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編譯論叢

Compilation and Translation Review

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革命與詩： 馬華文學、印尼文學與翻譯凱里爾·安哇

吳小保 徐威雄

本論文探討馬華文壇如何翻譯與詮釋或重寫印尼詩人凱里爾·安哇（Chairil Anwar）的詩歌，以及其文學遺產對馬華文學有怎樣的關係。凱里爾的作品在印尼、馬來西亞與新加坡廣為流傳。在他去世後，印尼政府把他的逝世日列為印尼詩人節。凱里爾作品不僅啟蒙新馬的馬來文人，也得到馬華文壇的關注。根據資料，早在 1950 年代初期，凱里爾的詩已譯介到馬華文學園地。直至 60、70 年代，仍可在各文學雜誌散見其蹤影。積極推介凱里爾詩歌的馬華作家包括威北華（魯白野）、廖建裕（谷衣）、陳瑞獻（西阿漢）。值得關注的是，不同譯者對凱里爾的詩有不同詮釋：一些人從左翼角度視他為人民詩人，作品充滿革命精神；另一些則從高蹈現代主義角度視他為一個追求純粹藝術與形式美的詩人。於是，凱里爾有兩個截然不同的形象：左翼凱里爾與詩性凱里爾。本文將著重探討以下問題：（1）凱里爾如何被詮釋成不同的形象？（2）凱里爾的個案提供我們怎樣的不同的角度，去思考文學與社會的課題？本文發現，凱里爾在馬華文學中的不同詮釋版本，源自冷戰時期不同的意識形態。事實上，這兩者可能都未能切實地理解複雜的凱里爾。另一方面，威北華則透過翻譯與書寫，與凱里爾建立了獨特的譯者—作者關係，揭示「文學為社會」和「文學為文學」以外的第三條道路。

關鍵詞：凱里爾·安哇、威北華、印尼文學、馬華文學、翻譯

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Mahua Literature, Indonesian Literature, and Translating Chairil Anwar

Siew Poh Goh Wue Hiong Ser

This article examines how Mahua literature translated and interpreted (rewriting) the poetry of Indonesia's renowned poet Chairil Anwar, during the 1950s and the 1960s. Chairil Anwar, celebrated as a literary genius in Indonesia, had his works widely circulated in Indonesia, Malaysia, and Singapore. The Indonesian government even commemorates his death anniversary as Indonesian Poetry Day. Chairil Anwar's works not only inspired Malay writers in Malaya and Singapore, but also received significant attention in Mahua literature. From the early 1950s, Mahua writers such as Wei Beihua (Lu Po-yeh), Liew Chien Yu (Guyi), and Tan Swie Hian (Xi Ahan) actively translated and promoted his poetry. What stands out is the contrasting interpretations of Chairil Anwar by these writers. Some saw him as a poet of the people, imbued with a revolutionary spirit, while others viewed him as a modernist poet, devoted to refined aesthetic and pure artistic expression. As a result, two distinct portrayals of Chairil Anwar emerged: the Leftist poet and the pure poet. This article explores the following questions: (1) How has Chairil Anwar been interpreted in different ways? (2) What kinds of different perspectives does Chairil Anwar's case offer for thinking about the relationship between literature and society? The article concludes that the varied representations of Chairil Anwar in Mahua literature stem from the differing ideological leanings of its writers. However, neither interpretation fully captures the complexity of Chairil Anwar as a poet. On the other hand, through his practices of translation and writing, Wei Beihua established a distinctive translator-author relationship with Chairil Anwar, revealing a third pathway beyond "literature for society" and "literature for literature."

Keywords: Chairil Anwar, Wei Beihua, Indonesian literature, Mahua literature, translation

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Goh Siew Poh (Corresponding Author), Research Fellow, Centre for Malaysian Chinese Studies, E-mail: gohsiewpoh@yahoo.com.sg

Wue Hiong Ser, Senior Lecturer, Faculty of Modern Languages and Communication, Putra University of Malaysia, E-mail: wuehiong@upm.edu.my

壹、翡翠帶上的詩人

西元 1949 年 4 月 28 日，印尼（Indonesia）第二次獨立前夕，年輕天才詩人凱里爾·安哇（Chairil Anwar）¹ 不幸離世，得年 27 歲。印尼人為此全國哀號，政府把他的逝世日列為印尼詩人節，讓他的名字在這土地流芳百世。在凱里爾故後，他從印尼走向了世界。西方人翻譯出版他的詩集，引起學界關注。在馬來群島，他的聲名橫跨海峽來到新加坡（Singapore）與馬來亞（Malaya），這裡有許多他的讀者，他的作品哺育著正醒覺的一代馬來青年作家。² 而在華文世界，凱里爾的蹤跡也遍布新馬港印多地。印尼華裔文人很早就認識這位才華橫溢的詩人，可惜目前仍無從確認在 1940 年代是否已經有相關譯介文章。³ 但可以肯定的是，其作品在 1950 年代開始流通於華文世界。戰後印華文壇與新馬港建立了緊密聯繫，不少印華作家順著這個管道投稿到海外發表，甚至在當地著書立說。在這些遠渡重洋的文字中就找到翻譯凱里爾的蹤跡。⁴

凱里爾被積極譯介到馬華文壇應該是 50、60 年代之間的事，當時的報刊雜誌一談起印尼文學史必定會提起那位早夭的、來自翡翠帶的詩人凱里爾，⁵ 他的詩歌也零零散散地經過不同譯者之手出現在馬華文學園地。威北華是翻譯凱里爾的先行者，以凱里爾（他稱之為安華）摯友自居，向馬華文壇譯介這位重要的印尼詩人。威北華在獨尊現實主義的馬華文壇是個異類，他自認是個左派，信奉現實主義，卻處處流露他個人主義式的抒情書寫，引起許多左派不滿。

¹ 凱里爾·安哇，又譯 K·安華、凱力安華、安哇爾、查理安哇等，印尼著名詩人，生於 1922 年棉蘭，猝於 1949 年雅加達。

² 1960 年代馬來亞的國語月活動更是常辦紀念凱里爾的節目，人們朗誦其詩，追思其事，足見其受歡迎程度（Klang, 1960）。馬華文人如魯白野對此事相當清楚（魯白野，1960）。

³ 筆者找到最早的翻譯是魯白野譯的〈碼頭的黃昏〉（安哇，1952），刊於 1952 年《星洲週刊》（第 43 期）。相信還有更早的譯作還沒被發現，因為威北華（即魯白野）曾提到：「〈我自己〉這首詩譯成中文，我倒看見過好幾首」（威北華，1953，第九版）。這幾首譯詩筆者都未見過。

⁴ 如廖榮盛（1958）在香港刊物《文藝世紀》發表懷念凱里爾的文章，同時摘譯了幾首他的詩。

⁵ 印尼素有赤道上的翡翠之稱。

星洲世界書局於 1961 年出版谷衣編譯的《凱里爾·安哇詩選》（安哇，1961），這是第一部也應是僅有的一部凱里爾華文譯詩選集。谷衣原名廖建裕，另署椰人，這位在 1950 年代從印尼到新加坡升學的青年文人，早年的思想略為左傾，但不像當時極左分子般莽撞。1969 年 11 月，正在推動第二波現代主義文學運動的《蕉風》刊載了西阿漢（原名陳瑞獻）譯介的凱里爾詩作（安哇，1969），這位天才詩人於是被陳瑞獻編織進他龐雜的現代文學翻譯世界，成為一塊小拼圖。

以上簡述了翻譯凱里爾在馬華文壇的概況，特別點名的幾位譯者都會是後文討論的焦點。本文將探討馬華文壇的幾位譯者對凱里爾的翻譯，嘗試指出不同流派的文人圍繞著凱里爾的討論與翻譯，受其文學信念影響而得出不同解讀。其次，透過此個案，本文嘗試處理文學與社會之關係的問題，考察威北華對凱里爾的文學道路的追隨，然後指出戰後的 50、60 年代，馬華文壇不僅存在著「文學為社會」和「文學為文學」的二元競爭，還有一個曾經存在、但可能不太明顯的第三條道路。在方法上，本文藉助翻譯文學的操縱學派理論，處理文學在翻譯過程中如何受到外部因素如主流詩學、意識形態等影響，從而重寫文本的意義乃至對文學系統形成影響作用（Lefevere, 2017）。事實上，所謂的重寫（rewriting）不僅指涉翻譯活動，廣義而言也包括文學史撰述、選集彙編、文學批評等。Lefevere（2017）把參與重寫的作者、譯者與編者稱作「重寫者」（rewriters）。在此意義上，翻譯凱里爾也可理解為重寫凱里爾，重寫者不僅包括譯者，也涵蓋選集編者與文學批評者等。

貳、重寫凱里爾的幾種方法

一、革命詩人

自 1950 至 70 年代的馬華文學界對凱里爾的認識，雖不及馬來、印尼與英語學界般深入，但也不見得膚淺無知。大體上馬華文人對凱里爾的複雜性

是有相當把握的。也正因此，人們在翻譯凱里爾時不僅涵括了他那些色彩鮮明的反殖詩歌如〈帝波尼哥羅〉（“Diponegoro”），也包括抒情詩〈我的愛人遠在島上〉（“Cintaku Jauh di Pulau”）、宗教詩〈禱告〉（“Doa”）等。儘管相當全面地譯介了凱里爾的作品，但是在如何詮釋凱里爾的文學成就時人們卻看法不一。想當然，意識形態決定了一個人如何理解凱里爾。左傾譯者會放大戰鬥者、革命者凱里爾，純文學支持者或現代主義者（可籠統地視為自由派文人）則更注重抒情的、純詩的凱里爾。

印華作家鄭原心（1955）撰寫的〈印尼天才詩人 K·安華〉一文，是說明凱里爾如何被譯者詮釋為革命詩人的最佳例子。鄭原心，原名鄭善願，另有筆名礁石，1929年生於中國，幼年隨父母南渡，居蘇北棉蘭，與曾流浪印尼的馬華作家威北華相識，⁶他在文中稱凱里爾為「K·安華」，這一點不知是否受到威北華的影響（或相反，是他影響了威北華）。鄭原心後來以筆名礁石在香港出版《印度尼西亞的新文學運動》（礁石，1960），改稱凱里爾為查理安哇。雖然鄭原心不曾活躍於馬華文壇，卻在馬華文學園地發表過文章。〈印尼天才詩人 K·安華〉就是發表於 1950 年代的新加坡文學刊物《生活文叢》。

鄭原心（1955）特別凸顯凱里爾在政治上的戰鬥性，儘管也略為提起他在革新語言與形式方面作出的貢獻，但主要還是將他置於「政治醒覺」的脈絡中來理解。故此，文中頻繁以熱血的、戰鬥的、理想主義的積極詞彙來描繪凱里爾，如「以熾熱的感情，描寫出時代的動盪不安」、「歌頌熱愛祖國的青年對自由獨立的憧憬，戰鬥和犧牲」、「長期的痛苦磨煉，惡劣的現實環境，沒使他畏縮，反而促進了他熱愛祖國民族的倔強性格」、「詩人是戰士的化身」（鄭原心，1955，頁 6—7），從而忽略乃至遮蔽了凱里爾憂鬱感傷、放蕩不羈的形象。如此一來，他對凱里爾名詩〈我〉（“Aku”）作出徹底革命化、戰鬥化的解讀，並不讓人感到意外。⁷

⁶ 威北華（1953）曾提起鄭原心從印尼寄了一本凱里爾的詩集給他，二人應是相識。

⁷ 如此的詮釋在印尼並非鄭原心獨有，印華文人旅人譯注的一篇介紹凱里爾的文章指出，凱里爾受其老師影響，更重視內容甚於形式、強調革命的時代精神等，見艾芬帝（1956）。

鄭的文章附上〈我〉這首詩的譯文，應是出自他的手筆。仔細比對，沒有太嚴重的誤譯或重寫，⁸但是他對此詩的詮釋卻強力地把它限定在激進的、革命的、戰鬥的框架之中，從而使它變成一首印尼革命戰鬥詩：

在他的代表作〈我〉中，深刻地表現出他那熱愛理想，追求自由的真實感情。他歌唱著生命的活躍，對祖國的熱烈願望，將祖國的命運和自己打成一片。⁹（鄭原心，1955，頁7）

原詩雖表現出追求自由、生命的意志，卻隻字未提水深火熱的祖國，更遑論祖國與自我的合一。鄭原心為這首詩提供一個詮釋的脈絡，把詩歌所能表現的不同可能性給收窄。在具體討論到詩句如「讓子彈貫穿我的皮肉／我還是要憤怒踐踏」時，他分析道：「他表達出他的倔強性格，儘管受文學界的攻擊，日本法西斯的迫害，甚至是『子彈貫穿我的皮肉』，他也要『憤怒踐踏』，要堅決的反抗」（鄭原心，1955，頁7）。

原本沒有具體事件指涉的詩句，再一次被譯者具體化、脈絡化，把凱里爾因為革新文風而在文壇遭保守主義者攻擊、在日治時期被脅迫寫稿而堅決不從等經歷填補上去。而凱里爾想繼續再活一千年的詩句，鄭原心也是把它放在民族革命的脈絡作解釋：「他要為民族的獨立自由再戰鬥一千年」（礁石，1960，頁122）。在他看來，凱里爾確實可以不朽地再活一千年，但那是指以民族共同體之軀而非個人之身存活之意。在譯者引導下讀者認識了一位愛國的、革命的、富有戰鬥性的積極詩人，他是現實主義者的同路人，他的名字叫凱里爾·安哇。

相對來說，另一位現實主義文人谷衣的作法就留下更多詮釋空間，雖然他同樣把凱里爾放在革命的大時代中來介紹，並把他與四五行列（Angkatan 45；戰後印尼的文學團體）的出現視為是「印尼現代文學正式走上了寫實主義的道路」（廖建裕，1962，頁6）的開端，但是，谷衣也注意到凱里爾有

⁸ 鄭原心有兩篇文章專談凱里爾（鄭原心，1955；礁石，1960），內容幾近相同，顯示五年間其對凱里爾的認知未有明顯變化。而〈我〉譯文雖略作修飾，卻大同小異。

⁹ 本文引用文字之粗體皆由作者所標註強調。

別於一般寫實主義作家的面向：「凱里爾的詩作充滿了小布爾喬亞的激情，又因深受荷蘭作家瑪律斯曼及斯勞爾柯夫的不少影響，所以具有無政府主義的色彩」（安哇，1961，頁4；廖建裕，1962，頁53）。

所謂「小布爾喬亞」的情感，應該就是指個性的徹底解放與自由，並充滿個人主義的嚮往：「他寫詩幾乎完全是以個人出發，因此造成了他內心的矛盾」（安哇，1961，頁6；廖建裕，1962，頁55）。如此進步的詩人卻陷入消沉、虛無之中，無可奈何下他轉身向宗教求寬恕、求解脫，這就是凱里爾內心矛盾的秘密。同樣的觀點也出現在谷衣以其他筆名發表的文章（浪人，1960）。

谷衣對凱里爾的介紹後來也影響了極左刊物如《浪花》，該刊長期供稿的作者橡夫（1967a，1967b，1967c）撰寫的馬來新文學發展道路系列文章，其介紹凱里爾的文字幾乎與谷衣的文章如出一轍，可判定是抄襲之作。值得注意的是，這篇抄襲作品竟然「重寫」了谷衣的文章。例如，谷衣文章雖提到凱里爾受尼采（Friedrich Wilhelm Nietzsche）等人影響，但並沒有作出負面指責；但是橡夫卻把相關思想與宗教思想混同起來，並視之為對凱里爾產生了負面影響。另外，橡夫文中摘譯的凱里爾詩歌也換掉谷衣本來所選的抒情詩而改用戰鬥色彩更濃郁的詩（橡夫，1967a，頁18）。

以此看來，谷衣、橡夫與鄭原心筆下所描繪的凱里爾幾乎不是同一個人，一個是充滿戰鬥性的民族革命英雄（鄭原心，1955；礁石，1960），一個則複雜許多，既充滿布爾喬亞情趣和憂鬱感傷，卻又參與戰鬥的詩人（安哇，1961；廖建裕，1962）。而橡夫的版本則強化凱里爾的革命色彩，同時對其作出更多的道德批判（橡夫，1967a，1967b，1967c）。¹⁰ 谷衣的介紹可能是更貼近真實，也更豐富飽滿，他雖然把凱里爾定位為寫實主義詩人，卻也把

¹⁰ 鄭原心對凱里爾的理解並不獨特，這樣的論調也存在於當代印尼學界，如 Iskandar 與 Pratama（2021）提到：“Kritik dari trend kritik sastra belakangan ini yang menilai Chairil sebagai sosok individualisme. Namun penilaian ini didasarkan pada persona Chairil dan satu atau dua puisinya, bukan melalui pembacaan menyeluruh pada seluruh karyanya” (p. 174)（「近來文學批評的趨勢是把凱里爾視為個人主義者。但是如此的判斷所依據的是凱里爾的形象，以及一兩首他的詩作，而不是對他所有作品的全面閱讀」）。

握到其現代主義傾向：

凱里爾有時放棄對客觀事物的塑形，而求主觀的內心活動的表現，用含糊不清的文字默啟印象，以致陷入象徵派的泥坑裡。所以凱里爾的一些詩，往往艱深難解。（安哇，1961，頁7；廖建裕，1962，頁56）

谷衣所提的各種特點都符合盧卡奇（1971 / 1988）對現代主義意識形態批判的部分觀點，這其實都是當時現實主義者的普遍看法，即把現代主義等同墮落。也因此，谷衣批評凱里爾「甚至有些感情是不太健康的」（安哇，1961，頁2），就不足為奇。他採用的是現實主義的道德眼光來審視凱里爾。從這角度看，他與鄭原心（1955）的立場並無二致。事實上，在戰後1950年代印尼共產主義運動興盛之時，左翼文社人民文化協會（Lembaga Kebudayaan Rakyat，簡稱 Lekra）就曾批評凱里爾的個人主義作風，認為他是人民敵人（Teeuw, 1989, p. 37）。即便如此，如前所述，凱里爾的足跡還是出現在一些激進馬華左翼的刊物中，如《浪花》介紹印尼四五年代行列作家，凱里爾是該文的重點人物（橡夫，1967a，1967b，1967c）。

問題在於，在反黃運動風風火火的1950年代、文革潮興起的1960年代，為何左傾文人要重點介紹這一位不那麼健康的詩人？原因很多，只談一點。對左翼文人來說，面對不健康的文化應反對到底，更遑論要翻譯和介紹了。諸多西方現代主義大家在馬華左翼翻譯文庫中的缺席，正說明這點。然而，翻譯馬華有兩個機制，¹¹一個是政治的「聯合」功能（透過翻譯與其他人合作），一個是文化的「吸取養分」功能（透過翻譯吸納其他文化）。在這政治與文化功能之間有一協調機制，只要能夠促進政治大願景的落實，可有限度地接受那些「不那麼健康」的文化。很多馬來傳統情詩不符馬華左翼文藝的祖訓，卻不妨礙左派文人對它的鍾愛，道理就在此，因為它不只促進馬華文化的在地轉化，也可創造跨族群的合作共同體。

