opinions.

In contrast, Chinese academic writers might view academic writing more as a means to disseminate knowledge rather than an arena to construct knowledge (Hu and Cao 2011). Consequently, unlike English academic writers, Chinese academic writers tend to use boosters to highlight shared knowledge in the same discipline, support their findings, and stress the significance of their research (Yang 2013). In the Chinese rhetorical tradition, it is noted that it may be unnecessary for a writer to construct knowledge, as they believe that their authority demonstrates the findings (Hu and Cao 2011; Yang 2013).

Another important aspect worth discussing is self-mentions. Although more self-mentions are added in the English translations (TE), their frequency is still significantly lower than in the original English texts (OE). There are reasons for this difference. Firstly, academic writing, especially empirical research articles, often emphasizes impersonality (Lester 1993, 144). Therefore, translators tend to avoid excessive use of first-person pronouns such as "we" and "I"in the English translations. Secondly, the Chinese word 本研究 (this research) is typically translated literally as "this paper" or "this study" (as seen in Example 7). However, in OE, it is often accompanied by the first-person pronoun "we" to visualize the writers' identity. Professional Anglo-American writers believe that first-person pronouns can highlight their critical thinking and ability to make hypotheses, effectively conveying individuality and creativity. In this way, providing the writer's voice on the hypothesis reflects their stance and highlights the importance of their contribution (Harwood 2005). Due to the relatively low frequency of endophoric, attitude, and engagement markers in our sample corpus, we will not discuss them further in this paper.

8. Conclusion

Previous literature on translational explicitation indicates a controversy about whether it is an inherent translation process or a technique used to address linguistic and stylistic differences across languages and cultures. This paper contributes new evidence to this debate

by comparing the frequency of metadiscourse features in self-built small-scale parallel and comparable corpora in the field of Technological Sciences. The results demonstrate that the normalized frequency of total metadiscourse features in TE is significantly higher than that in OC, indicating explicitation of metadiscourse features in TE. Thus, supporting the explicitation hypothesis, which posits an increased level of explicitness in the target text compared to the source text. However, the normalized frequency of total metadiscourse features in TE is significantly lower than that in OE, suggesting that explicitation is not an inherent feature of translation, at least in this small-scale comparable corpus. These findings align with Becher's (2010; 2011b) conclusion that the explicitation of metadiscourse features arises from established linguistic contrasts in styles and communicative norms. Additionally, the translation strategy employed in academic discourse translation, whether word-for-word or literal translation, may contribute to the negative transference of Chinese metadiscourse features into English translations. For example, the overuse of boosters in TE might limit negotiating space with the audience, leaving an unreliable and unpersuasive impression on readers.

The generalizability of these findings should be approached with caution due to the small-scale corpus and the narrow area of study (metadiscourse in RAIs in Technological Sciences). Nonetheless, the results provide valuable theoretical insights into the translation studies of academic discourse and shed light on similar phenomena (metadiscourse) in other language pairs. As explicitation is a feature of the translated text, translators may employ both interactive and interactional metadiscourse to make interpersonal meanings explicit. The findings also have practical implications for professional translators and teachers of academic discourse translation. By considering obligatory, optional, and pragmatic explicitations, translators can improve their English translations of research articles, enhancing the intra-textual coherence of the target texts and increasing the likelihood of acceptance in English-medium international journals. Particularly, novice translators of research articles might benefit from explicit instruction on how to employ metadiscourse features to explicitate interpersonal meanings in their academic translations, thereby enhancing the acceptability of their translated texts in the target discourse community.

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Awakening and Dilemma:
Women Translator and the Identity of New Women in La Jeunesse

Shuhui Yin

Address: University International College, Macau University of Science and Technology, Macau, China
E-mail: shyin@must.edu.mo
Correspondence: Shuhui Yin

Abstract

The issue of women has featured significantly in China's modernization process, garnering widespread attention since the late nineteenth century. La Jeunesse, as a prominent journal representing the New Culture Movement in twentieth-century China, actively contributed to the construction of the "New Woman" identity through its translation and literary publications. Chinese women translators such as Xue Qiying, Wu Ruonan, Shen Xingren, and Xi Zhen voiced their perspectives and contributed to the shaping of this new gender identity. By examining their translations and the accompanying para-texts and meta-texts, this research aims to uncover the gendered process of voicing the "New Woman" through translations. Their work is analyzed within the Chinese writing tradition of Dao, with a reevaluation of women's awakening and their situated dilemma between self and discipline.

1. Introduction

La Jeunesse, better known as *Xin Qing Nian* (新青年) in Chinese, founded in September 1915 by Chen Duxiu, was one of the leading journals at the early twentieth-century China. Chen (1915a, 13-18) declared in the very first issue that the journal's objective was to serve the building of a "New China" that was "self-reliant rather than servile", and that the journal aimed to promote ideas on human rights, biological evolution and socialism, all of which, he

opined, had their origins in France (Chen 1915b, 19-22). Since the eighth volume from 1920, La *Jeunesse* explicitly declared its support for and collaboration with Soviet Russia, dedicating a special column to "Russia Studies". In 1923, the journal's publication became rather fitful when it effectively turned from a "monthly" to a "quarterly" and declared itself the official journal of the Communist Party of China. In 1926, the journal terminated publication.

From 1915 to 1926, while its mode of operation and thematic concerns went through significant changes as it rather suddenly came to prefer commissioned contents (Editors 1918a) over open submissions and veered from world literature to Marxism and Leninism, *La Jeunesse* remained consistently dedicated to the construction of a "New China" and actively advanced new ideas of politics, economics, and social liberation along with its agendas for language reform, i.e the promotion of vernacular Chinese in literary (and, as its editors would not hesitate to add, social and political) expression. Its influence on both the May Fourth Movement and New Culture Movement, as we now know, was immeasurable and practically laid the discursive foundation for the development of the Communist Party.

The idea of a "New China" was further enhanced by the journal's promotion of the "New Woman", who is cast as a vital participant in reshaping the familial and national order at the age. In 1916 and 1917, *La Jeunesse* opened a special column on "woman issues" in its second and third volumes, with its "Editors' Notices" encouraging the fair sex to voice themselves. The editors pointed out that women constituted half the population of the nation, burdened with weighty responsibilities within the family, but their voices remained unheard. They criticized this systematic ignorance of the role of women within the family and its impact on public affairs, which were dominated, as it were, by men like the editors themselves, who "felt it improper to speak for that fair half of the nation", let alone their thoughts on education, careers, marriage, divorce, remarriage, relationship between daughters and daughters-in-law, single women's life, contraception, politics, legislation as related to women. Although the later volumes of the journal ceased to accept open submissions, its commissioned articles continued to promote women's issues.

Despite the substantial number of translated articles featured in *La Jeunesse*, only a total of four female translators were engaged in the conversation: Xue Qiying (birth and death years unknown), Wu Ruonan (1886–1973), Shen Xingren (1895–1943), and Xi Zhen (birth and death years unknown). Nevertheless, as a microcosm of the development of a "New China", *La Jeunesse* did explore the possibilities of diverse social identities in the modern era, inclusive of the typically concerned motion "New Woman". The voices and dialogues of these four indigenous female translators responded to the era's call for women's participation in social activities, embodying the proactive responsibility of a new China's social order on the inner and outer realms of family and nation.

Arranged in the chronological order of their publication, the contributions by these four translators are detailed as followings:

Table 1: Four Chinese Indigenous Female Translators' Publications on *La Jeunesse*

Translator	Translation	Author	Year	Volume	Issue
Xue Qiying	An Ideal Husband	Oscar Wilde	1915-1916	1	2, 3, 4, 6
			1916	2	2
Wu Ruonan	Little Eyolf	Henrik Ibsen	1918	4	6
			1918	5	3
Shen Xingren	Lady Windermere's Fan	Oscar Wilde	1918	5	6
			1919	6	1, 3
	The Editor	Bjørnstjerne Martinius Bjørnson	1920	7	5
			1920	8	1
			1921	9	2
Xi Zhen	The Cultural Movement of Communism	Hernley and Nadezhda Krupskaya	1923	Quarterly 1	1

Through a comprehensive analysis of historical archives encompassing the translations and their accompanying para-texts and meta-texts, the gendered dynamics underlying the representation of the "New Woman" in the process of translation can be unveiled from the perspectives of topic-selection, and the tension between the female translators and male intellectuals as the two engaged in conversation.

Women's self-awakening and their dilemma between self-expression and social discipline (rooted in the Dao tradition) will be re-evaluated in terms of the "inner and outer realms" of national life, of which "women issues" like women's education, careers, marriage, women in politics etc. were a major part, as admitted in the Editors' notices mentioned above.

2. The Inner and Outer Realms: Family and Nation

In the 1930s, Qian Mu (2013) emphasized the importance of using contemporary historical materials in researching Chinese history within the genealogy of local philosophy. Qian's contention is not a very far cry from Foucault's (1977) "genealogy" of history, which also concerned itself with meticulous documentation of historical details and incidental specifics. If one is to take heed of their suggestions and return to the *La Jeunesse* texts, one can see that the contemporary discussions on family and public lives and, by extension, concerns over "inner and outer realms", were actually deeply rooted in Confucian traditions, as manifested in the "Editors' Notices" to the "women issues" special column.

In discussing the "intellectual tradition" in Chinese culture and history, Yu (2010) highlighted its internal logic (reflected in the traditional parallel stress on personal cultivation, organization of the family, governance of the state, and rule of the world) by examining the dynamic interactions between classical philosophies (like Confucianism and Daoism) and actual social practices in reality. Similarly, ideas on "New Woman" and the reshaping of gender roles also developed as a result of the shifts in traditional responsibilities in the domains of

family and nation. These new gender roles are embodied in the work of these four female translators who, through their translations, showcased women in new social positions in public as well as private realms.

2.1 New Citizenship and Family Responsibilities

The translations by Xue Qiying, Wu Ruonan, and Shen Xingren were all theatrical literature. Through the genres, language, themes, and narrative structures of their translations, they directly reflected women's experiences. By employing tensions within narratives of marital relationships, intergenerational dynamics, and also romance and love, their translations showcased new possibilities of women's roles according to the spatial order. Xi Zhen's translation was published in the later period of *La Jeunesse*, which had shifted its focus to political theory. Her translations included speeches by a German representative by the name of Hernley and Lenin's wife Nadezhda Krupskaya at the Fourth World Congress of the Communist International. The speeches centered around public education and represented a historical fact of female speakers and translators participating in political discussions on social reform. It reflected that in the realm of "nation", women can be active citizens dedicated to public development just like traditional men.

The involvement of "New Women" in national politics and public affairs undoubtedly marked a significant achievement in women's liberation. However, at the same time, since women were traditionally expected to "bear an unsurpassable responsibility in the household" as introduced in the above Editors' Notices, it became necessary to consider how "New Women" should position themselves within the redefined responsibilities of the modern family and nation. These questions constituted the subject of active dialogue and exploration by translators who bridge eastern and western cultures.

2.2 New Marital Relationships

In the "Translator's Note", Xue (1915a, 34) observed that the play "An Ideal Husband" is essentially about individuals' shortcomings in their moral conduct. She emphasized the importance of having a compassionate and forgiving heart, and particularly registered her concern over the relationship between husband and wife, revealing her special attention to gender and family relationships.

In the play, two female characters are prominent: Lady Chiltern, a paragon of virtue with a seemingly perfect marriage, and Mrs. Cheveley, a cunning and devious woman whose marriage ends in failure. Lady Chiltern loves her husband devotedly and strictly adheres to her role as a wife. When she discovers that her husband is not as perfect as she believed, she leaves their home in anger, but she eventually chooses to trust and to love, deciding to stay and embrace her imperfect husband. Her husband forgives her impulsive departure. In contrast, Mrs. Cheveley is socially adept and calculating. She actively engages in political activities,

using manipulative tactics and employing money, power, and the promise of love to further her own interests. Despite all her schemes, she fails to succeed and ultimately lost the love she sought, leading to her lonely escape.

While Wilde's depiction of British Puritan-style moral norms and China's traditional Confucian values belonged to different ethical lineages, An Ideal Husband displays a similar order of "female in charge of the internal" to that upheld by the Chinese tradition. Even Lady Chiltern's not-yet-fulfilled departure requires her husband's "understanding" for resolution, so it can be said that the new marital relationship advocated by Xue for mutual understanding and support adheres to China's traditional gender norms. In practice, although women as individuals with independent personalities had come out of obscurity, their positions in society hardly changed.

2.3 Maternal Role: Small Household and the Collective Value

Wu Rouman's translation of "Little Eyolf", published in the "Ibsen Special" (4th volume, issue 6) of *La Jeunesse* in 1918, was featured alongside Hu Shi and Luo Jialun's translation of "A Doll's House" and Tao Lügong's translation of "An Enemy of the People". The "Ibsen Special" introduced an exploration of the classic dilemma of "what would happen after Nora's departure", sparking discussions and contemplations about women's departure from and return to the family domain from personal, familial, societal, national, and global scales.

Thematically, "Little Eyolf" presents the dilemmas of a woman's multifaceted roles within the family. The accidental drowning of Eyolf, the child of Rita and her husband Alfred, exacerbates their marital conflicts: Rita has believed that the son took away Alfred's love, while Alfred has thought Rita failed in her maternal duties and led to the son's death. Alfred's young sister and her boyfriend, facing love conflicts, temporarily live with Alfred's family, and their presence has helped alleviate the marital tensions between Alfred and Rita. After resolving her own relationship issues, the sister moves out with her fiancé, and the conflicts between Alfred and Rita intensifies. Ultimately, Rita's care for underprivileged children in the community leads to her reconciliation with Alfred.

In terms of her position in the realms, Rita embodies multiple roles: "wife" and "mother" within the private domain of the "small household", and "mother" within the public domain of the "larger community". Practicing maternal roles from the inner to the outer sphere is a premise for her being recognized as a "wife". Therefore, the transformation from "wife" to "mother", and the extension from the "small household" to the "larger community", as from private to public, still requires the acceptance and recognition of her husband to achieve her own value.

This transformation and extension fall within the *La Jeunesse'* narrative framework of the period (Chen 1915b, 19–22), which was guided by evolutionism and eugenics under the discourse of the nation, harking back to the meaning of *La Jeunesse*, "new youth", introduced

by the journal's founder Chen Duxiu, who was influenced by evolution theory. The depiction of "New Woman" in this narrative correspondingly emphasizes the nurturing and supporting role of women as "mothers" for the next generation, aiming to serve the "future citizens" of the nation.

2.4 Identity Contradictions: Spatiality and Priority

Shen Xingren's two translated works showcased the complexity of intergenerational relationships, presenting conflicts between mother and daughter, father and daughter, and husband and wife. These narratives depicted the contradictions of different societal expectations and the corresponding normative orders.

In "Lady Windermere's Fan", Mrs. Erlynne, who once left her family for love, has a reputation of being a "social butterfly". Her daughter, Lady Windermere, misunderstands her husband and leaves home, accidentally leaving her fan at the house of her admirer. To prevent her daughter from repeating her own tragedy, Mrs. Erlynne claims the responsibility for the fan, concealing her daughter's attempt to leave. Eventually, Mrs. Erlynne and her fiancé leave for another place with her ruined reputation, while Lady Windermere successfully conceals her departure and reconciles with her husband.

The departure from home in "Lady Windermere's Fan" presents a contradiction in women's spatial positioning, i.e. their positioning in the different realms mentioned. On one hand, the departures and returns of both Mrs. Erlynne and Lady Windermere occur between their husband's "home" and a potential new husband's "home", signifying a movement within the parallel dimensions of the "inner" space, yet reflecting modern ideals of free love and marriage. On the other hand, while "departure from home" represents a new possibility for women to explore their free will and independent personalities, Mrs. Erlynne sees her own departure twenty years ago as a tragic experience, cautioning her daughter against making the same choice.

Lady Windermere's Fan (Wilde 1995) also highlights the uniqueness and sacrifices of the "mother" identity. In the fan incident, Mrs. Erlynne and Lady Windermere have a conversation equating the "mother" identity with the ideal: even if their husbands love other women, they should always be with their children. When Lord Windermere reviles Mrs. Erlynne for abandoning her own child, Mrs. Erlynne even replies that being a mother has made her suffer too much and that she would prefer a childless life. Wilde (1995, 64), however, added a note expressing that she was hiding her true feeling with this line.

This reveals that Mrs. Erlynne bears the burden of not fulfilling her role of a mother, which is part of her two-decade-long tragedy. Similarly, with plays such as "An Ideal Husband" and "Little Eyolf", "Lady Windermere's Fan" focuses on women's positions and responsibilities "at home", portraying the experiences and exploring potential values of the "New Woman" as daughter, wife, and mother. While Mrs. Erlynne and Lady Windermere do not

cross from inner to outer spaces, they contribute to the affirmation of self-awareness and free-will for "New Women" through their pursuit of love. This lends voice to the modern legitimate order of free love and marriage.

The story of "The Editor" expands the narrative to the public sphere. The play tells a small family's story: the wealthy wine merchant Mr. Evje, unwilling to get involved in political matters under media pressure, plans to cancel her daughter Gertrud's engagement to the politician Harald Reyn. However, Gertrud decides to leave home to support her lover's career. The happy ending symbolizes family unity: here love conquers everything; Evje, Gertrud and Harald are united to confront public threats and fence off rumors. There is a special case of woman's departure in this version: on the one hand, Gertrud moves out of the private domain to support her lover's public endeavors; on the other hand, her move from the "father's" home to the "future husband's" home demonstrates that her public values still rely on male influence.

Although each of the plays has a different performative, interpretative framework for the spatial positioning of "New Women", they collectively constructed the order of women's social identities, with the highest being the maternal role in the public sphere, followed by the family's maternal role, and then that in the private sphere like wife or daughter. These normative orders are incorporated as part of *La Jeunesse's* discourse of shaping new identities for "New Women".

3. Self and Societal Expectations

The textual narratives of the translated plays in *La Jeunesse* by Xue Qiying, Wu Ruonan, and Shen Xingren demonstrated a significant criterion for "love" in the individual's fight to realize their self-worth. The pursuit of love in the plays seemed to be a self-evident path to achieving their values. In this way, love as an abstract emotional-spiritual reference pointed to self-experience, awareness, and personality, transcending gender differences. It was a crucial embodiment of subjectivity and the exercise of subjective initiative.

Similarly, in the translator's note to "The Cultural Movement of Communism", Xi Zhen also emphasized the mutual interaction between spiritual strength and practical movements. She declared that social transformation cannot be carried out without the cultural spirit, and communism as a cultural movement is the most advanced and universal movement. Indeed, in these texts the subjectivity and subjective initiative embedded in love and social activities constructed the tension and struggle between self-exploration and self-contradiction that the new women experience.

3.1 Love and Social Boundaries

Historically and anthropologically, western feminist theories, regardless of their political and philosophical stances, are believed to share the common view that women deserve

the equal rights of marriage, education, work, voting, etc. and should be visible in the modern world (Donovan 2012). Different approaches have been applied by different feminists, but at the core of each there is the essential stress on self-awareness and self-awakening. In discussing women issues in early twentieth-century China, Sudo (2010) held similar views on women's right and power in the family and the nation. As the Chinese word "quan" (權) can mean both "right" and "power", its interpretation was not clearly defined within the context of women's individual choices: the "natural duty" of motherhood or the rights and powers of womanhood. Its discussion was thrust into a broad perspective at the very start, with multiple possibilities in interpretation. As regards "women's rights or power" and their "self-awakening", however varied their approaches, critics have a common concern with women's interpretations of "love".

Selection of these plays to be translated and published in *La Jeunesse* aimed undoubtedly to reflect on modern marriage and romance through the lens of women's spatial positioning. They demonstrated that new women, in their pursuit of love, are able to reexamine and reevaluate their relationships with others based on their personal experiences. While these plays suggest that public affairs were no longer exclusive to men and that the "New Woman", with her capacity for "love", can be an active part of the narrative of the era and the nation, it is noticeable that the female characters' interpretations of "love" still prioritize the will of their husbands and children.

Translators' interpretation of "love" also revealed the multidimensional tension between the meaning of source text and their personal understanding. Xue Qiying stated in her translator's note (Xue 1915a, 34) that the purpose of the translation was to promote compassionate love that encompasses family, society, and the nation, rather than focus solely on romantic or friendly love. Seen in this light, the "happy endings" in the translated versions of "Little Eyolf", "Lady Windermere's Fan", and "The Editor" go beyond individual family reunions and harmony. In these versions, all the female characters' "love" tended to be more aligned with the indigenous Confucian concept of "broad love" for the public rather than an individual level of "self-awakening", "self-pursuit" and "self-realization" as might be inferred from the originals. Taking into consideration the journal's editorial stance and the translators' notes, one may see the selection as a collective response by four woman translators to the public discourse on a new China in general, and "New Women" in particular, with their possible new identities as glimpses of hope for a better, more progressive nation.

Under the influence of spatialized Confucian norms, specifically the dichotomy of "outer/inner", or "public/private", realms, "love" presented, often self-imposed, a dilemma for the "New Woman" rather than a mere awakening as the original plays invite us to think. If "love' is the key criterion for evaluating their self-worth, these women will continue to struggle within the existing Confucian gender norms of becoming a better mother for future generations, and a better wife and daughter-in-law to maintain the balance between family and public affairs.

In other words, their "self" will "always" be secondary in their "choices" under the guise of "proper love", as men now (their husbands and fathers) and men in the future (their male heirs) have the historical and anthropological responsibilities for public good and the nation's long-term developments.

While "love" bestows new women with personal, subjective, and valuable identities, in practice they remained confined within traditional female gender norms. Most of their public activities revolved around supporting and assisting men in public affairs or fulfilling their maternal duties in either private or public, nurturing and raising the next generation. In other words, the spatial crossovers achieved by the female protagonists in the translated plays did not fully lead to a "boundary crossing" in terms of power relations.

In the quarterly period of *La Jeunesse*, organized by the Communist Party of China, Xi Zhen's translation on thoughts of communism can indeed provide the reference solution for women involved in public affairs. However, the gap between "the private" influenced by Confucian norms and "the public" guided by the communism still needed to be further bridged.

3.2 Perspectives of Gender and Power

La Jeunesse not only represents the voices of translators themselves but also embodies a dialogue involving translators, editors, readers, and other caring groups. The para-texts that accompany the translations can further reveal some of the self-contradictions the woman translators themselves were having on the idea of "New Women".

On the special column on "women issues" in 1916 and 1917, the editors (1916–1917) claimed that it is inappropriate for them as men to speak on behalf of women. However, later in the first issue of 1918, one of the editors, Tao Lügong (1918, 23), stated that there are too few meaningful and valuable articles on "women issues" from the submissions received. He then proceeded to comment that if educated men are prone to falsehood in life, how could one hope women, who have been bounded for thousands of years, to free themselves? *La Jeunesse* stopped accepting open submissions after the fourth volume, and it is notable that starting from the fifth volume in 1918, the journal serializes Shen Xingren's translation in every volume until 1921.

Shen Xingren's first appearance in *La Jeunesse* is of the publication of "Lady Windermere's Fan" in the sixth issue of volume five in 1918. Tao Lügong (Shen 1918, 52–53) added a note explicitly introduced her original on reading this story for killing time in hospital; Shen translated the story for fun after she recovered. The final version was proofread by Tao, and the Chinese title "*Yi Shan Ji* (遺扇記, Story of the lost fan)" for "Lady Windermere's Fan" was suggested by Hu Shi.

Now, the standard, if any, for judging whether a woman's voice is "valuable and meaningful" can be quite ambiguous if not altogether misguided. Does Shen have a voice because of her own merits, or is it because of her husband Tao Lügong's connections? Whose voice is

speaking in Shen's translation? Does the voice speak for her own concern on women experiences, or is it simply a vicarious expression of Tao Lügong's concern on the right standards in life, or of Wilde's significance in literature, or a mixture of all of the above?

A major part of contemporary translation theory, according to Munday (2001), has concerned itself with the voice and role of translator, from multiple perspectives like linguistics, culture, identity, power, social structure etc. The questions raised above, it should be quite clear now with the benefits of hindsight, can only be partially answered, but if one is to follow the advice to return to translation practice (Bassnett 2011) and analyze the movement of the texts, one may expect to approach the crux of the problem.

The para-texts that accompany Xue Qiying's translation of "An Ideal Husband" reveals the editors' inconsistent in standards for the "meaningful and valuable". In 1915, Chen Duxiu attached an editor's note to Xue's (1915a, 34) translation expressing his appreciation by way of introducing the translator's professional and academic background. In 1916, however, Hu Shi wrote to Chen criticizing the translation, to the effect that it did not meet the needs of expected readers, and that the translator herself might not understand the value of Oscar Wilde (Jiang 1993, 474). Chen in his reply, interestingly, reversed his attitude and claimed that Xue's version had indeed many slips and mistakes (Ren et al. 1984, 183). Subsequently, the journal stopped serializing Xue's version, with the play left unfinished for the journal's readership.

On the point both men's accusations, while Xue includes Chinese cultural items in her translation, thus domesticating Wilde to a certain degree, she does not commit major semantic errors. In the early twentieth-century, translating was still practiced as a major exercise in rewriting, a trend that was quite visible from the large number of translated works published in the period. The criteria for the assessment of translation were as debatable then as they are today.

Hu Shi's attack on Xue Qiying's Wilde and endorsement of Shen Xingren's version provide an important hint to his standard of evaluation: who is eligible to interpret Wilde? Hu Shi and Chen Duxiu's exchange over Xue's translation implies, as Luo (2014) has suggested, that they believed that they, rather than the translators themselves, had the authority to define those "needs" for expected readers – the authority, that is, from the male intellectuals' perspective. The right to interpretation, whether to disparage or to defend, rested in the hands of men. Manifested in this exchange was a contextual, or rather conceptual, gap between the incipient concept of "New Women" and the true, social "New Woman" who could speak for herself.

Whereas Xue promoted a modern marriage and a harmonious new family with her translation of Wilde from 1915 to 1916, Hu Shi in 1918 launched a special issue on Ibsen (Editors 1918b), inspiring a century-old conversation on women's dilemma as embodied in the female protagonist "Nora" of "A Doll's House", including issues ranging from individual awakening, the modern political system, legislation on women issues in both private and public domains,

and gender hypocrisies etc. Put in this perspective, Hu's attack on Xue's translation seems contextually more sensible: Xue's concern rested with the family, the "inner realm" so to speak, and Hu was obsessed with larger issues pertaining to the "outer realm". The attack, now it become apparent, was none other than an enactment of the traditional Confucian gender order, with men in control of the public and women in charge of the private. This is indeed the very paradox of *La Jeunesse*'s endorsement of New Womanhood: while male intellectuals encouraged the exploration and expression of this new identity by women themselves, they expected women to behave as expected, if not entirely according to the traditional social roles of the disciplined "proper woman".

The idea of literary reputation is sometimes quite indistinguishable from the adjacent concept of usefulness, and Hu's Ibsen may arguably be better known and more "meaningful and valuable" than Xue's Wilde. Considering women's real experiences in Xue's times, however, they were nurtured to be moderate and conservative when it comes to familial affairs like marital relationships, in contrast to the decisive attitude of male intellectuals in the meta-narrative of the nation and the public. In terms of voice and power, *La Jeunesse*'s discourse on the New Woman exhibited a glaring gap: women, who were historically and traditionally disciplined within the family domain, started to voice their concerns over and experiences of family issues, only to be criticized for their "limited" and "less valuable" visions and insights.

4. Dao in Literature and the Space of Voices

Walter Benjamin famously claimed in 1923 that the translator's task is to reveal the "intended effect" of the source text (Benjamin 2000, 15–23) and not to serve the receivers' expectations. Hu Shi and Chen Duxiu, writing to each other a few years earlier about Xue Qiying's version of "An Ideal Husband", clearly thought otherwise. For the two masterminds of the New Culture Movement, translation must serve political and cultural purposes.

Both Chinese and western philosophies generally acknowledge, according to Yu (2013), the existence of two worlds: one is the world of reality, known as "This World" or the "Phenomenal World", and the other is the transcendent world, known as "Other World" or the "Real World". Man's purpose in life is ultimately to negotiate between the two. Western philosophy since the Enlightenment has been marked by a secular descent from the transcendental world of the "divine" to the phenomenal, "human" world. Similarly, traditional Chinese intellectuals have emphasized "inward transcendence" of the self through their pursuit of the Dao, that nebulous summary of practical paths and methods, spiritual principles and abstracted philosophies. In traditional Confucian culture, for example, an intellectual's pursuit of the transcendent "Dao" should ultimate serve the realization of the worldly "Dao", which is the sum of their values and standards for "saving the world", "governing the world", and "managing worldly affairs".

From this perspective, western modern intellectuals after the Enlightenment who turned their gaze towards the humanly and traditional Chinese intellectuals who pursued the worldly "Dao" shared a high degree of similarity in their ways of perceiving the world and their attempts at changing it. Yet it is precisely on the idea of "transcendence" that Chinese intellectuals displayed what Chang (1999) has identified as their "split" or "dualistic" characteristics. Nurtured in the Chinese classics while at the same time steeped in western learning, they imported the concept of "transcendence"—and the related idea of "self-awakening"—in their vehement criticism of traditional Confucian values while at the same time judging western modernity from the perspective of the Dao. In other words, when Chinese intellectuals from different educational backgrounds in the early twentieth century came together, united by the common goal of constructing a new China, they failed to compromise one fundamental difference between the Chinese and western notions of "transcendence": from the divine to the human, western "transcendence" emphasized individual values directed towards the self, while the idea of "self-awakening" advocated by Chinese intellectuals highlighted collective values that individuals contributed to the "New China".

The translations in *La Jeunesse* discussed above reflect the same split on women issues. Besides Hu and Chen's exchange on Wilde, Wu Ruonan's translation of "Little Eyolf", which appeared in the special issue of Ibsen, organized by Hu Shi himself, also infers women's situated dilemma. Wu translates all female courtesy title "Miss" as *Nü Shi* (女士, female intellectual), echoing the collective responsibilities Rita has taken for the big family of the society. The spirit of Shi in Chinese culture has enriched the meaning and the identity of "Miss", as *Shi* (Yu 2013) holds the spiritual belief of "self-cultivation, family harmony, state governance, and world peace" following their pursuit on the Dao.

However, Wu Ruonan's own writing has an obvious shift of focus from the nation to the family. Before the 1911 Revolution, Wu (1904) urged the two hundred million female compatriots to follow the example of Joan of Arc in France and Hua Mulan in China to save the nation and people from the crisis. Since 1912, however, Wu started advocating for women's "natural duty" (Wu 1912), calling on the new women to reconstruct the modern family in monogamy (Wu 1919). Unlike Shi, whose pursuit of the Dao targeted the public, "New Women" as *Nü Shi* were trapped between the family and the nation.

5. Conclusion

In the early twentieth century, *La Jeunesse* was a major part of a general discourse on new China, introducing a multitude of translated works to promote new ideologies. It contributed significantly to discussions of the identity of "New Women" and advocated for active female voices. It also served as a platform for Chinese female translators, who through their close engagement with the works of Western masters such as Oscar Wilde and Henrik Ibsen, lent

voices to the emerging identity from a feminine perspective.

Translators such as Xue Qiying, Wu Ruoman, and Shen Xingren primarily engaged in rendering stage plays with a special emphasis on women's experience within the modern family and nation. They advocated for the gender-neutral equality of the "self", promoting values of self-decision and self-responsibility in love. However, the Confucian gender hierarchy with "women in charge of the household" was deeply ingrained, so much so that they stressed women's traditional social roles as "mother", "wife", and "daughter (-in-law)". In contrast to male intellectuals of the same period who ostensibly rejected Confucian traditions while surreptitiously conforming to Confucian values, these women's attitudes towards reforming the "family-nation" social order were relatively conservative. Although Xi Zhen's translation of the speeches of Communist International published in the later stage of *La Jeunesse* coincided with a mature phase of political theory and directly manifested the practice of "New Women" in public politics, the gap of women's positions between the family and nation was yet to be further connected.

The awakening of their "self" and contributions to the modern family and nation were situated with the practical dilemma of this gap. The selection of the plays and their translation elaborations harked back to the traditional pursuit of the Dao, inheriting the *Shi* spirit of becoming a better individual for betterment of the collective. With the abstraction and vagueness of "love" and "quan", the voice of "New Women" was still muffled inside that gap between family and nation: better heard, one must say, but perhaps not quite "meaningful and valuable" enough.

Note

The page numbers of translations and articles in *La Jeunesse, Zhongguo baihua bao, Woman's Messenger*, and *Shaonian zhongguo* are referred to the version of the database "cnbksy 全國報刊索引".

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Capturing Trends in Translation:
A Functional Analysis of Detective Novel Titles

Yufei Shao

Address: School of English and International Studies, Beijing Foreign Studies University, Beijing, China
E-mail: Yufei_SHAO127@163.com
Correspondence: Yufei Shao

Abstract

A book title is not only an important instrument through which people get to know the work, but also the bearer of many functions to serve the purpose of communication. However, book title translation, especially Chinese translation, received scant attention in research. This study, therefore, attempts to address this research gap by examining three translation versions of the titles of Agatha Christie's Poirot series, thus identifying the translation techniques in use, the trends in the application of techniques in different times, and possible reasons behind the trends. Guided by functionalism, all titles collected for this study, original and translated, are annotated according to their functions, and are thus compared in order to discover the techniques in use. The application of the techniques is calculated by the percentage each technique takes up within each version, based on which the trends are then summarized and discussed. The study discovers that explicitation, implicitation, added expressive function, reduction, and replacement are the five techniques in use in the Chinese translations. Moreover, although explicitation remains the dominant technique, most of the application of techniques seems to fluctuate in different periods, which is due to textual features and the combination of various social factors. This study concludes by summarizing the major findings and by comparing them to similar studies, with suggestions given for more researches on the Chinese translations of book titles.

1. Introduction

Titles are perhaps among the first elements that come into people's view when choosing a book or a film. Studies focusing on the translation of titles mostly center around the questions of what titles do and how they are translated. For instance, Nord examined book titles of various languages and sources and came up with six title functions: "distinctive", "metatextual", "phatic", "referential", "expressive", and "appellative" (1995, 264). And Davies looked at how titles of Agatha Christie's works are translated, identifying "literal translation" (2008, 10–15), "explicitation" (15–18), "reduction" (18–20), "change of meaning" (20–21) and "replacement" (21–25) as the five major techniques and summarizing the general trends specific to different languages.

However, the overall attention given to title translation, book title translation in particular, is scant. Moreover, among all the literature collected for this study, few combined the functions of titles with their translation, and few are relevant to the Chinese translation of book titles. Therefore, the present study seeks to address these gaps by answering two questions: 1) Viewed from the functions of Agatha Christies' detective novel titles and their corresponding translation versions, what are the techniques in use? 2) What are the trends in the application of techniques in the three versions of Chinese translations of different times? And what are the reasons behind such trends?

This study will thus examine three different translation versions of the titles of Agatha Christie's Poirot series, taking skopos theory as the perspective and Nord (1995) and Davies (2008) as the analytical framework. After reviewing previous studies (see section 2) and clarifying the methodology (see section 3), techniques in use in these translations will be identified (see section 4) with their percentage calculated in respective versions (see section 5). The data will be analyzed with various socioeconomic factors taking into consideration. Ultimately, the study will show that explicitation, implicitation, added expressive function, reduction, and replacement are the major techniques and that although explicitation remains the dominant technique, the trends in the application of techniques almost invariably fluctuate when seen technique-by-technique in different periods. This has much to do with the features of Agatha Christie's titles themselves, the development of Chinese literature as well as many other socioeconomic factors.

2. Previous studies

This section will examine relevant literature on title functions and title translation. Generally speaking, there are relatively few studies concerning title translation and among them, a considerable amount is related to film title translation, which, to some extent, is different from book title translation that this present study seeks to explore. Through reviewing literature, research gaps will be identified and research questions will be raised at the end of this section.

2.1 The functions of titles

To understand how titles are translated, the first thing is to know what titles are for, that is, the functions of titles. Jovanović (1990, 213) maintained that "the title of a work of art (a novel, story, poem, feature film, play, etc.) is, probably, the most important word, phrase, or even sentence, of the work of art it is the title of". And it followed that "the importance of the title stems from its function as a title", which "depends on its role in communication, language communication, first of all, artistic communication next" (213). "Language communication", in Jovanović's definition, is "a psycholinguistic phenomenon whereby a speaker or a writer (an addressor) attempts to convey to a hearer or a reader (an addressee) a message" (213). Therefore, "the function of a title is to improve and facilitate communication and, hopefully, prevent misunderstanding of the text (of the novel, film, poem, play, etc.)" (213). However, not only is "artistic communication" (213), as part of the communicative role upon which the function of a title depends largely undefined, but also the relationship between language communication and artistic communication is not made clear. This could be potentially problematic, since in some titles the artistic effect generated by some rhetorical devices or symbols may obscure the meaning of the work's content, thus disrupting the title's proposed function of facilitating "speedier, better processing of information" and "a better understanding of the linguistic information" (214).

Nevertheless, Jovanović has pointed out title's function in communication which is worthy of reference, despite the broadness of the term. Nord (1995) and Davies (2008), respectively using skopos theory and dynamic equivalence, identified the functions of titles in a similar way, taking into consideration the titles' formation, the titles' functions in relation to the author and the reader and some artistic features. Nord first pointed out that titles have a "communicative effect" which depends on functional markers that "indicate the intended functions to the target recipients" and on certain "structural features" which are "determined by literary conventions and intertextual relationships existing in a particular culture" (1995, 262). A further step was taken to identify detailed title functions. Nord identified six functions of a title in total: the "distinctive function" which means that "each title has to be distinct with regard to the culture-specific title corpus it forms part of", the "metatextual function" which means that "each title has to conform to the genre conventions of the culture it belongs to", the "phatic function" which means that "each title must be appropriate to attract the attention of its culture-specific audience and, if necessary, to be remembered over a certain period of time", the "referential function" which means that "if any piece of information is intended to be transmitted by the title, it has to be comprehensible to the respective addressees with their culture-specific world-knowledge", the "expressive function" which means that "any evaluations or emotions expressed in the title have to be judged in relation to the value system of the culture in question", and the "appellative function" which means that "any appellative intention has to take account of the culture-specific susceptibility and expectations of the prospec-

tive readers" (1995, 265). Based on the corpus study of "more than 12,000 German, English, French and Spanish titles and headings of fictional, nonfictional and children's books, short stories, poems, and articles published in scholarly journals" (Nord 1995, 262), Nord classified the first three functions as "essential functions, which are derived from the general characteristics of the communicative situation in which titles are used", and the last three functions as "optional functions, which are determined by the specific circumstances under which one particular title or type of title is used" (1995, 266). Similarly, Davies (2008, 4–6) presented a three-fold classification of title functions, including the "identificatory function" (4) which requires the title to be convenient and distinctive, the "informative function" (5) which provides information on the genre, the author and the content or features of the book, and the "vocative" (originally mentioned in Bühler 1934, quoted in Davies 2008, 5) or "cornative" function (originally mentioned in Jakobson 1960, quoted in Davies 2008, 5) to "evoke a response in the readers" (Davies 2008, 6) through various linguistic means. Both Nord (1995) and Davies (2008) further specified the communicative function of titles raised by Jovanović, but in comparison, Nord's classification (1995) seems to be even more meticulous and orderly than Davies' (2008), since Nord (1995) not only stipulated what the functions are, but also distinguished what textual or linguistic features manifested in a title are considered to bear these functions in the latter part of her work.

2.2 Book title translation: Strategies, techniques, and trends

Having discussed the title functions, the problem then comes to how titles, specifically book titles, are translated. In a general sense, studies on this front center around the summarization of translation strategies or techniques, the examination of the trends in the strategies, techniques or other translation phenomenon related to book title translation, or both.

There are studies that summarize the strategies or techniques of book title translation, focusing on a particular translation problem in the title or the translation of a particular type of book title. Pablé's study (2005) falls into the former category. It examined the Italian translation of one title, *The Importance of Being Earnest* by Oscar Wilde, with emphasis on the renderings of "earnest" since the word is not only an important concept that the play centers but also a pun with the name "Ernest". Pablé summarized four translation strategies, namely, "leaving the character names in their original orthography" (2005, 318), preserving the original orthography while retaining the wordplay in the name (319), replacing "earnest" with an Italian name that also indicates a certain virtue (319), and finally, "making the rendering of the naming pun a topic of minor importance" (319). In depth though it is, this study is perhaps in essence, more related to the translation of puns, proper names, and along with them, the cultural elements manifested in the translation versions than to the translation of a work's title in general. The study of 王明元 (1994) falls into the latter category, focusing on how titles of foreign literary classics should be translated. It proposed that "literal translation" should be

given priority (王明元 1994, 24), although translators should take care not to be too redundant or too literal (24). Translators may "either [apply] free translation or the combination of literal and free translation" (王明元 1994, 26; my translation)[1] when necessary, but they "should make changes based on the original title" (王明元 1994, 26; my translation).[2] The study does shed light on how to translate book titles into Chinese, but perhaps more empirical supports instead of selected individual examples are needed to back up the author's propositions. Chen et al.'s study (2012) is the combination of the two categories, since it examined the English translations of the titles of traditional Chinese medical classics with skopos theory as the perspective and cultural words in the titles as the main focus. Based on the features and functions of the cultural words (Chen et al. 2012, 1317–1318), the study identified "transliteration" (1319), "literal translation" (1319), "literal translation with annotations" (1319), and "adaptation" (1319–1320) as the major translation strategies apt to realize the translation purposes as well as the functions of the cultural words in the titles. The study made an attempt to combine title translation research with skopos theory. However, it perhaps shares the same problem with the study of 王明元 (1994) in that its rationale of identifying these translation strategies remains unclear, since it is difficult to ascertain from the study whether the translation strategies were derived from the empirical study of existing title translations or from the experience and observations of the authors. Moreover, some of the English translations used as examples were not provided with auxiliary information such as the translator, the publisher, and the publication date. This could be potentially problematic, since there are certain disputes in the translation of terms related to Traditional Chinese Medicine (李孝英、鄺旖雯 2021, 27) and some traditional Chinese medical classics, represented by *Huangdi Neijing* (黃帝內經), may have different English titles translated by different translators at different times (27–30).

Some studies examined the general trends or tendencies in a certain title translation phenomenon. Frank's study compared Australian children's literature titles with their French translations and moreover translations in other languages in order to look at "the degree of similarity in patterns of translation regarding generic prioritisation, explicitation and simplification" (2005, 111), the relationship between the original title and the cover, the phenomenon of copying titles, and how Australian specific terms are rendered (111). The study discovered several general tendencies. As manifested in the translations in many languages, "translated titles rely on the original titles" and there are few instances of free translations, but "there is evidence that generic prioritisation influences the degree of explicitation in translated titles in the form of clarification of animals featuring in children's stories" (134). Also, the translations tend to "downplay local specificity" (135), that is, terms which highlight that the original work is Australian seldom appear in translations (135).

There are also some studies that examine both the phenomenon of interest and the trends in such phenomenon. Davies (2008) looked at the translation techniques and their trends based on title translations of Agatha Christie's works. The study identified "literal transla-

tion" (Davies 2008, 10–15), "explicitation" (15–18), "reduction" (18–20), "change of meaning" (20–21), and "replacement" (21–25) as the major techniques. Moreover, it summarized the most commonly used techniques in the respective series of German, Spanish, Italian and French translations along with a general tendency based on all the translations examined (Davies 2008, 25–32). Davies' study (2008) is enlightening for studies on similar subjects since its identification of techniques and the summary of the language-specific and the general trend is clear, but there still remains certain problems. For example, Davies' summary (2008) of trends seems only to be a general description without statistical numbers to demonstrate the proportion of each technique used. Moreover, the trends appear to hinge on the rather specific techniques instead of the author's previous identification, which could potentially blur the connection between the previous sections of identification and the summarization of trends. Unlike Davies' study (2008) which only provided a descriptive summary of the trends, Egorova et al. (2017) and Farghal and Bazzi (2017) all combined qualitative and quantitative approach, presenting the trends in their phenomenon of interest through statistics. Egorova et al. studied the self-translations of Nabokov's short-story titles and summarized several types of transformations, namely, "semantic narrowing" or "specialization" (2017, 788), "particularizing specification" (790), "compensation device" (792) that leads to transformations, "semantic broadening technique and creating a wordplay" (795) that leads to transformations, "broadening of meanings" and "metaphorization" (797), "modulation or semantic development" (799), "semantic reduction" (801), "contextually-antonymic translation" (804) that leads to transformations, and the phenomenon of leaving certain titles untranslated (805–807). Further, the percentage of translations with transformations are calculated with the high percentage of which explained. The authors also specified the percentage of each type of transformation that appears in all the studied translations in order to "[invoke] the studies of translation strategies" (Egorova et al. 2017, 808). Farghal and Bazzi (2017) studied the Arabic translation of 100 English fiction titles. Five translation procedures and their respective frequency were discovered: literal translation (60%), "adaptation (20%), use of related words (12%), paraphrase/explication (5%), and transliteration alone (3%)" (Farghal and Bazzi 2017, 114). Further, comments and critiques as to the occasions of application and the effectiveness of the translation procedures are provided. These two studies on the whole, attempted to identify and thus classify a certain translation phenomenon before taking a further step as to generalize it into a trend demonstrated by numbers. However, they share two similar problems. First, their taxonomies of the different types of translation phenomena are not made clear. In Egorova et al.'s case (2017), there is an overlap in the distinctions between different typologies. And in Farghal and Bazzi's case, the observation that "adaptation can be placed on a continuum between extreme departure from the source text and minor deviation from its semantics" (2017, 124) makes the distinction between "adaptation" (114) and "use of related words" (114) blurry, since the latter can also lead to the change of meaning when synonyms are applied. And sec-

ond, the trend presented by statistical numbers is not given much attention as compared to the section of identification and classification. In Egorova et al.'s study (2017), the analysis of the trend seems only a supplementary part of the article since it takes up a relatively smaller portion compared to the identification and elaboration of the transformation. As for Farghal and Bazzi's study, although the quantitative aspect to some extent manifested "the translation tendencies in reproducing English book titles in their Arabic editions" (2017, 119), data on more dimensions (such as time, different translations of the same title, etc.) are still needed to demonstrate a fuller picture of the tendency or trend of English-to-Arabic title translation.

2.3 Summary

After reviewing relevant literature on book title translation, several research gaps will be identified. First, book title translation on the whole is relatively overlooked, since few articles relevant to this subject are found in high-quality and peer-reviewed journals and databases. Secondly, more and further researches on the Chinese translation of book titles are needed. Most studies reviewed in section 2.2 focused on translating English titles into European languages. The area of English-to-Chinese translations of book titles needs further exploration, since the existing literature either gives a brief outline of how book titles should be translated (王明元 1994) or the principles and critiques of title translations (e.g., 丁振祺 1992; 虞建華 2008; 張小曼、胡作友 2005, which, for matter of relevance, are not reviewed in section 2.2), few conducted empirical research on this subject. Thirdly, many studies of book title translations either put title translation into the background of other translation phenomena (Pablé 2005 and Egorova et al. 2017), or take the specific linguistic features of titles as the starting point of their research, few considered using title functions instead as starting points (the validity of which will be mentioned in section 3.2). Based on these research gaps, the present study attempts to tackle two research questions: 1) Viewed from the functions of Agatha Christies' detective novel titles and their corresponding translation versions, what are the techniques in use? 2) What are the trends in the application of techniques in the three versions of Chinese translations of different times? And what are the reasons behind such trends? The first research question seeks to explore translation techniques in use in translating the titles of Agatha Christie's Poirot series into Chinese by looking at the functions demonstrated in the source texts and target texts. Its answers will serve as the foundation for the second research question, which seeks to explore the trends, that is, the frequency of the use of the techniques, and explain the reasons why these trends occur.

3. Methodology

Having identified the research gaps and raised the research questions, this section will explain how this present research is to be conducted, which includes justifications to the re-

search materials, the introduction to the perspective of this study and its analytical framework as well as the procedure for data collection and analysis.

3.1 Titles of Agatha Christie's detective novels and their translations

Agatha Christie is a British detective novelist who has produced "more than 60 detective novels as well as six other novels" (Davies 2008, 1–2) under the name Mary Westmacott, together with many short stories and plays (2). Her books "have sold more than 100 million copies and have been translated into some 100 languages" (*Encyclopædia Britannica Online* 2023). In fact, she has been listed in UNESCO's Index Translationum as one of the most-translated authors (Davies 2008, 2; UNESCO, n.d.). Therefore, the popularity of the author and the fact that her work is widely translated are the reasons why her detective novel titles become the research material of this present study. Moreover, as summarized by Davies (2008, 6–10), Christie's novel titles cover a wide range of translation phenomena which will provide abundant sources to the study of title translation. Limited by the scope of this study, only the Poirot series among Christie's whole collection of novels and plays is selected, with 39 novels in total.

As for the translations, this study has selected three versions published at different times. Version 1 consists of 37 books out of the 39 Poirot mysteries, and it was published by *Guizhou Renmin Chubanshe* (貴州人民出版社, lit. Guizhou People's Publishing House) in 1998. Version 2 consists of 34 books and was published by *Renmin Wenxue Chubanshe* (人民文學出版社, People's Literature Publishing House) at around 2010 (since different novels in this collection were published at different times, the above date given is only an approximation). And Version 3 consists of the translation of all 39 books and was published by *Xinxing Chubanshe* (新星出版社, New Star Press) at around 2015 (which is also an approximation due to the same reason with Version 2). Even though different versions consist of different number of books, it will not affect the study of techniques and their trends since this study aims to only examine the characteristics of the existing translations and the trends will also be calculated in the form of percentage (see section 3.3 for detailed discussion on the procedure of this study). There are three considerations made when choosing the translations. First, in order to remain consistent, the translations have to be published versions in a collection instead of being translated in a scattered manner by various translators or published by various publishing houses. Secondly, the status of the publishing house is considered, as is the case with Version 2. And finally, the publication dates of the translations also matter, since the study of trends requires that the selected translations should be published at separate periods and that the latest version should be quite recent so as to make the research up-to-date.

3.2 The perspective and analytical framework

Having introduced the research materials, this part deals with how this study can be theoretically realized. Specifically, in section 2.3, one of the research gaps mentioned is that few studies have connected the functions of titles with the study of title translation techniques, which is what the present study aims to do. The rationale for linking the two together is functionalism and skopos theory in particular, which is selected as the perspective of this study and which will be elaborated below.

Functionalism maintains that "texts are translated and received with a specific purpose or function in mind and thus the most important point for any translation is the purpose of the target text" (Wang 2012, 472). Skopos theory, as introduced by Vermeer, holds that "given that translational action is a specific form of interaction, it is more important that a particular translational purpose be achieved than that the translation process be carried out in a particular way" (Reiß and Vermeer [1984] 2014, 89). In other words, "it is the 'scopos', i.e. the purpose (or scope) of the translated text, that determines the translation process" (Nord 1991, 93). The reason why functionalism and skopos theory in particular is taken as the perspective of this study is that as mentioned by Nord, there are several areas where skopos theory could be applied for research, one of which includes "specific text types or translation types" (2012, 34) in which titles could be included. Nord has also selected titles and headings "as a case in point" (1995, 262) for the application of the functionalist approach. Therefore, from a theoretical point of view, it is feasible for the functionalist approach to be applied to the present research on title translation.

With skopos theory as the perspective, to take a step further, the analytical framework of the present study shall be clarified. This present study seeks to build on Nord's (1995) classification of title functions and Davies' (2008) study on translation techniques in her corpus of the title translations of Christie's works. Nord maintained that titles are "function-marker carriers" and so translators should "choose those markers which are known to the target readership . . . or to provide the target audience with the necessary clues to the interpretation of any unknown markers" (1995, 262). Moreover, translators need to analyze the situations where the source text and the target text are used, and then make comparisons so as to "find out which ST features have to be changed or adapted in order to produce a TT which is apt to serve its purpose" (Nord 1995, 262). This lays the theoretical foundation for the comparison of title functions between the source text and the target text that the present study aims to do. As for the title functions, this study will adopt Nord's (1995) classification since hers is the most orderly and meticulous one as mentioned in section 2.1 above. However, this present study will only look at the "optional functions" since "essential functions", which, "common to all titles" (Nord 1995, 266), appear to be the functions without which a piece of text would be recognized as other text types. Since all the translations examined in this study are already published titles, they certainly possess the essential functions and therefore these functions

will not be examined. That said, it is now necessary to identify the textual manifestation of each optional function (see table 1 below for each optional function and examples found in the titles used for this study).

The referential function of a title "hinges on the referent, that is, on the real-world phenomenon described in the title (or text)" (Nord 1995, 275). The referent could be "information on the topic or content of the co-text", "information on linguistic characteristics of the co-text" or "information on the conditions of the communicative situation including sender, recipient, and (intended) text function" (275).

The expressive function of a title includes the "emotive subfunction" and the "evaluative subfunction" (Nord 1995, 276). The emotive subfunction is the "expression of emotions, e.g. by means of diminutives or superlatives, by reference to feelings . . . or to involvement, e.g. by using the first person singular, etc." (276). The evaluative subfunction is the "expression of quality assessment, e.g. by means of positive/negative connotations, evaluating adjectives or adverbs, etc." (276–277).

The appellative function includes the means of "attracting the reader (a kind of advertising function) and that of guiding the readers' interpretation (a kind of instructive function)" (Nord 1995, 278). Appellative function is demonstrated by "poetic and rhetorical means", by "presenting attractive content elements", by "alluding to familiar stories or myths", by "using addressee-specific language", by "presenting an interesting evaluation of the referent", and the use of metaphors, symbols, allegories, aphorisms, and quotations (278).

As for the analytical framework for the techniques, this study attempts to build on Davies' (2008) taxonomy as mentioned in section 2.2 due to her study's similarity with the present one in terms of research area and material. However, due to the difference of perspective and language pairs, certain adjustment to her taxonomy will be made in the present study which will be demonstrated in section 4.

Table 1: Optional functions and examples

Optional function	Example
Referential function	"Murder" and "on the links" in The Murder on the Links (1923) are referential function markers because they provide information to the content of the story.
Expressive function	"Mysterious" in The Mysterious Affairs at Styles (1920) is an expressive function marker because it is an adjective with evaluative tendencies.
Appellative function	"Murder" and "Mesopotamia" in Murder in Mesopotamia (1936) are appellative function markers because they form alliteration.

3.3 Data collection and analysis

In this subsection, how data is to be collected and analyzed will be elaborated so as to blend theory into practice.

First, the titles in the three translation versions will be extracted and these titles, along with the original titles will be annotated. Guided by Nord (1995), the annotation will make explicit the optional functions in both the source text and three versions of target texts. Several markers will be used in annotation (see table 2 for examples of how markers are used in annotation). Certain parts of the title will be underlined followed by capitalized letters "R", "E" or "A", which respectively stand for referential function, expressive function, and appellative function that the underlined text demonstrate. If different pieces of text in the title all demonstrate a same type of function, then numbers will be used to distinguish the occurrences of each function from one another. A plus sign behind the number means that this function which appeared in the original title is enhanced in the translation. Likewise, a subtraction sign means this function which appeared in the original title is downplayed in the translation. If a piece of text demonstrates more than one function, commas will be used to separate each function (along with the number and the plus or subtraction signs that describe it). If a piece of text has multiple interpretations as to the functions it demonstrates, different functions are separated by slashes. Parentheses are used to enclose other annotation markers. Those immediately following a piece of underlined text in the title contain all markers that describe the text's functions and related features, while the separate parentheses placed at the end is used to contain annotation markers of the entire title. Thus, after extracting and annotating all the original and translated titles, the data collection procedure is completed (see appendix for the data of this study). Secondly, with Davies' (2008) taxonomy of techniques as reference and by comparing the annotations of the source text and the target text, the translation techniques will be identified along with what kinds of functions this technique translate from the source text and what functions are actually added, deleted, or preserved in the target text through the application of this particular technique. Up till then, the first research question will be answered. Then, the trends in the application of techniques, that is, how frequent a technique is used among all the techniques in use in a particular translation version will be calculated and presented in the form of percentage shown in figures. Possible reasons behind the trends will be analyzed. Thus, the second research question is also answered.

4. Techniques in use in the title translations of the Poirot series

Having elaborated on the methodology of the present study, this section seeks to present the techniques in use and their features in the title translations of the Poirot series in order

Table 2: Markers for annotation and examples of how they are used

Marker	Example
Underlined words	In Death(R1) on the Nile(R2), "death" and "the Nile" are underlined because they are function markers.
Capitalized letters "R", "E", and "A"	In The ABC(A1) Murders(R1), "A1" means "ABC" demonstrates appellative function, and "R1" means "murders" demonstrates referential function. In Three Act(R1) Tragedy(R2, E1), "E1" means "tragedy" demonstrates expressive function.
Number	In Lord Edgware(R1) Dies(R2), "Lord Edgware" and "dies" all demonstrate referential function, thus "R1" and "R2" can distinguish the different occurrences of a same type of function.
Plus sign	All three versions translated Murder in Mesopotamia (1936) into 古墓之謎, which is annotated as 古墓 (R2+, A1) 之謎 (R1-) (A2). "R2+" means that "古墓" demonstrates referential function as does the original title, but this function in the translation is enhanced, since the original does not supply the detailed information of a tomb.
Subtraction sign	Version 1's translation of Death in the Clouds (1935) is 雲中奇案, which is annotated as 雲中 (R2, A1) 奇 (E1) 案 (R1-). "R1-" means "案" demonstrates referential function as does the original title, but this function is weakened, since "death" in the original is more specific than "a case".
Comma	In The Labours(R1)of Hercules(R2, A1), "Hercules" demonstrates two functions ("R2" and "A1"), thus they are separated by a comma.
Slash	In Peril (R1) at End House(R2/E1), depending on interpretation, "End House" may either demonstrate referential or expressive function, thus "R2" and "E1" are separated by a slash.
Parentheses	In Cat (R1)Among the Pigeons(R2)(A1), the first two parentheses enclose annotation markers corresponding to specific pieces of the text, that is, "cat" and "among the pigeons". The last parentheses, separated from other annotations and placed at the very end of the title, contains the annotations of the title as a whole. It means that the entire title demonstrates appellative function.

to answer the first research question (Viewed from the functions of Agatha Christies' detective novel titles and their corresponding translation versions, what are the techniques in use?) Based on Davies' taxonomy (2008) as well as the observation of the characteristics of the data, five techniques have been summarized: explicitation, implicitation, added expressive function, reduction, and replacement. Each technique, as well as their features viewed from title functions will be separately analyzed below. All titles (original or translated) used for exemplification in the text could be found in the corresponding table in the subsection and in the appendix at the end of this article.