¹¹ 此處「翻譯馬華」指華文—馬來文的翻譯，在本文特指從馬來文翻譯成華文。

從這角度看，凱里爾之所以被譯介到馬華社會，編進廣義的左翼翻譯文庫，除了因名氣太大難以忽視，或因個別譯者對其情有獨鐘，更重要的是其所代表的印尼或馬來本土性，在二戰後、建國期間所具有的文化交換的翻譯價值。而決定一文化之翻譯價值的其中一個考慮就是本土性，我們姑且稱此為本土性的誘惑。¹² 而這種誘惑如何取得具正當性的翻譯價值，端看其是否有一套自圓其說的理據。馬來傳統情詩有來自紅色中國的民歌理論支援。至於凱里爾，雖然他有憂鬱的傾向、不健康的一面，卻對政治與傳統有破立之功，放在第三世界民族自強運動的時代背景，加上印尼同屬馬來世界，這些都是左派文人去翻譯凱里爾的動力。而鄭原心和谷衣（某程度包括橡夫）的區別，在於前者或因學識有限或用力過猛，創造了一個可能連凱里爾自己也感到陌生無比的革命英雄。¹³ 而後者則對凱里爾不良的部分進行淨化，包括文學創作（批評其書寫內心而非外部現實）、思想意識（批評他的虛無、感傷、不積極）等，轉而肯定凱里爾的革命的、民族的、積極的大我。

二、純粹詩人

也許是不滿現實主義者對凱里爾的詮釋，西阿漢挺身而出，重寫凱里爾，把他從「大我」這一端，推向「小我」的另一端。

《蕉風》第 205 期策劃了一個詩專號，除了刊載馬新詩人作品，還譯介十餘位世界各地著名詩人，西阿漢自己就翻譯了四首凱里爾（專輯稱之凱力

¹² 本土性並不局限於馬來亞，也可涵括印尼。南大中國文學研究會在 1959 年舉辦馬來亞文化之夜，主席盧同學致辭：「馬來亞文化的建設過程中，除了馬來亞本身的文化，對於其他中西的優良文化，亦值得吸收與模仿。因此，這個晚會的節目，除了具有華族風格的文藝節目外，亦兼有馬來亞其他兄弟民族的文化藝術在。我們希望通過與各民族文化的互相交流與砥礪，會使馬來亞產生更燦爛與美好的新文化來」（翔鷗，1959，頁 31）。當晚，谷衣朗誦了凱里爾的〈我〉和〈我的愛人遠在島上〉。翻譯凱里爾須置於創建馬來亞新文化的語境中理解，因為這位詩人是被當作兄弟民族的兄弟來接受。

¹³ 在一封志日 1944 年給 H·B·雅信（H. B. Jassin）的信中，凱里爾提到：「我現在的精神狀況是，當初創作英雄詩如〈帝波尼哥羅〉的心情已經消散了。而且，據我的叔叔說，那首詩也寫得不怎麼好！」原文：“Begini keadaan jiwaku sekarang, untuk menulis sajak keperwiraan seperti ‘Diponegoro’ tidak lagi. Menurut oomku, sajak itu pun tidak baik!”（Anwar, 2015, p. 116）。鄭原心當年應無法讀取此信，否則應了解凱里爾當時的煩惱。但要理解凱里爾的苦惱也無須此信，谷衣應未讀過，卻能察覺他的憂傷。

安華)的詩歌,分別是〈我〉(“Aku”)、〈成雙〉(“Orang Berdua”)、〈杜娣的霜淇淋〉(“Tuti Actic”)和〈在教堂〉(“Di Mesjid”),並附上一篇短論。西阿漢是陳瑞獻的化名(專號中有很多他不同筆名的分身),1960年代末陳瑞獻、梁明廣以及《蕉風》攜手推動第二波馬華文學現代主義運動,是個劃時代的巨人(方桂香,2002;張錦忠,2003;Tee, 1997)。從陳瑞獻的文學翻譯成績單看,前述的觀點有一定道理。精通英語、法語、馬來語、印尼語的陳瑞獻,在他龐雜的世界文學翻譯版圖中,凱里爾雖只占了區區四首詩,數量上看是微不足道;從陳的翻譯馬來(印尼)文學成果來看,凱里爾也遠不及馬來詩人拉笛夫(Latiff Mohidin)來得重要。但是,這不表示翻譯凱里爾在陳瑞獻的翻譯實踐中就不值一談,因為它讓我們可以對現代派與現實派的翻譯實踐作一比較。

陳瑞獻把凱里爾的名字“Chairil”譯成「凱力」是個別具一格的譯法,凸顯出凱里爾的「力」道。¹⁴一如陳在文中附上他用粗獷線條為凱里爾做的造像,詩人批頭散發,醜陋的咧嘴大笑,近乎面目猙獰,頗符合凱里爾那張狂、放蕩不羈、不顧俗世約束的「力」的形象。陳瑞獻對此「力」的表現,不是指對外部世界發起革命、鬥爭的「力」,那是一種剛強的力,可以摧毀一切,包括文學自身。而是一種內在衝動的「力」——創造力——它與外部形成衝擊,從而突破所有加諸於它的束縛。

陳瑞獻形容凱里爾是「臉色蒼白、相貌奇醜的詩作者」,在連串負面筆法之後是一段肯定的話:「(他)只是一個勇於開始、深知文藝創作的意義便是創造的人。他只是不甘自囿,不甘囿於人,也不甘被整個時代所束縛」(西阿漢,1969,頁21)。雖然連續用上兩個「只是」,讓人感覺他似乎對凱里爾的評價不高,實際上並非如此,此處的「只是」是為了凸出渺小的凱里爾,其所發出的力是偉大的,因為他突破自我限制以及外部限制,乃至整

¹⁴ 一般人把“Chairil”譯作凱里爾、凱里或查理,就筆者所知,譯成凱力只此一家。陳本身是健美愛好者,選「力」字也是有跡可循。

個時代的束縛，達成了文學自身。凱里爾的「力」的對立面是社會性，自身則是自律化的美學。凱里爾之力要創造的是美學價值，而所謂時代和社會的價值不過是探索與創造美的過程中的副產品：

他因此創作，跟著創作的成果而來的種種現象，比如「運動」，根本不是一個創作者最初始的動機。安華被塑造成為一個「創時代」的人物是既成的事實。以整個時代來突出他固然不錯；不過，把他時代化的同時，刻意遮蓋他也是有情愛有疾病有苦痛的血肉之軀這一事實，是不對的。論者甚或只注意安華詩的「社會價值」而譴責他的內心活動的表現。設若我們抽去了他的濃縮手法、象徵手法、以及個人內心感受的呈露，印尼也許還能保留一個文史上的「四五年代」，卻不能保留安華。（西阿漢，1969，頁 21）

陳瑞獻不滿一般人把凱里爾片面化為不朽的民族英雄，也不苟同那些批評凱里爾的言論，轉而著重與肯定凱里爾的內在自我，一種非常符合當時《蕉風》現代主義的思潮。¹⁵ 也因此，他對凱里爾的著名詩句提出不同的詮釋：他之可再活一千年，不是如鄭原心所說的那般以犧牲小我來換取民族之大業，而是因為他有著「一股永恆的創造精神」（西阿漢，1969，頁 21），這種談法頗符合西方自波德萊爾（Charles Baudelaire）以降對文學現代性的界定，美的泉源來自變化不止、永恆的創新。

同樣的，陳瑞獻把凱里爾的自我與詩對立於社會與時代，也符合一些文學現代性的談法，即美學與社會保持距離，前者為目的，後者不過是副產品。猶有進者，文本（詩）甚至可能凌駕作者（自我），後者成為前者的附庸：「我們不能只把它附屬在那個時代之上，甚至他個人的痛苦，也只是他的詩思與具體形式的作品的觸媒劑」（西阿漢，1969，頁 21）。作者的經驗（個人的痛苦）也只是詩（詩思、形式）的觸媒劑，這番話大大降低了詩人對詩的絕

¹⁵ 郭馨蔚（2016）指出，馬華《蕉風》第一波現代主義運動是反映現實的現代主義，而到了第二波漸漸轉向反映時代，然後與現實脫節，成為一種內觀式的文學書寫。陳瑞獻所處的就是第二波現代主義運動時期。

對創造力與掌控力，詩仿佛找到自己的獨立生命。難道這是陳瑞獻的美學立場？若參考他的其他文論（陳瑞獻，2006，頁 93），答案可能又非如此，對他而言，詩人仍極為重要，文本（詩）並沒有凌駕人（詩人）。換言之，詩並非本來在那邊，詩人只是詩存在的發現者，這是一種非常神秘主義的詩觀。相反，詩人依然舉足輕重，因為他是創造者，也因此他活在此岸而非彼岸。

陳瑞獻在一篇札記〈詩想〉中思考詩人的存在，有助我們進一步理解他的詩觀，他指出：「他永遠是一個開始的人」（陳瑞獻，2006，頁 93）這是他給出的答案。然而，「開始的人」是什麼？語焉不詳。但，既然是「開始」，那就表示詩人不是詩的「發現者」而是「創作者」。事實上，陳也是如此贊許凱里爾的：「（他）只是一個勇於開始、深知文藝創作的意義便是創造的人」（西阿漢，1969，頁 21）。

陳在〈詩想〉一文中沉思著詩人之存在，表示：「因此，他工作，獨立工作，默默工作，永遠不為惡言或褒詞所動。他特別不必向暴君、立法者、導師負責，他直接向時間負責」（陳瑞獻，2006，頁 93—94）。詩人不受一切束縛，只向「時間」負責。時間？大概是波德萊爾以降的看法，文學現代性指一半是永恆不朽，一半是曇花一現的不斷創新。然而，這種時間意識似乎不受除了美學自律原則以外的其他法則的約束：

對於一個能自主的詩人，世間沒有一樣東西足以侵犯他，嚇他，損壞或使他死去，其中包括政治、道統、法律、否決權和娼妓的梅毒。而工作中的詩人，不該雙眼緊閉，不去看清、承認世界的真狀。他不能以「毫不足取」為理由，偏見地拒絕任何一種「人的經驗」。（陳瑞獻，2006，頁 97）

陳瑞獻的〈詩想〉寫得喃喃自語，思路看似跳躍，卻不是不可理解。他要說的是，書寫沒有政治與道德禁忌，任何人的經驗，不管是好或壞，都是題材。這在那年代是個非常激進的文學立場，就此而言，他也許不自覺地宣告了自己與第一波文學現代主義運動的分道揚鑣，後者雖然同樣高舉文學創

作的自由，卻有強烈的道德與政治色彩，用郭馨蔚（2016）的表述就是，此時的《蕉風》既面向本土、也反映現實。而這群被學界稱作「馬華（民國）文學」（莊華興語）的作者群，在冷戰時代接受美援而到新馬推動文學活動，試圖在這文化沙漠延續五四自由主義的火苗，對抗激進社會主義（左翼革命現實主義）勢力的擴張（莊華興，2022；許維賢，2022），其文學理念與實踐也因此是奠基於政治與道德倫理，文學附屬於它。而陳瑞獻的文學信仰則乖離第一波文學現代主義運動的軌跡，淡化政治使命與道德色彩，讓文學從社會的掌控中回歸文學。也因此，陳瑞獻對凱里爾的內在自我、純詩性的強調與凸顯，就有其理據所在。

以上，我們瞭解了不同文學信仰者對凱里爾詩歌的不同理解與分析。接下來，我們回到譯文的討論，檢驗不同譯者是怎樣翻譯凱里爾的名詩〈我〉。

參、我 vs. 我們

凱里爾去世後，人們開始整理出版他的遺作，計有《叫囂風塵集》（*Deru Campur Debu*）（1949 出版）、《尖利碎石、被剝奪與斷絕》（*Kerikil Tajam dan Yang Terampas dan Yang Putus*）（1949 出版）與《打破宿命的三人》（*Tiga Menguak Takdir*）（與另兩位詩人合集，1950 出版）。著名的詩歌〈我〉（“Aku”）有兩個版本，分別收錄在前兩部詩集。《風塵集》題作〈我〉（“Aku”），《尖利碎石》則改題作〈精神〉（“Semangat”）。兩首詩歌的句子也略有更動，這些修改看似隨意，卻頗有深意，茲列兩首詩作比對，如表 1。

除了換掉題目，詩句也略作修改，如“ku mau”（我要）改成“kutahu”（我知道）。另外是段落重整，把結尾的單句成段改成二句成段。一些修改看似無關緊要，評論家卻各有意見，咸以為意義非凡，作出不同詮釋。¹⁶ 引起筆者

¹⁶ 巫馬（Junus）就對兩個版本的不同斷句方式作出分析，認為 DCD 版最後一句獨立成段，有為全詩作總結的效果，而 KT 版則與上一行詩（乃至上上行詩）有所連續，失去總結的意味（Junus, 1976, pp. 58-59）。

表 1

原著詩歌對照

詩集	<i>Deru Tjampur Debu</i> (簡稱 DCD 版)	<i>Kerikil Tadjam dan Jang Terampas dan Jang Putus</i> (簡稱 KT 版)
詩題	Aku	Semangat
詩句	Kalau sampai waktuku 'ku mau tak seorang 'kan meraju Tidak djuga kau Tak perlu sedu sedan itu Aku ini binatang djalang Dari kumpulannya terbang Biar peluru menembus kulitku Aku tetap meradang menerdjang Luka dan bisa kubawa berlari Berlari Hingga hilang pedih peri Dan aku akan lebih tidak peduli Aku mau hidup seribu tahun lagi (Anwar, 1960, p. 7)	Kalau sampai waktuku kutahu tak seorang 'kan meraju Tidak djuga kau Tak perlu sedu sedan itu! Aku ini binatang Djalang Dari kumpulan terbang Biar peluru menembus kulitku Aku tetap meradang-menerdjang Luka dan bisa kubawa berlari Berlari Hingga hilang pedih dan peri. Dan aku akan lebih tidak peduli Aku mau hidup seribu tahun lagi. (Anwar, 1959, p. 15)

注意的是粗體的部分（筆者所標示），兩句意思其實並不相同，這可跟詩題的變化結合起來閱讀。

在〈我〉一詩，句子是“Aku ini binatang djalang/ Dari kumpulannya terbang”，這句詩的意思，筆者認為比較正確的解讀是：「我」是一頭野獸，來自一個群體，而這個群體拋棄了我。而在〈精神〉中，“nja”被截掉，意思就有所不同：「我」是一頭野獸，來自被捨棄的一群。以此來看，〈我〉之為「我」，因為它更強調的是孤立的自我，且表現得更為孤傲，當他知道自己死期將至，他要（'ku mau）別人不為他流淚。〈精神〉則不一樣，「我」來自被人們捨棄的一個群體（Dari kumpulan terbang），我是有夥伴的，因此是「我們」，「我們」共有一種「精神」（semangat）。看起來〈精神〉一詩削減了〈我〉的獨我色彩。

凱里爾的摯友 H·B·雅信在交代該詩的來龍去脈時提到，這首詩原題「我」(“Aku”)，在發表時被文化中心(Pusat Kebudayaan)改成「精神」(“Semangat”)，改題的動機是為了契合時代精神，以便逃過審查。雅信指出，〈我〉呈現出個體主義，而〈精神〉則表達集體抗爭(Jassin, 1978, p. 170)。換言之，前者表達「我」，後者則是「我們」。前文已經交代，馬華譯者對凱里爾的詮釋存在著「我」(純詩性的自我)與「我們」(戰鬥者自我)的張力，想來並不是沒有來由。我們無法確定，在把〈我〉改成〈精神〉的過程中，凱里爾是否有主動參與，或只是被動接受。根據雅信的說法，〈我〉和〈精神〉分別收於《風塵集》和《尖利碎石》兩本詩集，雖然詩集是在他故後出版，但詩集中有部分詩作是他生前選好後交代給出版社，而〈我〉和〈精神〉就包括在其中(Jassin, 1978, p. 12)。換言之，即便文句修改不是出自凱里爾個人之手，但他對這個改動應該知情且沒有反對，否則不會把它選入詩集。

讓我們來看看馬華譯者是如何處理凱里爾這首名詩。我把不同譯文附錄如表 2。從以下譯文看，難以斷定譯者根據的是 DCD 版或 KT 版，因為譯者或略作修改或混合兩者。凡在第二句譯成「不要」者(如鄭原心、陳瑞獻和威北華)，可能都出自 DCD 版。然而，鄭原心和威北華的最末一句卻不是單句成段，看來反而像是 KT 版。谷衣的版本似乎是 DCD 版(末句獨立成段)，但他沒有譯出“ku mau”(我要)的意思，而是改成「我希望」，這一翻譯不符兩個版本的原意。陳瑞獻根據的可能是 DCD 版，因第二句譯「我不要」，且以獨句收尾，雖大致忠於原詩，卻有一處誤譯(若真是根據 DCD 版)，把“Dari kumpulannya terbuang”譯成「來自被遺棄的一群」而非「來自被社群遺棄的人」，因此沒有譯出 DCD 版的孤傲自我(被社群所棄)，而是 KT 版的群體自我(我來自被捨棄的一群)。鄭原心和陳瑞獻一樣，都把原詩中被修改的句子譯成「孤傲於世的群我」，而谷衣和威北華則把「孤我」翻譯出來。就是否忠於原作而言，威北華的加工痕跡最明顯，因為這些改動，他的譯文不只流暢也最優美，部分段落甚至表現出戰鼓式的節奏感。

表 2

不同中譯版本比較

鄭原心譯本	谷衣譯本	陳瑞獻譯本	威北華譯本
假如輪到我 我不要任何人 為我哭號 連你也在內	如果我的死期已到 我希望沒有一個人憂鬱 那怕就是你 也不需要啜泣	假如我的死日到了 我不要任何人哭泣 即使是你 不用悲傷	如果我死亡 我不需要別人 (連你也在內) 為我感傷
不要哽咽和啜泣 我是被放逐群中 一頭兇暴的野獸	我是只任性的野獸 被集團所遺棄	我是一隻兇猛的野獸 來自被遺棄的一群	我不需要妳的啜泣 我是一頭流浪的野獸 被大隊遺棄
讓子彈貫穿我的皮肉 我還是要憤怒踐踏	槍彈雖然穿過了我的肉體 我還是在橫衝直撞	任子彈穿過我的肌膚 我繼續呼喊奮戰	雖然被流彈傷了 我還是要憤怒 要挑戰
我要帶著創傷奔走 讓我奔向前方 直到痛苦消失	帶著創傷和鮮血，我到處 狂奔 狂奔到痛苦完全消失	我帶著創傷和痛苦奔跑 狂奔 直到苦難消失	負傷的我還要奔走 讓我奔向前方 我要擺脫所有的痛苦
而且我將不顧一切 我要再活一千年 (鄭原心，1955， 頁 6-7)	我不管 我要活 我要再活一千年 (安哇，1961，頁 2)	我再也不管 我要活上一千個年頭 (安哇，1961，頁 23-24)	我要忍痛活下去 我要再活一千年 (樓文牧，1960， 頁 29)