4.1 Explicitation

Explicitation is defined as "the phenomenon which frequently leads to TT stating ST information in a more explicit form than the original" (Shuttleworth and Cowie [1997] 2014, 55). Definitions and discussions concerning explicitation more often revolve around the question of whether explicitation is a translation universal (Hirsch 2020, 456–462; Marco 2018, 88–90; Zufferey and Cartoni 2014, 361–363), the answer of which is not the purpose of this

study, although there are many instances where explicitation is in use in translations. This echoes with Davies' (2008) findings with only slight differences in terms of where it is in use.

As shown in table 3, three instances where explicitation is in use could be summarized: increased explicitness based on existing functions, adding new functions, and narrowing down the multiple functions that the source text suggests. The first two instances occur in the elucidation or addition of referential functions, while the third one could be the narrowing down of other functions (expressive and appellative).

Table 3: Title translations with explicitation in use

Source text	Target text	Translation version code(s)
The Mysterious(E1) Affairs(R1/R2) at Styles(R3)	斯泰爾斯 (R3) 的神秘 (E1) 案件 (R1+)	1
	斯泰爾斯莊園 (R3) 奇 (E1) 案 (R1+)	2, 3
Poirot Investigates(R1)	波洛探案 (R1) 集 (R2)	2
Peril (R1) at End House(R2/E1)	懸崖山莊 (R2) 奇 (E2) 案 (R1-)	1, 2, 3
Murder(R1) in Mesopotamia(R2,A1) (A2)	古墓 (R2+, A1) 之謎 (R1-) (A2)	1, 2, 3
Hercule Poirot(R1)'s Christmas(R2)	波洛 (R1) 聖誕 (R2) 探案 (R3) 記	1, 3
	聖誕 (R2) 奇 (E1) 案 (R3)	2
Sad Cypress(A1, A2)	H 莊園 (R1) 的一次午餐 (R2)	1
	H 莊園 (R1) 的午餐 (R2)	3
One, Two, Buckle my Shoe(A1, A2, R1)	牙醫 (R2) 謀殺案 (R3)	1, 2, 3
Five Little Pigs(R1, A1, A2)	啤酒 (R2) 謀殺案 (R3)	1, 2
The Hollow(R1/E1)	空 (E1) 穀 (R1-) 幽 (E1) 魂 (R3)	2
	空幻 (E1) 之屋 (R1+)	3
Taken at the Flood(A1)	遺產 (R1) 風波 (R2)	1
	致命 (E1, R1) 遺產 (R2)	2
Mrs McGinty(R1)'s Dead(R2)	清潔女工 (R1+) 之死 (R2)	1, 2, 3
Hickory (R1) Dickory Dock(A1, A2)	外國學生宿舍 (R1+) 謀殺案 (R2)	1
	山核桃大街 (R1+) 謀殺案 (R2)	3
Dead Man(R1)'s Folly(R2/E1, R3) (A1)	古宅 (R2-) 迷蹤 (E2)	1
	死人 (R1) 的殿堂 (R2+, E2)	2
Cat (R1)Among the Pigeons(R2)(A1)	校園 (R3) 疑雲 (R4, E1)	1
Source text	**Target text**	**Translation version code(s)**
The Adventure(R1) of the Christmas Pudding(R2, A1)	雪地上 (R3) 的女屍 (R4)	1, 3
Third Girl(R1)	公寓 (R2) 女郎 (R1)	1
Hallowe'en(R1) Party(R2)	萬聖節前夜 (R1) 的謀殺案 (R3)	1, 2
	萬聖節前夜 (R1) 的謀殺 (R3)	3
Elephants(R1) Can Remember(A1)	舊罪 (R2) 的陰影 (A2)	1
	大象 (R1) 的證詞 (R2)	2, 3

Note: For markers used on titles in this table as well as in the following ones, see section 3.3 on how titles are annotated.

First, there are translations that make clearer the existing referential functions. Source text markers that demonstrate referential functions are preserved in target text with increased explicitness. For example, in the title *Hickory Dickory Dock* (1955), "hickory" actually refers back to Hickory Street where the student hostel is, which is also where the case took place. This referential function is preserved in both Version 1 and Version 3 and rendered respectively into "外國學生宿舍" and "山核桃大街", which, on the basis of the existing referential function, become more explicit than before. It can be observed that Version 1 seems to be even more explicit than Version 3.

Secondly, there are translations that add new referential functions which is the most prevalent instance where explicitation is used. For example, the title *Hercule Poirot's Christmas* (1938) does not indicate what exactly will happen at Christmas except for the implicit hint that there might be a case where Poirot's name appears. However, this inference is made explicit in Version 2 "聖誕奇案" where "案", an added referential function marker, indicates that something does happen. Some added referential functions make the information of the book itself clearer. For example, *Poirot Investigates* (1924) is translated into "波洛探案集" by Version 2, with "集" as an added referential function making it clear that the book is a story collection instead of a novel consisting of only one story like other works. Sometimes, when the original title is an allusion to other works or nursery rhymes, that is, a title demonstrating appellative functions, the original appellative functions are lost in translation, while referential functions are added to clarify the case mentioned in the book. For example, *Sad Cypress* (1940) is taken from a line of Shakespeare's *Twelfth Night* ([1623] 2009),[3] the allusion itself and the alliteration the title creates are the two markers of appellative function. However, Version 1 and Version 3 respectively render it into "H 莊園的一次午餐" and "H 莊園的午餐", where explicitness increases at the expense of appellativity.

Thirdly, there are translations that narrow down multiple functions in the original into single ones. For example, in *The Mysterious Affairs at Styles* (1920), "affairs" may either refer back to the love affairs or may simply refer to the case, that something has happened at Styles. However, the two different referential functions are narrowed down only to the latter as "案件" (Version 1) or "案" (Version 2 and Version 3), which all make the translations less foggy than the original.

Referring back to Davies' study, the present study echoes with her findings in that she also observed instances where the translation "seems to specify a particular interpretation whereas the original title leaves some room for doubt" (2008, 15–16). And the findings support her claim that "the decision to clarify what was originally left vague may detract from the appeal of the title, for such explicitation means that the slightly tantalising and mysterious quality of certain titles is lost in their translated versions" (18), as is the case where multiple functions are narrowed down or where appellative functions are lost. But still there are discrepancies, for example, in the Chinese translations so far observed, few versions use explicitation because "what is obvious to a British reader may not be so to readers from other backgrounds" (15).

4.2 Implication

As the opposite of explicitation, implication is defined as a "stylistic translation technique which consists of making what is explicit in the source language implicit in the target language, relying on the context or the situation for conveying the meaning" (Vinay and Darbelnet 1995, 344). As observed from the translations collected and as table 4 shows, implication as a technique is in use mostly in two ways: implication of the referential function and

of the appellative function.

Table 4: Title translations with implicitation in use

Source text	Target text	Translation version code(s)
The Murder(R1) on the Links(R2)	高爾夫球場 (R2) 的疑雲 (R1-, E1)	1
The Murder(R1) of Roger Ackroyd(R2)	羅傑 (R2) 疑 (E1) 案 (R1-)	2, 3
Peril (R1) at End House(R2/E1)	懸崖山莊 (R2) 奇 (E2) 案 (R1-)	1, 2, 3
Death(R1) in the Clouds(R2, A1)	雲中 (R2, A1) 奇 (E1) 案 (R1-)	1
The ABC(A1) Murders(R1)	ABC(A1) 謀殺案 (R1-)	1, 2, 3
Murder(R1) in Mesopotamia(R2,A1) (A2)	古墓 (R2+, A1) 之謎 (R1-) (A2)	1, 2, 3
Cards (R1)on the Table(A1)	牌中牌 (R1, A1-, A2)	1
Sad Cypress(A1, A2)	柏棺 (A1-)	2
The Hollow(R1/E1)	空 (E1) 穀 (R1-) 幽 (E1) 魂 (R3)	2
Dead Man(R1)'s Folly(R2/E1, R3) (A1)	古宅 (R2-) 迷蹤 (E2)	1
Elephants(R1)Can Remember(A1)	大象 (R1) 的證詞 (R2)	2, 3
Curtain(R1): Poirot's(R2) Last Case(R3)	帷幕 (R1, R3-)	1, 3
	幕 (R1) 後兇手 (R3-)	2

First, some referential function markers are made implicit in the translation compared to the original. For example, all three versions render *The ABC Murders* (1936) into "ABC 謀殺案", where the referential function marker "murders" in plural form is changed into singular form. This, though to a relatively minor extent, obscures the feature of the murder (whether it is a serial murder or a single case). Another perhaps more representative example is the translation of *Death in the Clouds* (1935), where Version 1 renders it into "雲中奇案". Again the source text referential function marker "death" is only partially transmitted to the target text referential function marker "案", since the information that the case is a murder instead of, for example, a theft is downplayed and thus made implicit.

Secondly, there are certain appellative function markers that are made implicit. For example, *Elephants Can Remember* (1972) includes an appellative function marker which is the allusion to the myth that "elephants have long memories" (Davies 2008, 12). However, this appellative function is lost in Version 2 and Version 3 "大象的證詞", since the Chinese culture does not include such a myth. As a result, the target text may evoke the interpretation that "elephants" really have something to do with the case, which in fact, is not what the source text suggests, therefore this extra interpretation actually makes the target text more implicit.

Implicitation is not detected by Davies in her summary (2008) of techniques. Its use in Chinese translation could be attributed to the translators who might want to attract more readers with a rather ambiguous title, or to the characteristics of Chinese lexis where for example, it is difficult to deliver that more than one murder happened in the story while avoiding the

wordiness of the title as in the aforementioned example of *The ABC Murders* (1936). The uniqueness of Chinese culture and its difference from Western culture could also explain why sometimes implicitation is in use between source and target text appellative functions.

4.3 Added expressive function

As shown in table 5, an interesting phenomenon detected in the three translation versions is the added expressive function conveyed through an additional adjective that is not present in the source text or a noun that has evaluative tendencies.

Table 5: Title translations with added expressive function in use

Source text	Target text	Translation version code(s)
The Murder(R1) on the Links(R2)	高爾夫球場 (R2) 的疑雲 (R1-, E1)	1
The Murder(R1) of Roger Ackroyd(R2)	羅傑 (R2) 疑 (E1) 案 (R1-)	2, 3
Peril (R1) at End House(R2/E1)	懸崖山莊 (R2) 奇 (E2) 案 (R1-)	1, 2, 3
Death(R1) in the Clouds(R2, A1)	雲中 (R2, A1) 奇 (E1) 案 (R1-)	1
Murder(R1) in the Mews(R2) (A1)	幽 (E1) 巷 (R2) 謀殺案 (R1)	1, 2, 3
Dumb Witness(R1)	沉默 (E1) 的證人 (R1)	2, 3
Death(R1) on the Nile(R2)	尼羅河 (R2) 上的慘 (E1) 案 (R1)	1, 2, 3
Hercule Poirot(R1)'s Christmas(R2)	聖誕 (R2) 奇 (E1) 案 (R3)	2
The Labours(R1) of Hercules(R2, A1)	赫爾克裡 (R2) 的豐功偉績 (R1, E1)	1
	赫爾克裡· 波洛 (R2) 的豐功偉績 (R1, E1)	3
Taken at the Flood(A1)	致命 (E1, R1) 遺產 (R2)	2
Dead Man(R1)'s Folly(R2/E1, R3)(A1)	古宅 (R2-) 迷蹤 (E2)	1
	死人 (R1) 的殿堂 (R2+, E2)	2
Cat(R1) Among the Pigeons(R2)(A1)	校園 (R3) 疑雲 (R4, E1)	1
The Clocks(R1)	怪 (E1) 鐘 (R1) 疑 (E2) 案 (R2)	1, 3
	怪 (E1) 鐘 (R1)	2

As observed in the translations, the application of this technique hinges on a referent, which means that the added expressive function either takes the form of an adjective that modifies a referential function marker or is also a referential marker itself. In the former case, a rather prevalent phenomenon is that the added expressive function is related to the nature of the case. These added markers almost invariably revolve around words such as "疑", "奇", "慘", indicating the fogginess of the case or that it involves great misfortune. For example, from the title *The Murder of Roger Ackroyd* (1926) itself, no signs show that the murder might be complicated and problematic to solve, but Version 2 and Version 3 all render it into "羅傑疑案" which informs the readers as such. In the latter case, a referential function marker also becomes an expressive function marker. For example, *The Labours of Hercules* (1947) is rendered into "赫爾克裡的豐功偉績" (Version 1) and "赫爾克裡· 波洛的豐功偉績" (Version 3). The referential marker "labours" is actually related to Greek and Roman mythologies which the Chinese translations fail to get through, therefore the translation "豐功偉績" demonstrates a more salient expressive function aside of its referential function.

This phenomenon is not detected in Davies' study (2008) of European languages. The added expressive functions might be motivated by certain conventions of the Chinese lexis, or simply the wish to attract larger readership. In modern Chinese, it is sometimes rather awkward and difficult to use a single-word character, for example, rendering *Hercule Poirot's Christmas* (1938), into "聖誕案" or "聖誕之案" where, without the added expressive function marker "奇" in Version 2, the whole title would seem rather unbalanced or unfinished. However, titles like "尼羅河上的慘案" may as well be translated into "尼羅河上的謀殺案" which is a solution accepted by no version examined in this study. Then the reason the former title is favored over the latter could probably be attributed to the former's conciseness and, perhaps more importantly, a description of the case instead of a plain report have better chance to succeed in arousing the reader to open the book.

4.4 Reduction

Reduction is defined by Molina and Hurtado Albir as a technique "to suppress a ST information item in the TT" (2002, 510). Davies labeled it as omission, "where elements contained in the source text are not included in the translation" (2006, 84) which will be taken as the definition of this technique in the present study. Some scholars, when defining techniques, take reduction as illegitimate (Davies 2006, 84–85; 2008, 18; Molina and Hurtado Albir 2002, 503–505). However, this study takes similar attitude with Davies (2006, 84–85; 2008, 18) and Molina and Hurtado Albir (2002, 509) that reduction is not necessarily a wrong technique, as will be explained after analyzing the reduction in use in the Chinese translations.

As table 6 below indicates, all three optional functions of a title can be omitted. Apart from this, there is also a special instance where reduction only exists on the linguistic level and therefore does not affect the demonstration of a particular function. In some cases, a referential function marker is omitted. Some, consistent with Davies' observation, are proper names which are "often left out of the translated titles" (2008, 19). For example, *Curtain: Poirot's Last Case* (1975) is rendered by Version 1 and Version 3 as "帷幕", where the detective's name is absent. Among all the translations examined, only one case uses reduction by omitting an expressive function. The referential function marker "End House" in *Peril at End House* (1932) is considered to also have an expressive function, since the word "end" gives an ominous feeling much related to death. However, all three versions translated this title into "懸崖山莊奇案" where the original marker becomes only a referential function marker in the target text and the additional shade of expressive function lost. The most prevalent application of reduction occurs in the loss of appellative functions. Some appellative functions concerning rhythmic patterns are discarded. For example, the alliteration in *Murder in the Mews* (1937) is omitted in "幽巷謀殺案" which is a translation all three versions accept. Other appellative functions concerning allusions, when translated literally, are also lost. For example, *Five Little Pigs* (1942) alludes to a British nursery rhyme that is not known to Chinese readers. Therefore

when rendered literally as "五隻小豬" by Version 3, the appellative function is omitted. And as for reduction that does not change the demonstration of functions, there are only two instances among all the examined titles. These two instances invariably involve proper names, and parts of the names are omitted. Thus the name "Roger Ackroyd" is only partially rendered into "羅傑" (Roger) in "羅傑疑案" (Version 2 and Version 3) and only the last name of "Hercule Poirot" is kept in "波洛聖誕探案記" (Version 1 and Version 3). As mentioned, these reductions exist on a linguistic level instead of a functional one.

Table 6: Title translations with reduction in use

Source text	Target text	Translation version code(s)
The Murder(R1) of Roger Ackroyd(R2)	羅傑 (R2) 疑 (E1) 案 (R1-)	2, 3
Peril (R1) at End House(R2/E1)	懸崖山莊 (R2) 奇 (E2) 案 (R1-)	1, 2, 3
Murder(R1) in the Mews(R2)(A1)	幽 (E1) 巷 (R2) 謀殺案 (R1)	1, 2, 3
Appointment(R1) with Death(R2, A1)	死亡 (R2) 約會 (R1)	1, 2, 3
Hercule Poirot(R1)'s Christmas(R2)	波洛 (R1) 聖誕 (R2) 探案 (R3) 記	1, 3
	聖誕 (R2) 奇 (E1) 案 (R3)	2
Sad Cypress(A1, A2)	柏棺 (A1-)	2
Source text	**Target text**	**Translation version code(s)**
Evil(R1, E1)Under the Sun(R2)(A1)	陽光下 (R2) 的罪惡 (R1, E1)	1, 2, 3
Five Little Pigs(R1, A1, A2)	五隻小豬 (R1, A2)	3
The Labours(R1) of Hercules(R2, A1)	赫爾克裡 (R2) 的豐功偉績 (R1, E1)	1
	赫爾克裡· 波洛 (R2) 的豐功偉績 (R1, E1)	3
Dead Man(R1)'s Folly(R2/E1, R3)(A1)	古宅 (R2-) 迷蹤 (E2)	1
	死人 (R1) 的殿堂 (R2+, E2)	2
Cat(R1) Among the Pigeons(R2)(A1)	鴿群 (R2) 中的貓 (R1)	2, 3
Hallowe'en(R1) Party(R2)	萬聖節前夜 (R1) 的謀殺案 (R3)	1, 2
	萬聖節前夜 (R1) 的謀殺 (R3)	3
Elephants(R1) Can Remember(A1)	大象 (R1) 的證詞 (R2)	2, 3
Curtain(R1): Poirot's(R2) Last Case(R3)	帷幕 (R1, R3-)	1, 3
	幕 (R1) 後兇手 (R3-)	2

As observed above, there are several reasons behind the application of reduction. The reduction of proper names, be it the reduction on a linguistic or functional level, may be attributed to the wish of making the translation "more accessible or acceptable to the target audience" (Davies, 2008, 20). The reduction of the expressive function and the appellative function may be attributed to the difficulty of rendering such elements along with the original idea of the source text, and, on a larger scale, the difference between English and Chinese and the difference of culture. Therefore, reduction in these cases could be seen as more of out of necessity instead of an error.

4.5 Replacement

Some translations under observation seem to be quite different from the original. In fact, they seem to be the translation of an entirely new title. This replacement technique echoes with

Davies' findings where she also discovered translations "not translating the original title at all, but instead replacing it with a new title which bears no relation to the original" (2008, 21). It should be clarified that replacement and reduction are defined as different techniques even though certain titles may use both of them. Reduction is to delete certain components in the original title thus these components do not appear in the translation. Replacement, however, is to substitute the phrase or the title in the original with a new phrase or a new title in the translation, which often deviates a lot from the literal meaning of the original. According to Davies' analysis (2008, 21–25), replacement mostly involves allusions or other cultural-specific references in the original title that are either difficult to transmit to the target text reader, or is of little relevance in their culture, and so these components are either avoided or replaced with "familiar quotations or idiomatic phrases from the target language" (24). The Chinese translations listed in table 7 below are mostly consistent with Davies' findings (2008), and this will be explained below.

Table 7: Title translations with replacement in use

Source text	Target text	Translation version code(s)
Poirot Investigates(R1)	首相 (R2) 綁架案 (R3)	1, 3
Lord Edgware(R1) Dies(R2)	人性記錄 (R3)	2, 3
Cards(R1) on the Table(A1)	牌中牌 (R1, A1-, A2)	1
	底牌 (A1, R1)	2, 3
Sad Cypress(A1, A2)	H 莊園 (R1) 的一次午餐 (R2)	1
	H 莊園 (R1) 的午餐 (R2)	3
One, Two, Buckle my Shoe(A1, A2, R1)	牙醫 (R2) 謀殺案 (R3)	1, 2, 3
Five Little Pigs(R1, A1, A2)	啤酒 (R2) 謀殺案 (R3)	1, 2
Taken at the Flood(A1)	遺產 (R1) 風波 (R2)	1
	致命 (E1, R1) 遺產 (R2)	2
	順水推舟 (A1, A2)	3
Hickory(R1) Dickory Dock(A1, A2)	外國學生宿舍 (R1+) 謀殺案 (R2)	1
	山核桃大街 (R1+) 謀殺案 (R2)	3
Dead Man(R1)'s Folly(R2/E1, R3)(A1)	古宅 (R2-) 迷蹤 (E2)	1
	弄假成真 (R3, A1, A2)	3
Cat(R1) Among the Pigeons(R2)(A1)	校園 (R3) 疑雲 (R4, E1)	1
The Adventure(R1) of the Christmas Pudding(R2, A1)	雪地上 (R3) 的女屍 (R4)	1, 3
Elephants(R1) Can Remember(A1)	舊罪 (R2) 的陰影 (A2)	1
Poirot's (R1) Early Cases(R2)	蒙面女人 (R3)	1, 3

Most of the Chinese translations with the replacement technique in use encounter problems posed by the appellative function in the original title. A nursery rhyme, an allusion to other literary works or an idiom sometimes constitute a whole title, and in these cases, it is difficult to find an equivalent word or phrase demonstrating the same or similar appellative function due to the difference of readership and along with it, their different cultural backgrounds. Therefore, the application of replacement is oftentimes the replacement of appellative function markers in the source text with new referential function markers in the target text. For example, the title *One, Two, Buckle My Shoe* (1940) itself is actually a nursery rhyme that is

not familiar to the Chinese. All three translation versions render it into "牙醫謀殺案" which only consists of referential functions derived from the story instead of keeping the original appellative function. However, there are a few instances where the appellative function in the source text is preserved and the replacement technique is only an exchange of equivalent appellative function markers between the source text and the target text. For example, *Taken at the Flood* (1945) is an allusion to a line in Shakespeare's *Julius Caesar* ([ca. 1599] 2009).[4] Version 3 of the Chinese translation "順水推舟" applies replacement with a Chinese idiom, and in general it is consistent with the meaning and effect of the original appellative function.

There is, however, a certain instance of replacement that does not occur in Davies' findings (2008). Some translations actually discard the original title altogether and translate instead the title of a story in the story collection or the title of a chapter. *Poirot Investigates* (1924), as a story collection, is rendered as "首相綁架案" by Version 1 and Version 3 which is in fact a translation of "The Kidnapped Prime Minister", one story in the collection. *Lord Edgware Dies* (1933) is a novel, the title of which does not contain appellative functions that could potentially impose difficulty in translation. But Version 2 and Version 3 took "A Human Document", the last chapter of the novel as the real source text and thus the translation is "人性記錄". We will not go further into the analysis of the reasons behind these applications of replacement due to the lack of supportive materials.

4.6 Summary

In the subsections above, we have identified the five techniques in use in the title translations, namely, explicitation, implicitation, added expressive function, reduction, and replacement. As mentioned in section 3, this study is based on Davies' taxonomy (2008) of techniques. However, "literal translation" (Davies 2008, 10–15) mentioned in her study is not considered as a technique in this present study. The reason is that this concept itself encounters certain controversies. For instance, Shen argued that "literalism means word translation plus syntax *transplantation*, imposing *SL's peculiar* syntax on TL words, treating TL as a syntactically UNPATTERNED system" (1989, 220; all italics and capitalization original). Moreover, the confusion of this concept could be demonstrated in Davies' (2008) discussion of literal translation. For instance, *L'homme au complet marron* (Davies 2008, 11) is considered as the literal translation for Agatha Christies' 1924 work *The Man in the Brown Suit*. However, the French translation actually changed the word order of the source text, since it is *marron* that is corresponding "brown". This means that perhaps her conception of literal translation is not the sense that each word in the target text should correspond to a word in the source text in the exact position but is opposed to that of free translation. This confusion over literal translation imposes a dilemma to this present study. If Davies' (2008) conception of literal translation is adopted in the present study, the following section of calculating the trends in the application of techniques will be less convincing, since many Chinese titles are literal translations in this

sense. If literal translation is taken by its stricter sense, and in essence a transplantation as what Shen (1989) has argued, then due to the difference between Chinese and English, hardly any translation could be counted as literal. Therefore, the present study does not include literal translation as a technique.

Another observation involves the different demonstrations of referential, expressive, and appellative functions in the source and target text. Referential function remains the most flexible, which means that it can be either added (e.g. certain instances of explicitation), preserved or deleted (e.g. certain instances of reduction) in target texts. Expressive functions are more frequently preserved or added in target texts than deleted. While appellative functions, due to the difficulty they impose on translation, are usually lost despite some rare instances where Chinese translations actually add new appellative functions.

Having identified the techniques and viewed them from the perspective of functions, the next step is to examine the trends in the application of techniques in the three translation versions respectively and the implications behind the trends.

5. The trends in the application of techniques and possible reasons

This part seeks to answer the second research question—what are the trends in the application of techniques in the three versions of Chinese translations of different times? And what are the reasons behind such trends?—which is largely built upon the answers to the first research question through statistical data as shown by figures.

As demonstrated by figure 1, the dominant technique in use in the three versions is invariably explicitation. Implicitation remains the least or the second-to-last used technique among the three versions. Added expressive function maintains the third or the fourth place. Reduction comes after explicitation in Version 2 and is the most used technique together with explicitation in Version 3, but is in fact the second-to-last used technique in Version 1. And the use of replacement demonstrates a drastic decline followed by a drastic increase. A clearer demonstration of the trends in the application of each technique could be shown by figure 2. It could be seen that explicitation, though a mostly dominant technique, is actually on the decline, while the use of reduction, on the contrary, is on the increase. The use of the other three techniques is changing. With a closer look at the average percentage of the application of each technique, the order the five techniques from the most used to the least used could be given: explicitation, reduction, replacement, added expressive function and implicitation.

Having identified the trends, the question then comes to the possible reasons behind them. The top three used techniques seem to suggest that giving the readers of the translations a clear picture of the book is the most important consideration, overriding perhaps the concern for pre-
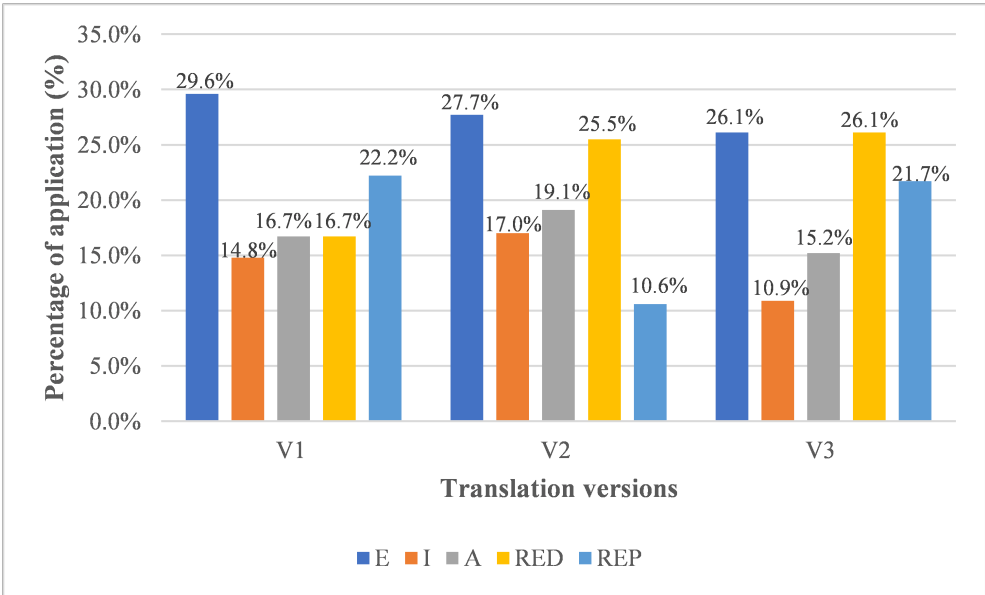
Figure 1: Percentage of the use of techniques among different versions. *V1, V2* and *V3* respectively refer to Version 1, Version 2, and Version 3; *E, I, A, RED, REP* respectively refer to explicitation, implicitation, added expressive function, reduction, and replacement.

serving the original title's aesthetic elements that are oftentimes difficult to translate, which is also consistent with Davies' observation that "a general concern for clarity and accessibility, in preference to subtle allusion or obscurity, seems to underlie many or most of the choices made" in her corpus (2008, 32). This could also be proven by the low application of implicitation and added expressive function. The reason may be that Agatha Christie's titles themselves imposes certain difficulties in translation (Davies 2008, 6–10), for example the prevalent use of allusions. Given these features, practically speaking translations with clear meanings are easier to be published and presented to the public instead of ambiguous ones. However, if the trend is viewed in a technique-by-technique manner, the reasons may become more complicated. It could be observed that the year 2010 (that is, approximately the time when Version 2 was published) seems to be a turning point. Therefore, the reasons behind the fluctuating application percentage of techniques shall be discussed from two periods, that is, from the late 20th century to 2010 when the use of explicitation and replacement is on the decline, while the use of implicitation, added evaluative function and reduction is on the increase, and during the 2010s when the use of explicitation, implicitation and added evaluative function is on the decline while the use of reduction and replacement is on the increase.

The discussion of the reasons behind such trends could not be separated with the general background of the times. Since the adoption of the Reform and Opening-up policy, China has become more open and more connected to the international community. The impact this has on people's lives is that the material possessions are more abundant than before and people are
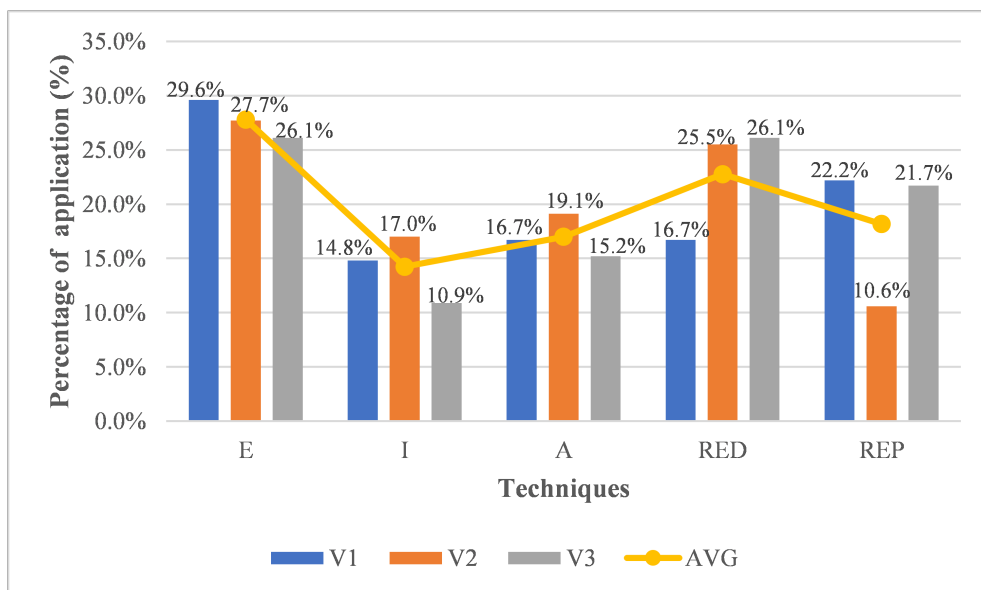
Figure 2: Percentage of the use of techniques sorted by techniques. *AVG* stands for the average percentage of application; *V1, V2* and *V3* respectively refer to Version 1, Version 2, and Version 3; *E, I, A, RED, REP* respectively refer to explicitation, implicitation, added expressive function, reduction, and replacement.

also looking forward to a richer spiritual world. Not only were many famous foreign literary works retranslated and introduced to the public, but also literature from more countries, by more authors or from more schools that were previously unfamiliar or unknown to the public were translated and published (孟昭毅、李載道 2005, 401–404). Also, during this period, translation studies as a discipline was established followed by a series of theoretical innovations as well as the establishment of various translation-related institutions such as translation unions, schools, and publishing houses (孟昭毅、李載道 2005, 405–421). More specifically, as 張萍 (2002, 53; my translation) observed, "Chinese detective stories experienced two large-scale translation upsurges since the May 4th Period, one during the May 4th Period, and the other from the 1970s to the 1980s".[5] Therefore, the period from the late 20th century to the year 2010 is influenced by the development of translation in general and the development of detective novel translation in particular. The declined use of explicitation could be attributed to the growing recognition of Agatha Christie and her work due to the open atmosphere of the country and the mass introduction of translation. Also, the adaptation of Agatha Christie's novels into movies increased her fame among the Chinese public. All these rendered explicitation somewhat redundant, since Christie's name labeled on the cover can sometimes speak for the book itself (e.g. informing the readers that her work almost invariably involves crimes and detectives). The decline of the use of replacement is probably related to the previous versions of translations. There are also many translations of Christie's works preceding the publication

of Version 1 but for various reasons were not selected for this study (see section 3.1), and these versions seem to fix the translations of the titles of certain works, especially those famous and classic works of Christie's. Therefore, in order to remain consistent, replacement as a technique that could potentially make the translation differ a lot from the original is less used lest certain "replaced" titles cause unfamiliarity and subsequently, decreased readership. Thus, the technique of explicitation and replacement gave way to other techniques like implicitation and added evaluative function which seek to attract people by means of aesthetic or emotional appeal.

During the 2010s, the development of the Chinese economy and society were more rapid. The Internet and related technologies were becoming increasingly common and inseparable in people's lives. This brought more opportunities for people to find out Christie's works and even get access to the original versions. Moreover, the wide variety of books in the market as well as the rise of new forms of literature like net literature all brought forth fierce competitions with Christie's novels which were written in the 20th century and possibly could not catch up with the trend in the rapidly developing 21st century. Added by the fact that people's proficiency in English increased and some may prefer the original works instead of their translations, applying certain techniques like implicitation and added evaluative function that seek to potentially attract readers from the linguistic level may not be enough. Other methods like republishing or retranslating the novels, advertising, or utilizing the attention brought about by, for example, an up-coming movie or TV series adapted from Christie's work may be more effective. Therefore, the use of explicitation, implicitation and added evaluative function was on the decline during this period. And as for reduction and replacement, the reason to their increased used could probably be explained by the polysystem theory. The genre of detective novel is imported from the West through translation starting from the late Qing dynasty (張萍 2002, 53–54). However, due to various social factors (張萍 2002, 54–55) and "the absolute opposition between the popular and elite culture" (55; my translation)[6] during the May 4th Period, original Chinese detective novels failed to flourish. All these placed translated detective novels at the center of the polysystem of detective novels in China. However, the position of translated detective novels is gradually moving from central to peripheral with the reconciliation between elite and popular culture (張萍 2002, 55) and the development of domestic detective novels more compatible with the situation of present-day China (任翔 2011, 219–220; 張萍 2002, 54). Since the position of translated literature could also influence the act of translation (Even-Zohar 1990, 50–51), therefore accompanying this shift, the translation of detective novels will also generally shift from "[being] close to the original in terms of adequacy (in other words, a reproduction of the dominant textual relations of the original)" (50) to creating "non-adequate" ones (51). As techniques like reduction and replacement more or less try to delete certain elements related to the source culture, the increase of the use of these two techniques can thus be explained by the growing influence of original Chinese detective

novels challenging the translated ones.

To sum up, the trends in the application of techniques have been identified by looking at them separately and within each translation version. The reasons behind such trends are also discussed, which on the one hand, can be attributed to the features of Agatha Christie's detective novel titles, and on the other, are largely related to the practical considerations of the readership and other complex socioeconomic factors.

6. Conclusion

This study, by analyzing the three translation versions of the titles of Agatha Christie's Poirot series, has attempted to understand the techniques in use in the Chinese translations of book titles from the perspective of functions, and to take a step further, the trends in the application of techniques and possible reasons. Upon survey, five techniques are commonly in use, namely explicitation, implicitation, added expressive function, reduction, and replacement. These techniques, when compared to those discovered by Davies (2008), demonstrate commonalities as well as uniqueness. Explicitation, reduction, and replacement are techniques common to Chinese and European languages when encountering certain difficulties imposed by Agatha Christie's titles. However, implicitation and added expressive function are unique to the Chinese translations, and even certain instances of explicitation and replacement demonstrate some variations from those of the European translations. This study has also explored the trends in the application of techniques seen from the perspective of translation versions and different techniques themselves by means of statistical data. It showed that on average, the sequence of the most used to the least used techniques are explicitation, reduction, replacement, added expressive function, and implicitation. The fluctuation of the techniques' application is governed by not only textual features of the source text titles themselves, but also various socioeconomic factors that has influenced the relative position of translated and original detective novels in the polysystem of Chinese detective literature as well as the readers' profile and choices.

The study did manage to look into the Chinese translations of book titles from the perspective of functions and to combine the classification of techniques with statistical data while analyzing the trends, responding to the need "to extend the study to translations in other languages" (Davies 2008, 2) and for "more extensive statistically based studies" (32) mentioned in Davies' research (2008). However, limited by the scope, there are still many titles and their corresponding translations of Agatha Christie's works that are not examined. And more studies are needed to analyze how titles of other book genres are translated so as to get a fuller and firmer picture of the Chinese translation of titles.

advice throughout the process of preparing and writing this article. I also wish to thank professor Joel Feinberg, whose suggestions on how to revise the language have been very helpful to me. However, any mistakes which remain in this article are my own.

Notes

[1]   The quotation is translated from "或意譯，或直意結合" (王明元 1994, 26).

[2]   The quotation is translated from "必須在原題的基礎上，進行某些變通" (王明元 1994, 26).

[3]   The title is an allusion to "Come away, come away, death / And in sad cypress let me be laid" (Shakespeare [1623] 2009, act 2, scene 4, lines 51–52).

[4]   The lines are "There is a tide in the affairs of men / Which taken at the flood leads on to fortune" (Shakespeare [ca. 1599] 2009, act 4, scene 3, lines 216–217).

[5]   The quotation is translated from "中國偵探文學自 '五四' 以來經歷了兩次大規模的譯介熱潮，一次是在 '五四' 時期，還有一次則是在 20 世紀的 70 到 80 年代" (張萍 2002, 53).

[6]   The quotation is translated from "通俗文化和精英文化絕對對立" (張萍 2002, 55).

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Appendix: Original titles and their three corresponding translation versions examined in this study

Below is a table containing all the original titles of Agatha Christie's Poirot series examined in the present study, their year of publication as well as the three corresponding translation versions (each version listed here also corresponds to Version 1, Version 2 and Version 3 mentioned in section 3.1). All titles, translated or original, are in annotated forms. For the meaning of markers used on titles, see section 3.3 on how titles are annotated. An empty cell means that the translation version is not available. "S1" or "S2" means the translation is the same to Version 1 or 2.

Title of the original work	Publication year of the original work	Translation version 1	Translation version 2	Translation version 3
The Mysterious(E1) Affairs(R1/R2) at Styles(R3)	1920	斯泰爾斯 (R3) 的神秘 (E1) 案件 (R1+)	斯泰爾斯莊園 (R3) 奇 (E1) 案 (R1+)	S2
The Murder(R1) on the Links(R2)	1923	高爾夫球場 (R2) 的疑雲 (R1-, E1)	高爾夫球場 (R2) 命案 (R1)	S2
Poirot Investigates(R1)	1924	首相 (R2) 綁架案 (R3)	波洛探案 (R1) 集 (R2)	S1
The Murder(R1) of Roger Ackroyd(R2)	1926	羅傑·艾克羅伊德 (R2) 謀殺案 (R1)	羅傑 (R2) 疑 (E1) 案 (R1-)	S2
The Big Four(R1, E1)	1927		四魔頭 (R1, E1)	S2
The Mystery(R1) of the Blue Train(R2)	1928	藍色特快上 (R2) 的秘密 (R1)	藍色列車 (R2) 之謎 (R1)	S2
Black Coffee(R1)	1998			黑咖啡 (R1)
Peril (R1) at End House(R2/E1)	1932	懸崖山莊 (R2) 奇 (E2) 案 (R1-)	S1	S1
Lord Edgware(R1) Dies(R2)	1933	人性記錄 (R3)	S1	S1
Murder(R1) on the Orient Express(R2)	1934	東方快車 (R2) 謀殺案 (R1)	S1	S1
Three Act(R1) Tragedy(R2, E1)	1935	三幕 (R1) 悲劇 (R2, E1)	S1	S1
Death(R1) in the Clouds(R2, A1)	1935	雲中 (R2, A1) 奇 (E1) 案 (R1-)	雲中 (R2, A1) 命案 (R1)	S2

The ABC(A1) Murders(R1)	1936	ABC(A1) 謀殺案 (R1-)	S1	S1
Murder(R1) in Mesopotamia(R2, A1) (A2)	1936	古墓 (R2+, A1) 之謎 (R1-) (A2)	S1	S1
Cards (R1)on the Table(A1)	1936	牌中牌 (R1, A1-, A2)	底牌 (A1, R1)	S2
Murder(R1) in the Mews(R2) (A1)	1937	幽 (E1) 巷 (R2) 謀殺案 (R1)	S1	S1
Dumb Witness(R1)	1937	啞證人 (R1)	沉默 (E1) 的證人 (R1)	S2
Death(R1)on the Nile(R2)	1937	尼羅河 (R2) 上的慘 (E1) 案 (R1)	S1	S1
Title of the original work	**Publication year of the original work**	**Translation version 1**	**Translation version 2**	**Translation version 3**
Appointment(R1) with Death(R2, A1)	1938	死亡 (R2) 約會 (R1)	S1	S1
Hercule Poirot(R1)'s Christmas(R2)	1938	波洛 (R1) 聖誕 (R2) 探案 (R3) 記	聖誕 (R2) 奇 (E1) 案 (R3)	S1
Sad Cypress(A1, A2)	1940	H 莊園 (R1) 的一次午餐 (R2)	柏棺 (A1-)	H 莊園 (R1) 的午餐 (R2)
One, Two, Buckle my Shoe(A1, A2, R1)	1940	牙醫 (R2) 謀殺案 (R3)	S1	S1
Evil(R1, E1)Under the Sun(R2)(A1)	1941	陽光下 (R2) 的罪惡 (R1, E1)	S1	S1
Five Little Pigs(R1, A1, A2)	1942	啤酒 (R2) 謀殺案 (R3)	S1	五隻小豬 (R1, A2)
The Hollow(R1/E1)	1946	空幻 (E1) 之屋 (R1+)	空 (E1) 穀 (R1-) 幽 (E1) 魂 (R3)	S1
The Labours(R1)of Her-cules(R2, A1)	1947	赫爾克裡 (R2) 的豐功偉績 (R1, E1)		赫爾克裡·波洛 (R2) 的豐功偉績 (R1, E1)
Taken at the Flood(A1)	1945	遺產 (R1) 風波 (R2)	致命 (E1, R1) 遺產 (R2)	順水推舟 (A1, A2)
Mrs McGinty(R1)'s Dead(R2)	1952	清潔女工 (R1+) 之死 (R2)	S1	S1
After(R1) the Funeral(R2)	1953	葬禮 (R2) 之後 (R1)	S1	S1
Hickory (R1) Dickory Dock(A1, A2)	1955	外國學生宿舍 (R1+) 謀殺案 (R2)		山核桃大街 (R1+) 謀殺案 (R2)
Dead Man(R1)'s Folly(R2/E1, R3) (A1)	1956	古宅 (R2-) 迷蹤 (E2)	死人 (R1) 的殿堂 (R2+, E2)	弄假成真 (R3, A1, A2)
Cat (R1)Among the Pigeons(R2)(A1)	1959	校園 (R3) 疑雲 (R4, E1)	鴿群 (R2) 中的貓 (R1)	S2
The Adventure(R1) of the Christmas Pudding(R2, A1)	1960	雪地上 (R3) 的女屍 (R4)		S1
The Clocks(R1)	1963	怪 (E1) 鐘 (R1) 疑 (E2) 案 (R2)	怪 (E1) 鐘 (R1)	S1
Third Girl(R1)	1966	公寓 (R2) 女郎 (R1)	第三個女郎 (R1)	S2
Hallowe'en(R1) Party(R2)	1969	萬聖節前夜 (R1) 的謀殺案 (R3)	S1	萬聖節前夜 (R1) 的謀殺 (R3)

Elephants(R1)Can Remember(A1)	1972	舊罪 (R2) 的陰影 (A2)	大象 (R1) 的證詞 (R2)	S2
Poirot's (R1) Early Cases(R2)	1974	蒙面女人 (R3)		S1
Curtain(R1): Poirot's(R2) Last Case(R3)	1975	帷幕 (R1, R3-)	幕 (R1) 後兇手 (R3-)	S1

《聊齋誌異》英譯本內副文本策略、功能與效用：
以翟理斯和閔福德譯本為例

趙亮

Address: School of Foreign Languages, Guangzhou City University of Technology, Gaungzhou, China

E-mail: 1072314514@qq.com

Correspondence: Liang Zhao

Abstract

The Strategy, Function and Efficacy of the Peritexts in Giles' and Minford's English Translations of *Liaozhai Zhiyi* (*by* Liang Zhao)

Among all English translations of Liaozhai Zhiyi, Herbert Giles' and John Minford's translations received the most reviews from Western readers, which to some extent shows that the two translations are well-accepted by readers in English world. What set them apart from other previous English translations is that their translations are rich in peritexts which make a large proportion of the two translations. Based on Genette's Paratexts theory and Batchelor's latest research in this field, this article examines the main function of the peritexts in Giles' and Minford's translations and their efficacy using qualitative method like closing reading and questionnaire survey. Looking closer to the two translations' peritexts, including covers, acknowledgements, prefaces, introductions, notes, illustrations and appendices, we summarize five main functions of the peritexts: to reveal to some extent the translator's or commissioner's translating aims, to show the translator's or commissioner's peritexts strategies, to spread Chinese culture, to consciously or unconsciously manifest the contexts of source text production and target text reception and to provide specific material for further research. In addition, the article, through contrastively analyzing readers' reviews on these two translations' preritexts, proves that the efficacy of the peritexts in Minford's translation is much better than that in Giles' translation.

一、引言

　　"副文本"一詞由法國文學批評家 Gérard Genette 於 20 世紀 70 年代末提出，指在正文本和讀者之間起協調作用的、用於展示作品的一切言語和非言語的材料。Genette（1997）指出副文本元素的位置一般和文本的位置有一定聯系：副文本元素通常圍繞文本而存在，或處在同一文本內部，或和該文本保持一定距離。處在同一文本內部的副文本可以是標題或序言，也可以是插入文本間隙的章節標題或特定註釋。這種處在同一文本內部的副文本元素可稱為內副文本（peritext）。和文本保持一定距離的是那些被置於書外的元素，這些元素常因媒體 (采訪、對話) 而生，或隱藏於私密交流 (信件、日記和其他媒介) 之中。這類元素可稱為外副文本（peritext）。根據 Genette 對各種類型內/外副文本的討論，可以看出，內副文本在空間上緊貼文本，往往與文本自身成為一體，讀者閱讀文本的同時也能接觸到內副文本，這些內副文本往往會直接影響讀者的文本閱讀過程。而外副文本在空間上和文本保持一定距離，除專家學者型的讀者外，普通讀者往往不易接觸，因而外副文本對讀者的閱讀過程影響相對較小。

　　《聊齋誌異》作為中國古典文言小說的巔峰之作，不僅在國內知名度高，也享譽海外。據孫雪瑛（2014）統計，《聊齋誌異》自 1784 年被譯成日語以來，到 20 世紀末，已經有 20 余個外語語種的譯文。其中，英語譯文數量最多，影響最大。就節譯本而言，閔福德（John Minford）譯本和翟理（Herbert Giles）譯本內副文本類型最為豐富，通過兩譯本的內副文本細讀和對比研究，可揭示兩譯本內副文本的策略和主要功能。此外，者兩個譯本在 GoodReads （全球最大書評網）和 Amazon（美國最大電商平臺）上的讀者評論最多，可見其在英語讀者中的影響較大。分析這些網絡評論中有關內副文本的表達，可以探明兩譯本內副文本的效用。

二、國內外副文本研究現狀

　　Genette（1997）提出 "副文本" 概念以來，一些國外學者就理論本身及其在翻譯研究中的應用進行了深入探討，另一些則以該理論為視角研究具體翻譯作品中副文本的功能。就理論本身及其与翻譯研究而言，Batchelor（2018）在 *Translation and Paratext* 一書中除了介紹了 Genette 的 "副文本" 理論，特別探討了副文本在翻譯研究中的應用。她以案例為基礎，探究了受委托的翻譯與副文本的相關性、探討了西方翻譯理論中的中國副文本，她還詳細說明了翻譯和副文本相結合進行研究的主題和方法。就具體翻譯作品中的副文本研究而言，Dimitriu（2009）考察了 1940 年至 2002 年間在羅馬尼亞出版的 20 部文學和非文學譯本前言，總結了這些前言的三大功能，進而指出譯者的前言和學者的理論探索可以互鑒互補，從而縮小翻譯理論與實踐之間的鴻溝。Escudero（2022）對 1877 年至 2018 年間出版的莎士比亞十四行詩西班牙語譯本中的 54 篇前言進行了分析，她認為這些語言的價值不僅在於譯者對其翻譯過程的闡述，還在於它們作為一種方法，賦予譯文以威望和聲響。中國学者也对副文本與翻譯研究做了概括性和細致性的研究。耿強 (2016) 對翻譯中的副文本及其研究做了綜述，認為

中國學者應加強研究翻譯副文本在中國文學外譯中的應用。殷燕、劉軍平（2017）指出副文本研究逐漸由文學和語言學領域向翻譯領域擴展，翻譯研究逐步成為國內近五年副文本研究的熱點。此後，一批學者，如辛紅娟、唐宏敏（2019）、李正栓、朱慧敏（2021）、邵璐、周以（2022）等從副文本角度入手，或分析譯者觀，或分析翻譯策略，但聚焦於譯本副文本功能及其效用的研究並不多見。Hou（2013）以《毛澤東選集》兩個官方英譯本為對象，深入挖掘了譯本中副文本的策略和功能。她認為兩個官方譯本的出版方深知副文本的重要性，從而盡己所能豐富兩個譯本的副文本，利用其支持譯本的正文。此外，她還指出，尤其是在政論文中，這些副文本發揮著重要的意識形態功能，一定程度上會引導甚至操縱讀者的閱讀體驗。石春讓、周澤華（2020）和王樹槐、韋雅琪（2022）以《老殘遊記》和《聊齋誌異》單一英譯本為例，思辨性地探討了其中副文本的形態和功能。他們表示，這些譯本豐富的副文本具有的揭示文本特征、闡釋文學精神、描繪中國文化、表達譯者觀點、促進商業成功、拉近讀者與譯者以及讀者與譯本之間的距離等功能。未見學者就副文本的功效展開研究。

　　Lucia Aiello（2013）表示，讀者才是文學研究中最應該受到重視的部分，他們在文學作品接受過程中的作用是無可爭議的。因而，我們認為要想了解某譯本副文本功能在目的語語境中的實現情況，就必須挖掘真實讀者對於這些副文本的反應。另外，我們認為只有通過對比目的語讀者對同一作品不同譯本副文本的評價，才能更清晰地凸顯不同副文本在目的語語境中的效用。基於此，本文以《聊齋誌異》閔譯本和翟譯本內副文本為研究對象，試圖回答以下三個問題：（1）《聊齋誌異》兩譯本內副文本策略有哪些？（2）這些內副文本具有什麼樣的功能？（3）兩譯本內副文本效用如何？

三、翟譯本和閔譯本內副文本策略

3.1 封面

　　翟譯本封面 (見圖 1) 以紅色為底色，上綴有黃花龍紋圖案。字樣包含書名、譯者名字和身份。代表中國形象的紅色與龍紋符合當時的讀者對這一東方大國的想象。而閔譯本封面（見圖 2）分為上中下三部分，上半部分底色為黃色，圖案元素囊括了中國古典建築、中文繁體字和毛筆字、中國古代官員形象、老鷹捉蝙蝠圖像；中部底色為白色，黑色文字標明該書屬於企鵝出版社經典叢書；下半部分底色為黑色，橘色文字表明作者名字，白色文字表明譯本名稱。

3.2 作者/譯者簡介

　　翟譯本作者和譯者簡介都放在了前言裏。閔福德在其譯本封面內頁向讀者呈現了源語作者蒲松齡及《聊齋誌異》的基本信息，之後為讀者介紹了譯者本人的學習經歷、譯著和職位。可見，譯者以簡短地介紹讓初次接觸該譯本的讀者對作者、作品和譯者有基本了解，繼而選擇閱讀或是放棄。譯者先介紹源語信息後介紹譯者信息，也可看出譯者以源語信息為先。此外，閔譯本在前言部分較為詳細地介紹了源文本作者蒲松
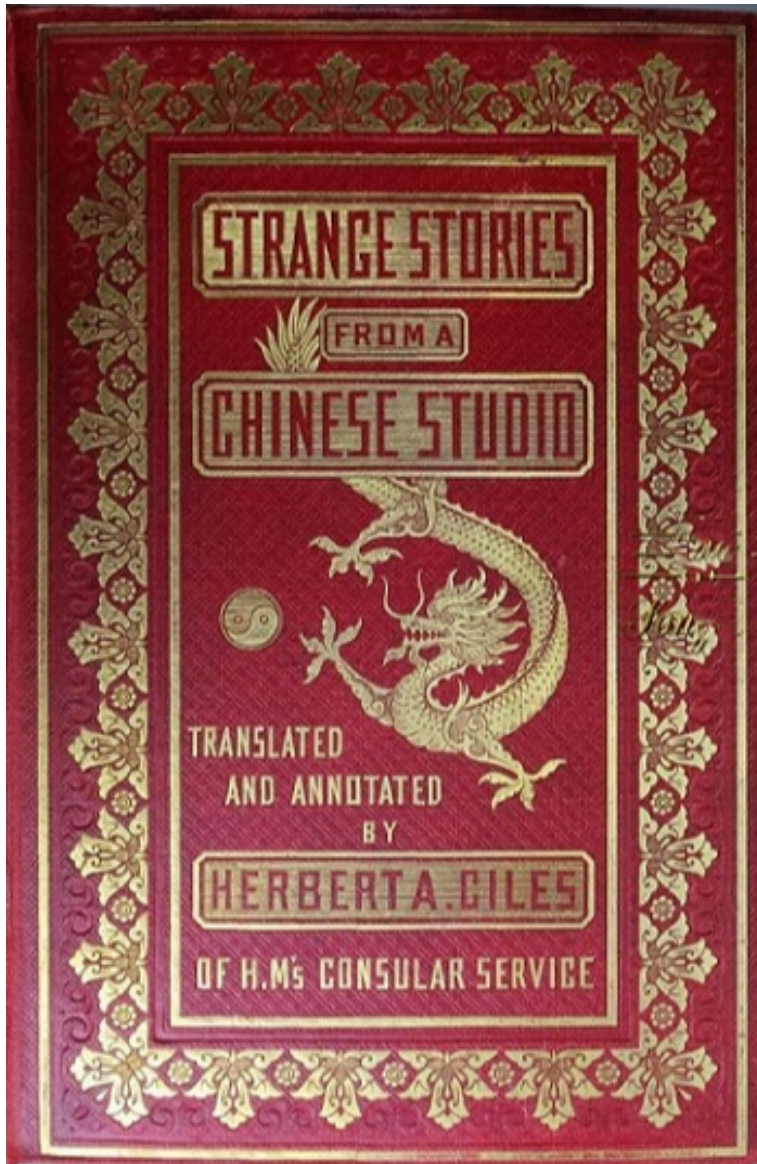
圖 1: 翟譯本（1880）封面

齡的成長背景、求學生涯以及《聊齋誌異》的成書過程。前言中對於蒲松齡的天資才氣不吝贊美，雖然蒲松齡一生圍於科舉考試，終無所成，但也正因如此，他才得以全身心投入寫作，最終促成古典文言小說巔峰之作的問世。

3.3 致謝和序言

翟譯本無致謝，在前言部分翻譯了（清）唐夢賚的序言。歷時多年，閔譯本終成。無論是臺灣文化建設發展委員會的慷慨資助，還是譯者朋友在源文本上的慷慨借閱，
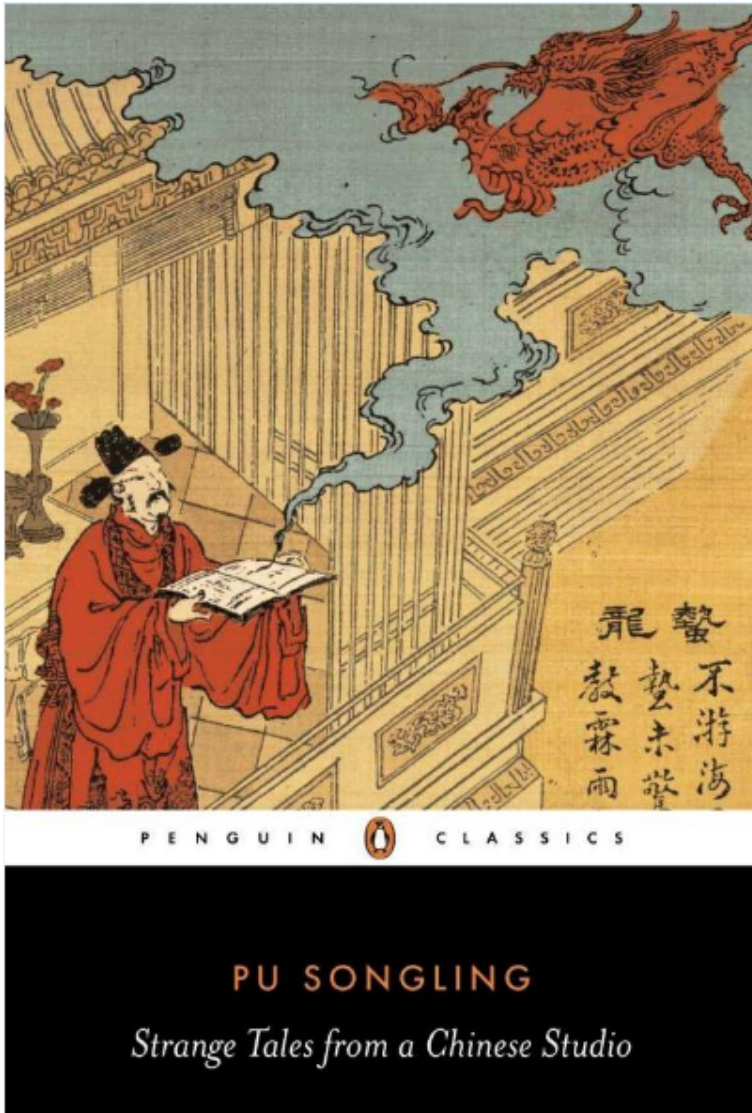
圖 2: 閔譯本（2006）封面