可見，這些譯文並沒有完全根據特定版本（谷衣可能是例外），而是混合了 DCD 和 KT 版的不同特色。如此的混合作法，非華文譯本特有。廖裕芳（Yock Fang Liaw）英譯版本也是混合了 DCD 版和 KT 版的不同細節，雖然他在書中附上的原文是 KT 版，但是卻譯成「被社群捨棄的人」“Thrown out of its herd”（Anwar, 1974, pp. 24-25），且是末句獨立成段，這些都是 DCD 版的特點。廖裕芳得到他的老師、凱里爾摯友雅信的協助完成譯稿，儘管雅信清楚知道 DCD 版和 KT 版表達不同意思，卻默許這種混合作法，讓人摸不著頭緒。

筆者在此不厭其煩地仔細檢驗不同版本的翻譯，想說明一點，不管哪個流派的馬華譯者，都沒有把〈我〉這首詩在印尼文學史中的身世與意義翻譯出來。〈我〉和〈精神〉這兩個不同版本的差異，說明凱里爾不純粹以孤傲

自我而存在，否則就不會接受表達「集體抗爭」的修改版本。他遊移於「我」和「我們」之間而沒有定處，或者說他不安於一種狀態而不斷地遊移。這是一種移動的定位狀態（遊走在個體與集體之間），它表現出凱里爾的創新不只是向「時間」負責，而多了一種對「空間」維度的定位思考，即在有限的現實中，該如何容納作為主體的我與群我？這種思考不全然是出於對政治的妥協，或對創新的饑渴——用陳瑞獻話就是：「他〔按：指凱里爾〕因此創作，跟著創作的成果而來的種種現象，比如『運動』，根本不是一個創作者最初始的動機」（西阿漢，1969，頁21）。情況未必是陳瑞獻所說的那樣。事實上，即便凱里爾在戰後為自己曾創作政治詩而感到懊惱，但是在那時代潮流中，當時的他終究是做了艱難的決定，一個有關政治、道德與文學創作的複雜思考。

其實，凱里爾的苦惱源自於其對主體的思考，這一思考一定程度上符合哲學家查爾斯泰勒（Charles Taylor）對本真性理念（*ideal of authenticity*）的想法：個體必須嵌入世界之中思考與實踐，而放在文學的脈絡上，個體所書寫的內容必須與世界相關，同時對文字語言進行個性化的創新與改造（Taylor, 1991）。那麼，上述有哪位馬華譯者在其文學創作與思想中追求這一本真性理念？儘管威北華對〈我〉的詮釋與翻譯偏向於認同於凱里爾之戰鬥性一面（樓文牧，1960），但若綜合他其他的文論來看，他卻可能是凱里爾在馬華文壇中少數的同道中人。

肆、凱里爾與威北華

威北華，本名李學敏，生於1923年霹靂怡保，1961年猝於星洲。另署魯白野、華希定、樓文牧、越子耕、範疇、姚遠、霍點衍、我門、余思、霍起東、高山等，¹⁷精通華巫英三語，足跡遍布馬來半島南北各地、印尼蘇島和

¹⁷ 方美富（2016）發現威北華曾用霍點衍、我門為筆名。筆者則發現他的其他筆名，如余思、霍起東、高山等。

爪哇，二戰後定居新加坡，著有《獅城散記》（1953 出版）、《馬來散記》（1954 出版）、《黎明前的行腳》（1959 出版）等書。威北華橫跨文學創作、文史書寫、語言研究等多領域。在文學成就方面，學界都給予他高度評價。一些學者認為他才華橫溢，他的詩歌、散文和小說都是優秀的現代主義文學作品（王潤華、黃郁蘭，2017，頁 134），也有人視他為騎在現代派脈動浪尖上的先行者、晚出的現代派新蛹群的前行者（張景雲，2016，頁 i）。至於其他課題，大家的看法略有分歧，尤其是威北華的文藝觀點。相對於其他人把威北華歸為現代派，黃琦旺（2022）則視他為寫實主義作家，但卻認為他的文學觀念已推陳出新，不受左翼的工具論教條束縛，能夠揭露詩人的孤獨、無效與無價值（頁 210）。張景雲（2016）對威北華詩論出現「左派」、「擬左派」或「進步」用語感到不安，乃援引中國美學家王元化關於藝術家責任之說法為其解套（頁 ix）。陳麗汶則根據威北華的時代感與責任感，認為他有別於高蹈現代主義，賦予他左翼現代主義者頭銜（Tan, 2021, p. 493）。

綜合上述，學者對威北華的文學表現評價相當一致，都認為他成績斐然，但對其文學理念與思想則未有共識。無論如何，各家見解不經意打破長期主導學界的一種刻板印象。在過去，現代主義、自由和純文學自成陣營，其對立面則是現實主義、左翼和文學工具論。雙方在冷戰背景下互為競爭對手。而在威北華身上，這些元素卻重新組合，左翼、現代主義、純文學、工具論等竟交錯融合。該如何理解這一現象？我把這問題分拆兩道小題來回答：首先，威北華的文學觀為何？其次，此文學觀點從何而來？

先談第一道問題。戰後馬華文學曾出現反叛文學運動，除了廣為人知的現代主義對現實主義的反叛，還有一個常為人忽略的左翼文學內部的反叛，威北華是這場反叛運動中的代表人物。黃琦旺（2022）嘗試從純文學的立場來切入分析這段時期的馬華反叛文學。她在一篇論文中提到一個關鍵術語——現代性。儘管沒有詳細界定，但從她的用法來看，指的應該是文藝性，此概念與寫實性（即政治性）相對立（頁 205）。雖然她也談到在 1950 年代之際，現代性與寫實性之間有相互融合的現象。但這種談法恰好證明，現代

性／文藝性和寫實性／政治性在她的用法中是兩組對立的概念。在討論威北華這位反叛作家時，黃琦旺（2022）提道：

他的寫實和感傷絕不是片面的主觀個人主義色彩，他創立了自身水和流浪的意象，面對動盪破碎沒有精神的資本主義廢墟，在自我實踐中生發抗爭、反叛和自我認知——他在紀實和感傷之間反思那個激進時代的政經文化的轉型，體悟並揭露了「靈魂」（詩人）在那個時代的孤獨、無效與無價值。（頁 210）

結合前述現代性（＝文藝性）和寫實性（＝政治性）之對立，以及此處「孤獨、無效與無價值」等說法，當可確定，黃琦旺（2022）提到威北華「具現代性的反叛寫實」（頁 207）一句，指的是「具文藝性的反叛寫實」。而文藝性和現代性之可互換，因為符合了非功利主義或非工具論的文學觀點，這就是所謂的純文學。換言之，文學現代性指文學必須以自身為目的（自律），並否定工具論（他律）的合理性。以此觀之，對她而言，即便威北華坦然直面資本主義廢墟，卻不是積極面對，更不認為文學有改變世界之功能；而是以孤獨、乏力等負面或消極態度來應對。

黃琦旺的這個觀點並不正確。翻查威北華發表在報刊雜誌大量未被集結成書的文章，會發現事實上威北華從不認為文學除了審美就一無是處。反之，自我標榜為現實主義者的威北華深信文學可改造社會。也因為這個信念，威北華響應反黃運動的號召，主張寫作人應該自由地按照良知去創作不反動、不黃色的作品（威北華，1954a）。他也為這場運動出謀獻策，提出「拒賣、不讀、不寫」黃色讀物，「多寫、多賣、多讀」健康作品（樓文牧，1956）。在他看來，這場反黃文運相當成功，成績輝煌（越子耕，1954b）。他對反黃的支持延續到 1960 年代，即便是在談論馬來文學史，也不免帶著相似的價值判斷：

到了一九一零年，馬來文學方開始解凍活躍。不過，在這時候的馬來文藝作品多數是近乎黃色的才子佳人豔遇的小說，印成了一本一本菲薄的小冊子，廉價傾銷，毒害讀者的思想。（魯白野，1960，頁 85）

事實上，自從印尼回返新加坡之後，威北華除了要為生活煩惱，寫稿賺錢，在面對咆哮的青年新加坡時，他也生怕自己跟不上時代，被青年所拋棄，因此不斷為自己的落伍感到愧疚（越子耕，1955；魯白野，1954）。他在寫作中袒露自己的愧疚，多少帶有一種反省的自覺。之所以要反省，原因是他想要接近年輕人，並希望他們也接納自己。從目前的資料看，威北華可能與當時一些文藝青年關係融洽，¹⁸但是，其獨特的文藝觀點與創作卻讓他成為其他進步青年眼中不可教化的小資產階級。南洋大學學生白秋琳（1960）就曾批評威北華的得意之作《愛詩集》，認為書中收錄的詩有太多小資產階級知識分子的個人抒情以及形式主義作品等問題，「這在我國的愛國主義、現實主義的具體創作任務的要求下，就不得不使我們要有所非議了」（頁16）。

威北華焦躁不安，渴望得到廣大青年承認，卻又一再被否定。雙方的分歧，不是政治（如自由主義和社會主義的對立），而是文學。白秋琳（1960）用以下的標準來評《愛詩集》：

首先必須肯定，詩絕不是人們在茶餘飯後的消遣品，絕不是為了審美的目的而產生，除了供給部分附庸風雅的人士「欣賞」之外，便一無所用的。不！它底產生完全是為了滿足廣大人民在實際生活上的迫切需要的。因此，詩就應該是最精煉的語言，它必須通過詩的獨特的藝術形式生動地反映著時代的面貌，代表著廣大的人民底崇高理想和精神。（頁16）

寫詩主要是為廣大人民而非追求美。然而，為了發揮文學的社會功能，詩需要開發自己最精煉的語言、最獨特的藝術形式，因此美並沒有完全被否棄，但必須服從於政治目的，故可將之概括為「美是追求政治效果的副產品」，這正好跟《蕉風》宣揚的「政治效果只是追求美的副產品」顛倒過來。這是典型的左翼革命文學觀點，威北華對此有什麼看法？威北華（1952）打從踏入文壇就遭左翼詬病：

¹⁸ 威北華的一些文章提到青年寫作者的名字如謝克、馬亞、苗芒等，私下應有往來（越子耕，1955）。

但是我的狹隘的個人主義的表現遭受到嚴厲的批判。友人都勸我把眼光轉向工廠或是破落了的日里煙草園丘裡頭的中國農村。他們友愛地勸我把耕牛把稻田，把機器把餓著肚皮的孩子們編在詩篇裡去，並且要把詩寫得不要太過機械，但卻要有人道主義的滲透。這是我在十二年前在詩學堂中上的第一課，也是最寶貴的一課。（第四版）

數算一下，左翼思潮從 1940 年代開始就已試圖馴化威北華，他非但不抗拒，還誠心受教，卻不照單全收：

我們知道，單單寫幾句「沖呀沖呀」的語言不能算作詩。把一段綺麗的文字硬生生地分行寫出來也不見得就是詩。這只能算是一連串的標語口號排在一起罷了。（威北華，1952，第四版）

上述兩段引言，第一段顯示威北華接受了左翼思想的洗禮，它涉及詩人對外在世界的關懷面向（書寫題材、世界觀）。第二段則顯示，他不接受左翼對待文學語言與形式的粗暴態度。換言之，威北華無法苟同內在自足的純文學觀點，同時拒絕左翼簡單粗暴的文學工具論。他嘗試開拓一條新路：

生活，無論是個人的，或是社會的，都是雙層的。哲學家怎麼分析這兩層的本質呢？詩人應該把握哪一種見解來表現生活呢？有人以為生活的內層，是人的主觀，這是一個時常變動的，充滿了流動性的幻想和個人主義的性情的東西，生活的外層就是外頭的社會環境。這是固定不變的。但又有人以為不變的，穩定的應該是人的主觀思想。而時常變遷的卻是環境，沒有人能夠把這兩種自相矛盾的理論統一起來，只有詩人能在這矛盾之上面用一個客觀的，超然的，但又不是逃避現實的態度把它表現出來。（威北華，1952，第四版）

威北華賦予詩人一個偉大能力，能夠把變動與穩定、內在自我與外在環境的矛盾性給表現出來。如果說純文學必須以心靈自由（個人主義）為先決條件，威北華的詩論無疑保障了純文學的存在可能。而且，其純文學不是由內向自我（與外部世界絕緣者）創造，而是公共知識分子，這符合了個體範式（individual paradigm）意義下的普世個體（universal man, universal

selfhood) 之規範，也就是結合了文學的自律 (autonomous) 和他律 (heteronomous) 為一體的文學自主概念 (literary autonomy)，故文學既有內在性卻不把自身從外部世界孤立起來，而所謂個體 (individual) 其本來面貌應是「不可分割的個體」 (un-dividuum, the undivided) (van Rooden, 2015)。就此而言，威北華跟第一波現代主義運動的思潮頗為接近，同樣具有入世關懷。若有著強烈現實感的《蕉風》是純文學，則沒有理由把威北華擋在純文學之外。兩者區別在於，威北華不是自由主義者，而是中間偏左的社會主義者。¹⁹ 若黃琦旺仍然認為威北華是「具現代性的反叛寫實」，則其現代性 (文藝性) 必須重新被理解和定義，不能把政治性 (現實性) 視為其對立面，因為對威北華來說，內在與外在、永恆與變動已由偉大詩人矛盾地統一起來了，而這是其現代性之奧妙所在。

第二道問題：威北華的現代性會是受凱里爾的啟發嗎？陳麗汶探討戰後馬華現實主義的局限，特別著重印尼經驗如何漂洋過海，為這老舊的馬華書寫傳統帶來重新啟動的契機，而威北華就是該論文的討論中心 (Tan, 2021)。陳麗汶認為，威北華對老現實主義做了徹底反思，推動了一場今日看來是未竟之業的革命。在這過程中威北華借鑒的資源來自印尼四五世代作家，尤其是凱里爾把個人與社會連接起來的文學觀點 (Tan, 2021)。凱里爾成為他山之石，供威北華琢磨馬華文學這塊玉器之用。然而，凱里爾不能直接移植過來，威北華對他做了些改造，以便與馬華現實主義調適。他採取的方法包括柔化凱里爾的激進個人主義、從人民文學角度詮釋凱里爾的創作。這些操作都跟本文前述提到左派把凱里爾詮釋成革命詩人的做法如出一轍。

¹⁹ 威北華自承信仰現實主義文學，政治思想則是左傾。他在《馬來亞》一書大量討論馬來亞經濟制度，他的觀點顯然受左派的剝削論影響 (魯白野，1958，頁 132)。他也主張，工運不可去政治化，反之應介入政治，以防國家被資本家、反動分子接管，削弱工運制衡體制的力量 (魯白野，1958，頁 139)。此外，他也認為工人階級認同有助突破族群藩籬，創造國族身分 (魯白野，1958，頁 139)。若上述僅證明其左派思想，未必涉及文學，則尚有一條資料可證明，文學與政治在他而言是相通而非區隔：新加坡實現自治的 1959 年舉辦了效忠周，威北華在人民行動黨喉舌報《行動週刊》發表散文〈黨的兒子〉，講述小兒子李文受到政治熱潮影響而雀躍萬分，故為其取綽號「黨的兒子」 (威北華，1959)。黨指社會民主主義的人民行動黨。筆者不是說威北華成為黨的奴隸，而是指威北華認同社會民主主義，不忌諱用散文來表達效忠。

值得一提的是，威北華甚至重寫了凱里爾的詩句，把“Di masa pembangunan ini”（在這發展的時代）譯成「在這覺醒時代」，使詩更符合革命主題（Tan, 2021, pp. 487-488）。陳麗汶的分析相當到位，事實上威北華本身就承認，自己的詩多少受到凱里爾的影響（威北華，1953，第九版）。

需補充的是，威北華的未竟革命除了得到印尼的滋養，還有西方文學的啟蒙。威北華故後，有多篇未集結的文章都談到他對文學的看法，展現了他豐富、世界性、跟上時代的文學涵養，這包括討論與介紹 T·S·艾略特（T. S. Eliot）、惠特曼（Walt Whitman）（威北華，1952）、福樓拜（Gustave Flaubert）（威北華，1954b），他還翻譯了一篇沙特（Jean-Paul Sartre）隨筆（沙特，1954）。威北華肯定艾略特直面現實，書寫戰後的虛無與空洞，但是他更推崇惠特曼作為積極的反叛詩人。他在一篇特寫惠特曼的文章提到：

惠特曼是有許多地方值得我們紀念的，他是宣傳民主主義最力的先知詩人。他的詩，鼓吹自由，大聲疾呼著要摧毀黑奴制度。他的詩，歌唱解放了黑奴的林肯總統。但是，愛讀詩的我們紀念惠特曼，主要的還是在他的大膽解放了詩的形式，擺脫了數千年的封建束縛，獨立開拓了新詩歌的平坦大路來。他是個民主的鬥士。他的詩在提高，在擴大，在澄清，在深刻化詩的素質。他的詩有著自由的解脫，完全是沒有固定的詩韻或形式的。（越子耕，1954a，頁 10）

雖然對文學愛好者來說，惠特曼最值得紀念是他作為詩歌形式的解放者，但惠特曼的自由民主思想卻是嵌鑲在詩歌之中，與形式作為詩的整體而不可分割：

惠特曼本來受到女作家喬治桑的愛自由的影響頗深，現在戰爭使他產生了新的敢鬥的精神，使他瞭解了僅是消極地耽愛自由是不夠的。……他認為個人的死亡是不足惜的，可是草葉集裡頭發出的戰鬥的口號，是不可以死掉的。他要青年人再戰鬥，要青年人聽得到他的鬥爭的呼聲，要青年人拿出更大的勇氣去生活，去寫作，去鬥爭。他要青年人能夠讀得到他的詩，要他們讀他的《斧頭之歌》。（越子耕，1954a，頁 11）