抑或是企鵝出版社以及該社工作人員的盡心盡職，這些外在輔助都是該精良譯本問世的重要因素。譯者在致謝中向所有曾給予他幫助的人和組織表達感激之情。另外，閔譯本譯者序言放在了附錄中，序言主要為譯者註，包含兩部分。第一部分主要說明《聊齋誌異》中典故較多、不易理解，尤其提到朱其鎧（1989）版中文本一頁原文往往附長達五頁註釋。所以他的譯本中的註釋也參考了前人的註釋。第二部分為《聊齋自誌》譯文。

3.4 前言

　　翟譯本前言共 4000 余字，其中包含了譯者介紹、《聊齋自誌》、(清）唐夢賚序言。翟理斯在譯者介紹部分首先向讀者介紹了自己因接受向英語世界介紹中國作品的任務而結緣《聊齋誌異》，繼而向讀者說明了自己作為一個翻譯所具備的漢語語言知識和文化知識，之後表明了自己的翻譯目的。其次，翟理斯簡單介紹了《聊齋誌異》的地位及其作者蒲松齡。這一部分翟理斯翻譯了蒲松齡的《聊齋自誌》，他希望讀者能通過這篇文章了解《聊齋誌異》之奧義，同時也能欣賞蒲松齡驚人的寫作風格。最後，翟理斯翻譯了清代唐夢賚為《聊齋誌異》作的序言。

　　閔譯文前言共 7000 余字，包括蒲松齡生平、中國文學傳統、《聊齋》故事的出處、寓意和其中幽默與傷感、有關情色模式和明清時期情色傳統的闡述、狐狸精故事概述、鬼怪故事概括、閱讀《聊齋誌異》的建議、對源語文本、翻譯和插圖的註解、對人名及其發音的註解等。相比之下，閔譯本前言對《聊齋誌異》的介紹和補充更全面，也更系統。尤其是對《聊齋誌異》中有關狐精、鬼怪和情色主題的詳細闡釋和補充，能幫助讀者更好地理解蒲松齡的寫作主題及其作品中的特色文化元素。

3.5 註釋

　　翟譯本在註釋上所費筆墨頗為可觀，前言腳註 61 處，譯文腳註 731 處，共 31000 余詞。從字數上來看，最長的註釋是在 "Planchette（《何仙》）" 裏對於乩占的註釋，多達 415 詞；從數量上來看，註釋最多的一篇是 "The Loch' a Country and the Sea-market（《羅剎海市》）"，有多達 16 條註釋。註釋內容包羅萬象，有些註釋中甚至會加上翟理斯自己的相關個人經歷和理解，基本包括七個方面：一是中國時令和節日，二是器物和用度，三是對歷史人物的解釋，四是制度和禮儀，五是風俗習慣，六是中國人的性格和觀念，七是社會生活。

　　閔譯本的前言註釋和譯者腳註約 150 余頁，共計 37000 余詞。翟譯本和閔譯本最突出的差異在於：翟理斯通過大量腳註向讀者闡釋譯文中的難點，而閔福德不用腳註，在附錄中以每一篇故事為單位，為讀者說明其中人物、地理、風俗、文化等相關信息。閔譯本是閔福德翻譯成熟期的作品，譯筆優美，書前後都附有大量的簡介和註釋，以此向讀者解釋故事和中國文化。為了能夠幫助讀者消除陌生感，閔福德將一些出現頻率極高的文化負載詞或是專有名詞集中到書後的 "術語表（Glossary）" 並做了詳細解釋，例如，"桃木劍（The sword as one of the principal weapons used by Taoist exorcists）"、"金丹（golden elixir with magic power）"。

3.6 插圖

　　翟譯本無插圖。閔譯本正文中共計 98 幅插圖，基本每一章節都有一幅相對應插圖，向英語世界的讀者展示了中國的風俗、建築、服飾和書法，這也從側面強調該譯本力求將源文本更完整地展現給讀者，讓讀者更容易理解原文本，展現了譯者對外國讀者負責的嚴謹態度。

3.7 附錄

翟譯本的附錄 A 主要介紹了《玉歷寶鈔》中的十殿閻羅，讓讀者對其譯本中涉及的宗教知識有基本的掌握，幫助讀者理解《聊齋誌異》故事中有關"生死輪回，鬼怪神靈"的描述。該譯本附錄 B 專門介紹了英國學者愛德華·泰勒《原始文化》一書和郝伯特·斯賓塞《動物崇拜的起源》一文中的 11 個專有名詞，以方便讀者更好理解譯文中這些專有名詞的深層含義。除譯者序言外，閔譯本附錄首先是一份非學術性詞匯表。閔福德將《聊齋誌異》故事中出現頻率較高的詞匯 (比如：煉金術、仁孝、翰林學士等) 進行梳理並在詞匯表中予以解釋，目的是讓讀者對這些詞匯的背景有所了解。附錄還包含術語解釋、年代表、地圖、以及閱讀書單建議等，涉及了"原作者信息、時代背景、作品主題、文學成就"以及"中文名物翻譯與發音規則、關鍵術語與基本概念的討論"等，為讀者提供了豐富的資料。

四、兩譯本內副文本功能

4.1 展現翻譯目的

Vermeer（1989）認為任何翻譯行為的目的以及實現這一目的途徑都是和委托完成這一行為的委托人商議的結果。準確的目標和途徑說明對譯者來說很有必要。Genette（1997）則表示副文本往往可以讓人們了解作者/出版方的目的或見解：大多數序言、封面或者扉頁上的介紹的主要功能就是如此。

據翟譯本前言，翻譯《聊齋誌異》是因為其在廣東任副領事時接到任務，要向海外讀者介紹中國作品，雖存在委托人，但據前言來看，委托人沒提出具體需求，因而副文本體現的是譯者的翻譯目的。Nord（2018）認為，翻譯中可能存在三個目的，一是滿足譯者自己的生存需求，二是用目標語譯本在目標語境中進行交流，三是通過特定翻譯策略和手段展現源語文本的特殊性。翟理斯（1880）在其譯本的導言中說道："毫無疑問，傳播中國風俗習慣的媒介創造了一個扭曲的中國形象，因而許多中國的風俗習慣被外人所恥笑、貶斥。在我的譯本中，通過一位學殖深厚的作者對其國人和國家的確切書寫，人們可以更真實、更廣泛地看到中國人在宗教和社會生活中所信仰和奉行的；我也做了一些註釋，目的是使整個文章對西方讀者而言更富啟發性，也更具可讀性。"翟譯本內副文本清晰地展現了譯者翻譯目的，即對西方部分傳播中國文化的媒介提出質疑和批評，並用富有啟發性的註釋和譯文向西方呈現一個更加真實的中國形象。這也符合 Vermeer（1989）提出的翻譯目的之一，即用目標語譯本在目標語境中進行交流 (比如給目標語讀者提供有關源語的信息)。

閔福德在其譯本致謝部分提到他的譯本由企鵝出版社編輯、列入企鵝經典系列叢書並出版。可見，這一翻譯行為的委托人為企鵝出版社，譯者翻譯目的必然與出版社要求一致。企鵝出版社既註重"宣傳中國作品的普世價值、讓譯作為認識中國提供信息資源"，又強調表現"讓人舒適的他族特征和令人欽羨的異域風格（王樹槐、韋雅琪 2022, 89）。"來自 Goodreads 的讀者 Tracy（2012）認為就翻譯而言，閔譯本的風格

有很強的吸引力，展現了原著要傳達的意圖。讀者 Laurie（2017）表示閔福德出色地翻譯了原著近 500 篇故事中的 104 篇，譯文清晰易懂、讀起來充滿了韻律感，的確展現了原著文言文的美感。可見，閔福德翻譯時以委托人的目的為導向，真實地傳譯了《聊齋誌異》中所蘊涵的異域風格和普世價值，最大化地展現了中文之美。

4.2 體現內副文本策略

翟譯本 1880 年由倫敦 Thos. de la Rue & Co. 出版社出版。經查閱，同一出版社 1882 年出版了翟理斯所著 Historic China and Other Sketches 一書。經對比，兩本書中的內副文本策略差異較大。可見出版社並未影響翟理斯的內副文本策略。企鵝中國經典叢書的副文本策略是，"除了序言、導言、後記、參考文獻之外，還包含大量註釋和附錄，表現為術語、年代表、地圖、進一步閱讀書單等，為讀者提供了廣泛的資料"，內容涉及 "原作者信息、時代背景、作品主題、文學成就" 以及 "中文名物翻譯與發音規則、關鍵術語與基本概念的討論等（王樹槐、韋雅琪 2022，89）。"閔譯本內副文本策略嚴格遵守企鵝出版社的譯本規範。對比發現，閔譯本文內副文本類型更加豐富。由於譯者和委托人的影響，兩譯者的副文本策略也不同，詳見第三部分。

4.3 傳播中國文化

Snell（1995）文化這一概念作為知識、對知識的熟練掌握和認知的總和，是人類翻譯研究方法的基礎。如果語言是文化不可分割的一部分，譯者不僅需要熟練掌握兩種語言，也必須熟悉兩種文化。翟理斯（1845-1935），傑出漢學家，翻譯家，向西方介紹中國的先驅。1867 年，他作為一名翻譯任職於英國駐華使館，此後，歷任沿海主要城市的英國領事館翻譯、副領事、領事，在華工作 26 年返回英國。回國後，翟理斯在劍橋大學教授漢學、漢語，長達 30 余年，於 1935 年病逝。他終生著述、翻譯，向西方介紹中國文學、中國文化和中國文明，在西方產生較大影響。劉士聰（2019）認為，翟理斯對中國古文和中國古代文學有深入的學習和研究，對中國文學有深刻認識，評價很高。其譯文優雅，譯筆流暢，是學習漢英翻譯的好材料。從上面不難看出翟理斯完全稱得上一位熟練掌握雙語和雙文化譯者。

閔福德，英國傑出漢學家、翻譯家，主要以翻譯中國經典名著如《紅樓夢》和《孫子兵法》而聞名，被認為是中國文學走向世界的先行者。他曾就讀於牛津大學溫徹斯特學院和貝利奧爾學院，1968 年畢業，獲得中國研究一級榮譽學位。隨後的 15 年裏，他與大衛·霍克斯密切合作，翻譯了中國古典小說《紅樓夢》。他於 1977 年前往堪培拉，在老師柳存仁的指導下攻讀博士學位。他還為企鵝出版社翻譯了蒲松齡的《聊齋誌異》和《孫子兵法》中的部分故事。2006 年至 2016 年，他擔任澳大利亞國立大學亞洲及太平洋學院文化、歷史與語言學院的中文教授，退休後，成為該學院的名譽教授。閔福德的專業學識及其豐富的譯著使其成為了不折不扣的中國通。兩位譯者超高的中文水平和對中華文化的熟識都展現在了其譯本中，尤其是在被稱為中國文言短篇小說的巔峰之作《聊齋誌異》的譯本中。兩位譯本內副文本對中國文化的介紹見表 2。

筆者查閱了兩譯本中所有註釋，將其展現的中國文化大致分為 11 類，並梳理出

表 1: 兩譯本內副文本對中國文化的介紹

	翟理斯（條）	閔福德（條）
儒家思想和教育制度	24	12
佛教	34	12
行政/官宦制度	44	7
風俗習慣和民間傳說	114	55
狐狸	6	3+1 專題
鬼怪	41	9+1 專題
道教	15	12
度量衡	9	4
人名和文學作品	74	140
地理和時代	6	24
飲食、服飾/物品	29	22

每一項的註釋數量。據表 2，不難看出兩位譯者在註釋中向海外讀者展示了中國文化的方方面面，其中以風俗習慣和民間傳說、人名和文學作品最為矚目。聊齋故事充滿了眾多與西方文化截然不同的異域元素，且簡潔的故事下往往隱含著深刻的寓意，這使得西方讀者很難準確理解和把握（張洪波、王春強 2016，105）。兩位譯者充滿中國文化元素的註釋在一定程度上有利於讀者理解《聊齋誌異》故事背後的深意和文化內涵。

4.4 表明原文生產和目標文本接受語境

Dimitriu（2009）認為，有時，譯者的分析包括對原文生產和/或目標文本接受語境的描述。就原文產生語境而言，翟理斯和閔福德都在前沿部分向英語讀者詳細介紹了蒲松齡本人的生平及其創作《聊齋誌異》的過程，以幫助讀者了解作品產生的時代背景和個人背景。由於兩個譯本產生的時代背景完全不同，文本接受語境的差異也天差地別，也更值得學者關註。

"西方中心主義"是近代西方人評價東方的一種模式，它是西方主流意識形態在處理東西方關系時的表現。"西方中心主義"是"在 18 世紀末期以來，西方資本主義國家在與世界落後國家不平等的交往中，逐漸形成的一種以西方國家創造和主導世界歷史為圭臬的政治觀念、價值觀念、思維方式以及話語系統（葉儉明 2017，41）。"周寧（2007）在"西方中心主義"意識形態的主導下，西方的一些文學作品例如《魯濱遜漂流記續集》醜化了中國形象。翟理斯生活的維多利亞時期（1837–1901）以英國對中國發動的第一場非正義的侵略戰爭鴉片戰爭（1840–1842）開始，以八國聯軍對中國的武裝侵略戰爭（1990–1901）結束。這一時期，被鴉片腐蝕的"癮君子"、"低人一等"、"落後"和"被侵略"成為了西方人眼中的中國形象。面對扭曲的"他者"形象描寫，翟理斯（1880）在其譯本導言中表示他將憑借自己對中國文化的了解向西方傳達更加準確的中國形象（Hence, too, it undoubtedly is that many Chinese customs are ridiculed and condemned by turns, simply because the medium through which they have been

conveyed has produced a distorted image.）。

閩譯本歷時 14 年（1991–2005）完成，於 2006 年出版。這一時期，中國已實施改革開近 20 年，社會主義市場經濟體制目標確立，開創了全方位外交的新格局。香港回歸、澳門回歸、北京申奧成功和中國正式加入世界貿易組織都表明中國的"硬實力"和"軟實力"不斷增強，中國也將在國際舞臺上扮演更重要的角色。在這樣一種社會文化語境中，西方也渴望更多、更全面地了解中國文化。中國古典文學是華夏民族的精神瑰寶，而《聊齋誌異》作為中國古典文言小說的巔峰之作，充盈著中國文化元素，被企鵝出版社列入企鵝"偉大的思想"系列叢書，旨在為英語世界的讀者認識中國提供信息資源。

除了表明源語國家的社會文化語境外，翟理斯譯本還體現了維多利亞時期英國的社會文化語境。閔福德（2006）在其譯本導言部分也表示："翟理斯那個時代品味的局限性決定了翟理斯翻譯時能傳達什麼，不能傳達什麼。（Giles's version really reveals the limitations of the taste of Giles' time, which dominates what he considered he could possibly do.）"以"性"描寫為例，翟譯本刪掉了原文中所有的"性"描寫，這也說明了當時的英國社會對"性"這一話題較為保守。

4.5 提供相關研究資料

Batchelor（2018）認為，將副文本作為產品的研究大致可分為兩類。第一類研究把副文本視為研究目的本身，並試圖了解與譯本相關的副文本慣例。這類研究通常是在一個特定的時期或文化背景下完成的，並經常受到文本類型或副文本元素的限制。第二類研究將副文本作為達到其他目的的手段：因此，副文本被視為受關註的文件或物品，因為它們告訴人們有關其他事物的信息。比如，副文本可以作為了解歷史的文件。簡單來說，副文本對於尋找歷史研究的原始數據很有用。例如，譯本副文本中記錄的信息對於追蹤特定文本的出版歷史、建立由特定出版社或特定國家出版的譯文數據庫或提供譯者傳記等基本信息都至關重要。翟譯本 1880 版的附錄向讀者提供了譯者翻譯和所著的書籍，方便讀者或學者深入了解譯者本人及其相關的作品。2010 年再版的翟譯本在附錄部分加入了譯者傳記和建議閱讀書目，包含不同版本的《聊齋誌異》譯本和其他有關《聊齋誌異》批評的文章和書籍，這些內副文本能為學者提供《聊齋誌異》英譯研究的語料。同樣，閩譯本也為讀者提供了類似的內副文本，便於讀者或研究人員查閱。

Batchelor（2018）表示，在更深層次上，副文本可以用兩種方式來幫助人們理解過去：第一，作為由過去所塑造的文件告訴人們過去的事情；第二，文件本身可能影響了過去。翟譯本和閩譯本內副文本中對清代歷史和文化的介紹（見表 2）能幫助讀者更清晰地了解清代人們的衣食住行、習俗、信仰、官制等，也能給研究清代歷史和文化的外國專家學者提供豐富的研究資料。此外，這些內副文本也影響了過去。比如翟譯本出版之初，其內副文本會讓維多利亞時代的讀者對中國有更加全面地了解，從而扭轉大部分作品醜化中國形象的趨勢。翟譯本也影響了後來的譯者，閔福德在其譯本前言中提到，他翻譯《聊齋誌異》之前讀了翟譯本，有些地方還會借用其中較為出

彩的譯文。

五、兩譯本內副文本效用

　　筆者認為要想了解內副文本的效用，就必須弄清楚讀者是否受到了內副文本的影響以及受到了怎麼樣的影響。為了解讀者閱讀時是否受內副文本的影響，筆者首先分析了兩譯本在內副文本方面的風格差異，然後以不同風格為基礎，設計英文問卷。問卷包含一個開放性問題：In two translations, translators use "peritexts" such as footnotes, endnotes and illustrations to give readers extra materials to let them have a full look of the original story. Do they influence your reading? If yes, could you please specifically tell how they affect （help/attract/discourage/hinder…）your perception of the corresponding translation? 繼而招募不同背景的英語讀者閱讀譯本並回答問題。根據研究要求，能流利閱讀英文材料的非中國讀者都是招募的潛在對象。

　　本研究選取兩譯本中的《嬰寧》篇來測試其中的副文本對讀者接受的影響。選取《嬰寧》主要有三個原因：（1）英文讀者只需花費較短時間就可以完成《嬰寧》閱讀，而無需閱讀《聊齋誌異》整本書。（2）《嬰寧》內容豐富有趣，情節跌宕起伏、人物性格特色鮮明，是中國狐精文化敘事中不可或缺的經典名篇，能更好地激起英語讀者地閱讀興趣。（3）《嬰寧》兩譯本內副文本方面風格差異較大，可以用來考察內副文本對讀者接受的影響。翟譯本和閔譯本都采用尾註的形式對故事中的難點和重點進行補充說明。翟譯本註釋最多，達 13 個，主要對一些中國特有的習俗進行了說明；閔譯本為 9 個，重點解釋故事中獨特的文化意象；閔譯本有插圖，翟譯本無插圖。

　　為了研究結果能更具說服力，參與者首要對中國文學作品感興趣。其次，參與者在國籍、性別、年齡、職業、受教育程度、專業等方面應盡可能多元化。本著這一目標，共招募到 18 位對中國文學作品感興趣的非中國籍讀者進行內副文本影響測試，收回問卷 18 份，其中有效問卷 17 份，參與者的回答總計 891 個英語單詞。表 2 是 18 位參與者的基本信息。

表 2: 18 位參與者基本信息

國籍	性別	年齡跨度	職業	受教育程度	專業
意大利 加拿大 美籍愛爾蘭裔 美國 英國 印度尼西亞	男 女	19–43	英語老師 保險人員 學生	博士生 碩士生 本科生 碩士畢業 本科畢業	英語 國際關系 國際貿易 計算機科學 心理學 地質學

　　據統計，13 位讀者的答案為 "Yes"，也即內副文本會影響他們的閱讀體驗，僅有四位讀者不這麼認為。可見，內副文本對大部分讀者的閱讀都會產生或大或小的影響。受影響的讀者中有八位表示，腳註和尾註能為他們提供相關的 "歷史和文化背

景"，這不僅能豐富他們的閱讀體驗，還能幫助他們更全面地理解故事的歷史背景和其中特有的文化元素，如一位讀者說："The footnotes provide valuable cultural context, enriching the reading experience. They help in understanding the nuances and historical background of the story, making it a close second."。另一位讀者也表達了類似的觀點："It had extensive footnotes and endnotes that were very helpful in understanding cultural references and historical context. This added a lot to my appreciation of the story."。就插圖而言，三位讀者承認閔譯本中的插圖對其閱讀產生影響。其中兩位讀者稱讚閔譯本插圖用得恰到好處，這些插圖可以幫助其邊閱讀邊想象文中的場景，比如一位讀者提到："because the illustration helps me in imagining the scene while reading."。

由於問卷調查涉及篇目和參與調查人數有限，為了使得研究結果更加令人信服，筆者以 Amazon 和 Goodreads 為載體，收集了 2022 年 3 月 30 日以前《聊齋誌異》翟譯本和閔譯本讀者評論，分別為 34 條、189 條，其中涉及內副文本的評論分別為 9 條、56 條。以上數據也表明，內副文本僅影響部分讀者。這也符合 Genette（1997）所說："並不是每一位讀者都需要閱讀序言，此外我們也清楚，許多註釋只針對特定的讀者。"兩譯本前言、註釋/腳註、插圖、文本格式、附錄等具體副文本類型的讀者評論條數見表 3。

表 3: 具體內副文本類型的讀者評論數

	翟理斯（条）	占總評論比例	閔福德（條）	占總評論比例
註釋/腳註	6	17.6%	31	16%
前言	0	0	32	17%
插图	0	0	18	10%
文本格式	3	9%	0	
附錄	1	3%	0	
总计	9（除重復評論）	26%	56（除重復評論）	30%

基於以上語料，我們以"introduction"、"footnotes"、"notes"等為詞項，利用 Antconc 中的 KWIC（Key-Word-In-Context）Tool 檢索讀者有關內副文本評論左右各五跨的搭配，搜集並整理出關鍵表達，見表 4。

據表 4，部分讀者對閔譯本內副文本做出了正面和負面評論，對翟譯本內副文本做出了正面、中性和負面評論。可見，部分讀者確實受到了副文本的影響。其中譯本的註釋、前言、插圖對讀者的影響最大。來自 Goodreads 上的讀者 Ming Yen PHAN（2018）認為閔譯本的註釋、前言和專題介紹豐富了讀者的閱讀體驗，為故事提供了一個歷史和文學語境。來自 Amazon 的讀者 Bucky K（2013）表示閔譯本裏面豐富且有趣的背景說明和註釋使這本書的可讀性更強，也更令讀者享受其中。單就背景信息而言，這本書也值得購買。讀者 Laurie（2017）、Nigel Jackson（2012）、Alwynne（2012）都認為故事中的插圖、譯者前言、術語表、相關文獻和大量背景註釋讓讀者的閱讀體驗更豐富。來自 Goodreads 的讀者 Gabrielle（2019）則直接說道："閔譯本為 100 多個

表 4: 兩譯本讀者評論中有關內副文本的關鍵表達

	閔譯本	翟譯本
正面表達	highly informative/generous/valuable/wonderful/interesting/outstanding introduction; fun historic /interesting/extensive /many/wonderful/invaluable and even amusing footnotes/notes/annotations; ancient/enjoyable striking/ beautiful lithographs/drawings/ woodcuts; highly informative forward	comprehensive/interesting /helpful footnotes
中性表達		placid cultural notes
負面表達	badly rendered and childish illustration; biased footnotes	notes were outdated; badly formatted; small print; poorly formatted; hilarious footnotes and comments; clumsy format

故事提供了 19 世紀晚期的木版畫，這對讀者來說是一種額外的獎賞，該譯本讀起來更加令人賞心悅目。"與之相反，只有少數讀者認為翟譯本的註釋全面、有趣且有用。來自 Amazon 的讀者 HK（2021）指出，翟譯本的前言和文本格式很糟糕。有些故事長達好幾頁，但譯者卻僅用一段話講述。

根據讀者評論，兩譯本內副文本的效用可總結如下：（1）閔譯本內副文本更加豐富、有趣、可讀性強，尤其是插圖為部分讀者所喜愛。閔譯本內副文本策略起到了吸引讀者的作用。（2）閔譯本內副文本的中國文化傳播效用較翟譯本內副文本的效用更大。（3）閔譯本內副文本在一定程度上促進了該譯本的銷量，而翟譯本內副文本卻有可能令潛在購買者卻步。（4）閔譯本內副文本對一些專業詞彙或特色人物的闡釋更加準確，可作為國外學者研究清代歷史或風俗習慣的間接材料，相反，囿於時代背景限制，翟譯本內副文本中的部分表達可信度更低。

六、結語

本文以 Genette 副文本為理論指導，深入探究了《聊齋誌異》兩譯本內副文本的策略、功能和效用。兩譯本所采用的內副文本策略基本一致，主要包含封面、作者和譯者簡介、致謝、前言、註釋、插圖和附錄。這些內副文本策略展現了五大功能，即展示譯者或委托人翻譯目的、表明譯者或委托人副文本策略、傳播中華文化、揭示原文生產和目標文本接受語境並為相關學者和專家提供研究資料。就兩譯本內副文本效用而言，閔譯本的內副文本對讀者產生了更多正面的影響，內副文本的效用也更大，有利於《聊齋誌異》及其所代表的中國文化在英語世界的進一步傳播。

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全面抗戰時期中國翻譯教材窺探
——兼評《翻譯官必讀英語四十課》

劉傑

Address: Institute of Chinese Studies, The Chinese University of Hong Kong.

E-mail: jacklau007@gmail.com

Correspondence: Jie Liu

Abstract

Interpreting Textbook Compilation at War: *Forty English Lessons for Interpreting Officers* as a Didactic Tool for Training during China's War of Resistance against Japanese Aggression (*by* Jie Liu)

War interpreting studies as a burgeoning sub-field within the broader domain of interpreting and translation studies has received increasing attention in recent years. This article zooms in on the wartime education narrative constructed by interpreters in the China theatre during the Second World War. Chinese military interpreters or 'interpreting officers' have played multiple roles and made indelible contributions to the victory of the Allies during China's patriotic war of resistance against Japan. This article reviews interpreting textbook compilation as a core didactic practice for the training of Chinese military linguists after the outbreak of the Pacific war (1941–1945), with particular focuses on didactics and pedagogical approaches. In early 1945, a textbook titled Forty English Lessons for Interpreting Officers began to be used as the core teaching material in the military interpreter training centres in Chongqing and Kunming. This article analyses the basic characteristics and corresponding teaching methods of this textbook to further reveal the educational concepts, training ideas and specific practices it espoused. This article also reviews the early development of China's modern translation education (especially with regard to interpretation) in the first half of the 20th century, trying to rediscover the role and function of interpreter training materials during the War of Resistance and further demonstrate the contributions of Chinese intellectuals with foreign languages as their "weapon", with the invaluable intellectual support of other

anti–fascist countries and peoples across the world, to China's victory.