寫作、生活與鬥爭，是詩人不可分割的整體世界。值得注意的是，「個人的死亡是不足惜的」一句，當可視為其對極端個體主義的反思，而這是來自惠特曼的對他的贈與。威北華把惠特曼視為新詩之父，帶來了世界性的影響，風潮波及美國、歐洲、亞洲等地，T·S·艾略特、戴蘭湯瑪斯（Dylan Thomas）、馬耶戈夫斯基（Vladimir Mayakovsky）、K·安華、鐵戈、艾青等，都延續自惠特曼所開拓的詩歌新形式革命（越子耕，1954a，頁10）。從這長串名單來看，這些詩人包括中國（艾青）、馬華（鐵戈）的現實主義詩人，也包括來自翡翠帶的早夭天才，威北華的摯友凱里爾。

威北華之所以翻譯凱里爾，除了個人因素（二人是好友）和時代因素（凱里爾的〈我自己〉是「印馬人民普遍愛好朗誦的詩」）（樓文牧，1960，頁65），更重要的，恐怕跟上提以惠特曼為起源的新詩傳統有關，這個新詩傳統橫跨世界各地，也超越文學流派，它不受限於文學技法，而以詩人的現世關懷與語言形式之持續創新為核心，並成為現世政治與文學的造反派。換言之，革命與詩不是對立的兩組概念，而是可融會於一個普世理想，也就是查爾斯泰勒所提的本真性理念（Taylor, 1991）。

於是，可以理解，為何各種不同標籤，如現實主義、現代主義、純文學、文學工具主義等都可貼在威北華身上卻不令人感到違和，因為他本就難以定義，如同充滿歧義的現代主義一詞。林建國（2019）在討論大山腳文學提到，現代主義不能望文生義，而應指某個時間點上的集體心靈乃至時代精神，故不能從技巧層面作解釋（頁251）。威北華的「現代」恰恰就體現這一點，它可追溯至惠特曼開啟的傳統，而凱里爾則在其中為印尼、馬來和馬華文壇留下一道顯赫足印。

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《臺北人》中的人物衣著及其英譯

顏銘新

白先勇在《臺北人》裡，描寫人物穿著50多次，其中女性共穿著過15件旗袍和兩件女性長衫。男性角色的穿著則以中山裝和軍裝和學生制服為主。其餘人物因其身分地位，無論是西裝長袍或短襖布衣都帶著些許民國範兒的懷舊風情。除了直接敘述人物心境和身形外表，作者對服飾裝扮的描繪更可以讓讀者在閱讀時將人物的形象具體化，使得故事更歷歷在目。這些國民政府遷臺前後的服飾裝扮有其不同的文化和歷史意涵，翻譯成英文自有其難處，作者本人和合譯者與編者的取、捨、增、補，或許可以提供讀者和翻譯學術研究者閱讀本書的另一個觀點，特別是譯者「怎樣運用美式英語，及其固有的音調、色彩、和詞藻，來表現出中文原文的」人物穿著的藝術境界，以及預設「對中國文化文學有興趣的美國大學生」和「港臺等地對翻譯有興趣的人士」的目標讀者在翻譯策略上的影響。本文希望能用純「視覺」來觀看，試圖避免作者和譯者在衣著打扮前後加諸的形容詞和人物心境的描述，而專注於探討中文源文和英文譯文中人物衣著的「音調、色彩、和詞藻」表現藝術境界。

關鍵詞：白先勇、《臺北人》、臺灣文學英譯、書寫服裝、文化詞

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Translations of Costume in *Taipei People*

Ming-Hsing Yen

The purpose of this thesis is to study the loss and gain and the addition and deduction in the English translation of *Taipei People* by Pai Hsien-yung. By comparing the written clothing in the origin and translated language, we may apply componential analysis to explain the choices of some synonyms in light of the presumptive target readers of the translators including the author himself. The time background of *Taipei People* before and after the KMT government relocated to Taiwan in 1949 contains continuation and disruption of cultural heritages which are symbolically put on to the various figures in the stories. There are more than 50 plots with detailed discretion of the clothing of certain figures, including more than a dozen of *ch'i-p'ao/cheongsam* 旗袍, several Sun Yat-sen tunic (中山裝), Mandarin/Chinese jacket (馬褂), etc. The cultural contexts and “Republic of China” synchronicity bring challenges to the translators. A few translation tactics, such as endnotes, supplementary explanation, modification, analogy are adopted. The focal points of this paper is to analyze how the author/translators’ achieve the goal of representing the artistic form of the tone, color and vocabulary of the characters’ clothing without the descriptive moods and emotions.

Keywords: Pai Hsien-yung, *Taipei People*, Taiwan literature in English translation, written clothing, culture-specific items (CSIs)

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壹、前言

而且裁縫師傅的話果然說中：臺北不興長旗袍嘍。在座的——連那個老得臉上起了雞皮皺的賴夫人在內，個個的旗袍下擺都縮得差不多到膝蓋上去了，露出大半截腿子來。在南京那時，哪個夫人的旗袍不是長得快拖到腳面上來了，後悔沒有聽從裁縫師傅。（白先勇，2000，頁 345）

李爽學（2008）教授說：「《臺北人》是亂世哀音，因世變而移情，想像山河變色後中國遷臺人士的歷史心情」（頁 190）。強調自己是個「寫實主義者」的作者白先勇也藉由人物穿著在書中實寫出世變和移情，正如錢夫人藍田玉身上那件墨綠杭綢的旗袍，一般讓人覺得顏色有點不對勁兒，原該是綠汪汪翡翠似的，但是到底是因為料子舊了？還是那間前廳不夠亮，鏡子裡看起來，竟然有點發烏？在《臺北人》裡，描寫和實寫出的人物穿著達 50 多次，除了作者直接敘述人物心境和身形外表，對服飾裝扮的描繪更讓讀者在閱讀時得以將他們的形象具體化，使故事更歷歷在目。此外，這些世變前後的服飾裝扮有其不同的文化和歷史意涵，翻譯成英文自有其難處，作者本人和合譯者與編者的取、捨、增、補，或許可以提供讀者和翻譯學術研究者閱讀本書的另一個觀點，特別是譯者「怎樣運用美式英語，及其固有的音調、色彩、和詞藻，來表現出中文原文的藝術境界」（白先勇，2000，頁 xiii）。

被夏志清（1969）譽為「民國史」（頁 3）的《臺北人》，書中的臺北人穿著自然要有民國範兒。書中女性人物共穿著過 15 件旗袍和兩件女性長衫，分別是尹雪艷兩套旗袍、朱青一件長衫和兩件旗袍、〈歲除〉的劉太太一套旗袍、金兆麗一套旗袍、蕭紅美一套旗袍、娟娟一套旗袍、華夫人一套旗袍，〈遊園驚夢〉裡最多，共出現了錢夫人、竇夫人、賴夫人、天辣椒蔣碧月、徐太太和月月紅等共六件旗袍。男性角色的穿著則以中山裝、軍裝和學生制服為主，包括〈歲除〉的賴鳴升、〈梁父吟〉的賴副官、〈遊園驚夢〉的劉副官和〈國葬〉的秦副官共四套中山裝，以及郭軫的學生裝和空軍制服、

俞欣的美式軍禮服、程參謀的軍禮服、王雄的軍褲等五套軍裝制服。其餘人物因著其身分地位，無論是西裝長袍或短襖布衣都帶著些許民國範兒的懷舊風情。

本文聚焦在純粹「視覺」觀看，藉由紐馬克（Newmark）從語言學的語義成分分析（componential analysis, CA）在翻譯的應用（紐馬克，1998 / 2005，頁 156），以比較中文源文（source language, SL）和英文譯文（target language, TL）的衣著在「視覺」上知覺成分（sense components）的異同，試圖推斷譯者如何以及為何取捨這些知覺成分？從譯者的文化和學術背景、致力於這項翻譯工作的動機、和主編者的能動性等因素去探討譯者的翻譯策略，以及譯者所添加的知覺成分所帶給譯文讀者的效應是否與原文讀者閱讀中文相若，甚至不同。希望提供有意從事翻譯者，特別是衣著等文化詞的翻譯，可以從這個 SL 和 TL 都備受讚賞的作品中欣賞和學習其所使用的翻譯方法。

貳、文獻回顧及方法論架構

《臺北人》共收入 14 篇白先勇自 1965 至 1971 年定居美國加州大學聖塔芭芭拉分校（University of California, Santa Barbara）期間書寫的短篇小說，在 1971 年集結出版。第一個英文譯本係由白先勇的臺大外文系學長劉紹銘和同學李歐梵兩位因應美國印第安那大學（Indiana University）出版社的「中國文學作品英譯計畫」（Chinese Literature in Translation）而推薦（李當時擔任該計畫編輯委員之一），由作者與葉佩霞（Patia E. M. Yasin）合譯，高克毅（George Kao）主編，自 1976 年至 1981 年耗時五年，在 1982 年由印第安那大學出版社出版。葉佩霞少年時自學日文，獲得紐約大學（New York University）民族音樂學博士，研究專長為日本民樂。其後任教於加州大學聖塔芭芭拉分校。除了音樂，她也終身愛好翻譯，在聖塔芭芭拉學習波斯語，也到白先勇開的課進修中文，中文「古典文學底子深，《史記》、《杜詩》、《紅樓夢》的英譯本她都看過，而且極為傾倒」（白先勇，2002，頁 92），

曾經翻譯劇作家皮蘭德婁 (Luigi Pirandello) 的劇本《六個尋找作者的劇中人》 (*Six Characters in Search of an Author*) (義大利文翻為英文) 和羅斯丹 (Edmond Rostand) 劇本《大鼻子情聖》 (*Cyrano de Bergerac*) (義大利文翻為英文) 等 (Staff, 2017)。由於兩人對戲曲音樂的愛好，選擇從〈遊園驚夢〉開始翻譯，葉佩霞以深厚的音樂素養比擬《臺北人》的翻譯工作，認為原作者是作曲家，譯者是篇章的演奏人，譯者不能省略難弄的段落，也不該嘗試創造性或自作主張的手法 (白先勇，2000，頁 xxx)。

英譯版主編高克毅在 1973 年與宋淇在香港中文大學翻譯中心共同創辦《譯叢》 (*Renditions*)，他擔任該刊主編期間，在 1975 年秋季號選錄余國藩 (Anthony Yu) 和他的學生柯麗德 (Katherine Carlitz) 翻譯的〈永遠的尹雪艷〉 (Pai, 1965/1975b)，以及翻譯時為美國賓州大學 (University of Pennsylvania) 東方研究博士候選人葛黛娜 (Diana Granat) 所譯的〈歲除〉 (Pai, 1967/1975a)，除了以上兩篇，還有〈花橋榮記〉 (Pai, 1970/1977) 是由漢學家萊爾 (William A. Lyell) 所譯，這三篇譯文經編輯團隊稍微修改後，收入 1982 年的《臺北人》英譯版。高克毅在編者序中說明：

編者所扮演的是仲裁人的角色……使它既是可讀的英文又同時忠於原文……偶爾有些粗糙的文字，他得相幫切磋琢磨一下；遇到某些可能產生不當效果的刺眼之處，也需得設法消除。(白先勇，2000，頁 xxii)

本文以 2000 年香港中文大學出版的中英對照版為研究對象。主編高克毅在該版弁言說明這個版本的閱讀對象中最大的一群是「中英文都通的讀者。他們不但要讀小說，而且要看看這些故事是怎樣渡過這兩種文字播遷的風險的」 (白先勇，2000，頁 xiii)，所以在少數英譯詞句上稍有編修。

以《臺北人》英文譯本討論的論文，大致上可以分成兩類，第一類聚焦於作者身兼共同譯者，著重探討分析譯文如何受到作者的慣習、意識形態、離散經歷的影響，而在英譯中再現他的鄉愁、記憶裡的悲愴、美學觀念等等 (葉巧莉，2005；Cao, 2020；Xiong, 2024)。另一類則以文學翻譯為綱領，

著重翻譯策略的研究，Zhang (2019) 歸納文本中使用了六個翻譯策略：“word-for-word translation”、“literal translation”、“transliteration and annotation”、“free translation”、“imitation”、“variation”；Zhou 與 Li (2022) 將之分為“transliteration and transliteration plus annotation”、“literal translation and literal translation plus annotation”和“free translation”三類；陳雅惠 (2021) 則檢視〈一把青〉中的人物命名、異化與歸化、意譯與直譯等翻譯策略的應用。如果說這三篇研究翻譯策略的重點在於翻譯的過程 (translation process)，那麼李明哲 (2021) 的重點則在於翻譯產生的英文和日文作品 (translation product)，這篇論文的另一個獨特見地在於「言語文化」(linguaculture) 在不同語言文化之間的異質性，譯者如何將源語文本的不可譯性 (untranslatability) 現身或隱身於譯入語文本之中。

本文以辭彙 (lexical word) 作為翻譯單元 (unit of translation)，即 Zhang (2019) 所提的“word-for-word translation”，聚焦在服裝相關的字彙翻譯，並且藉助紐馬克勾劃出語言功能理論的四個層次來比較原文和譯文在「穿著」這個敘述事型文字的字彙差異。依照紐馬克對文化範疇的定義與分類 (紐馬克，1998 / 2005，頁 124)，特有服裝屬於物質文化 (material culture) 的一部分，並且提出一般性總稱 (the generic noun) 或是範疇字 (classifier)，足以讓一般的 TL 讀者能夠明白，甚者，如果特殊名稱沒有興味 (of no interest)，採用常見的服裝名詞直接取代也行 (紐馬克，1998 / 2005，頁 124)。而針對讀者不容易了解的文化字彙，他認為 CA 是一種用來翻譯文化詞的方法，並且建議通常至少採用一個描述性語義成分和一個功能性語義成分來進行翻譯 (紐馬克，1998 / 2005，頁 163)。

紐馬克說明 CA 在翻譯學不同於語言學的 CA。語言學所定義的 CA 是分析或拆解一個字彙意義裡的所包含的一般性或是特殊性的知覺成分；而在翻譯學裡的 CA 程序則是比較意義相似，卻並 (不?) 必然完全對等的 SL 和 TL 的字彙，先證明兩者具有相同的知覺成分，再找出兩者有所差異的成分。比較常見的是在 SL 的字詞比 TL 有較多的特定意涵，於是譯者必須在 TL 的

字彙之外，增加一、兩個知覺成分來讓 TL 的字彙趨近 SL（紐馬克，1998 / 2005，頁 114）。

皮姆（Pym）提醒，「要注意的是，同樣的單字，每個人看到的語義成分並不一定相同，畢竟價值還是要透過詮釋的」（皮姆，2014 / 2016，頁 30），應該要注意到 CA，或是紐馬克所謂翻譯學裡的 CA 程序，所比較的 SL 和 TL 字彙中各自蘊含的知覺成分是進行翻譯研究者所推論出作者和譯者所看到的語義成分。翻譯研究者應當熟捻 SL 和 TL 兩種文化，方能深化 CA 程序，進一步聯繫出知覺成分的文化脈絡，推敲出翻譯策略與譯者行為，和作為讀者的翻譯研究者閱讀 SL 與 TL 時的不同反應。

本文假設白先勇必定充分理解自身在書寫各個衣著字彙時所欲蘊含的知覺成分，30 歲時初到美國時書寫《臺北人》的青年白先勇，必定和 50 歲前後功成名就的中年白先勇與譯者有不同的文化涵詠，書寫 TL 時必然也有不同的譯者行為。那麼作為主要譯者的中年白先勇和其他譯者是如何增加額外的知覺成分，去趨近 SL 呢？如果譯者們沒有這樣作，可能會是什麼原因呢？白先勇提過這本書前後兩次英譯本的預設對象分別是「對中國文化文學有興趣的美國大學生」，而後「擴及港台等地對翻譯有興趣的人士」（白先勇，2000，頁 97—98）。「對中國文化文學有興趣」和「對翻譯有興趣」的預設是否可能是影響譯者們在選擇 TL 的衣著字彙添加，或不添加哪些知覺成分的因素？

參、SL 與 TL 中人物衣著的知覺成分分析

紐馬克（1998 / 2005）將「文化」定義如下：使用的某種語言為表達工具的特定社群，他們的生活方式與表現於外的一切（頁 122），並且強調文化不是舉世皆然，或是只屬於特定人的。以此驗諸《臺北人》之中的人物衣著字彙，不只是白先勇特別指稱的「臺北人」用以表達其族群的服裝，這是一群在 1949 年前後這段特定時間，從神州的南京、上海、桂林等地點播遷到

臺北這個特定地點的特定族群。「臺北人」的衣著正是白先勇的「文化鄉愁」和「地道虛構或想像而成的『文化中國』」（李奭學，2008，頁 51），其表達出的穿著方式，是他 1944 年前離開的桂林、1946 年起住了兩年半的上海和遊訪的南京，用像照相機般童稚的眼睛，喀嚓一下拍下來，存檔在記憶裡（白先勇，2002，頁 102）的文化，像是 1946 年 12 月在他九歲多時，在南京「美齡宮」拍下存檔的「蔣夫人宋美齡穿上那一套黑緞子綉醉紅海棠花的衣裙」（白先勇，2002，頁 71）。

依照紐馬克所建議，「衣裙」用常見的服裝名詞去翻譯便足以讓一般的 TL 讀者明白。而依照語言學所定義的 CA，這副衣裙所包含語義成分不只有一般性的衣和裙，還分別指涉上文的民初短襖和長裙，就有了 TL 讀者不容易了解的文化字彙，建議至少加入一個描述性和一個功能性要件來進行翻譯。

以下利用紐馬克提出的語義成分分析方法，來分析白先勇在《臺北人》中英對照版本（白先勇，2000）悉心用描述型文字（*description type of text*）書寫出的旗袍與長衫，中山裝、制服和軍裝，以及長袍、馬褂、棉襖和其他等三類的人物衣著字彙。從語言的功能面來看，這些人物衣著字彙強調的是紐馬克分為表述（*the expressive*）、資訊（*informative*）和呼籲（*vocative*）三種功能中的表述功能，其核心在於作者（紐馬克，1998 / 2005，頁 48）。如果採用雅克慎（*Jakobson*）的分類，人物衣著字彙主要具備的是美學功能（*the aesthetic function*）（紐馬克，1998 / 2005，頁 52），作用在於誘發美的感知。

一、旗袍與長衫

表 1 為 SL 和 TL 中的「旗袍」與「長衫」知覺成分列出比較，正如皮姆（2014 / 2016）所寫，這些單字的語義成分是作為翻譯研究的本文作者所看到的，與他人所見未必相同。而在表 2 列出書中出現過 15 件旗袍，其中有九次譯為“*ch'i-p'ao*”，四次為“*cheongsam*”，“*gown*”和“*dress*”各一次；而兩次的女性長衫都是穿在朱青的身上，分別採用“*ch'i-p'ao*”和“*dress*”。筆者在下表列舉這些中英文衣著字彙所蘊含的知覺成分，並在下文中逐一討論。

表 1

「旗袍」與「長衫」的 SL 和 TL 的知覺成分			
SL 中文	知覺成分	TL 英文	知覺成分
旗袍	+ 滿族的 + 稍有長度的單式衣著 + 清朝到民初的	<i>ch'i-p'ao</i> <i>cheongsam</i>	+ 異邦的 + 服裝 + 異邦的 + 服裝
長衫	+ 有長度的 (描述性的) + 衣著 (功能性的) + 簡單的 + 常見的 服裝名詞 (generic noun)	<i>gown</i> <i>dress</i>	+ 有長度的 + 衣著 + 正式 + 多為 女性穿著 + 特定場合 + 常見的服裝名詞 + 常見的服裝名詞

“*ch'i-p'ao*”和“*cheongsam*”對英文讀者來說是往昔不曾存在的新語彙 (neologism)，對中華文化陌生的英語讀者很難望文生義。依照紐馬克的分類，屬於外來語 (transferred words) 的翻譯方式，是最不需要靠上下文來定奪意義的新詞，需要視讀者與場合補充一些功能描述詞、範疇詞，或是必要的解釋 (紐馬克，1998 / 2005，頁 124)。而譯者的確也採用注解來補充說明。

表 2

旗袍與長衫的中英對照與翻譯策略

人物	SL 中文	TL 英文
尹雪艷	蟬翼紗的素白旗袍 (白先勇，2000，頁 3) 翻譯策略：直譯，譯者余國藩和柯麗德加註	white ch'i-p'ao of “cicada-wing” gauze (白先勇，2000，頁 2)
朱青	一身半新舊直統子的藍布長衫 (白先勇，2000，頁 43) 翻譯策略：意譯，原文是服裝的範疇詞，譯文為英文的新語彙 (neologism)	on a plain blue cotton ch'i-p'ao , neither new nor old (白先勇，2000，頁 42)
朱青	新婚的艷色絲旗袍 (白先勇，2000，頁 49) 翻譯策略：意譯，譯文 <i>gown</i> 為服裝的範疇詞，失去原文中滿族的、清末民初的成分	her bright-colored silk bridal gown (白先勇，2000，頁 48)
朱青	一件杏黃色的薄網長衫 (白先勇，2000，頁 55) 翻譯策略：意譯，原文與譯文 <i>dress</i> 皆為服裝的範疇詞	an apricot-colored dress of light silk (白先勇，2000，頁 54)
朱青	一身透明紫紗灑金片的旗袍 (白先勇，2000，頁 65) 翻譯策略：意譯，譯者白先勇和葉佩霞加註，譯文比原文「更晚期、更性感」	in a purple cheongsam of see-through gauze sprinkled with gold sequins (白先勇，2000，頁 64)

(續下頁)

表 2

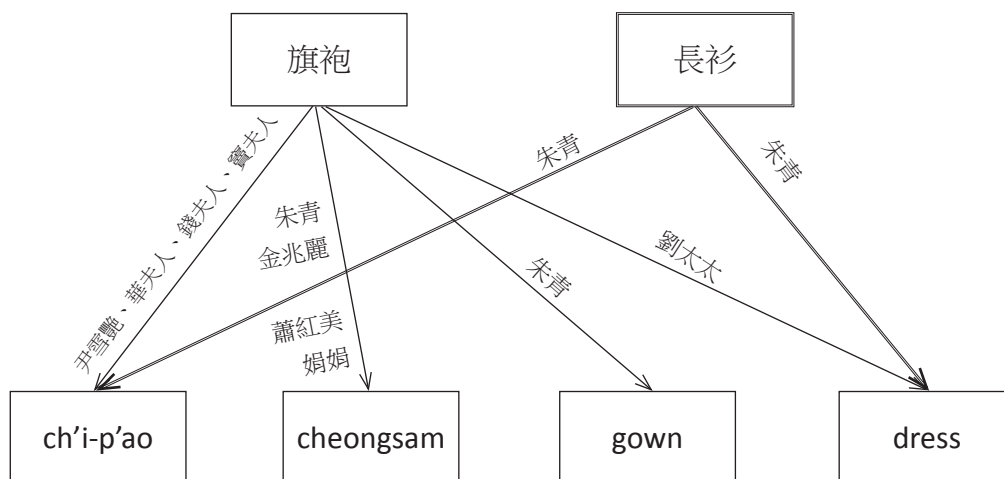
旗袍與長衫的中英對照與翻譯策略 (續)

人物	SL 中文	TL 英文
劉太太	一身黑緞子起紫團花的新 旗袍 (白先勇, 2000, 頁 83) 翻譯策略: 意譯, 譯文 dress 為服裝的範疇詞, 失去原文中滿族的、清末民初的成分	a new black satin dress embroidered with clusters of purple flowers (白先勇, 2000, 頁 82)
金兆麗	一件黑紗金絲相間的緊身 旗袍 (白先勇, 2000, 頁 115) 翻譯策略: 意譯, 譯文比原文「更晚期、更性感」	Sheathed in a tight-fitting black chiffon cheongsam shot through with gold thread (白先勇, 2000, 頁 114)
蕭紅美	一件石榴色的透空 旗袍 (白先勇, 2000, 頁 137) 翻譯策略: 意譯, 譯文比原文「更晚期、更性感」	in a sheer gauze cheongsam of pomegranate red (白先勇, 2000, 頁 136)
娟娟	一件黑色的緞子 旗袍 (白先勇, 2000, 頁 235) 翻譯策略: 意譯, 譯文比原文「更晚期、更性感」	a black satin cheongsam (白先勇, 2000, 頁 234)
華夫人	寶藍色起黑水紋的印度真絲 旗袍 (白先勇, 2000, 頁 301) 翻譯策略: 直譯	a ch'i-p'ao of Indian silk, black wavy designs on a royal blue ground (白先勇, 2000, 頁 300)
錢夫人	墨綠杭綢的 旗袍 (白先勇, 2000, 頁 333) 翻譯策略: 直譯	emerald green Hangchow silk ch'i-p'ao (白先勇, 2000, 頁 332)
寶夫人	一身銀灰灑朱砂的薄紗 旗袍 (白先勇, 2000, 頁 333) 翻譯策略: 直譯	a ch'i-p'ao of silver gray chiffon dusted with vermilion spangles (白先勇, 2000, 頁 332)
賴夫人	珠灰 旗袍 (白先勇, 2000, 頁 337) 翻譯策略: 直譯	a pearly-gray ch'i-p'ao (白先勇, 2000, 頁 336)
天辣椒 蔣碧月	一身火紅的緞子 旗袍 (白先勇, 2000, 頁 341) 翻譯策略: 直譯	all aflame in a red satin ch'i-p'ao (白先勇, 2000, 頁 340)
徐太太	一身淨黑的絲絨 旗袍 、黑 旗袍 (白先勇, 2000, 頁 367、343) 翻譯策略: 直譯	a black velvet black ch'i-p'ao , in a black ch'i-p'ao (白先勇, 2000, 頁 366、342)
月月紅	一身大金大紅的緞子 旗袍 (白先勇, 2000, 頁 359) 翻譯策略: 直譯	in a flashing red and gold satin ch'i-p'ao (白先勇, 2000, 頁 358)

註: 表中粗體字為筆者強調

圖 1

旗袍與長衫的中英對照圖



余國藩和柯麗德在〈永遠的尹雪艷〉(Pai, 1965/1975b)中將旗袍直譯為“*ch'i-p'ao*”，並且在註解一用英文說明為長袍 (long gown)、側邊開衩 (slit at side) 和高領 (high collar) 三個視覺成分 (白先勇, 2000, 頁 34)。受余國藩指導的柯麗德，發揮其中國明清文學的研究專長，在文末註解寫出民國初年旗袍的文化脈絡是在 1920 年代晚期開始盛行，為滿族長袍 (Manchu gown) 的借譯，因為是參考滿州旗人女性服飾而來 (白先勇, 2000, 頁 34)，旨在幫助不熟悉中國文化的外國讀者更能了解“*ch'i-p'ao*”這個外來語。

白先勇和葉佩霞合作的第一篇譯文〈遊園驚夢〉(白先勇, 2000, 頁 xxix) 中所有的官太太們所著旗袍一律譯為“*ch'i-p'ao*”，而且在這個故事中所有的旗袍在 SL 中都有墨綠杭綢、銀灰灑朱砂的薄紗、珠灰、火紅的緞子、淨黑的絲絨、大金大紅的緞子等前置的顏色和材質等形容詞。可以說作者白先勇在原文中已經工筆刻劃出來這幾款旗袍，於是對戲曲和舞臺表演有著深入研究和高度興趣的譯者白先勇和葉佩霞所花的功夫更在傳達出這些旗袍如何帶給英文讀者相同的視覺和觸覺感受。有趣的是「旗袍」到了〈一把青〉、〈金大班的最後一夜〉和〈孤戀花〉裡卻有了不同的英文對應字“*cheongsam*”

和“gown”，彷彿是“*ch'i-p'ao*”已經不足以「表現中文原文的藝術境界」（白先勇，2000，頁 xiii）。

白先勇和葉佩霞在〈一把青〉的註解三說明“*cheongsam*”是「更晚的，更性感的」（白先勇，2000，頁 78）旗袍樣式，是粵語長衫的音譯（*transliteration*）。SL 的旗袍和 TL 的“*ch'i-p'ao*”和“*cheongsam*”共同的知覺成分只有服裝一項，而且符合紐馬克聲稱的 SL 通常具有比 TL 更多的知覺成分。但是譯者們並沒有如紐馬克建議的增加一、兩個 TL 字彙來補充譯者知覺成分。譯者們在這兩處選擇採用在本文中直譯和文末加註的策略來翻譯，也符合紐馬克認為譯者採取音譯外來語（*loan word*）經常採取雙管齊下法（*couplet*）處理方式（紐馬克，1998 / 2005，頁 117），在本文中的直譯無礙譯文的語氣和流暢，而文末加註則是盡職的譯者詳細提供文化脈絡的方式。

〈遊園驚夢〉裡的旗袍一律譯作“*ch'i-p'ao*”，彷彿“*cheongsam*”這種更晚的樣式是不應該出現在錢夫人意識裡的「遊園」，但是正如本文一開始引用的「臺北不興長旗袍嘍」，旗袍已經開始有了變化，「下擺都縮得差不多到膝蓋上去了，露出大半截腿子來」，看看其中兩名標勁俏健的妹子天辣椒蔣碧月「一身火紅的緞子旗袍」（白先勇，2000，頁 35），月月紅「一身大金大紅的緞子旗袍」（白先勇，2000，頁 359），運用顏色來凸顯豔麗，服裝布料也和〈蝶戀花〉娟娟身上一樣是「緞子 / *satin*」，但那都是在正式餐宴場合中，難顯性感。比較接近上述朱青、金兆麗和蕭紅美的三件性感“*cheongsam*”的是竇夫人桂枝香「一身銀灰灑朱砂的薄紗旗袍」（白先勇，2000，頁 333），材質和金兆麗那襲黑紗同樣是“*chiffon*”，有著類似空軍新生社的朱青「灑金片 / *sprinkled with gold sequins*」般的「灑朱砂 / *dusted with vermilion spangles*」，不過那銀灰和朱砂顯露出的端莊要多過性感，“*ch'i-p'ao*”也就比“*cheongsam*”貼切。而錢夫人藍田玉那身長得快拖到腳面上的墨綠杭綢（白先勇，2000，頁 333）、徐太太一身淨黑的絲絨旗袍（白先勇，2000，頁 367）和賴夫人的珠灰旗袍（白先勇，2000，頁 337）就愈發保守。

在全書唯一有上、下部的〈一把青〉中，朱青在上、下部中所穿的長衫和旗袍或許最能夠表現作者和譯者對於這兩個註解中的“*ch'i-p'ao*”和“*cheongsam*”在文化脈絡上的不同概念。〈遊園驚夢〉裡天母賓公館的官夫人們穿著的不是「更晚的、更性感的」旗袍，在這次的聚會裡追憶的是南京往事，鮮少述及這些人在臺灣的生活景況。但是朱青在上部的金陵和下部的臺北卻判若兩人。郭軫第一次帶朱青去見秦師娘時，朱青「一身半新舊直統子的藍布長衫／on a plain blue cotton *ch'i-p'ao*, neither new nor old」（白先勇，2000，頁 64）。此處譯者運用紐馬克在第八章其他翻譯步驟中的補償法（*compensation*）（紐馬克，1998／2005，頁 116），在 TL 中增加 SL 所沒有的棉質（*cotton*）這一個知覺成分。「直統子」的樣式形容簡單以“*plain*”說明。雖然對於稍微曉得“*ch'i-p'ao*”為何物的英文讀者而言，或許無法聯想到這是一件沒有腰身的直統子長衫，但是前後文的“*plain*”和“*neither new nor old*”卻已經充分向讀者說明這一身的“*ch'i-p'ao*”是樸實無華不賣弄性感的。待郭軫新婚後出任務，秦師娘去探望朱青時，「她身上仍舊穿著新婚的艷色絲旗袍」，這時譯者反而選了“*bright-colored silk bridal gown*”（白先勇，2000，頁 48）而捨“*ch'i-p'ao*”一詞，雖然在色彩、材料上已經不同於朱青婚前所穿的簡樸，但是此時此刻的朱青滿面青黃、愈加瘦弱，致使譯者選用了更平常的“*gown*”一詞，正符合紐馬克認為在特殊名稱沒有興味時，採用常見的服裝名詞直接取代即可。

同樣的推測也可以套用到葛黛娜翻譯的〈歲除〉中，劉營長太太「一身黑緞子起紫團花的新旗袍／a new black satin dress embroidered with clusters of purple flowers」（白先勇，2000，頁 82、83），雖然新、黑、緞子和起紫團花等元素都還在，但是中文的旗袍，卻被譯者等閒說成了“*dress*”，其原因可能是葛黛娜在翻譯時還是美國賓州大學東方研究博士候選人，依照紐馬克所建議用“*dress*”即可使一般 TL 讀者明白文義，故而捨棄旗袍語義成分中「滿族的、清末民初」的文化意涵。證之故事裡 40 歲上下的中年婦女，在新旗袍外繫著一塊藍布裙，於是這件新旗袍也和一般平常的衣裳相差無幾。不禁讓

一般 TL 讀者以為中文的長衫、旗袍，和英文的“*cheongsam*”、“*ch'i-p'ao*”、“*gown*”和“*dress*”都是可以互相替代的同義詞。可是到了〈一把青〉下半部，秦師娘在空軍新生社遊藝晚會仔細聆聽欣賞卻識不得的那個「穿了一身透明紫紗灑金片的旗袍，一雙高跟鞋足有三寸高，一扭，全身的金鎖片便閃閃發光起來」（白先勇，2000，頁 65）的朱青，那一身旗袍到了英文裡已經成了“*cheongsam*”。經此對比，譯者意象裡的“*ch'i-p'ao*”和“*cheongsam*”的不同變得顯而易見。所有譯作是“*cheongsam*”的旗袍，必定不會是樸實的，必得是有著精細材質，別緻剪裁的前置形容詞。

所以在〈金大班的最後一夜〉中最風姿綽約的金兆麗一身黑紗金絲相間的緊身旗袍（白先勇，2000，頁 115）和妖妖嬈嬈的小如意蕭紅美的石榴色透空旗袍（白先勇，2000，頁 137）在英文裡都成了“*cheongsam*”。這兩件旗袍一黑一紅，一件緊身，不但是“*tight*”，還是“*tight-fitting*”；一件透空，不但是“*gauze*”，還是“*sheer gauze*”，譯者在 TL 中都比 SL 多使用具有更加強烈的知覺成分的字彙。金兆麗高挽髮髻，耳墜、項鍊襯托香腮玉頸；蕭紅美露出雪白肩膀，滾圓顫顫。這兩件旗袍的剪裁、樣式和材質當然是「更晚的，更性感的」“*cheongsam*”。另一件被英譯成“*cheongsam*”的旗袍是穿在〈孤戀花〉的娟娟身上（白先勇，2000，頁 234），那個冬天的晚上，那些日本狎客誰也沒認真聽在房間一角的娟娟唱歌，相比於夜巴黎舞廳，五月花酒家的排場自是遜色了一截，娟娟那黑色的緞子旗袍雖然比不上金大班黑紗金絲相間的緊身旗袍，但是「披著件小白褂子、一頭垂肩的長髮，腰肢繫得還有一捻」（白先勇，2000，頁 235），英文譯文“*her long hair down — it brushed over her shoulders — her waist was pulled in so tight you could span it with one hand*”（白先勇，2000，頁 234），當中運用美式英語固有的音調和詞藻，表現出中文原文沒有的「動態」性感：髮梢刷過雙肩，單手盈握腰肢旋轉，更加賦予娟娟身為歡場女子該具有的風情。

值得一提的〈永遠的尹雪艷〉裡的兩度穿著的旗袍，自然是白色的，一是蟬翼紗的素白旗袍（白先勇，2000，頁 3），一是一襲月白短袖的織錦旗

袍（白先勇，2000，頁 21），英譯時也中規中矩的翻譯成了“*ch'i-p'ao*”（白先勇，2000，頁 34）。我們無法知道這是不是這篇的兩位譯者余國藩和柯麗德刻意捨“*cheongsam*”不用。只不過尹雪艷的蟬翼紗譯作英文也僅只是“*cicada-wing' gauze*”（白先勇，2000，頁 2），不是“*sheer' gauze*”，她的月白織錦旗袍還有著短袖，不是露出滾圓顫顫雪白肩膀的無肩裝，她「從來不愛擦胭抹粉」（白先勇，2000，頁 3），她的風情世人不及，她的撫媚別有一番，因此更性感的“*cheongsam*”好似也不適合穿到被歐陽子認為是比喻成「幽靈」（歐陽子，2018，頁 35）的尹雪艷身上。

同樣是旗袍，到了英語語境中竟有了“*ch'i-p'ao*”和“*cheongsam*”的雙重意義，如果不是同時閱讀中英對照版，是無法知悉異同之處。但是經此對照，閱讀時就不得不更加佩服作者創造人物造型的創意，以及譯者用心解析人物個性，並且嘗試帶給英文讀者與原文讀者相同感受的用心。

二、中山裝、制服和軍裝

相對於女性的旗袍，男性穿著最有時代意義的便是中山裝，四次出現一律用音譯，再如紐馬克建議的增加一個比 SL 的「裝」字多出了外衣、寬鬆等知覺成分的“*tunic*”來補充譯成了“*Sun Yat-sen tunic*”。

表 3

中山裝的 SL 和 TL 的知覺成分

SL 中文	知覺成分	TL 英文	知覺成分
中山裝	+ 孫中山 + 服裝 + 正式 + 老式	Sun Yat-sen tunic	+ 孫中山 + 寬鬆 + 外衣 + 異邦