一、序言

　　二十世紀上半葉中國翻譯教育發展早期的歷史狀況長期以來因種種原因未得到譯學界足夠的重視和挖掘。回溯從辛亥革命到新中國成立之前國內主流翻譯教材的編撰與使用狀況，可以視之為反映民國時期中國翻譯教育發展狀況的"一面鏡子"。民國時期的中國社會，是由封建晚期轉向現代民族國家建立的轉型"大時代"，歷經北伐戰爭、第一次國共戰爭、抗日戰爭，再到第二次國共內戰，可謂是研究社會動盪時期，特別是戰爭語境下翻譯教育的典型案例。本文以抗日戰爭時期（特別是太平洋戰爭爆發後）中國國民政府在抗戰大後方的中美譯訓教育實踐為例，通過評述這一時期的英漢譯訓教材（即《翻譯官必讀英語四十課》一書），揭示現代中國（英漢）翻譯教育發展早期的編寫思路、教育理念和教學實踐等方方面面，通過語境重構還原抗戰時期我國翻譯教育的"獨特圖景"，也為譯學界重讀二十世紀中國翻譯（教育）史提供一些歷史哲思。

　　戰爭中的翻譯活動歷來被視為特定社會背景下的目的性行為（purposeful act），是戰爭得以實現的因素之一，影響著軍事衝突的發展過程（Baker 2006，5）。全面抗戰時期的中國翻譯官[1]，肩負著協助中美軍隊溝通，協同聯合作戰的光榮使命。他們為中國軍隊與盟軍之間架起了"語言之橋"，有力地支持了戰時盟軍的援華作戰，增進了戰時中、美兩國軍民之間的友誼，為抗日戰爭的最後勝利做出了不可磨滅的貢獻。我們可以認為，戰爭中的一切需求，影響或限定了翻譯行為與翻譯活動的開展，同時翻譯活動也通過直接或間接的方式（包括對敵宣傳、輿論嚮導等）對戰爭的進程產生著影響。古今中外的一些軍事家、政治家，對於戰時宣傳的重要性和作用都有深刻的認識。中國古代軍事思想中就有"攻心為上"的說法，正所謂"一紙書勝十萬兵"，足見語言文字力量之大。而現代戰爭中，交戰雙方不僅要佔領各自國內輿論高地，往往還得面向國際受眾宣傳，以獲取更廣泛的道義支持與國際援助。現代戰爭中的軍事情報獲取、武器裝備使用、協同作戰等，都離不開軍事翻譯，這些放到中國抗日戰爭與世界反法西斯戰爭的語境下考察，其作用表現得尤顯突出（參見羅天 2011；劉傑 2021）。軍事譯員的培養作為戰爭話語流通合法化的重要保障與實現手段之一，是戰時翻譯活動的重要組成部分。毋庸諱言，譯員的教育培養過程離不開譯訓教材所發揮的綱領性作用。通過對戰時譯訓教材的研究，可以窺視第二次世界大戰期間中國（英漢）翻譯教學的基本理念、方法與思路等。全面抗戰時期，國民政府應美國軍事援助需要開辦了軍事譯員訓練班，訓練班從 1945 年開始使用的核心教材為《翻譯官必讀英語四十課》（*Forty English Lessons for Interpreting Officers*）。本文將以該教材作為研究對象，通過評析其基本特點與相應的教學方法，進一步揭示教材中隱含的教育理念、培訓思路與具體做法。同時，本文旨在回溯二十世紀上半葉中國現代翻譯教育（特別是口譯教育）發展早期的基本形態，重現抗戰時期譯訓教材的作用與功能，進一步論證廣大知識份子的"外語武器"、世界其他反法西斯國家與人民的寶貴智力支持，對中國抗戰

勝利作出的貢獻。

　　眾所周知，在我國近現代高等教育發展史上，外語教育是一支先鋒隊伍，甚至中國近代教育都由此開端。中國近代第一所新式學堂——京師同文館（Peking College），既不是綜合性大學，也不是專科類學院，而是一所外語學校。這也是由近代中國半殖民地半封建社會性質所決定的。回顧中國近現代史，從鴉片戰爭到抗戰勝利（1840–1945 年）的百餘年間，中國社會與文化長期處於"入超"階段。在此期間，我國歷史上發生的第三次翻譯大潮，以"西學翻譯"為主要特徵。當時西方的科學、技術、文化等傳入中國，並試圖把中國（被動地）納入西方 18 世紀後創造的工業文明體系中。這一時期的翻譯活動，形式上以外文譯入中文為主，反映出近代以來中國人主動學習西方文化，並試圖以西方的先進文化改變當時國家貧弱的面貌。經歷屢次失敗的嘗試後，加之 1937 年日本發動全面侵華戰爭，在此後相當長的一段時期內，中國面對軍事、經濟和綜合實力遠超自己的勁敵，在戰爭中孤立無援，以一己之力苦撐危局，國家民族一度面臨生死存亡的危急關頭。直到 1941 年 12 月，太平洋戰爭爆發，抗戰形勢迎來重大轉機，中、美、英三國於當月在重慶簽署《遠東聯合軍事行動初步計畫》。次年 3 月，美國調任史迪威將軍（Joseph Stiwell）來華擔任中國戰區參謀長，正式標誌三國軍事合作與同盟關係形成。中國抗戰由此被納入世界反法西斯戰爭的宏觀格局之中，中國戰區成為世界反法西斯戰爭的遠東指揮所與戰略基地，把控著"東方主戰場"的命運與走向。這種獨特的國際戰略地位也進一步拉近了中、美、英三國的距離，三國之間軍事、政治、外交、人文交流等方面的關係迅速升溫。至此，中國軍隊開始與英美盟軍攜手，為全人類的自由、和平與解放事業奮戰，在中緬印戰區（CBI theatre）共同譜寫了一曲抗擊日本法西斯的壯烈史詩。

二、戰時譯訓教育與教材編寫

　　從 1941 年美國志願航空大隊（AVG）進駐中國至 1945 年抗戰勝利，當時的國民政府軍事委員會先後在昆明、重慶兩地開辦了英語譯員訓練班。據不完全統計，昆明先後共舉辦了 16 期，重慶辦了 6 期，共徵調、招考、培養了英語譯員約 4000 名（劉傑 2021）。這些受訓學員大多是來自各高等院校的大學生或是英語較好的公職人員，通過兩至三個月時間的軍事英語和通譯業務培訓後，分配至中緬印戰區的盟軍機關和戰爭前線任翻譯官（interpreting officer），為戰略相持和反攻時期的中、美、英軍事合作提供了有力的語言服務保障，為盟軍在防空、指揮作戰、訓練中國軍隊等方面發揮了重要作用，被譽為"兵士外交家"。譯員訓練班的創立和發展隨抗戰形勢的變化而不斷發展，共歷經三個階段，先後隸屬戰地服務團、軍委會外事局和中國國民黨中央訓練團。這三個階段的譯訓課程雖有不同，但主要課程都包括譯員會話、作文、翻譯，內容涉及軍事術語及武器專門名詞，還有國際知識、社交禮儀等實用課程。整個訓練過程按軍事化管理，學員們需要經過四到六周的訓練，甄別考試過關後才能分配上崗工作，盟軍顧問團作為"贊助人"之一全程參與譯員的招考、教學和畢業分配。抗戰譯訓班是戰爭條件下的特殊產物，它的成立與運作帶有強烈的官辦教育背景，戰爭語

境也對其辦學思路、課程設置、培養目標等方面帶來了諸多影響。戰時譯訓教育的展開及翻譯官們的翻譯實踐，可以說構成了二十世紀上半葉最大規模的中國**民間外交活動**（主要面向美英等西方國家）。

如上文所提，抗戰譯訓班的成立帶有強烈的官辦教育背景，因此其師資力量頗為雄厚，除了抽調昆、渝兩地高校教員，國民政府中還有不少高級譯員也應邀授課，與美籍顧問一道參與日常教學、課程規劃與訓練管理，整體上取得了良好的訓練效果[2]。尤其值得關注的是，重慶譯訓班在以畢範宇博士（Dr.Frank Price）為首的美軍顧問團協助下，於 1945 年初編寫了中國現代史上第一本**英語口譯訓練教材——《翻譯官必讀英語四十課》**（*Forty English Lessons for Interpreting Officers*），並以此教材為依託，開展翻譯技能和主題知識的系統英語口譯教學，這可以說是中國現代口譯教育向正規化邁出的第一步[3]（見下圖 1）。

這本教材中的每一課均由兩部分組成：（a）與話題相關的新的單詞和句子；（b）情景對話——應用第一部分學到的單詞模擬角色扮演（劉傑 2021）。教師鼓勵學生記住這些情景對話，並把它們適用到不同的情景中。抗戰譯訓班採用美式強化訓練方式，學員們每天學一課，一周學六天，限一個半月學習完畢。譯訓課程先從簡單介紹美國歷史、地理概況、風土人情、生活習俗與禮儀開始，逐步過渡到專業的（英漢）軍事術語習得和對話口譯，中英文對譯等，另外還要學習與戰地翻譯工作息息相關的國內政治、國際情報、體育、實地演習等業務課程。學員們完成培訓結業考核後，由國民政府軍委會外事局與中國戰區美軍總部協商分配工作，主要前往戰地服務、支援印緬作戰直至全面反攻。1944–1945 年，中國抗戰處於戰略反攻階段，大批英美盟軍來華助戰，當時的重慶政府下令徵調 1944 屆大學應屆畢業男生入伍從軍，其中絕大部分就是充任盟軍譯員（即 '翻譯官'），接受譯訓教育就是他們步入軍旅翻譯生涯的第一站。

作為一本由美國軍事顧問團編寫，針對中國成年英語二語學習者（Adult EFL Learner）的軍事口譯訓練教本，筆者以為，《翻譯官必讀英語四十課》（以下簡稱《四十課》）從語言材料的選擇到專題內容的編排，再到教與學方面的指導等方面，體現了以下幾個特點：

2.1 語言素材融知識性、真實性與專業性於一體

首先，《四十課》的教學對象是有著相當英語基礎的中高級外語學習者（以在讀大學生為主體）。民國時期，我國各中小學（特別是外國教會在華開辦的各級各類學校）開設的外語語種普遍就為英語。進入大學後，也是選擇英語為第一外語的學生居多，到大學高年級階段，學生們基本已達到 "英語流利且能嫻熟運用[4]" 的水準。此外，由於譯訓班學員還需通過入學考試方能入伍受訓，所以譯訓課程的起點已越過基礎英語（聽、說、讀、寫）階段，直接進入專門用途英語（ESP）習得和口筆譯訓練。主題單元以軍事聯絡員工作內容為主線，圍繞與軍事譯員工作相關的場景展開，具體包括軍隊生活、個人專長與技能、戰爭事項、中美文化等。每單元第一部分引入的辭彙與短語量大（約 100–120 新詞加短語），專業性強，口頭用語（oral/conversational language）

4. 2. 目录（TABLE OF LESSONS）：

4. 2. 1. Introductions, Greetings, Army Ranks (WELL BEGUN IS HALF DONE, WHERE THERE IS A WILL THERE IS A WAY)

4. 2. 2. Military Organization and Administration

4. 2. 3. Military Camp, Discipline, Security, Courtesy

4. 2. 4. Travel and Transportation, Personal Equipment

4. 2. 5. Geography and Terrain

4. 2. 6. Purchasing, Labor, contracts, Personal Service

4. 2. 7. Communications – Telegraph and telephone, Postal, radio, military

4. 2. 8. Medical Service, First Aid

4. 2. 9. Hostel and Camp Service

4. 2. 10. Office Work, Business Matters

4. 2. 11. Military Installations and Equipment, Weapons and Ammunition (CHARACTER ARMS A MAN AGAINST TEMPTATION AND EVIL)

4. 2. 12. Conversations with Government Officials and Local Leaders (CIVIL OFFICERS SHOULD NOT LOVE MONEY; MILITARY OFFICERS SHOULD NOT FEAR DEATH --- Chinese Proverb)

4. 2. 13. Chinese Restaurants and Foods, Social Entertainment

4. 2. 14. Reconnaissance and Scouting

4. 2. 15. Finance, Exchange, Banking

4. 2. 16. Aviation and Aerial Warfare

4. 2. 17. Maps and Mapping

4. 2. 18. Legal Matters

4. 2. 19. Motor Cars, Motorized equipment

4. 2. 20. Sino-Japanese War and World War, News Agencies, Current Events

4. 2. 21. American History, Government, Life

4. 2. 22. Repairs

4. 2. 23. Military Intelligence, The Enemy, Prisoners of War

4. 2. 24. Chinese History, Government, Three Principles of the People

4. 2. 25. Engineers and Artillery

4. 2. 26. Military sanitation, Public Health, Personal Hygiene

4. 2. 27. Naval and Naval Operations

4. 2. 28. Life at Front, Guerilla Warfare

4. 2. 29. Western Etiquette, Military Courtesy

4. 2. 30. Physical Education, Sports, Recreation

4. 2. 31. Military Operations

4. 2. 32. Chinese Customs and Social Life

4. 2. 33. Agriculture, Industry and Economic Development

4. 2. 34. Letters, Documents, reports, Translation Work

4. 2. 35. The United Nations, Diplomacy, Parliamentary Procedure

4. 2. 36. Military Abbreviations

4. 2. 37. Personality, Life Philosophy and Ideals

4. 2. 38. Army Service Forces, Supplies, Chemical Warfare

4. 2. 39. Military Training, cavalry, Metereology

4. 2. 40. On to Tokyo! Together to Victory, Freedom and peace

圖 1：《翻譯官必讀英語四十課》目錄

表徵明顯。比如，每單元第一部分都要求學員進行句型操練（sentence pattern drills），把與單元內容相關的新詞匯（Words）放置到疑問句與陳述句的交互問答操練中（見例一）。這一方法是典型的外語語言教學思路（詳見 2），重點針對學員在（未來）口譯實踐中可能遇到的生詞、專業辭彙以及各種常見的句型（以口語為甚），旨在讓學員熟練掌握外語語言形式，用今天的觀點來看，也就是以**解決譯的前提與基礎**。教材前言部分（p.2）還特別提到，各單元新詞匯與專門用語的標準翻譯應由教員提供給學生，鼓勵學生用筆記本記錄下來並時常溫習。由於課本用語中多涉及美式俗語（American colloquialisms）與軍隊行話（Army slang），要想熟練掌握這些就必須通過反復的聽說與對話操練。此外，編撰者還強調，要想教好《四十課》，教員自己首先要熟練掌握這些專門辭彙與用語。

例一：Lesson 2 Military Organization and Administration

A.Words and Sentences for Practice...

What branch of service are you in? What is your outfit?

I am in the_____, and my outfit is the_____ (Armored forces, artillery, Chinese 9th Army, Medical Corps, Military Police, Transportation Corps, Draftee army; Regular army) ...

How long have you been in military service? How many men are in your unit/regiment /division?

I am in the_____ (Signal Corps. Transportation Corp, Military Intelligence Guer-rillas) ... What is your specialty in the army?

I am a（an）_____ (engineer, pilot, mechanic, radio operator, chaplain, clerk,scout,mess officer, medical officer, machine gunner, tank man...)

Review of **conversational phrases**: Is there any___? Yes, there is; No, there isn't. （…）

Would you mind closing the door? Not at all. Do you understand what I said？ Partly; Part of it; most of it; all of it.

　　從以上例子中不難發現，每個單元的第一部分著重語言習得，把專有名詞、短語或術語融入句型操練中。教材編者（包括教員）除在課堂上開展句型操練外，還須對原文中出現的相關專業辭彙提供翻譯指導，並給出參考譯文。筆者在通讀該教材後發現，書中選用的材料頗為地道，且緊扣軍事主題，（課中）英語會話有機融合該單元新引入的辭彙與專門用語，編排過程中突出新詞的反復運用，以達到增強有效刺激反應（stimulus-response mechanism），促進語言內化掌握之效。（課後）閱讀補充材料均選自英美報刊，或是美國歷史上的著名演說稿（如林肯在葛底斯堡的演講等），並在附錄中引薦常用美國俚語（American slang）以及美國歌曲。

　　從內容上看，《四十課》力求把語言教學與軍事專業術語有機融合，具體表現為四個方面：（1）軍事知識（在軍營、作戰、職級、紀律和安全、禮貌、航空和空戰、法律事務方面）的獲取；（2）個人專長和軍事技能，包括醫療服務、宿舍和營地服務、辦公室工作、軍事設施和設備、武器彈藥、電報和郵政服務；（3）語言和溝通技巧，包括與政府官員和地方領導者的談話、信件、檔、報告和翻譯工作；（4）言外知識和目標語文化——例如地理和地形，中國餐館和食品、美國歷史和政府、中國歷史和政治、中日戰爭和世界大戰（劉杰 2021）。除了引入專業辭彙與術語，編者還煞費苦心地在每課的第二部分情景對話中，將知識性較強的主題內容（subject-matter knowl-edge）融入對話口譯編排之中，這一創新之舉不禁讓人眼前一亮（見例二）。以第 2 課為例，第一部分首先向學員介紹了與中美兩國"軍事組織和管理（Military Organiza-tions and Administration）"相關的生詞、短語、術語和句型。學員完成詞彙學習與句型操練後，第二部分則安排了情景對話（situation conversation）——下麵是一位美國軍官

（A）和中國翻譯官（C）之間的對話（第 5-6 頁），編排上力求將本單元新詞匯（見加粗黑體）放置到具體交際語境，以角色扮演（Role Play）的形式（兩位主對話人加一名譯員）展開口譯練習。

例二：

A: Mr. Wang, I wish you would tell me something about the military organizations of your country.

C: I will be glad to tell you what I know, although I am not a regular military man. At the head of China's military organization, as you know, is **Generalissimo** Chiang Kai-shek. He is Chairman of the **National Military Council** and Supreme Commander of the **Allied Forces** in China. General Chen Cheng is now Minister of War and General Ho Yin-Ching, Chief of General Staff.

A: How many soldiers does China have in the field?

C: About five million, I understand, organized into various **army-groups**, armies and divisions. A certain proportion of officers and enlisted men are volunteers but the majority of the wartime army is made up of conscripted soldiers. They are directed by officers, army commanders, division commanders, **brigade commanders**, regimental commanders, company commanders, **platoon commanders**, and **squad leaders**.

（…）

A: Would you like to hear me say something about American military organization?

C: Yes, indeed.

A: The President of the United States is commander-in-chief of the Army and Navy. In his cabinet are **Secretaries of War (Army)** and Navy, who are civilians. The Chief of General Staff is General Marshall. Then there are commanding generals in the fleets with Admirals and other naval officers under them, and the commanding generals of the air forces. （…） Now we have over eleven million men in all the armed services, fighting for freedom.

C: The China Theater is now a separate theater of the American armed forces, is it not?

A: Yes, it is now an independent theater under command of Lt. Gen. Albert Wedemeyer, who is also Chief of Staff to Generalissimo Chiang. Formerly the **China theater** was part of the **CBI (China-Burma-India) Command**.

C: America's greatest help to us so far has been through its air force.

A: That's right. First there was the **AVG (American Volunteer Group)** under General Chennault, and then the 14th Air Force. Now we have also the **Chinese-**

American Composite Wing. In addition, American transport planes have brought supplies to China "**over the hump**" from India.

C: We hope that American assistance in the air and on the ground will increase so that in cooperation with Chinese forces, they may drive out the Japanese.

從以上例子中不難發現，《四十課》較為巧妙地將軍事術語、專有名詞與抗戰相關背景知識融入到了情景對話中，在語言教學與材料選擇上兼具系統性與針對性，整體把握了軍事英語的教學難點，力求在互動性較強的口語訓練中培養學員在特定語域下的雙語交際能力，掌握一定難度的雙向短交傳（short consecutive）和對話口譯（dialogue interpreting），以達到（未來）軍事聯絡員應具備的業務能力。

2.2 體現以提升外語能力為重點的傳統翻譯教育觀

既往研究中已有學者提出，抗戰譯訓班的教育教學屬於專門用途英語（ESP）訓練，以聽說教學法（audio-lingual approach）為主要教學手段，主要解決的是二語習得階段語言能力，特別是外語口語能力提升的問題，屬於外語教學範疇（劉傑 2021）。此種教學法旨在短時期內讓學員迅速掌握一整套的語言形式，並迅速培養特定語域下（如軍事溝通）所必需的雙語交際能力（domain-specific bilingual communication）。具體表現在，學生在進入課文學習前先要認真聆聽教員帶讀，然後跟著重複。新的辭彙和短語通常與視覺材料、圖片、圖表或實物、現場觀察和經驗積累聯繫在一起。在學習課文的時候，通常也需要先聽、後目讀、再口述，以期提高聽說能力（羅天 2011；劉傑 2021）。在教材的前言部分（Forward, 第 2 頁），編者特別強調了使用《四十課》提升英語水準應注意的內容與學習方法，包括語法、語音、朗讀與會話、搭配與拼寫、辭彙與工具書的使用（並推薦兩本英漢軍事術語詞典供師生選用）等。不過在筆者看來，這些其實都是二語習得階段教學應解決的基本問題，由此也可以看出，該教材的編寫者著重以語言能力的培養為主線，把外語能力的培養等同於翻譯（或口譯）能力。坦率的講，在這種翻譯觀指導下編寫的教材，不足之處顯而易見。

首先，課程中口譯技能與技巧的講解幾乎沒有提及。教材單元的第二部分為模擬軍事工作場景進行的對話口譯（dialogue interpreting），然而編者卻對軍事譯員應具備的基本技能（skills）和扮演的角色（role）隻字未提，徑直讓學員進入了海量的模擬練習，實為這本翻譯實訓類教材的一大缺憾。其次，軍事譯員的行為規範（norms）與翻譯倫理（ethics）在教材中也未明確談及，僅一兩句話帶過口譯的標準 "interpretation should be rapid, accurate, clear and in good conversational style." 當然，這些遺憾的存在有一部分原因是因為軍事譯員的培訓在當時是個新鮮事物，歷史上幾乎沒有成功先例可循。但筆者認為，譯訓教育的目標既為溝通中外，協助中盟將士高效協同作戰，那麼這些譯員分發到崗後的工作表現，就應成為檢驗譯訓教育品質的試金石。近年來有新的研究表明，當時的譯員上崗工作後呈現了較多問題，如翻譯的不成功、中方譯員與盟軍士兵之間的衝突、譯員遭到美方歧視或不當對待、譯員對戰時各方政策理解偏差、翻譯人員的忠誠度等問題（吳淑鳳 2017；Fredman 2018）。回頭來看，這種以提升語言能力為主導的譯訓教育的確有其歷史局限性：由於忽視了譯員能力培養的其他

要素，才導致學員分發上崗後在實際工作中無法處理以上種種"看似超出能力範疇[5]"的問題，從而在理想與失望的鴻溝中迷失（Fredman 2018）。

　　隨著 20 世紀下半葉口筆譯研究的縱深推進，譯學界對於譯員能力的概念逐步有了更為全面和客觀的認識。以今天的角度來看，譯員能力（主要針對口譯）至少由六大部分構成，即雙語能力、翻譯技能、跨文化溝通，譯員的心理、身體素質，以及職業倫理與操守[6]（王斌華 2012, 77）。相應地在譯員培養方面，六大組成部分指引著教材編寫的前進方向。如今以提升外語能力為主導的教材編寫模式早已基本退出歷史舞臺。20 世紀 80 年代之後，我國的口譯教材編寫理念從以提升語言能力為重點，發展到向口譯技能為主線的轉變。進入新世紀以後，學界又進一步發展了將跨文化交際理念融入口譯教材。口譯電子課本與多媒體教學包（E-learning Package）的出現，也極大擴展了口譯教學的面向和應用場域，補足了傳統紙質課本的不足與局限。撫今追昔，從歷史的發展脈絡中，我們不難發現中國口譯教學理念的演進過程與宏觀歷史語境的變化息息相關。

2.3 糅合跨文化交際與國情宣傳的口譯訓練讀本

　　縱觀《四十課》這本教材，還有一點讓筆者印象深刻，即編寫者有機融合了中美文化及其各自國情與習俗等知識，並要求教師在教學過程中結合單元主題，傳授有關家國情懷、國際合作、中美互信與友好、愛國主義等方面內容。這樣的編寫安排和口譯教育理念糅合了跨文化交際與譯員倫理的雛形，具有超越時代的前瞻性（劉傑 2021）。從以下具體教學案例中（例三），我們可以感受到編者向世界解釋和宣傳中國抗日戰爭的良苦用心與錚錚愛國情懷。下麵是一位美國軍官（A）、中國軍官（Colonel Tien）和中國翻譯官（C）之間就中日戰爭展開的對話（p.41-42）。

例三：**Lesson 20 Sino-Japanese War and World War**

20-B Situation Conversation

A: Interpreter Chen, I am expecting a visit from Colonel Tien any minute. He doesn't speak much English so you had better stick around.

（...）

A: You've been at war nearly eight years now, haven't you?

C: Yes, and if you count from the invasion of Manchuria, fourteen years.The background of the war and early conflicts go back even further. There was the Sino-Japanese war of 1895- -a debacle for China- -in which we lost Formosa. （...）

Japan has made serious inroads on our sovereignty. During the next two decades Japan followed a systematic policy of political and economic encroachment.

（...）

C: The Japanese have put out a lot of propaganda about a "New Order in East Asia" and a "Co-prosperity Sphere". But we don't think it's very effective.

A: Many Americans wonder why the war has dragged on so long in China.

C: The Colonel says we had to trade space for time. We made strategic retreats and withdrew gradually to the hinterland. We have had to educate our people and struggle against those who would serve the ends of the enemy.

A: Those were the dark days when China stood alone. Now you are one of the United Nations and you can look forward to an early Allied landing on the China coast.

這種模擬"三角對話"場景在教材各個單元中均依據主題內容呈現，語言材料多選擇更為生活化的口語，儘量體現真實的交際情景。同時，為增進中美之間的信任、團結和友誼，達到共同戰勝法西斯的目的及上文所說的"一紙書勝十萬兵"的宣傳功效，編者還不忘向學員和西方受眾推介戰時中國的政治、軍事、人文等基本價值取向。如例三所示，在這一單元主題中，編者匠心獨具地向教材受眾展示了從第一次中日戰爭（甲午戰爭）到抗戰之間的日本侵華史，中國反侵略的戰略、方針以及堅持中美合作以對抗日本所謂"東亞共榮"的政治立場。這樣的巧妙安排凸顯了翻譯培訓中語言與文化的互動，宏觀歷史語境與意識形態這一雙"無形之手"（invisible hands）對譯訓教育的操控。

一般來說，口譯教材的外宣功能（publicity function）是個隱性話題，不會"堂而皇之"地出現在現代口譯教材編寫綱要中，而是更加注重教材人文性與技能性的統一。《四十課》的編寫者在中美抗戰的宏觀語境下，把戰爭中的"外宣"這一政治功能體現得明晰到位又合情合理，這不禁讓筆者感歎，每當翻譯與政治相遇時，譯訓教育的**工具性特質**就會彰顯！同樣的，在抗戰結束近四十年後，新中國第一個系統培養高級翻譯人員的聯合國譯員訓練班，其辦學目的與宗旨也明確包括"為聯合國多邊外交與國際政治服務[7]"（王若瑾 2006）。這一點該如何與當下教育界推崇的博雅人文教育切合，如何更好地把翻譯培訓的工具性與人文性相結合，的確值得新時代翻譯教育工作者們深入思考。

三、主編其人其事：畢範宇與戰時中國

上文提到，這本口譯教材的編寫團隊由美軍聯絡團 7 人構成。由於年代久遠且史料不易獲取，筆者僅就教材主編的背景展開研究，並從中窺見近現代中國與西方關係的一個縮影，以及一位翻譯教師應具備的基本素質與國際視野。

《四十課》主編畢範宇（Dr. Frank W. Price），耶魯大學博士，1895 年出生在中國浙江嘉興的一個美國傳教士家庭。畢氏自幼展現出過人的語言才能與演說能力，對中國文化有很高的認同感。中學畢業後，他回到美國繼續接受教育，並與 1923 年回到中國傳教，任南京金陵神學院院長兼教授。由於在宗教信仰等方面的親近關係，畢範宇與蔣氏夫婦從 20 世紀 30 年代初起就一直保持交往，蔣氏夫婦私人牧師的身份，讓畢氏有機會洞察國民黨政府對西方的外交工作，並開展爭取外援與中國問題研究。

全面抗戰爆發後，畢範宇和夫人遷往中國西部。在重慶時，蔣介石邀其擔任美軍顧問，負責翻譯人員的培訓。他積極投身此項事業，不僅編撰了本文討論的《翻譯官必讀英語四十課》一書，還親自出任主講教員，並熱情鼓勵支持美國對華援助，成為了美國國會院外援華遊說團成員。1945 年抗戰勝利後，他又獲蔣介石政府委任，以中國代表團成員身份赴美國三藩市參加了聯合國成立儀式與第一屆聯大會議。畢範宇一生致力於增進中美友誼，立志向西方宣傳現代中國。他把孫中山的《三民主義》翻譯成英文，交由商務印書館出版，還著有大量有關中國教會、文化、社會與西方之間關係的作品。1949 年，中國共產黨取得解放戰爭的最後勝利，新中國旋即成立。畢範宇因與蔣介石及國民政府關係緊密遭到調查。1952 年回到美國後，畢氏先後在紐約市傳教圖書館和瑪麗－鮑爾溫學院任職，直至 1974 年病逝。縱觀畢範宇的一生，筆者以為，畢氏一直通過各種方式促進西方認知現代中國，特別是在“二戰”時為保衛中國的中美反法西斯同盟的建立和發展作出了自己獨特的貢獻。客觀上講，畢氏為 20 世紀上半葉的中西文化交流貢獻良多，相信這一點中國人民不會忘記。

前文提及，1945 年初中央訓練團譯訓班成立之後，國民政府對其重視程度可以說是日益提升，並把譯員培訓工作看作是對英美外交的重要組成部分。為此，國民政府專門為譯訓班派駐外籍專家，並任命“中國通”畢範宇為總教官，統攬譯訓事宜。據多位受訓譯員回憶，畢氏雖不住在班內，但時常來班巡視，也喜歡與學員談話交流，深得同學們的好感。他表示自己既愛中國，也愛美國，譯員在中美軍隊中的合作中應當讓雙方都能感到“像自己人”的作用，這一點在學生群體中產生了積極回應，獲得了良好的教育效果。

有一次，大約是中央訓練團譯訓班第二期畢業前夕，在一個月色朦朧的夜晚，畢範宇召集學員們談話，他一開口就是“孩子們”，讓人感到很親切。畢說自己三歲到中國，十八歲回美國讀書，二十五歲畢業後又回到中國。他自認是中國人，只是去美國留學。他說，有次在蘇州，他穿著中國的長衫，獨自到田野散步，一些在地裏幹活的農民看了他，便小聲議論道：“這個人如果再高一些（畢個子不高），很像個外國人。”他聽了很高興，“說我像個外國人，當然就認定我是中國人咯！”畢教官從這些生活逸聞談起，話題由小見大，轉而發揮到中美合作抗日的道理，表達出對中美戰鬥友誼和戰後中美合作的無限珍視與期待。真是不可謂不“動之以情，曉之以理”！這一點可以從畢氏在《英語四十課》的最後一章，即對學員的臨別英語贈言中淋漓盡致地表現出來：

A Final Message from Teachers to Cadets

（Practice interpretation of this message into Chinese）

Cadet Interpreting Officers:

Your training period in this School has come to an end. Now you are going on to the interpreter's pool and to your advanced training in the American army. From there you will be assigned to your special tasks and you will meet the hard tests of field service. To each of you, we say Goodbye and Good luck!