除了〈歲除〉的賴鳴升，其餘三位身著中山裝的都是副官們，〈遊園驚夢〉裡仍正得寵的劉副官簡單描述了顏色是「藏青色／*dark blue*」和材料是「嗶嘰／*serge*」的中山裝（白先勇，2000，頁 328、329），〈梁父吟〉的賴副官穿的是「褪了色的藍布／*faded blue*」（白先勇，2000，頁 198、199），〈國葬〉的秦義方穿的是「舊的藏青色嗶嘰／*faded blue serge somewhat the worse*」。

for wear」(白先勇, 2000, 頁 424、425), 後兩者增加「褪了色」和「舊的」來增添這兩位老副官的滄桑感, 英譯秦副官中山裝的「舊」更用“somewhat the worse for wear”強調它差可穿著的老舊。

作者書寫得更清晰的是〈歲除〉裡賴鳴升所穿, 不但舊, 而且是「磨得見了線路 / threadbare」, 中山裝裡面那件「草綠毛線衣, 袖口露了出來, 已經脫了線, 口子岔開了」(白先勇, 2000, 頁 85), 在除夕夜裡, 益見其落魄。這件中山裝的布料在中文原文裡和秦義方那件都是嗶嘰, 英譯採用的不是“serge”而是“gabardine”。“Serge”和“gabardine”都是經常被使用來做外套和大衣的布料, 兩者都是用棉線織出具有斜紋的耐用布料, 差別之處是“serge”雙面的斜紋都清晰可見, 而“gabardine”的其中一面是比較光滑的。筆者猜測同樣是藏青色嗶嘰, 在劉、秦兩位副官身上用的是“serge”, 而到了賴鳴升身上變成“gabardine”是因為〈歲除〉是另一位譯者葛黛娜所譯的。“Gabardine”這個英文字在書中另外兩次使用是對應到〈一把青〉裡郭軫從美國回到南京時, 身上穿著的那套美式空軍制服(白先勇, 2000, 頁 41)和〈遊園驚夢〉程參謀一身淺泥色軍禮服(白先勇, 2000, 頁 345)的布料名稱, 作者故意在中文源文寫作時採用音譯的「凡立丁」, 依據發音應為“valitin”, 但在回譯成英文時不作他想, 理所應該就是“gabardine”。程參謀身上的淺泥色譯為“beige”, 正就是英語“serge”的法語對應字和中文嗶嘰的發音。這些外來語一旦回到原來的語境之中, 包括故意用英語寫出郭軫褲帶繫著的太陽眼鏡盒是“Ray-Ban”, 原來在中文裡的「異化」功能到了英語中已不復存在, 其所營造出滿溢的西洋味便稍減幾分, 只能依賴前後的文字來補充了。從「凡立丁」的回譯或可作為「方向性對等」(皮姆, 2014 / 2016, 頁 51)的一個例子。

郭軫之外, 書中另一位英姿颯颯的年輕官校學生是〈歲除〉裡「穿了一套剛漿洗過, 熨得稜角畢挺的淺泥色美式軍禮服」(白先勇, 2000, 頁 87)的俞欣, 他和歸國郭軫所穿的空軍制服在文中都寫明是「美式」, 英文也逐字譯出“American-style”, 同樣的淺泥色在這裡選用“light khaki”, 除了顏色

還補充所用的布料，兩相對應，不難想像戰後南京那些渾身「美式」穿戴的飛行員怎能夠不趾高氣揚。

三、長袍、馬褂、棉襖和其他

除了旗袍和中山裝，《臺北人》不乏其他長袍、馬褂、棉襖等具有中華民族特色的服裝。穿著長袍的多是具有年紀和身分的男性長者，包括〈梁父吟〉的樸公和仲默、〈遊園驚夢〉的余參軍長和〈國葬〉的章健，當中的仲默和章健在長袍外上披著馬褂。描寫官高位重的章司令行裝比較詳細，用滿族短外套“mandarin jacket”（白先勇，2000，頁 432）譯出馬褂，但是一身長袍馬褂假裝新郎官的仲默就只寫著“long gown and vest”（白先勇，2000，頁 208），非但簡略，而且馬褂用“vest”略有差失，因為馬褂是有袖子的，沒有袖子的應該是馬甲。另一處值得斟酌的是〈冬夜〉裡吳柱國大衣裡面穿的「中國絲棉短襖／a Chinese jacket of padded silk」（白先勇，2000，頁 392、393），依照常理，襖這一種有襯裡的禦寒短上衣會用棉花或棉布作為夾層之中的襯墊，比較輕薄美觀的絲綢則應該是用在展露於外層的布料，假如參考〈思舊賦〉羅伯娘的粗藍布棉襖（白先勇，2000，頁 181）和〈孤戀花〉五寶的花布棉襖（白先勇，2000，頁 243），或者可以譯為“a Chinese silk jacket of padded cotton”。

〈梁父吟〉還有另一個罕見的服裝式樣是武昌起義那天夜晚，樸公、孟養和仲默幾個人都換上了「短打／battle garb」（白先勇，2000，頁 208、209），雖然在英文當中“battle garb”幾乎完全無違語境，但如若還能專門準備戰鬥裝束，就不能顯現當晚的事出倉猝，提前發難。也許熟悉京劇的白先勇是挪用京劇武生類型中的短打武生，也許這裡的短打指的是方便行動、粗布裁製而成的短褐之衣？¹

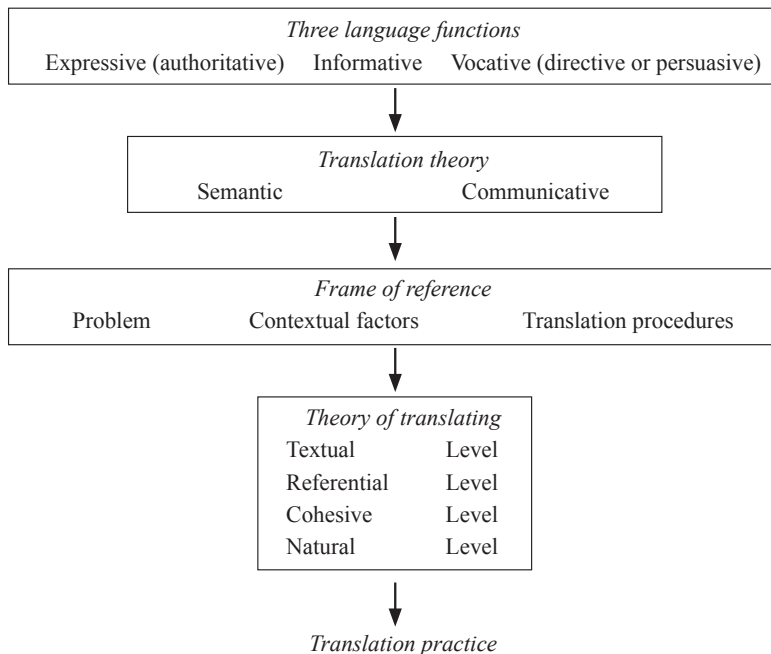
¹ 根據《重編國語辭典修訂本》臺灣學術網路第六版，「短打」一詞除了武術和棒球專業用語，另外兩種解釋分別為：短裝打扮。戲曲中表演武打或作戰戲時，演員多穿短衣，以利打鬥。如：「短打武生」；短衫。《文明小史》第一回：「兄弟在京的時候，那些大老先生們，一個個見了外國人還了得！他來是便衣短打，我們這邊一個個都是補掛朝珠」（教育部，無日期，釋義 3）。

肆、怎麼穿——敘述型文字的翻譯

紐馬克援引奈達 (Nida) 將文字區分成敘事 (narrative)、描述 (description)、討論 (discussion) 和對話 (dialogue) 四種。其中敘事型文字用於事件，強調動詞 (紐馬克, 1998 / 2005, 頁 14–15)。他認為比起描述型的文字，敘事型更需要心靈上的感受能力，才能翻譯形容詞或意象 (紐馬克, 1998 / 2005, 頁 64)。對比 TL 中敘述「穿」的這個動作，相對於描述型文字的人物衣著，譯者在 TL 中確實比 SL 中用了更多的形容詞和激發意象的字彙。喜歡詳細描寫故事中人物穿著的作者在 50 多次的敘述裡幾乎有一半用了「一身」兩個字，中文的動詞包括「穿」、「披」、「換上」、「身著」等，而譯者則根據上下文脈絡變化出不同的動詞，替許多的人物擬寫出比原文更加生動的姿態，是譯者過譯 (over translate) 了嗎？

圖 2

語言的功能理論



筆者利用紐馬克如圖 2 勾劃的語言的功能理論 (a functional theory of language) 裡在過程的理論 (theory of translating) 中宣稱在翻譯時或多或少都意識到的四個層次來回答這個問題。這四個層次依序是文本 (textual)、指涉 (referential)、連貫 (cohesive) 和自然 (natural) (紐馬克, 1998 / 2005, 頁 24)。

從表 4 看出「穿了」、「穿著」、「身著」等動詞, 在譯成英文時超過文本 (the textual level)。譯者參酌前後文的指涉 (the referential level), 連貫英文的句型和文法 (the cohesive level), 達成順暢自然 (the level of naturalness) 的表達 (representation)。

表 4

穿著的動詞

人物	SL 中文	TL 英文
徐壯圖	穿著剪裁合度的西裝 (白先勇, 2000, 頁 19)	cut a handsome figure in his well-tailored Western clothing (白先勇, 2000, 頁 18)
吳經理	穿著一身嶄新的紡綢長衫 (白先勇, 2000, 頁 21)	resplendent in a new silk robe (白先勇, 2000, 頁 20)
金大班	穿了一件黑紗金絲相間的緊身旗袍 (白先勇, 2000, 頁 115)	Sheathed in a tight-fitting black chiffon cheongsam shot through with gold thread (白先勇, 2000, 頁 114)
樸公	身著黑緞面起暗團花的長袍 (白先勇, 2000, 頁 199)	was attired in a long black satin gown figured with darker, round designs (白先勇, 2000, 頁 198)
雷委員	穿了一身深黑色的西服, 繫著一根同色領帶 (白先勇, 2000, 頁 199)	was also clad in somber black, in Western suit and tie (白先勇, 2000, 頁 198)
余參軍長	穿了寶藍絲葛長袍 (白先勇, 2000, 頁 339)	attired in a long gown of royal blue silk (白先勇, 2000, 頁 338)
阿雄	穿了一件亮紫的泰絲襯衫 (白先勇, 2000, 頁 333)	he showed up sporting a snug bring purple Thai silk shirt (白先勇, 2000, 頁 332)
天辣椒	穿了一身火紅的緞子旗袍 (白先勇, 2000, 頁 341)	she was all aflame in a red satin ch'i-p'ao (白先勇, 2000, 頁 340)
月月紅	穿了一身大金大紅的緞子旗袍 (白先勇, 2000, 頁 359)	is arrayed in a flashing red and gold satin ch'i-p'ao (白先勇, 2000, 頁 358)

註：表中粗體字為筆者強調

在〈永遠的尹雪艷〉原文中，徐壯圖和吳經理兩位男性人物都是「穿著」，余國藩和柯麗德延伸上下文中徐壯圖西裝的剪裁合度和吳經理出席壽筵時燦爛登場，選用具有清晰指涉功能的“cut”和“resplendent”，達到句意的連貫和譯出語境的自然，是深諳明清小說英譯的兩位譯者採取編者高克毅稱為「既大膽又具彈性的譯法來設法重現故事中生動鮮活的語言」（白先勇，2000，頁 xxiii）。

對戲曲藝術別有獨鍾的白先勇和葉佩霞也不甘心簡單的翻譯「身著」和「穿了」的這一種動作，費心指導各個角色展示出姿態和細節：金大班在夜巴黎現身時用“sheathed”栩栩如生顯現出金兆麗的婀娜身形；〈梁父吟〉的樸公和〈遊園驚夢〉的余參軍長以“attired”襯出莊嚴端正的穿著；在〈滿天裡亮晶晶的星星〉那個不尋常的夏夜，阿雄穿了一件亮紫的泰絲襯衫，譯者直白的說出“showed up”，就是要和黑美人搶鏡頭；最後天辣椒蔣碧月和月月紅穿旗袍分別是“was all aflame in”和“is arrayed in”去呼應中文像被火焚上了身和被放進到閃亮的金色紅色交錯的陣列之中。

譯者藉由紐馬克翻譯理論的指稱、黏著和天然這三個層次，在英譯中呈現出比原文的穿著這個動作更豐富的詞彙。再度借用 CA 檢視，TL 中在保留「穿」這一個描述性語義成分之外，還增添功能性語義成分，像是“attired”的端莊正式、“clad”的全身包裹、“showed up”的炫耀招搖、“sheathed”的貼合身形等等，藉此達到本書主編設定給譯者「運用美式英語，及其固有的音調、色彩、和詞藻，來表現處中文原文的藝術境界」（白先勇，2000，頁 xiii）的目標。

伍、結語

白先勇在〈翻譯苦、翻譯樂——《台北人》中英對照本的來龍去脈〉中說「我們先求做到『信』，那就是不避難不取巧，把原文老老實實逐句譯出來」（白先勇，2000，頁 91）。本文雖然以見樹不見林的方式將翻譯單元限縮在

字彙，卻也從中發現譯文不但克服許多不可譯的困難。而且身兼作者的譯者同時熟悉中英文語境的文化，巧妙地把旗袍和長衫這些特殊的文化辭，在適當的時機點，用“dress”或“gown”這類常見的服裝英文字彙，或用如“*ch'i-p'ao*”和“*cheongsam*”這類的新詞彙。反而在男性中山裝和軍裝翻譯時，中文裡所表現出的舶來布料和物件的西洋味，在譯入英語的語境時卻變得淡了一些。

傑出的譯者如白先勇等早將文本、指涉、連貫的和自然的這四個翻譯理論的層次融合和內化，但是對於正在練習翻譯操作的初學者來說，運用紐馬克的語義成分分析方法來檢視《臺北人》中英對照本中 SL 與 TL 的知覺成分，以 CA 作為拆解工具，藉由這種逆向工程（reverse engineering），老老實實逐個比較 SL 和 TL 中人物衣著字彙相同和不同的知覺成分，是循序漸進的辦法。只是本文將翻譯單元侷限在文本層次，只有略為觸及指涉、連貫的和自然的三個翻譯理論的層次，在日後研究中，亦可以考慮擴及至句子等更大的翻譯單元，進一步探討上下文脈絡在翻譯操作中的作用。

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漢學家余寶琳英譯王維詩的譯者行為研究

馮璐

王維擅長樂府詩、律詩、絕句和古風各詩體，被尊稱為盛唐第一詩人，其詩契合自然，具有詩情畫意，意境開闊，哲學思想濃厚，在全世界廣受關注。國內外許多譯者均翻譯過王維詩，但由於譯者行為存在差別，譯本各有不同。本文主要根據余寶琳的王維英譯本，基於譯者行為批評理論，從翻譯外和翻譯內兩個角度出發，分析余寶琳英譯王維詩在翻譯外以務實為導向、在翻譯內以求真為導向的譯者行為，旨在深化國內外翻譯界對漢學家譯者行為的理解，促進中國本土翻譯學理論的廣泛傳播。

關鍵詞：譯者行為批評、漢學家、唐詩、王維、余寶琳

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A Study of Pauline Yu's Translator Behavior in the English Translation of Wang Wei's Poetry

Lu Feng

Many translators at home and abroad have translated Wang Wei's poems, but the translations of Wang Wei's poetry are different because of the differences in translators' behavior. This paper examines Pauline Yu's English translation of Wang Wei's poems. Based on Translator Behavior Criticism, this paper analyzes Pauline Yu's translator behavior in her English translations of Wang Wei's poems from the intra-translation and extra-translation perspectives, focusing particularly on her truth-seeking behavior within the translation and utility-attaining behavior beyond the translation. It aims to deepen the understanding of the translator behavior of sinologists in the translation community, promote the widespread dissemination of Chinese local translation theory.