The friendship between China and the United States is a very significant factor in international relations of the 20th century. This friendship is destined to grow. There will be increasing interchange between our two countries. As Chinese interpreting officer for the American forces in China, you will be able to forge new links between China and America. You will be a bridge in war and in peace. You will be hopefully the foundations for full collaboration after the war.

China wants to be friendly to all her neighbors in Asia, Europe, the Americas and the Pacific. In your work, you will have the opportunity to promote friendship especially between China and her democratic neighbors across the Pacific. The future of the Pacific is in your hands. We are proud of you. We expect great things of you. You have enlisted in this service to help our country and the allied cause. Be true to your highest ideals. Do not be afraid of difficulties and dangers. Be loyal citizen of your country, brave soldiers in battle,worthy of representatives of the best in China, and strong builders of the post-war nation and post-war world.

Thumbs up for victory! Good trip, Happy landings and may we meet again soon not only in West China but also in Nanking, Peiping, Shanghai and Canton. God-speed!

Your teachers[8]

在與美國教官朝夕相處的歲月裏，不少學員都產生了這樣的共鳴：中美兩國雖遠隔重洋，歷史與文化習俗迥異, 但兩國人民都熱愛家鄉，厭惡戰爭，珍視和平！1945 年 8 月 15 日夜晚，日本投降的消息傳到重慶，迅速打破了山城寧靜的夜空，數十萬人湧上街頭。一時間鞭炮煙火、歡聲笑語彙聚成了歡慶勝利的海洋。中訓團裏的美國人更是興奮得好似發了狂，大家喝酒祝賀，互相擁抱，美國軍官與中國學員們擁抱在一起，高呼"我們勝利了！"每每想到此情此景，不少受訪的翻譯官不禁熱淚盈眶。筆者也被這生動展示的一幅幅中美戰鬥友誼的鮮活畫卷所打動，久久不能自已。

四、結語：從抗戰起步的中國現代口譯教育

本文通過評析我國第一部（軍事）英語口譯教材《翻譯官必讀英語四十課》，回顧了肇始於全面抗戰中後期的中國口譯科班教育發展初期的狀況。作為指導戰時譯訓教育的一部教科書，筆者對其編寫進行了較深入的點評，包括指導思想、教育教學安排、語言素材的選擇等方面進行了有理有據的分析。《四十課》的問世，凝聚了一批民國時期外語專家和中外學者的心血，見證了中美知識份子共同致力於軍事翻譯人才的培養，這一中國近現代史上的新鮮事物。在重慶，畢範宇、文幼章等外國傳教士兼中國通，發揮其融通中外文化與外語優勢，促成了中外教師聯合授課，與中國同仁一道編寫了我國第一本英漢（軍事）口譯教材，促成了戰時中國外籍抗戰友人的"翻譯群像"。外籍專家廣泛地參與到譯員培養的各個環節，成為了外語教學不可或缺的師

資力量，為戰時中外軍事與文化交流，以及"中國抗戰故事"的對外傳播作出了重要貢獻（Liu 2024）。

總的來說，《四十課》的編寫反映了**靜態翻譯觀**指導下，以外語語言能力培養為抓手的傳統翻譯培訓理念。它的誕生與戰時中國的宏觀歷史語境密不可分，回應了當時迫切的現實需求，充分體現了戰時語言教育的"即學即用（**unplug and use**）"特質，可以視之為現代中國口譯教材之"雛形"。通過評析這一譯訓教材，我們不難發現，民國時期的外語教育（包括翻譯教育）不僅僅只有"博雅人文"等通識教育理念及其做法[9]，也不乏為適應戰爭語境而開展的職業化（或專業化）"特殊教育"等多種形式，這一點同樣值得學界同仁關注與深入思考。

20 世紀下半葉，隨著新中國的成立，特別是改革開放以後，我國基礎外語教育有了飛躍式的發展，如今的翻譯專業的內涵與外延遠不是抗戰時期所能想像的。然回首不忘來時路，才能行穩致遠。本文透過對《翻譯官必讀英語四十課》的評析與戰時譯訓教育的回顧，重溫了二十世紀上半葉中國現代翻譯教育（特別是口譯教育）發展早期的基本形態，進一步闡釋了戰時譯訓教材的實用功能及其在軍事譯員培養過程中所發揮的作用。從這段歷史的回溯中，人們不難發現，中國現代口譯科班教育的起步，首先是戰爭脈絡下中國被動擁抱"全球化"的產物。戰爭雖然殘酷，但客觀上講，第二次世界大戰（包括中日戰爭）也加速了異質文明間的交融與碰撞。中日大戰給中華民族帶來的除了巨大創傷，還有被侵略國家在遭受凌辱後，對於軍事、科技、文化乃至國家綜合實力等現代文明與思想觀念上的強烈衝擊和覺悟。如此種種，都透過戰時翻譯傳播到廣袤的中國內陸和普通民眾階層之中，客觀上也回應了當時國民政府"抗戰建國"計畫的實施。從某種意義上講，翻譯教育的確扮演了前文提到的國家近現代化之"急先鋒"角色，在特殊的歷史時期推動並加速了現代民族國家的建構。總而言之，抗戰大後方中美譯訓教育實踐，事實上是政治權利操控下翻譯服務於國家戰略和最高利益的典型代表。透過本文的回溯與闡釋，相信身處二十一世紀全球化時代的翻譯教育工作者們不難為當下複合應用型翻譯人才的培養和新時代中國翻譯教育的發展找到可資借鑒的寶貴歷史經驗和可行路徑。

注 釋

[1] "翻譯官"的稱謂在本文源自英語 Interpreting officer 一詞，特指 1941–1945 年間通過國民政府譯訓班徵調培訓並分配上崗，在正面戰場的各盟軍機關及戰爭前線從事英語口譯（也包括部分筆譯工作）的輔助軍事勤務官員。

[2] 當然近年來也有研究顯示，當時的翻譯培訓與翻譯人員參加工作後的狀況差強人意，問題不少（見吳淑鳳 2017；肖志兵、孫芳 2018）。

[3] 學界普遍認為中國的現代口譯教育發端於 1979 年（原）北京外國語學院成立的聯合國譯員訓練部，而筆者查閱黎難秋編寫的《中國口譯史》和馬祖毅編著的《中國翻譯史》等書，也發現並無任何這段歷史的回顧與 1949 年之前的口譯教育與教學的記載。

[4]　此處援引國民政府軍事委員會 1943 年 10 月發佈的《軍委會徵調條例》對應徵譯員者的要求之一。

[5]　對於抗戰譯員上崗後面臨的種種挑戰與問題，筆者在對抗戰老兵的採訪中也不少人歸咎於國民政府的管理失策與中國國力的不濟。

[6]　近年來隨著電腦輔助翻譯與人工智慧的發展，譯員/譯者能力的涵蓋範圍又進一步擴大，應至少再增加運用資訊技術輔助翻譯的能力。

[7]　摘自我國著名翻譯家、聯合國資深譯員、原北京外國語學院聯合國譯訓部負責人王若瑾教授於 2006 年 2 月在國家圖書館的講座筆錄。

[8]　摘自《翻譯官必讀英語四十課》（*Forty English Lessons for Interpreting Officers*），第 81-82 頁。

[9]　談及民國時期的外語教育，國內外學界總慣用國立西南聯合大學為例，對其"博雅人文"教育大加讚賞，一直以來為中國教育界所推崇與懷念。

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譯者認知立場的構建與表達
——中醫典籍翻譯

岳艷[1]　　常晨光[2]

Address: [1]School of International Studies, Sun Yat-sen University, China; [2]School of International Studies, Sun Yat-sen University, China

E-mail: [1] zzyueyan2017@gmail.com; [2]flsccg@mail.sysu.edu.cn

Correspondence: Chenguang Chang

Abstract

Construing Epistemic Voice in Chinese Medicine Translation (*by* Yan Yue and Chenguang Chang)

This article sets out to continue examining translators' epistemic voice in Chinese medical translation and validating the findings in Yue and Wu (2021). Epistemic voice is defined in this study as translators' discursive presence showing certainty towards a proposition in a statement, which can indicate the degree of a writer's/translator's confidence and commitment to the validity of information. How epistemic voice is heard in translated texts can relate to various factors, but very few research has revealed its relation to the translators' professional background/expertise. This study compares the epistemic patterns in the translations of the Chinese medicine classic HuangDi NeiJing by two groups of translators, one with medical expertise and the other without. The findings show a clear epistemic disparity between the two groups of translators. The translators with higher level of medical expertise have a higher tendency to utter their epistemic voice and show more of their discursive presence in the translations, and their epistemic voice tends to be more cautious, less committed, and more positive. This demonstrates that translators' medical expertise does make a salient impact on the presentation of the translated message. It is thus suggested that more importance be attached to translators' domain–specific expertise in translator and interpreter training.

一、引言

　　"譯者隱身"在翻譯界經常被尊為金科玉律—譯者須在翻譯中保持透明，使譯作讀起來彷若原作，不留譯者的一絲痕跡（Venuti 1995; 任東昇、王芳 2020）。80 年代文化轉向之後，學界對翻譯本質的認識逐漸加深，強調翻譯首先是譯者在不同語境下做出的語言選擇，是譯者主體的思維活動，是文化、政治和各種社會主體之間相互作用的產物（Wolf 2002, 41），更是各種聲音（譯者、作者、出版社等）之間的相互較量的結果。譯者則是這場較量之中的話語承載者，其實很難在譯文中隱身，譯文因此成為表達譯者立場的直接載體。

　　譯者立場可視為譯者的一種"話語存在"（Hermans 1996），是譯者在與文化、社會意識形態等各種複雜因素相較量之後對原文字的一種操縱（Munday 2013），通常通過副文字中的元對話進行識別（Chatman 1980；Hermans 2009；Schiavi 1996；Horri 2010）。因譯者之聲在主文本中時常與原作之聲混淆，表現形式極為隱秘，因而鮮有研究。本研究以主文本為基礎，焦點為譯者的認知立場在翻譯中的建構問題，重點探索譯者專業背景如何影響其譯者認知立場的表達，從而挖掘二者之間的潛在規律與關係，為中國外宣翻譯人才培養模式（尤其是複合型人才培養模式）提供實證依據。

二、認知立場與中醫翻譯

2.1 認知立場

　　學界對認知立場的理解通常與一個人的知識結構相連，它強調資訊的來源性、可靠性以及權威性，被定義為：作者對於某個命題可能性的猜測與信心（Biber et al. 1999；Palmer 2001）。因其承載管道為彈性語言、模糊語（Zhang 2015），可給譯者充分表達自己主觀判斷的空間，所以是追蹤譯者翻譯痕跡的最佳通路之一。一般來講，譯者的認知判斷依據有二：一，譯者的專業知識與專業實踐經驗；二，原文資訊的來源（Marín‑Arrese 2011：195）。通過認知立場來追蹤譯者的翻譯痕跡在翻譯研究中算是一種新嘗試，與之相關的研究大多為認知情態的研究（White and Sano 2006；Crismore and Vande Kopple 1997；Kranich 2009、2016），其發生機制一般為因缺乏實證資料而對某條資訊的可能性做出主觀的推測與判斷，多見於學術寫作，尤其是社會科學領域。判斷過程通常具有語用訴求，如，自我保護的需要（Trappes-Lomax 2007），避免對說出的話承擔過多責任（Rowland 2007），禮貌考慮等（Handford 2010）。對於專業性太強的翻譯，譯者往往會因為自身專業知識和經驗的局限，在發表自己主觀判斷時極為謹慎或不願發聲，這一點在中醫翻譯中體現得尤為明顯。

2.2 中醫翻譯：誰來主筆？

　　中醫是中國文化的精髓，體現中華民族對世界、生命及健康的獨有觀念與視角，它以中國人民兩千多年以來世世代代的經驗為基礎，與西醫解剖思維截然不同，理論經常因缺乏臨床依據（RCT）而被定義為'偽科學'（Shea 2006；MacLennan and Morrison

2012；Eckman 2014），中醫理論的可靠性因此也時常受到西方學界質疑。中醫外譯過程中也面臨諸多翻譯問題，集中體現在：中醫術語翻譯"亂象"頻出，難以在國際上得到統一；中醫特色語言和文化不可譯；音韻翻譯的束手無策；古漢語修辭難以在譯文中得到體現；模糊語精確翻譯的悖論；古漢語邏輯和連貫的翻譯重構等（龔謙、黃楊2017；龔謙 2022；李照國 2012；錢敏娟、施蘊中 2009；許鈞 2022）。這些難題對譯者的專業素養提出巨大挑戰。整個國際範圍內，能進行中醫學術交流的翻譯人才極為稀缺，優秀翻譯人才的培養與輸出已成為新時期中國翻譯人才培養的關鍵（杜磊、許鈞2011；範春祥等 2022；龔謙 2022；黃友義 2019；秦文華 2021；許鈞、曹丹紅 2014；嶽欣 2021；張威 2022）。

在此背景下，西方學界產生了中醫翻譯誰來執筆之爭，焦點在譯者是否必須有中醫專業背景（Rosenberg 2013）。但該問題一直都缺乏統一的衡量標準，結論難免莫衷一是。筆者認為，在回答此問題之前，當首先認識譯者的專業背景如何對其翻譯過程及結果造成影響。只有把握譯者專業背景與其翻譯選擇之間的潛在規律與關係，才能對 '誰' 來執筆問題有科學的回應。因此，本文並非要為 '誰' 是最佳譯者提供答案，而是對有/無中醫專業背景譯者的翻譯進行對比研究，從微觀層面描述二者差異，挖掘出譯者專業背景對其認知立場選擇與表達的影響，為'誰' 來主筆中醫翻譯供一定的科學論據。與以往研究不同，本文將引入系統功能語言學視角。該理論對翻譯選擇的探討有著強大的解釋力與適用性，能從各種微觀語言系統中描述出譯者的認知立場，幫助挖掘出譯者在語言選擇過程中的所呈現的語言規律。為此，本文需要解決的具體問題有：

1）在認知立場構建和表達上，有/無中醫專業背景譯者的譯文在認知立場的構建上各有什麼特徵？有何不同？

2）這些不同與譯者的中醫專業背景有何聯系？

三、系統功能語言學視角下認知情態系統

3.1 認知情態系統

語言學界對認知立場的研究通常是通過認知情態來實現。認知情態對應功能語言學中的概率系統（Halliday and Matthiessen 2014: 692）。概率在功能語言學中屬於人際功能範疇，指說話人或作者對某個命題可能性的判斷，這種判斷處在 '是' 與 '否' 的區間值內（Thompson 1996；Halliday and Matthiessen 2014），分析組織為小句，分析參數有：1）小句的正負兩極選擇，2）時間或情態的選擇，3）是否有語氣上的選擇，4）是否有評論性語言的選擇，5）是否通過語法隱喻實現。如圖一所示：

3.2 認知立場子系統

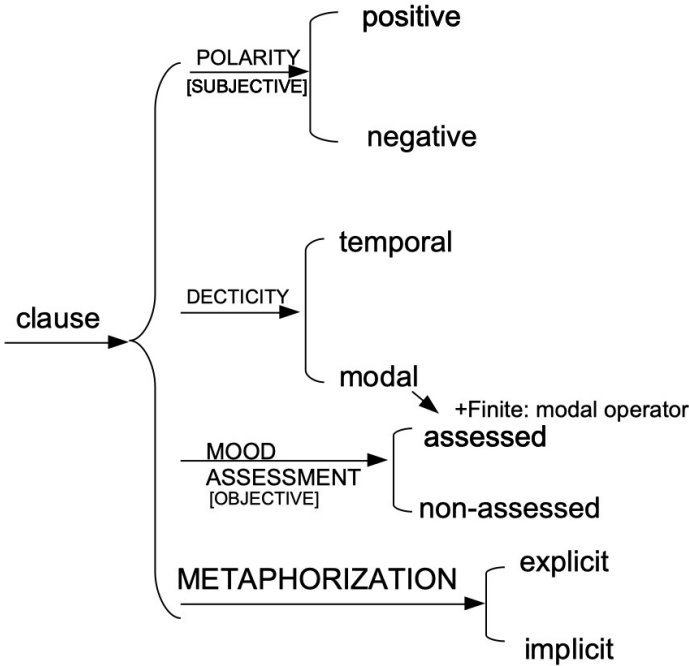除此之外，認知立場還可在情態系統的三大子系統中進一步分析，分別是：值、傾向、表現形式，見圖二：值系統用來描述認知立場表達程度的深淺，分高、中、低

圖 1: 認知情態系統（Halliday and Matthiessen 2014：162、185）

（見表一）；傾向系統用來描述認識立場的性質，或主觀或客觀；表現形式涉及到譯者是否通過語法隱喻的形式表達。

表 1: 概率值高低分類示例

高	cannot, must, impossible, impossibility, certainly, surely, of course, no doubt
中	will, would, can, could, probably, likely, unlikely, I think
低	may, might, possible, possibly, possibility, perhaps, maybe

四、數據與方法

4.1 語料庫構建

　　本文數據來源為中醫典籍《黃帝內經·素問》英譯平行小型語料庫。語料選擇依據有二：第一，譯文是基於同一原文字一唐代王冰版，以確保譯文之間的可比性；第二，根據研究目的，譯者背景選擇當以是否有中醫專業背景（教育＋職業背景）為准。為了進一步驗證譯者專業背景對譯者認知立場的影響，本文在 Yue and Wu (2021) 的部分數據基礎上，增加了 Ilza Veith 譯文，使得非中醫背景的兩組譯者更加接近，因而變
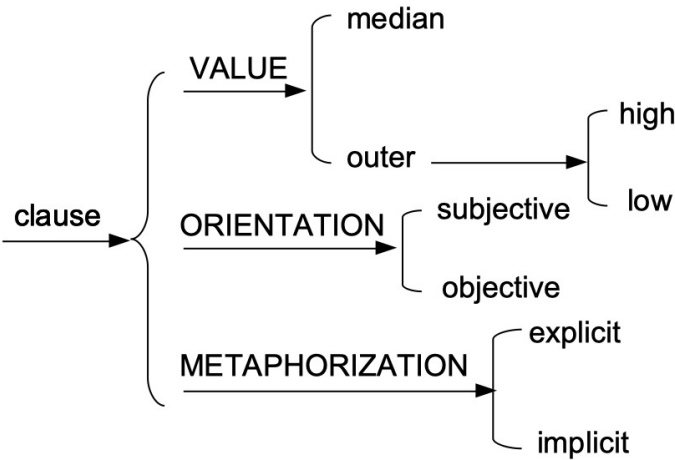
圖 2: 認知立場子系統（Halliday and Matthiessen 2014）

量控制更加科學。見表二：

表 2: 譯者背景概覽

	中醫背景（組一）		非中醫背景（組二）	
譯者背景	倪懋興	吳連勝、吳奇	Unschuld and Tessenow	Ilza Veith
教育背景	中醫博士	中醫博士	醫學史博士	醫學史博士
職業背景	中醫醫生，20 多年臨床經驗	中醫醫生，20 多年臨床經驗	大學教授（醫學史），無臨床經驗	大學教授（醫學史），無臨床經驗

　　如表二所示，根據譯者教育和職業背景，4 個譯文可分為兩組，組一為中醫專家，受過專業培訓，有多年臨床經驗；組二為醫史專家，無臨床經驗。通過將兩組譯者背景進行系統對比分析後，可以確定有無中醫專業背景是構成兩組譯者差异的主要變數，因此，若兩組存在明顯差异且同一組的譯文相似時，那麼就可判斷譯者的專業背景對翻譯抉擇有明顯影響。

　　譯文篩選之後，對符合要求的四個譯本進一步數位化建庫：一個約 50 萬字的平行語料庫。

4.2 分析步驟

第 1 步數據選取。以 Yue and Wu (2021) 整理的認知立場實現的詞彙語法資源為基礎，編入軟件 SysConc，再通過此軟件在已建好的《黃帝內經·素問》英譯語料庫中進行數據選取，獲得包含認知立場的所有小句，共 7316 句。見表三：

表 3: 《黃帝內經·素問》平行語料庫概覽

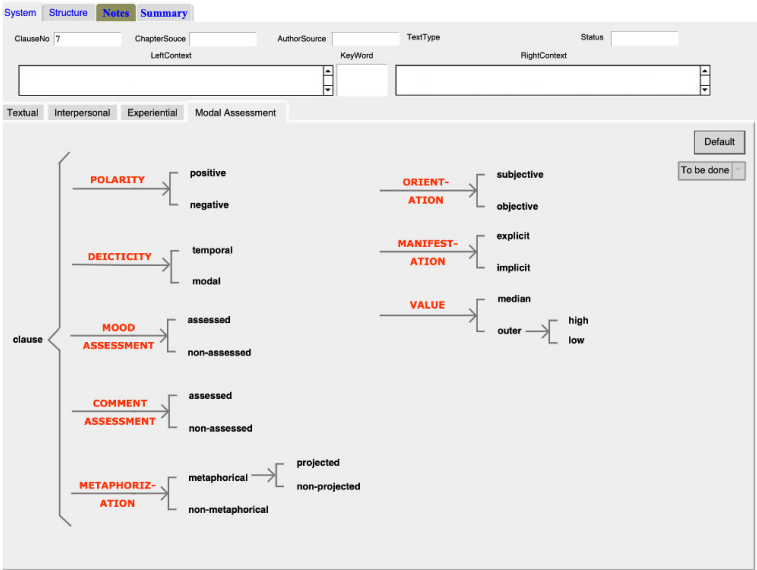| 譯本		數量	
		字元總數	小句總數
中医背景（组一）	倪懋兴	106,778	1,814
	吳連勝、吳奇	176,594	3,789
組一總計		**283,372**	**5,603**
非中醫背景（组二）	Veith	84,183	748
	Unschuld and Tessenow	150,835	965
組二總計		**235,018**	**1,713**
合計		**518，390**	**7,316**

第 2 步數據導入。將選取出來的小句導入分析平臺 SysFan 的認知立場系統。見圖三:

圖 3: SysFan 認知立場分析系統

第 3 步資料分析。如表三所示，包含譯者認知立場的小句總量為 7316，每個小句均在 SysFan 的八大子系統中進行了逐項分析，SysFan 最終自動統計生成統計結果。

五、討論

　　本研究發現，譯者的認知立場表達會受到譯者專業背景的影響，主要體現在以下三個方面。

5.1 譯者專業背影響其認知立場表達的頻率

　　首先，譯者專業背景對其認知立場表達的傾向性仍然造成影響。表現在有中醫背景的譯文更高頻地表達自己的判斷。見表四：

表 4: 中醫背景與非中醫背景認知立場歸一化頻率差异

認知立場	組一（中醫背景）			組二（非中醫背景）		
	倪懋興	吳奇父子	Total	Unschuld and Tessenow	Veith	Total
總字數	106,778	176,594	**283,372**	150,835	84,183	**235,018**
認知立場發生次數	1,814	3,789	**5,603**	965	748	**1,713**
認知立場歸一化頻率（次數/千字）	17.0	21.4	**19.8**	6.4	8.9	**7.3**

　　如表四所示，組一中醫背景譯者表達認知立場的頻率更高，幾乎是組二的三倍，這說明譯者專業背景對譯者認知立場表達有明顯影響，體現在：譯者專業經驗越豐富，越傾向於在譯文中發聲，表達其認知立場。為了確保結論的可靠性，筆者又將數據結果進行了 Log-likelihood 測試，測試結果為（LL5417.20，P 〈.001），進一步證實認知立場表達的確與譯者的醫學專業背景有很大關係。

　　這種相關性在子語域中體現得更為明顯。《黃帝內經·素問》一共由 81 章組成，每章談論不同主題。根據 Steiner (2004) 的研究，不同文字會因為主題的不同而表現出不同的文字特徵。據此，筆者在中醫專家的引導下，根據主題的差異與專業化程度的高低，將《黃帝內經·素問》進一步分成了三大子語域（sub-registers），分別是：R1=生理與病理，R2= 診斷與治療，R3= 中醫哲學。這三大子語域的專業化程度排序為：R1〉R2〉R3。專業化程度越高，對譯者的專業素養要求也越高。由此推測，兩組譯文在認知立場的表達差异度上很可能也會出現類似的階級差：R1〉R2〉R3。見表五：

表 5: 歸一化頻率在兩組譯文子語域中的階級差

子語域	歸一化頻率（詞頻數/千字）		差異度值
	組 1：中醫背景	組 2：非中醫背景	
生理與病理（R1）	10.2	4.5	5.7
診斷與治療（R2）	4.8	2.5	2.3
醫學哲學（R3）	4.2	2.2	2

　　例 1

　　是故味過於酸，肝氣以津，脾氣乃絕；味過於鹹，大骨氣勞，短肌，心氣

抑；味過於甘，心氣喘滿，色黑，腎氣不衡；味過於苦，脾氣不濡，胃氣乃厚；味過於辛，筋脈沮馳，精神乃央。

倪懋興（1995，12），中醫背景

Too much sour taste **may** cause over‑activity of the liver and under‑activity of the spleen. Too much salty taste **can** weaken the bones and cause contracture and atrophy of the muscles, as well as stagnate the heart qi. Too much sweet taste **can** disturb the heart qi, causing it to become restless and congested, as well as cause imbalance and transport food, and cause the stomach to digest ineffectively and become distended. The muscles and tendons **may** become scattered.

Unschuld and Tessenow (2011，80), 非中醫背景

Hence, when the flavors [consumed] are excessively sour, this causes the liver qi to overflow, and the [flow of the] spleen Qi will be interrupted. When the flavors [consumed] are excessively salty, the qi of the major bones is fatigued, the muscle[‑flesh] is shortened and the qi of the heart is repressed. When the flavors [consumed] are excessively sweet, the qi of the heart pants and there is fullness; the color is black. The qi of the kidneys is not balanced. When the flavors [consumed] are excessively bitter, the qi of the spleen is not soggy, and the qi of the stomach is strong. When the flavors [consumed] are excessively acrid, sinews and vessels are worn out and slacken, and essence and spirit perish.

　　例 1 是中醫關於五味和五臟之間關係的論述。原文作者對五味是否對五臟造成影響沒有表達自身認知立場。但倪懋興（中醫背景）在譯文中五次表達認知立場，認為五味和五臟之間的影響關係不是絕對的，而是一種 ‘可能’，給讀者懷疑論證的空間。但 Unschuld and Tessenow（非中醫背景）和原文保持一致，沒有表達任何認知立場，但也沒給讀者任何懷疑的空間。

　　例 2

憂傷肺，喜勝憂；熱傷皮毛，寒勝熱；辛傷皮毛，苦勝辛。

吳連勝、吳奇（1997，12），中醫背景

Excessive melancholy **may** hurt the lung, but overjoy **can** overcome the melancholy (fire **can** restrict the metal). Excessive dryness **may** hurt the hair and skin, and cold **can** overcome the heat.

Unschuld and Tessenow (2011，109), 非中醫背景

If anxiety causes harm, it harms the lung; joy dominates anxiety. If heat causes harm, it harms the skin and the body hair; cold dominates hat. If acrid flavour causes harm, it harms the skin and the body hair; bitter flavour dominates acrid.

　　例 2 是中醫理論中關於情緒、天氣和人體健康之間的關係。不同的情緒會對不同的身體器官造成影響，但如何對應人體各大身體器官現時還無臨床證據。學界對此還保持一種懷疑態度。這種態度沒在原文中表現出來。但譯文 1 五次用了認知立場標記語，指出人情緒和天氣對不同器官的影響是一種 '低值可能'，需要進一步證實。相反，譯文 2 保持了語原文一致的表達方式，並沒將自己的認知立場插入譯文中，但譯文同時也剝奪的譯文讀者懷疑的機會，默認情緒和天氣一定會對人器官造成影響。

　　本部分通過宏觀規律上的揭曉和微觀例子分析，發現譯者的專業背景對其認知立場的表達有明顯影響。專業背景經驗越多，譯者表達認知立場的頻率越高，也更傾向於給讀者留更多懷疑論證的空間。

5.2 專業背景影響譯者認知立場的表達方式

　　除了對認知立場頻率上的影響，專業背景也會對譯者的表達方式造成影響。見表六：

表 6: 中醫背景與非中醫背景認知立場表達方式差異

極性（肯定/否定）	組一：中醫背景		組二：非中醫背景	
	倪懋興	吳奇父子	Veith	Unschuld and Tessenow
總頻數	1,777	3,763	748	925
肯定	1,622 (91.3%)	3,479 (92.5%)	556 (74.3%)	699 (75.6%)
否定	155 (8.7%)	284 (7.5%)	192 (26.8%)	226 (24.4%)

　　本部分通過宏觀規律上的揭曉和微觀例子分析，發現譯者的專業背景對其認知立場的表達有明顯影響。專業背景經驗越多，譯者表達認知立場的頻率越高，也更傾向於給讀者留更多懷疑論證的空間。表六是兩組譯者在表達認知立場時選用小句極性的管道，可通過肯定的積極管道表達，也可通過否定的消極形式表達。結果顯示，組 1 譯者 90% 的情況下選擇了用積極肯定的管道來表達自己的認知立場。組 2 多數的情況下也用了積極肯定的管道，但頻率沒有組 1 高，相反使用否定的管道表達認知立場是組 1 的兩倍多。為了確保準確性，筆者又將這組數據通過開方測試進行了檢驗，檢驗結果為：$\chi 2$（1）= 371.599，p 〈.001。這充分說明兩組譯文差异的真實性和顯著性，證明譯者的專業背景與認知立場的表達的管道有明顯的相關性，這點可以通過例 3 得到進一步論證。

例 3

出血太多，不可複也。

吳奇父子（1997: 200），中醫背景

If the bloodletting is excessive, the blood **will** become asthenic and **will** be hard to recover.

Unschuld and Tessenow (2011: 615), 非中醫背景

If too much blood is let a recovery is **impossible**.

例 3 是關於中醫通過放血對病人進行治療的一種方法，但如果不慎放血過多對就會對病人造成不可逆的影響。原文是通過‘不可’否定的形式來表達認知立場，但譯文 1（中醫背景）將否經形式轉化成了肯定形式 will，傳達的意思是：如果放血過多，病人就很難康復，但並不是完全不可能。相反，譯文 2（非中醫背景）直接保留了原文否定的表達形式，而且通過高值否定"impossible"表達了絕對的不可能，可以想像這對病人和病人家人的心理會造成什麼影響。這種改變認知立場表達方式的做法可能是因為醫生站在了醫患關係的角度進行改譯，為了更好地照顧病人的情緒和感受。

5.3 專業背景影響認知立場表達程度

認知立場表達程度有高、中、低之分（Halliday, 1970；Halliday and Matthiessen, 2014），表示譯者對所譯資訊可靠性的信心大小。本研究發現，這種信心大小的表達與譯者的專業背景有關。

如表七所示，兩組譯者在表達認知立場的程度上都傾向於取中間值，這點兩組差異性不明顯。但是，在高值和低值之間的取捨上，兩組譯文出現了明顯的差異。組 1 幾乎為對半分佈，高值和低值之間分佈平衡，但組 2 就明顯傾向於高值的選擇，分佈比率高達 75% 左右，是低值區的 3 倍多，表現出對所譯內容真實性和可靠性的極大信心。為了二次確認數據的可靠性，筆者再將兩組數據進行了開方測試，結果為：（χ^2（1）= 123.919，p 〈.001）。充分證明了兩組譯文的差异性與譯者的中醫專業背景高度相關。

例 4

其脈絕不來，若人一息五六至，其形肉不脫，真髒雖不見，猶死也。

倪懋興（1995，80），中醫背景

However, if the pulse becomes faint, or one cannot properly detect it, or if the pulse is rapid for a short period, though physically the patient is not disfigured, death may still result

Unschuld and Tessenow (2011，344), 非中醫背景

When a [movement in the] vessels is interrupted and fails to arrive, or when it arrives five or six times while a person breathes once, even if the flesh of his physical appearance has not wasted away and even if one does not notice a true [qi of a] depot [in the movement in the vessels], [that person] **must** die nevertheless.

例 4 是中醫診斷中脈象出現不同表徵時的後果。如果脈象出現紊亂，脈搏跳動快慢無常，那麼即使病人看起來面向正常，也可能會有死亡的可能。例文中，原文作者並沒標記出自己認知立場，但兩個譯文都對死亡的可能性進行了主觀判斷。譯文 1 選

擇了低值可能 may，表示病人死亡的可能性較低；譯文 2 選擇了高值可能性 must，表示病人一定會死。很顯然，低值和高值的不同選擇，對病人造成的影響不同。倘若病人被告知死亡只是一種可能，興許還會選擇積極配合醫生治療；但倘若被告知病人一定會死亡，這幾乎可斷絕病人積極配合治療的信心，無論是在心理上還是生理上，都會給病人造成很大壓力。再如：

例 5

當有所犯大寒內至骨髓，髓者以腦為主，腦逆，故令頭痛，齒亦痛，病名曰厥逆。吳奇父子（1997，224），中醫背景

When the cold-evil invades the bone marrow, the brain **will** be invaded as the brain is a main part of the bone marrow, and the syndrome of headache and toothache will occur. This disease is called the headache due to attach of cold-evil.

李照國（2005，551），非中醫背景

It is caused by attack of serious cold that penetrates deep into the bone marrow that is mainly stored in the brain. Invasion of cold into the brain **certainly** causes headache and also toothache. This disease is called Jueni.

例 5 講述的是環境因素中的寒氣是如何對大腦造成影響。若寒氣入骨，大腦會受損，因其是連接脊髓的主要器官，表現出來的症狀為頭疼和牙疼。但這種症狀發生的可能性原文並沒有明確表明，而譯文將這種可能性進行了不同理解，中醫背景譯者認為可能性居中，因此選擇使用 will，非中醫背景譯者認為寒氣入骨肯定會引發頭疼和牙疼，選擇 certainly 表達了極高的概率。

醫學論證中，任何一句話都得有臨床實驗依據。一般認為，專業知識和經驗越豐厚，在表達上就越顯得有信心，因而越容易表達出程度比較高的認知立場。但本研究結果與預設相反，發現專業背景越豐厚的譯者反而在認知立場的表達上越有所保留。這可能因為中醫專業譯者對某些中醫理論的可靠新判斷更為謹慎，也更需要在行醫過程中顧及病人的感受，考慮醫療後果。

六、結語

本文引入功能語言學的新視角，用宏觀語料庫和微觀文字分析的方法，在 Yue and Wu (2021) 的研究基礎上，對中醫翻譯中譯者認知立場的表達是否受譯者的專業背景的影響進行了進一步的探索與描述。結果表明，譯者的專業背景（主要指所譯領域的教育和職業背景）對其認知立場的表達頻率、呈現管道以及程度高低均有顯著的影響，証实了 Yue and Wu（2021）的研究结论。體現為：專業背景越深厚，表達認知立場的傾向性越高，表達管道也更積極，程度上也不偏不倚，言辭委婉謹慎，更能照顧病人的感受。據此，本文呼籲，在翻譯教學或翻譯人才培養過程中，應當重視譯者專業素養的培養，尤其是專業性較強的領域，因本研究證明，譯者有無所譯行業的專業背景對譯文資訊的可靠性，傳播性都有明顯影響，其重要性不容忽視。

　　同時，也需要指出，本研究的變數設計中，譯者的專業背景經驗是主要變數，但不是唯一變數。這意味著，譯者的中醫專業背景是造成差异的主要原因，絕非唯一原因，這種差异還可能與其它因素有關，比如譯者的目的。從副文字分析的角度，兩組譯者其實都說明了各自譯文的目的，中醫背景譯者說明自己的譯文是從醫生的角度出發，為中醫學生或醫生而譯，臨床應用的目的性極強。這也充分解釋了為何中醫背景譯者在認知立場的選擇和表達過程中，處處考慮病人感受。非中醫背景的譯者也在副文字中明確指出，其譯文的目的不是為了臨床應用，而是為了重構《內經》背後的中國古文明。因並非中醫出身，對翻譯原文的理解時常有如履薄冰之感，處處表現出以忠實原文形式的態度。譯者目的也從側面進一步說明譯者中醫專業背景對翻譯過程影響極深。

　　最後，本文僅考究了譯者專業背景在譯者認知立場表達上的影響，但專業背景還可能對譯文的其它方面的造成影響，比如，前期研究（Yue and Wu 2021; Yue 2021）已經提過，譯者專業背景對譯文的邏輯、連貫也有影響。因此，在專業翻譯人才培養中，本文呼籲當重視譯者的專業知識和經驗的構建，不單是強調翻譯技能的提高，本結論也可為中國外譯人才培養中的"複合型翻譯人才培養模式"進一步提供實證基礎與思想啟發。

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Book Review of Humor in Self-translation

Nannan Li

Address: The School of Foreign Languages, Zhuhai College of Science and Technology
E-mail: 19097026g@connect.polyu.hk
Correspondence: Nannan Li

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While opinions may vary on the volume of research dedicated to self-translation (Gentes 2020; Grutman 2013), it's undeniable that the specific examination of humor in this area remains largely unexplored in Humor Studies and Translation Studies (Noon 2013; Palmieri 2017, 2018). This publication aims to bridge this gap by scrutinizing the interplay between humor and self-translation within the context of migration, thereby illuminating and enhancing understanding in both fields. It assembles a prestigious array of international academics to explore a subject of profound importance to our understanding of human expression and communication.

Divided into two parts, the book's first section is covered in the first seven chapters, exploring the transition of humor self-translation from poetry to screen media. The subsequent section, constituted by the last five chapters, focuses on reflective insights and experimental strategies in this area.

Chapter 1 delves into the 21st-century phenomena of migration and multilingualism, identifying them as rich sources of inspiration for translation practices, especially self-translation. It also offers a succinct review of the existing body of research on humor in self-translation, highlighting the significance of humor as an integral part of human life. This chapter sets the stage for the book's structure, which is divided into two main sections. The first section tra-

verses the terrain from poetry to screen self-translations, while the second provides insightful reflections and showcases innovative experimental methods in the study of self-translation.

Chapter 2 examines the self-translated poetry of four Filipino poets: Federico Licsi Espino, Jr. (Spanish to English), Jose Lacaba, Jr. (Tagalog to English), Mario Eric Gamalinda (Tagalog to English), and Marjorie Evasco (Cebuano to English). Their works are marked by political satire, often critiquing the abuses of oppressive regimes and societal issues in the Philippines. Here, humor emerges as a potent communicative tool, enabling a critique of the political establishment and serving as a catalyst for social change. In this sense, the self-translation of humor can be seen as a vehicle of social transformation. Furthermore, self-translations of these poets underscore the influence and dominance of English over local languages in this multilingual society.

Chapter 3 focuses on the humorous puns found in Nancy Huston's self-translated novels, "*Plainsong/Cantique des plaines*" and "*Slow Emergencies/La vire-volte*". The chapter aims to dissect how Huston navigated the intricacies in humor self-translation. It delves into her motivations for undertaking these translations and employs theoretical insights from Zabalbeascoa's ABC of variabilities, Delabastita's translation strategies, and Attardo's General Theory of Verbal Humor to analyze the puns involved. The analysis reveals that Huston strategically employed pun-to-pun, pun-to-alliteration, and even pun-to-no pun translations to ensure the humor resonates in the target language, thereby maintaining the intended communicative impact.

Chapter 4 explores the use of humor in the self-translations of two exiled writers and self-translators, Ha Jin and Pai Hsien-yung. By examining Ha Jin's "In the Crossfire" from the anthology *A Good Fall* and Pai Hsien-yung's "A Sky Full of Bright, Twinkling Stars" from the anthology *Taipei People*, the chapter highlights how humor serves as a narrative tool for trauma reconciliation and cultural dialogue. It concludes by challenging the notion of untranslatability in literary self-translation. This study posits that self-translation is a dynamic and innovative negotiation between the source and translated texts. Self-translators are not merely passive conduits but active cultural mediators and co-creators of meaning.

Chapter 5 adopts a translational recanonisation perspective to examine Samuel Beckett's *Waiting for Godot* and its self-translations into English, French, and Turkish and those of Alfred Jarry's *Ubu Roi* and *Ubu Enchaîné*. The aim is to explore the contributions these reworkings make to the target canon. Crucially, the self-translations within the theater of the absurd facilitate a rich dialogue between Western and Turkish cultural and artistic traditions. The chapter particularly delves into specific instances to demonstrate how the incorporation of humor in these reworkings has played a pivotal role in the quest for a distinctive "own voice" in Turkish theater, set against the context of Western modern and written dramatic forms.

Chapter 6 conducts a comparative analysis of the original English and the Italian scripts that Marsha De Salvatore self-translated for her stand-up comedy, *one-woman shows*. These

performances revolve around her personal experiences with illness and life as a "half-expatriate". The study reveals the intricate mechanisms employed in crafting and re-crafting humorous routines across two languages. Notable techniques include the strategic use of code-mixing and code-switching, as well as the mixture of tragic and comedic elements. Furthermore, the analysis highlights a significant finding: the Italian renditions tend to be more subdued compared to their English counterparts. This difference is attributed to cultural nuances and is specifically tailored to the sensibilities and expectations of the Italian audience for the humorous effects.

Chapter 7 provides a comprehensive overview of media interpreting research, noting a notable absence of research on humor and self-interpreting in media settings. To bridge this gap, this study draws upon media theories, namely the communicative ethos of broadcasting and the authenticity contract, as analytical frameworks to examine the presenter's self-interpreting in a live broadcast interview from the late-night talk show *La Resistencia* on Movistar TV. In addition, it adopts Conversation Analysis as the methodological backbone to shed light on the complexities of interactional humor. The study's findings reveal that self-interpreting plays a pivotal role in the generation of humor, with underlying strategies and mechanisms being brought to the fore.

In Chapter 8, the author poses a pivotal question: how can we differentiate between self-translation and creative writing? Within the framework of self-translating children's literature, he suggests that the successful re-creation of humor serves as a key criterion for identifying self-translation. This process ensures that the work retains its entertainment value when adapted to the target culture. To elucidate this point, the author references the English version of the Japanese picture book "*A Rabbit Beats the Rock*" by Yoneyama Hiroko. The humor in this book is characterized by its use of anecdotes and allusions. The author concludes that the English version qualifies as self-translation rather than creative writing in a foreign language, as it revolves around the pole of acceptability, ensuring that the humor is both understood and appreciated by the new audience.

Chapter 9 undertakes an exploration of the intricate dynamics of humor within the context of autobiographical self-translation from Japanese to English. The chapter delves into the inevitable losses encountered in the self-translation process, particularly the intricate challenges posed by wordplay, puns, idioms, and compound expressions, which are linguistically and culturally specific. Despite the inherent difficulties, the chapter posits that the act of confronting these translation challenges, as claimed by the author-translator, can engender a deeper comprehension of the source material and its cultural milieu. Furthermore, it suggests that the heightened autonomy afforded to the author-translator in self-translation may lead to creative gains, thus offering a unique perspective on self-translation.

Chapter 10 concentrates on humor as a device to expose the rich tapestry of multicultural, multilingual, hybrid, and in-between identities in both writing and self-translation, which are

perceived as pathways for identity exploration. It scrutinizes particular cases of humor employed in self-translation to understand the dynamic relationships between writing, humor, translation, and the author-translator's diverse identities. Importantly, the chapter conceptualizes translation as a linguistic and literary nomadic practice, casting translators in the role of insider-outsiders, which aids in locating oneself within a multiplicity of linguistic and cultural frameworks.

Adopting a 'Memerizing' approach, Chapter 11 delves into the creative process of eighteen undergraduate and postgraduate students from the University of Salento as they craft image-macro memes for humorous purposes for Italian audiences and then adapt them for an international audience. The study meticulously examines the interplay between the cultural and linguistic nuances of humor and the multimodal elements, as well as the creators' expectations, through an analysis of memes centered on food, regional disparities, and celebrities. It uncovers the extent to which the cognitive model of the 'implied receiver' shapes the choice of language and imagery. Crucially, the chapter underscores the pedagogical intent of a ten-hour workshop, aiming to enlighten participants about the mediating and communicative essence of translation.

From the perspective of Translation Studies, Chapter 12 revisits the intricate role of humor in self-translation, highlighting two critical dimensions: cultural specificity of humor and linguistic properties of language. A special focus is placed on wordplay, especially puns, which are recognized as a vital component of humor. The chapter provides illustrative examples of self-translation techniques used by Nancy Huston and Samuel Beckett to navigate the complexities of puns in self-translation. Additionally, it delves into the distinctive characteristics of self-translation, such as directionality, agency, intentionality, and simultaneity.

This book explores humor in self-translation from the time-honored literary forms of poetry, prose, and dramatic arts to the more contemporary genres of entertainment, including stand-up comedy and televised performances. It also ventures into experimental territory, offering insights into the nuanced complexities that arise within the realm of humor and self-translation. More crucially, by focusing on humor in self-translation, this exploration transcends the fundamental inquiries that surround the concept of self-translation such as its definition and intrinsic qualities. Instead, this book serves as a mirror, reflecting on how humor can serve as a vital tool for social commentary, a challenge to established norms, a shaper of personal identity, and a catalyst for self-reflection. Another merit is that it prompts readers to consider the complexities of humor and its profound impact on our perceptions and interactions.

Despite its contributions, Humor in Self-Translation faces certain limitations. The book' use of case studies may not be broadly generalizable, potentially constraining the applicability of its findings. Additionally, the treatment of humor in self-translation could be deepened by engaging more thoroughly with the theoretical frameworks, thereby strengthening

the book's scholarly impact. Furthermore, while the book touches on the discipline of media, it would benefit from a more interdisciplinary approach, incorporating insights from psychology and cognitive science. This would provide a more comprehensive view of humor in self-translation, recognizing the complexity of humor as a cognitive and social phenomenon.

On the whole, this book is more than just an academic read; it is an invitation to engage with humor in a deeper and more critical way. Its accessible and engaging narrative is set to captivate the minds of advanced students and scholars in Humor Studies and Translation Studies, offering a fresh perspective on the interplay between language, culture, and humor.

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Reivew of Dialect, Voice, and Identity in Chinese Translation: A Descriptive Study of Chinese Translations of Huckleberry Finn, Tess, and Pygmalion

Shuxian Song

Address: School of Foreign Studies, China University of Petroleum, Qingdao, China
E-mail: sxsong@upc.edu.cn
Correspondence: Shuxian Song

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Dialect holds a pivotal role in literary works, as it vividly brings characters to life, evokes a distinctive local color, and delineates the characteristics of specific groups, while showcasing the author's unique artistic style. However, within the Chinese context, the issue of dialect translation is intricately intertwined with the development and promotion of Putonghua (Standard Chinese, or Mandarin). Since the 1950s, Putonghua's status as the national common and standard language has been progressively fortified, whereas the use of regional dialects in public life has faced mounting challenges and scrutiny. This evolving linguistic landscape directly impacts the status and function of dialects in both literary creation and translation practices.

Dialect translation transcends mere linguistic conversion, playing a pivotal role in constructing the social, racial, and gender identities of fictional characters and reshaping social structures and relationships within the target language culture. When introducing English and American literary works into China, translators must skillfully navigate the regional, social,

and ethnic nuances embedded in the dialects to reproduce the distinct voices of the original texts. Simultaneously, they must adapt these works to the Chinese cultural milieu, where Putonghua holds a dominant position. This demands that translators engage in intricate negotiations and make discerning choices, balancing the source and target language cultures. Their translation strategies and linguistic decisions are inevitably influenced by the prevailing translation norms and cultural ideologies of their era. As a result, translated works not only convey narratives but actively contribute to the construction of social, racial, and gender identities and the reconfiguration of social structures and relationships within the target language culture.

In this context, Yu's monograph, *Dialect, Voice, and Identity in Chinese Translation: A Descriptive Study of Chinese Translations of Huckleberry Finn, Tess, and Pygmalion*, innovatively adopts the perspective of identity construction and leverages descriptive translation studies to systematically examine the Chinese translation of dialects in English literary works. This study addresses a significant gap in previous translation scholarship, which has often overlooked the vital field of Chinese dialect translation. It elucidates how Putonghua, as the standard language, shapes translators' construction of various voices in the process of dialect translation, the negotiation of social structures and relationships reflected by the standard language and dialects in the target language culture, and the reconstruction of the identities of different social groups represented by both. Notably, this is the first monograph to systematically examine the Chinese translation of dialects in English novels and plays from the perspective of descriptive translation studies.

The author employs interdisciplinary research methods, comprehensively applying theories and methodologies from translation studies, literary research, and sociolinguistics to conduct an exhaustive examination of 277 Chinese translated versions published between 1931 and 2020. The book begins with a holistic description of the corpus, spanning synchronic to diachronic perspectives, macro to micro levels, and linguistic details to literary effects. Through a systematic analysis of Chinese translation strategies, techniques, tendencies, and norms of the three most prevalent dialects in British and American literature (Dorset dialect, African American Vernacular English, and Cockney) in three classic works, i.e. *The Adventures of Huckleberry Finn, Tess of the d'Urbervilles*, and *Pygmalion*, as well as the diachronic evolution and stylistic changes of the translated language, the author unveils the intricate sociocultural connotations and identity issues underpinning dialect translation. Building on this foundation, the author conducts detailed case studies on each work, exploring the ongoing negotiation, reconstruction, and redefinition of the identity of the other in dialect translation, along with the evolutionary trajectory of this identity across different historical periods.

This book is structured into eight chapters with the following main contents. Chapter 1 differentiates between the concepts of literary dialect and dialect literature, discusses the untranslatability of literary dialect, and emphasizes how dialect creates unique voices and identities for characters. Chapter 2 systematically reviews the concepts and perspectives related

to the dialects discussed in this book, including the status and socio-cultural connotations of dialects in sociolinguistics, literary dialects in British and American novels and translations, and the tradition of dialect writing in Chinese literature. This chapter provides the theoretical foundation and analytical framework for subsequent textual analysis. Chapter 3 offers a comprehensive description of the corpus of 277 translated versions of *Huckleberry Finn, Tess*, and *Pygmalion* published in China between 1931 and 2020 with a special focus on the translation of Dorset dialect, African American Vernacular English, and Cockney in character dialogues. It reveals the norm toward standardization in dialect translation and the colloquialization tendency in the translation of dialogues in novels and plays in China. Chapter 4 delves into the 14 Chinese translations in which a voice is created distinctly different from the original dialect and distinguished from the standard language of the target language culture. The author provides a detailed description of the various features, variants, and techniques used in dialect translation, uncovering the general norms of lexicalization and dialect normalization. The chapter also examines phenomena that deviate from these norms and the diachronic changes in dialect translation.

Chapter 5 to Chapter 7 are dedicated to case studies of the three works. Utilizing the reconstruction of Jim's identity in *Huckleberry Finn* as a focal point, the author examines the use of register variants in Standard Chinese in the translation of African American Vernacular English. The research reveals that in the 1956 translation, the social hierarchy and power structure present in the original text are inverted through the use of two register variants, thus transforming Jim, the minority other in the original, into a figure more intimately integrated into the Chinese context, or more precisely, "a better us". Chapter 6 introduces a method for quantitatively measuring the frequency of dialect changes between the original text and the translated text, as well as among different translations of the same original work. Through an analysis of four translations of *Tess*, the author elucidates how shifts in the dialect frequency pattern of the original text alter Tess's voice and reconstruct her social identity. Furthermore, by describing the use of artificial dialects in three translations of *Huckleberry Finn*, the author corroborates the trend observed in the previous case study: later translations tend to simplify the strategies established by earlier translations that initially employed a particular strategy. Chapter 7 investigates the reconstruction of the gender identity of the female protagonist Eliza in the 1945 and 1956 translations of *Pygmalion*. The study uncovers the paradox between Chinese women's social status and gender identity, demonstrating that gender identity in translation is negotiated and constructed rather than merely transferred to the target culture. This negotiation and reconstruction are driven by the political and cultural agendas regarding women advocated by the translating subject and the prevailing ideology. Chapter 8 synthesizes the main findings and insights of the book with a highlight that in translations published in China after 1949, the primary dialect characters in the original texts are frequently linguistically elevated through dialect translation. This reflects the redefinition and negotiation of the

relationship between the other and us in contemporary Chinese society.

The most distinctive aspect of Yu's monograph is that it goes beyond the dialect itself and examines it in a dynamic relationship with the standard language, revealing the complexities of the dialect translation process. One of her most significant contributions is the inclusion of the translation of the counterpart of the dialect—the standard language—into consideration. Yu emphasizes that dialect translation should not be examined in isolation; dialect cannot be separated from the standard language, and all functions of dialect are influenced by the standard language. This shifts the research focus from the local, thorny issue of how to translate the dialect and reproduce its non-standard features in phonology, vocabulary, and grammar, to how to reproduce the tension between dialect and standard language and how translators manipulate this tension to construct the identities of different social groups.

Whether at the micro level of lexical, phonological, and grammatical analysis, or at the macro level of character voice shaping and identity construction, the analysis in this book revolves around the tension between standard language and dialect. The author delves into how the interaction between dialect and standard language in different historical periods and social contexts affects translators' decisions, and how these decisions are influenced by social relations, stereotypes, gender dynamics, ideologies, and language policies in the target language culture. In essence, it provides a unique perspective that allows readers to see how the identity of the other is constructed in the Chinese context, how this construction reflects Chinese society's perception of "us", and reveals how this construction has evolved over the past century.

This perspective enables Yu to keenly capture a translation phenomenon that previous studies often overlook: the use of different register variants in Chinese standard language to reproduce the tension between standard language and dialect in the original text. This approach is particularly important for the study of dialect translation between Chinese and English because using register variants to portray character identity is one of the most commonly used linguistic means of constructing character identity in Chinese literature. Ignoring or misreading this point would obscure the most commonly used and effective tool in the Chinese translator's toolbox.

In addition, Yu has designed a relatively complex and detailed analytical framework (Figure 2.9 on p. 54) that provides an overarching perspective to understand the various language variants constructed by the linguistic techniques and strategic tendencies used by Chinese translators in dealing with the challenging problem of dialect translation from the micro to the macro level. This framework elucidates how different language variants interact with each other to construct different language tensions of "standard voice vs. other voice". This framework not only serves as a reference for scholars engaged in translation strategy, translator behavior, and dialect translation research but can also be directly utilized by literary translators to enrich their toolbox. It can be employed in translation strategy teaching to provide practical

guides or roadmaps for translators dealing with similar challenges.

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3. Manuscripts written in a language which is not the author's mother-tongue should preferably be checked by a native speaker before submission.

4. Manuscripts should be submitted in word-processed electronic files to the Chief Editor at translationquarterly@gmail.com.

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*Manuscripts should be consistent in their use of language, spelling and format. Once your paper is accepted for publication, it is essential that the final submission be formatted to

the specifications given in these guidelines to avoid publication delay. This journal uses the "Author-Date" style as described in the latest edition of *The Chicago Manual of Style*.

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1. Manuscripts should be typed in **12** point-font, in Times New Roman for English and PMingLiU for Chinese traditional font. **Allow double-spacing throughout**.

2. Use **10** point-font for figures and tables, which should be numbered consecutively in Arabic numerals and provided with appropriate captions, e.g., Table 1: Interview subjects.

3. Subheadings within the main text should be aligned expressly according to the following order: 1. / 1.1 ／ 1.1.1

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6. Notes, to be provided in the form of endnotes, should be kept to a minimum. Endnotes should be numbered consecutively using Arabic numerals within square brackets in superscript, e.g., [1]. Note indicators in the main text should appear after punctuation marks.

7. Proper nouns and personal names, in English or otherwise, should appear in their full original form where they first appear in the main text. Chinese names and book titles in the text should be romanised according to the Hanyu Pinyin, "modified" Wade-Giles or other pertinent systems, and then, where they first appear, followed immediately by the Chinese characters and translations **in parentheses. Translations of Chinese terms obvious to the readers (like wenxue), however, are not necessary**.

8. Book and periodic titles should be italicised, while titles of articles, chapters, poem and songs, etc., should be placed within double quotes (" "). The same applies for titles within titles.

9. Double quotes (" ") are used for quotations and special terms; single quotes (' ') are only used for quotations within quotations.

10. Ellipses come in three dots, with a space between the dots, e.g., "Jack and Jill went up the hill . . ." and "Jack and Jill went up the hill . . . And Jill came tumbling after."

11. Please use **American** spellings and punctuation, including spellings like -ze, -or, etc.

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References in the text

In-text citations in English and other languages should be as precise as possible, giving the author-date and, where applicable, page references. Here are some examples: (Bassnett 2014, 28-32); as in Chesterman et al. (2003, 198); (see Kurland and Lerner 1987, chap. 10, doc. 19); (Toury 1995/2012, 10).

References section

All in-text citations in English and other languages should be matched by items in the references section, instead of listed in note form. All and only references cited in the text must be listed. References should be listed first alphabetically and then chronologically. For Chinese names and titles, please start a separate list or use Hanyu Pinyin, Wade-Giles transcription, the translated title as published or the title in literal translation where appropriate. Below are some examples:

Book

Bassnett, Susan. 2014. *Translation Studies*. 4th ed. London & New York: Routledge.

Chan, Tak-hung Leo, ed. 2003. *One into many: Translation and the dissemination of classical Chinese literature*. Amsterdam and New York: Rodopi.

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Article (in book)

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