Keywords: translator behavior criticism, Sinologists, Tang poetry, Wang Wei, Pauline Yu

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壹、引言

在翻譯研究視域下，文學選集（Anthology）的編纂是一種有意識的重寫行為（rewriting）。正如安德列·勒菲弗爾（André Lefevere）指出，選集是塑造文學經典、重寫文學史的重要工具，其編選過程深刻體現了編選者的個人要求（agenda），涉及詩學觀念、意識形態以及文化身分等多重因素的考量（Lefevere, 2016）。王維詩歌在英語世界的接受與經典化歷程，正由一系列具有不同要求的譯本選集共同構建，為審視這一理論提供了頗具代表性的案例。

漢學家艾略特·溫伯格（Eliot Weinberger）與詩人奧克塔維奧·帕斯（Octavio Paz）合著的《十九種方式看王維》（*Nineteen Ways of Looking at Wang Wei*）因其元翻譯（meta-translational）取向而獨具特色（Weinberger & Octavio, 1987）。該書評析〈鹿柴〉的 13 個譯本，深入探討詩歌翻譯的理論邊界與方法可能性，其核心旨在引導對詩學本體的反思。相比之下，詩人維克拉姆·塞斯（Vikram Seth）在《三位中國詩人》（*Three Chinese Poets*）中秉持詩人本位的審美追求，經由對王維、李白與杜甫詩風的比較，再現他所感知的中國古典詩歌獨特韻味，其編選明顯服務於個人化創作與審美訴求（Wang et al., 1992）。與之類似，其他詩人如葉維廉（Wai-lim Yip）在《藏天下：王維的詩》（*Hiding the Universe: Poems by Wang Wei*）（Wang, 1972）、托尼·巴恩斯通（Tony Barnstone）與威利斯·巴恩斯通（Willis Barnstone）在《山中遺笑——王維詩歌選譯》（*Laughing Lost in the Mountains: Selected Poems of Wang Wei*）（Wang, 1989）以及大衛·欣頓（David Hinton）在《王維詩選》（*The Selected Poems of Wang Wei*）（Wang, 2006），以及譯者許淵沖的《王維詩選》（*Selected Poems of Wang Wei*）（許淵沖，2000）皆以自身對中國古詩的體悟為出發點，在翻譯中呈現王維詩歌的哲學意蘊與情感色彩，展現出自由靈活的藝術風格。與此同時，漢學家羅賓遜（G. W. Robinson）的《王維詩歌》（*Poems by Wang Wei*）（Wang,

1974)，譯者保羅·魯澤（Paul Rouzer）的《王維詩文》（*The Poetry and Prose of Wang Wei*）（Wang, 2020）和王寶童譯註的《王維詩百首》（*100 Wang Wei's Poems in English Verse*）（王維，2005）則體現出嚴謹的學術性與教育性要求，藉由精心運用註釋與釋義，為西方讀者和學生提供可讀性強的譯本，展現了以中國詩學觀念重塑王維形象、在英語世界的系統性經典化中確立王維的地位的文化與學術訴求。

在如此多元化的翻譯圖景中，華裔美國學者余寶琳（Pauline Yu）的《王維詩：新的翻譯與註釋》（*The Poetry of Wang Wei: New Translations and Commentary*）展現出一種獨特而值得探討的綜合要求（Yu, 1980）。與以上編者不同，余寶琳兼具中國文學學者與比較詩學專家的雙重身分，其翻譯實踐意在彌合「漢學家」與「詩人」之間的傳統界限：一方面藉由嚴謹的學術註釋，忠實還原詩歌的歷史與文化語境，另一方面則憑藉其深厚的詩學素養，有效傳達原詩的意境與美學效果。尤為重要的是，其華裔美國學者的獨特文化身分，使她的譯本展現出一種內在的跨文化視角與對中西詩學傳統調和的自覺意識。然而，余寶琳在王維詩英譯研究中所呈現的複雜要求與獨特價值尚未得到學界的充分重視，相關研究僅散見於少數漢詩英譯的個案分析中（朱夢雯，2019；洪越，2020；彭俸練，2019）。因此，本研究旨在填補這一空白。本文將結合譯者行為理論與勒菲弗爾的重寫理論，透過對比分析余寶琳譯本與其他代表性選集的不同要求，深入探討余寶琳如何基於其獨特的跨文化身分與學術背景，實踐其融合學術精度與詩學美感的翻譯要求，從而分析她為王維在英語世界的經典化進程所貢獻的不可替代的路徑。這一研究不僅有助於更全面地理解王維詩歌的跨文化傳播，也對深化翻譯研究、海外漢學及比較詩學領域的相關討論具有積極意義。

貳、譯者行為研究理論

隨著翻譯研究的不斷深入，傳統的譯本分析方法已難以全面揭示譯者在

翻譯過程中所作的策略選擇及其背後的動機，尤其是在面對像王維詩這樣兼具深厚文化意涵、且在不同時期和文化背景下多次被譯介的經典作品時，簡單的文本比較往往難以充分闡釋翻譯背後的複雜機制。相比之下，譯者行為研究提供了一個全新的視角，使我們能夠深入探討譯者如何在翻譯過程中平衡原作的文學性與目標文化的接受規範。

霍姆斯（James S. Holmes）將翻譯研究劃分為產品、過程和功能三個面向（Holmes, 2000）。產品導向關注翻譯結果，即翻譯作品的語言和內容特徵；過程導向強調翻譯執行者——譯者翻譯決策；功能導向則探討翻譯作品在目的語文化中的社會功能，即在目的語讀者群體中的社會效應。這一理論框架極大推動了譯者研究的發展，逐步將譯者的行為視為一種社會化行為，強調譯者不僅是源語文本的轉換者，更是文化的仲介者和社會實踐的執行者。隨後，皮姆（Anthony Pym）指出，翻譯理論的現代發展已從最初的語言學方法、聚焦源文本和語言系統，轉向關注目標方的系統和接收者（Pym, 1998）。他強調翻譯的創造性是天生的，譯者應成為翻譯史研究的中心，因為只有人類才能承擔與社會因果關係相適應的責任，翻譯的動因必須經由譯者及其扈從關係（如：客戶、贊助人、讀者）來理解（Pym, 1998）。在霍姆斯的譯者研究基礎上，皮姆將翻譯置於社會文化的廣闊背景中，突出譯者的權威性、創造性以及他們在社會關係中的多維作用，揭示了翻譯作為跨文化交流與社會實踐的複雜性與深刻性。周領順（2011）進一步拓展「譯者行為研究」的領域，提出「譯者行為批評」工具，並構建了「求真—務實」連續統評價模式，形成了完整的譯者行為批評理論體系。他主張對「翻譯內」與「翻譯外」進行綜合考察，從而實現「文本—行為—社會」三位一體的評價系統，即以「文本批評」、「行為批評」和「效果批評」對照霍姆斯關於產品、過程和功能的三分法（周領順，2024，頁8），由此確保譯者行為研究的全面性、客觀性和科學性。該理論不僅揭示了譯者的文化背景、詩學觀念以及歷史語境對翻譯決策的影響，還為理解不同譯本的生成提供了細緻的分析工具。

綜上，譯者行為批評理論提供了一種全景視角，使我們能夠從語言選擇、

文本安排、副文補償及文化介入等多層面系統分析譯者行為，解釋其翻譯實踐的獨特性及學術價值，具有不可替代的必要性。因此，本文將以余寶琳的譯作《王維詩：新的翻譯與註釋》（*The Poetry of Wang Wei: New Translations and Commentary*）（Yu, 1980）為核心，基於譯者行為批評理論框架，從「翻譯內」與「翻譯外」探討譯者行為。同時，結合皮姆提出的譯者權威性、創造性及其社會扈從關係等研究角度，探索余寶琳作為漢學家與詩學家的雙重身分，以及其詩學理念對翻譯決策的深刻影響，旨在揭示譯者在翻譯過程中所面臨的文化衝突與詩學挑戰。此項研究不僅為王維詩的英譯研究提供了全新的學術視角，還為中國文學的跨文化譯介實踐提供了重要的理論框架和實證支援。

參、翻譯外譯者研究

「翻譯外」又稱「語言外」，指翻譯外部要素研究，主要物件為社會問題，例如歷史源流、政治背景、文化氛圍、審美趣味、市場需求、意識形態和讀者偏好等（周領順，2014，頁 12）。以務實的態度對待翻譯外的社會需求，體現了譯者的責任與擔當。「歷史背景與時代需求」、「譯者身分及其譯作選擇」，以及「詩學觀念與翻譯思想」，作為「翻譯外」的核心要素，最能體現譯者在特定社會文化語境下的策略取向、價值判斷與決策動因，因此構成以下論述的分析重點。

一、歷史背景和時代需求

王維詩在美國的譯介和傳播，主要是由於美國本土兩次「反傳統」詩歌革新運動。20 世紀初，新詩運動標誌美國現代詩的開端，意象派詩人在閱讀中國詩時發現，和 19 世紀西方直接說理或抒情的詩歌相比，中國詩更能體現詩人的思考和感情，因其重視以直覺描繪物象的具體形象，而非以邏輯語言分析和論證，為現代詩的語言創新發展提供了借鑒（洪越，2020，頁

157)。不過在此時，美國詩人對中國詩的興趣尚處於萌芽階段。儘管埃茲拉·龐德（Ezra Pound）曾在其作品《華夏集》（*Cathay*）（Pound, 1915）以及雜誌《小評論》（*The Little Review*）（Pound, 1918）中嘗試插入王維的英譯詩，並且這一做法對E·E·卡明斯（Edward Estlin Cummings）等具象派詩人的「詩畫合一」創作產生了啟發性影響（郭英傑，2015，頁39），但這些嘗試並未促使學界對王維詩歌進行大規模的研究與翻譯。這一滯後現象的原因可以歸結為以下兩點：一方面，王維詩擅長以視覺意向表達對自然的欣賞，整體用語簡潔，研究者闡釋空間有限，另一方面，王維詩融合佛教和形而上學思想，哲學基礎深邃，給研究者的批判分析帶來困難（Yu, 1980, p. 5）。

二十世紀中期，王維詩研究才真正進入美國漢學領域，這時以垮掉派為領銜的反學院派詩歌運動正在興起。在該運動的參與者看來，西方現代化工業的發展造成人與自然形成對立關係，而東方佛教禪道思想則提倡人與自然的和諧關係，重視物我合一的思想觀念，更加符合他們的追求（洪越，2020，頁157）。於是，隨著美國現代詩歌運動走向成熟，美國詩人完成了由重視形式向尋求精神的轉變，開始關注中國的自然山水詩，尤其是李白、白居易、杜甫和王維的詩作，以期為他們的詩歌創作提供哲學基礎。因此，美國在西方世界成為唐詩研究的中心，第二代學者引領第三代學者對中國唐詩進行研究，這為美國唐詩英譯的蓬勃發展奠定基礎。在這一過程中，陶友白（Witter Bynner）從蘅塘退士編選《唐詩三百首》中選擇全部29首王維作品，完成了其譯本《群玉山頭：唐詩三百首》（*The Jade Mountain: A Chinese Anthology*）（Hengtangtuishi, 1929），以適度的西釋中策略，巧妙地再現了中國詩畫交融的意境與美感。與此同時，王紅公（Kenneth Rexroth）精選了王維的五首詩，收錄於其譯詩集《愛與流年》（*One Hundred More Poems From the Chinese: Love and the Turning Year*）（Rexroth, 1970），藉由細緻入微的文字與意象解讀，使得西方讀者能夠從中感受到東方詩歌的哲學深度與禪宗思想的獨特魅力。

正是在這一歷史背景下，余寶琳重新肯定了王維禪意詩和自然詩長期被

忽視的獨特價值，並力圖揭示王維的社會經驗對其詩歌的思想深度與藝術風格的影響。她不僅關注語言內容的轉換和藝術技巧的再現，呈現王維詩靜謐與空靈的風格，更致力於傳遞詩歌中的精神內涵和哲學意蘊，這與該時代西方現代詩歌對內心世界與精神追求的探索形成了深刻共鳴，從而為王維詩注入了新生命，使西方讀者得以更深入地理解王維詩中的自然觀與哲學思想。

二、譯者身分和譯作選擇

余寶琳是美籍華裔學者，在哈佛大學（Harvard University）獲得歐洲歷史和文學專業的學士學位，在史丹佛（Stanford University）大學取得比較文學系碩士和博士學位，其博士畢業論文為《王維的詩歌世界：象徵主義詩學》（*The World of Wang Wei's Poetry: An Illumination of Symbolist Poetics*）（Yu, 1976）。余寶琳認為，王維詩集規模可控，用詞句法簡單，晦澀典故較少，意象處理具體（Yu, 1980, p. 5），故早在英譯專輯出版之前，便已開始翻譯王維詩，相關作品可見於《丹佛季刊》（*The Denver Quarterly*）、《中國與象徵主義詩歌理論》（*Chinese and Symbolist Poetic Theories*）和《王維詩近期研究和翻譯》（*Wang Wei: Recent Studies and Translations*）中，這也展示出了余寶琳對王維詩英譯的多次嘗試和持續熱情。同時，她對於王維詩始終擁有獨具一格的理解，例如西方學界常將自然詩視為王維詩總和，而她則認為這正王維詩英譯失敗的主要原因，因為自然詩絕不是王維作品的全部內容（Yu, 1980, p. 5），這為其英譯選材的多樣性和複雜性提供了合理解釋。

一九八〇年，余寶琳基於博士論文撰寫《王維詩：新的翻譯和註釋》，表示希望這本書能引起西方和中國詩歌讀者的興趣（Yu, 1980, p. 6）。書中收錄 150 首王維詩及對應譯文，共涉四個章節，第一章為「引言」（Critical Introduction），內容以中西詩學觀評論為主；第二章為「年少之作及其他文學寫作」（*Juvenilia and Other Literary Exercises*），按時間排列王維最早且可確定年代的詩歌，涉及描寫西北邊疆和軍隊生活的作品，展現出王維在鮮衣怒馬少年時的遠大抱負；第三章為「宮廷詩」（Court Poems），均為王維在

政府任職時期的之作，暗示其在「仕」和「隱」間徘徊的矛盾心理；第四章為「佛教詩」（Buddhist Poems），記載王維參與佛事活動的經歷和和佛教思想的讚頌，常以意象描寫或寓言說理來暗示其哲學理念；第五章為「自然詩」（Nature Poems），主要為王維暫退宮廷時描繪自然的詩作，亦涉及其寫給朋友或同事的迎客詩或送別詩，該部分因詩文的篇幅短小而數量最多。另外，各章節內詩歌間具有不同的內在排列邏輯，詳細內容均在每章導言處予以說明。

余寶琳的雙重文化背景為她在翻譯王維詩時提供了獨特的視角與優勢，使她的翻譯工作超越了單純的語言轉換，成為深層次的跨文化對話。藉由對詩作的精心挑選與邏輯編排，她以全新的方式傳遞了王維詩中的美學價值與哲學內涵，提升了她的譯作在學術界與跨文化傳播領域的影響力和學術地位，也進一步更新了西方讀者對中國古典詩歌的理解，促使他們重新審視與欣賞王維詩這一重要文化遺產。

三、詩學觀念和翻譯思想

余寶琳擅長比較中西詩學評論，常在交流互鑒中提出獨樹一幟的研究角度和方法，對美國學者在研究中國傳統文化和詩學比較方面造成巨大的推動作用。她指出，中西詩學二者間具有相通之處，例如，中國形而上詩學派和歐洲象徵詩派均重視詩歌語言的暗示性、直觀性和通感，而非直接陳述或邏輯論證（Yu, 1980, p. 24），以至於漢學家林理彰指出余寶琳的研究「將徹底消除妨礙那種以『東方神秘主義』膚淺曲解王維詩的一貫做法」（Lynn, 1982, p. 262）。不過，受厄爾·邁納（Earl Miner）和劉若愚的影響，余寶琳堅持「相對性」原則，認為比較文學研究的「差異性可能比相似性更具啟發」（Yu, 1987, p. 30）。

在《中國詩學傳統中意象的讀法》（*The Reading of Imagery in the Chinese Poetic Tradition*）中，余寶琳區分西方詩學概念「摹仿」（mimesis）與中國詩學傳統概念「類」（categorical correspondence），認為前者建立在二元論

宇宙觀基礎上，屬於本體分屬不同領域的二元世界的連接，體現詩人的虛構與創造，而後者則基於一元論宇宙觀，屬於同一世界多種元素間先驗存在的互動連接，並非詩人的虛構或創造（Yu, 1987, p. 4）。簡言之，根據中國非創造且有機的宇宙論，詩歌被界定為非虛構存在形式，關聯性指涉是在文化和語境中預先存在的關係，為詩人後期所發現而非創造。

基於這種認知，余寶琳提出，中國傳統詩歌闡釋重視「語境化」（contextualize），力求還原歷史背景和時代語境的真實性。藉由這種方式，余寶琳不僅在語言層面上進行翻譯，更試圖以重構詩歌的文化與歷史背景，呈現出詩人所在時代的思想、情感和美學追求。基於同樣原理，她還進一步提出，無論在何種語境下，「象」和「意」的關聯已然存在，「意象」的概念自中國詩學產生開始就是關注的中心，「自然意象」並非直接的純客觀呈現，而是涉及詩人主題和自然世界的雙重蘊含，體現出對詩人心理態度和個人感受的間接反映（Yu, 1987, p. 200）。這一觀點為她的翻譯實踐提供了深厚的哲學基礎，使她的譯作不僅傳達了原作的內容，更深入挖掘了詩人的精神世界。

這些詩學思想構成了余寶琳譯者行為的基礎，凸顯了她在跨文化翻譯中的獨特貢獻。藉由深入解讀語境與意象的關係，余寶琳架構起了中西文化理解與交流的橋樑，使西方讀者能夠深入領悟中國古典詩歌中的豐富情感和深邃哲思。

基於以上「翻譯外」研究，我們可以發現，余寶琳在歷史浪潮的推動下，受其對王維詩興趣的指引，以詩學專家身分走上王維詩英譯的探索道路。在這期間，她始終堅持「相對主義」，認為不可直接套用西方文論研究中國文學問題，唯有深入了解雙方語言文化的哲學內涵才可以植西入中，強調經由中西比較發現中國詩學的文化特性，據此構建中國獨特的話語體系。這揭示出在王維詩英譯中，余寶琳擁有對漢詩文化的尊重肯定和中西文化比較的獨立批判。同時，她特別關注詩歌意象與其文化背景及歷史脈絡之間的密切關係，強調對詩歌語境真實性再現的關注和對自然意象關聯性思考，這促使她

在翻譯過程中注重詞句的精準選擇與情感的有效傳達，旨在為西方讀者提供了一個更為豐富和複雜的文化體驗。然而，時代背景促使她更加注重哲思的傳遞，而多樣的選材則進一步增加了譯本的複雜性。雖然深入的詩學分析提升了譯本的學術性，這些細緻的探討可能讓非專業讀者感到難以理解，從而限制了作品的普及度。綜上所述，余寶琳的批判性思維和跨文化理解使她的翻譯超越了簡單的語言轉換，成為中西文化交融與對話的有效推動者。

肆、翻譯內譯者研究

「翻譯內」又稱「語言內」，指翻譯內部要素研究，主要涉及語碼轉換問題（周領順，2014，頁 12），例如譯文相對於原文在資訊品質上的相似度和對等度，利於解釋譯者在社會文化語境的影響下對翻譯態度、方法和策略的選擇，是譯者行為求真程度的主要考慮標準。「副文添加」、「時空架構」和「符號標記」作為「翻譯內」要素中最能凸顯譯者行為的部分，在語言、結構和文化層面反映了譯者如何在忠實呈現原作與滿足目標讀者理解之間進行平衡，對這三個要素進行研究有助於系統揭示其譯者行為的規律與特性。

一、副文添加

在余寶琳的王維詩英譯本中，副文本對主文本起了至關重要的補充作用。相比其他譯者而言，余寶琳的副文本最為豐富，包括引言、附錄、索引和註釋，不僅提供了文化背景資訊，還增加了學術研究的參考價值。余寶琳指出，這些內容旨在提升中西方讀者的閱讀體驗。然而，她也意識到，大量資訊可能會使譯本顯得冗長，因此向讀者表達歉意，這種反思揭示了譯者和讀者之間的不可忽視的社會扈從關係，展現了她作為譯者的高度自覺性，同時也反映出她在學術嚴謹性與讀者體驗間的細緻平衡（Yu, 1987, p. xii）。

具體而言，在引言部分，余寶琳深入探討了中西詩學的差異，尤其闡釋了兩者在詩歌語言的象徵性與直觀性方面的不同理解。她經由時間線索梳理

了王維的生平與創作歷程，概述了其詩歌的內容與選材，並提供了系統性的文化背景分析。這不僅為普通讀者奠定了必要的知識基礎，也為學術讀者提供了關於中西詩學交流的深層次視角，反映出她對詩學與翻譯學的深厚理解與獨特見解。在附錄部分，余寶琳進一步促進了跨文化理解。第一部分提供了王維詩的繁體字原文，使具備中文閱讀能力的讀者能夠直接參考原作；第二部分藉由詞彙表，說明非中文母語的讀者理解中文人名、官職頭銜及關鍵術語。這一設計充分展現了余寶琳在促進跨文化交流方面的深思熟慮與精心考慮，彰顯了其對目標讀者群體需求的敏銳洞察。在索引部分，余寶琳精確列出了詩歌名稱及相關專業術語的出處，展示了她對文本準確性與學術嚴謹性的高度重視。最後，在註釋部分，她將內容分為文章節附註和詩章節附註：文章節附註側重於文學批評、二手資料及其他翻譯版本的參考，體現了余寶琳在翻譯過程中所借鑒的廣泛學術背景；而詩章節附註則聚焦於背景補充和意象解析，包括地理位置、歷史典故及人物稱謂等多個方面，展示了她對歷史語境的深入挖掘與理解。

相比於許淵沖、大衛·欣頓、保羅·魯澤等三位王維詩專集英譯者在註釋處理上的顯著差異，余寶琳的譯本以詳盡的註釋發揮了關鍵作用。許淵沖（2000）的翻譯僅提供白話文，未附加任何註釋，雖然這種處理方式使文本更加簡潔易懂，卻可能導致讀者對詩歌的文化背景及其深層意涵的理解不足。大衛·欣頓（Wang, 2006）完全省略註釋，雖然這一選擇有助於保持譯文的流暢性，但同樣可能使讀者難以把握詩中的豐富典故及跨文化差異。保羅·魯澤（Wang, 2020）秉持學術性譯者風格，在部分譯作中可能引起文化誤讀的內容上提供註釋，主要涉及詩歌背景、歷史典故、人名稱呼及地理位置等內容。與此相對，余寶琳在每篇譯作中提供詳盡註釋，不僅在視覺上與詩歌內容緊密結合，使讀者能夠直接把握文本的意涵，還深刻地呈現了詩歌的文化背景和歷史語境，深入解讀其中的意象和典故。儘管這種註釋方式增加了文本的複雜性，但它為讀者提供了更全面的理解工具，幫助他們更好地解析詩歌的內涵，並識別跨文化差異。因此，余寶琳的譯本在構建文化框架方面

發揮了至關重要的作用，顯著提升了讀者的文化理解和閱讀體驗。

基於以上分析，本研究將聚焦於余寶琳的詩章節附註，結合熱拉爾·熱奈特（Gérard Genette）在《副文本：闡釋的門檻》（*Paratexts: Thresholds of Interpretation*）（Genette, 1997）中提及副文本的各種功能，探討她如何憑藉這一副文本形式有效促進中西文化的交流與理解。實際情況如表 1 所示。

表 1

王維詩英譯詩章節附註分佈表

名類	條數	比例
人物稱呼	58	18.4%
地理位置	74	23.4%
歷史典故	51	16.1%
宗教神話	45	15.5%
重複註釋	39	11.1%
文學文論	13	4.1%
物品器件	12	3.8%
動物植物	7	2.2%
翻譯說明	6	1.9%
節日時間	6	1.9%
詞語解釋	3	0.9%
天文知識	2	0.6%
總數	316	100%

在余寶琳的王維詩英譯本中，詩章節附註作為重要的副文本形態，充分展現了熱奈特副文本理論中的多重功能。它不僅服務於字面釋義，更在意義建構和文化傳遞、譯者行為與個性呈現等方面發揮關鍵作用。

首先，余寶琳的詩章節附註顯著體現出副文本的「閾限」功能（threshold function）。熱奈特將副文本視為文本與讀者之間的「門檻」（threshold），幫助讀者由現實世界步入文本世界（Genette, 1997）。余寶琳以對諸如「柏梁篇」（Boliang compositions）、「節旄」（his tasseled staff）及「上巳節」

(the Spring Lustration Festival) 等文化專有項的詳細註釋，將原本可能造成理解障礙的文化符號轉化為可被英語讀者接納的知識單元。這些註釋作為副文本，有效降低了跨語際接受中的「不透明性」，為讀者架設了通向王維詩境的闡釋通道。

其次，其詩章節附註突出了副文本的解釋與詮釋功能。熱奈特指出，副文本具有解釋性和框架性，可引導讀者按特定方式理解文本 (Genette, 1997)。余寶琳對文化負載詞的註釋不僅限於字面解釋，而是構建了詩歌理解的框架。例如，「文學文論」類中對「柏梁篇」的註釋理清了文學傳統脈絡；「物品器件」類中對「節旄」的註釋引入文化象徵意義；「節日時間」類中對「上巳節」的註釋關聯歷史習俗。同時，她結合多元化知識不斷拓展詩歌內涵，如「天文知識」中對「七曜」(Seven Glories) 的註釋引導科學智慧探索，「地理位置」中對「雲亭」(Yunyun and Tingting are two mountains) 的註釋豐富古跡文化意涵，「人物稱謂」中對「陶潛」(The poet Tao Qian) 的註釋塑造立體人物形象，「歷史典故」中對「知音」(close friends) 的註釋揭示志向與情感寄託，「宗教神話」中對「化城」(the Conjured City) 的註釋彰顯宗教哲理。憑藉這些詩章節附註，余寶琳將孤立詩句嵌入更廣闊的意義網路，巧妙塑造讀者的詮釋方向，使其能夠更全面理解詩歌的文化價值與藝術意境。

第三，詩章節附註體現出學術權威性及「合法化」功能。熱奈特指出，副文本亦承擔「合法化」作用，為文本提供權威性與可信度 (Genette, 1997)。余寶琳頻繁引用傳統注家如趙殿成的解釋，將「不敢」辨正為「敢不」(dare not do)，並在〈漆園〉中將「婆娑」釋為「無生命狀態」(lifeless)，經由學術權威強化自身譯法的可信度與正當性。在此過程中，余寶琳超越了單純譯者的角色，成為古典文本的詮釋者與學術仲介者。

第四，其詩章節附註在編輯策略上體現出「經濟性」與系統化意識。熱奈特指出，副文本需兼顧資訊效率與整體一致性 (Genette, 1997)。余寶琳採用「重複註釋」策略，例如「無生」(nonrebirth) 一詞在首次出現時提供完整釋義，而後續四次出現則統一指向「見第 54 首詩第 8 行」，避免了文字

重複。此舉不僅增強了註釋間的互文性與邏輯性，也反映了她作為學術譯者的嚴謹態度。

最後，詩章節附註亦成為譯者可見性（*translator's visibility*）的呈現媒介（*Venuti, 2017*）。儘管該概念源自韋努蒂（*Venuti*），在熱奈特的框架下可理解為副文本的「展示性」功能。余寶琳在「翻譯說明」類註釋中直接闡述譯法理據，如解釋將「高臥」譯為“*sleep high*”的原因，以傳達詩人超脫俗務的心境。藉由主動揭示其判斷與介入過程，譯者從「隱身」狀態轉向可見狀態，使讀者在字面理解之外領會詩句的生活態度。

綜上所述，余寶琳的詩章節附註構成一套涉及入口引導、意義建構、權威援引、系統編輯與譯者顯形於一體的副文本實踐，深刻體現了熱奈特理論中副文本的多重功能。它不僅輔助讀者跨越文化與詩學門檻，也建立了可信且系統化的闡釋裝置，彰顯譯者作為跨文化仲介者的學術自覺與詮釋責任。儘管這種策略可能對閱讀流暢性有一定影響，但考慮到英語讀者對漢詩文化背景的相對缺乏，此類設計增強了讀者對詩歌內涵的理解，有效促進了中西文化的交流與對話，展現了譯者深厚的學術素養和跨文化敏感性。余寶琳在翻譯實踐中成功擔當文化橋樑角色，向更廣泛的受眾傳達了漢詩的獨特魅力，不僅豐富了目的語言讀者的文化體驗，也為中西文化互鑒提供了重要貢獻。

二、時空建構

時空建構是指將一個時空語境的文本置於另一個時空語境中，新的時空語境可能與這個文本的時空架構迥異，但卻能加強文本的敘事性，並且豐富讀者的體驗感（*Baker, 2006, p. 112*）。余寶琳指出，英譯王維詩時主要關注對象為王維詩的時間、空間和感知，因為它們能體現自我世界內在關係，具有最具體且最全面的視角，展現作品主題的互補性和整體統一性，正如她指出，「幾乎在每一案例中，王維都將時間和空間壓縮成一個包羅萬象的整體」（*Yu, 1980, p. 25*），這一視角既保留了原作的精髓，也為譯本的敘事結構和文化建構提供了深層次的支援。

(一) 時間建構

在余寶琳看來，王維具有問題整合的平衡能力，對「仕」和「隱」兩個世界兼具極大包容性，即他認為二者並無不同，可隨時出入並同時適應，並不執著於一端（Yu, 1980, pp. 81-86）。基於這種考慮，在解讀涉及「古」和「今」兩個時間的詩作時，余寶琳持同樣看法，認為王維允許兩種可能性同時存在，拒絕在變化和不變間做出選擇（Yu, 1980, p. 49）。因此，在翻譯過程中，余寶琳發揮其主體性與創造力，採用一般現在時來構建時間，以體現歷史與當下的交融。這種方法不僅使讀者能夠在瞬息萬變的現實中感受到歷史的迴響，還進一步深化了對王維作品中和諧統一意象的理解。經由這種方式，讀者仿佛置身於一種跨越時間的對話中，體驗到古典詩歌所蘊含的永恆之美。此處以如表 2、表 3、表 4 等三例予以說明。

表 2

〈過秦皇陵〉（“Visiting the Qin Emperor’s Grave”）（2）的翻譯對照

原本	譯本
古墓成蒼嶺，	The ancient grave is now a verdant ridge;
幽宮象紫台。	The secluded palace resembles the Purple Pavilion. Among
星辰七曜隔，	the stars, the Seven Glories separate;
河漢九泉開。	From Yellow and Han Rivers, nine streams open out.
有海人寧渡，	There is an ocean: how can men cross it? Without a spring,
無春雁不回。	wild geese do not return.
更聞松韻切，	Still I hear the piercing pine harmony:
疑是大夫哀。	Perhaps it is the Minister’s lament.
（Yu, 1987, p. 210）	（Yu, 1987, p. 55）

〈過秦皇陵〉主要描繪了秦皇陵地宮的壯麗景象，尤其以「星辰七曜隔，河漢九泉開。有海人寧渡，無春雁不回」這幾句生動展現了古代地宮的盛況。儘管這些描述通常應採用過去式，余寶琳卻選擇使用一般現在時。這一翻譯策略旨在打破時間的界限，將過去與現在連接為一個整體，從而創造出一種時空交錯的效果。這種時間的交融不僅增強了詩歌的敘事性，還賦予古老文化符號在現代語境中新的生命力。以這種方式，余寶琳有效地使古代歷史場景與現代讀者建立直接關聯，進一步強化了讀者的參與感和沉浸體驗。

表 3

〈早朝〉（“Morning Audience”）（23）的翻譯對照

原本	譯本
皎潔明星高， 蒼茫遠天曙。 槐霧暗不開， 城鴉鳴稍去。 始聞高閣聲， 莫辨更衣處。 銀燭已成行， 金門儼駟馭。 (Yu, 1987, p. 213)	White and pure, the bright stars are high. The distant sky dawns on a vast expanse. Darkness of sophora mist does not disperse; Cries of citywall crows gradually cease. Just now I hear the sounds from the tall pavilion But cannot yet distinguish the wardrobe room. Rows of silver candles have already formed: Through the Golden Gate chariots solemnly drive. (Yu, 1987, p. 87)

〈早朝〉主要記載了王維對早朝前情境的回顧。其中，「始聞高閣聲，莫辨更衣處。銀燭已成行，金門儼駟馭」這兩句詩表面上應採用過去式來反映已發生的事件。然而，余寶琳選擇使用一般現在時和現在完成時，這一翻譯策略縮小了時間跨度，使畫面顯得更加生動和緊迫，創造了更強的時效感，增強了敘事的動態性。原本靜謐的早晨時光在這種翻譯處理下仿佛瞬間復甦，展現了王維作品中的典型停滯感與永恆感——即便時間在流逝，某些瞬間因其獨特意義對他而言卻是亙古不變的。透過交錯呈現時間與空間，余寶琳有效提升了譯文的藝術表現力，並深化了讀者對詩意的理解，使這首詩在現代語境中煥發出新的生命力。

〈終南別業〉和〈終南山〉主要展現了王維對自然景象的深刻描繪。在翻譯「白雲回望合，青靄入看無」和「行到水窮處，坐看雲起時」時，余寶琳選擇使用現在時而非過去式，賦予譯文一種即時的體驗感。這一策略不僅邀請讀者與詩人共同感受寧靜的美景，還模糊了時間的界限，使自然景象生動地展現在當下。狀語從句的運用進一步增強了場景的直觀性與具體性，使時間仿佛轉變為可感知的物件，從而延長了讀者在詩作中體悟詩意的時間。藉由這種方式，王維的和諧理念得以傳達，使讀者在瞬息萬變的現實中找到心靈的寧靜與歸屬感。

表 4

〈終南別業〉 (“Mt. Zhongnan”) (79) 和 〈終南山〉 (“Zhongnan Retreat”) (77) 的翻譯對照		
	原本	譯本
1	太乙近天都， 連山到海隅。 白雲回望合， 青靄入看無。 分野中峰變， 陰晴眾壑殊。 欲投人處宿， 隔水問樵夫。	Taiyi nears the celestial capital; Continuous mountains arrive at the edge of the sea. White clouds, as I turn and gaze, merge. Azure mists, as I enter and look, disappear. The whole expanse shifts at the central peak. Shadow and light differ in every valley. Wishing to seek lodging among men, I cross the water to ask an old woodsman.
2	中歲頗好道， 晚家南山陔。 興來每獨往， 勝事空自知。 行到水窮處， 坐看雲起時。 偶然值林叟， 談笑無還期。 (Yu, 1987, p. 224)	In middle years I am rather fond of the Tao; My late home is at the foot of Southern Mountain. When the feeling comes, each time I go there alone. That splendid things are empty, of course, I know. I walk to the place where the water ends And sit and watch the time when clouds rise. Meeting by chance an old man of the forest, I chat and laugh without a date to return. (Yu, 1987, p. 171)

(二) 空間建構

余寶琳指出，王維的詩歌創造了一個和諧統一的世界，主體與客體間、情感與場景間相互牽連，故譯文需盡可能保留原來的詞序和措辭的簡潔性 (Yu, 1980, p. 8)。因此，余寶琳常在譯文中再現原詩空間內的意象組合，讓讀者直觀感受強烈的畫面感，同時利用意象對句並置產生對仗的形式效果，讓讀者感受到整個空間建構的美感。這種方法不僅使讀者在欣賞詩作時引發出對空間與自然關係的深刻思考，更深化了對王維詩中渾然一體的和諧美的理解，從而促使他們重新審視人與自然之間的內在聯繫。以下表 5、表 6、表 7 等三例進行說明，並對比余寶琳與其他譯者在意象處理等方面的差異，以揭示她在空間建構上的獨特翻譯行為及其對詩意再現的方式。

表 5

〈田園樂七首（五）〉（“Joys of Fields and Gardens”）（123）的翻譯對照	
原本	譯本
山下孤煙遠村， 天邊獨樹高原。 一瓢顏回陋巷， 五柳先生對門。 （Yu, 1987, p. 232）	Beneath the mountain one wisp of smoke in a distant village; On the edge of the sky a lone tree on the high plain. A “One-Gourd” Yan Hui in a rustic lane; The “Master of Five Willows” just across the way. （Yu, 1987, p. 199）

〈田園樂七首（五）〉是王維晚年歸隱自然後創作的詩作。詩中「山下孤煙遠村，天邊獨樹高原」是傳達王維靜態畫意的代表性詩句，藉意象的句內並置和對句並置展現出來。余寶琳在翻譯中加入介詞，將山下的「孤煙」與「遠村」以及天邊的「獨樹」與「高原」相連接。相較於許淵沖（2000）的譯文“A wreath of smoke rises from far away, On the horizon stands a lonely tree”（頁 197），余寶琳採用的多重介詞處理在某種程度上使句子顯得更為複雜。然而，這種細緻的調整有助於再現原詩意象的拼合與對應關係，更好地構建了王維詩中意象相聚合的空間感。此舉不僅體現了余寶琳對王維詩的尊重與傳承，更展示了她對其精神內涵的深刻解讀，使得讀者能夠置身於王維所描繪的自然環境中，體悟那份超然的靜謐與優雅。

表 6

〈輞川閒居贈裴秀才迪〉（“At My Wang River Retreat, Presented to Candidate Pei Di”）（116）的翻譯對照	
原本	譯本
寒山轉蒼翠， 秋水日潺湲。 倚杖柴門外， 臨風聽暮蟬。 渡頭餘落日， 墟裡上孤煙。 復值接與醉， 狂歌五柳前。 （Yu, 1987, p. 231）	Cold mountains turn deep green, Autumn waters daily flowing on. I lean on my staff outside the brushwood gate And listen to evening cicadas in the wind. At the ford lingers a setting sun; From the deserted village rises one wisp of smoke. Again I meet a drunken Jieyu Madly singing in front of Five Willows. （Yu, 1987, p. 196）

〈輞川閒居贈裴秀才迪〉是王維在與裴迪同隱終南山時創作的酬贈之作。其中，「渡頭餘落日，墟裡上孤煙」呈現了王維詩中特有的動態畫意，尤其是「餘」和「上」二字的運用堪稱神來之筆。在「餘」字的翻譯上，許淵沖選用了“beyond”（許淵沖，2000，頁 58），大衛·欣頓採用了“set”（Wang, 2006, p. 63），王寶童使用“is heavy on”（王維，2005，頁 69），而巴恩斯通則使用“rest”（Wang, 1989, p. 70）。相比之下，余寶琳、柳無忌（Wu-chi Liu）（Liu & Lo, 1975, p. 362）和魯澤（Wang, 2020, p. 79）使用“linger”一詞，更生動地描繪了夕陽欲落未落的狀態，傳達出一種留戀不捨的情感，再現了王維詩中即將消逝的美感。在「落」的翻譯上，大衛·欣頓選擇了“trail out”（Wang, 2006, p. 63），王寶童則使用“from”（王維，2005，頁 69），而余寶琳、魯澤（Wang, 2020, p. 79）、許淵沖（許淵沖，2000，頁 58）、巴恩斯通（Wang, 1989, p. 70）及柳無忌（Liu & Lo, 1975, p. 362）都選用了“rise”，展現了炊煙緩緩上升的動態意象，營造出溫暖而寧靜的氛圍，構築了一個充滿煙火氣息的生活場景。余寶琳的選詞不僅讓詩句中的生動畫面感浮現在讀者眼前，使讀者得以領略王維所描繪的自然景觀與內在情感的交融，更讓讀者體悟到王維詩作的藝術魅力與情感深邃，從而實現文化意境的傳遞與共鳴。

表 7

〈輞川集·竹裡館〉（“Bamboo Lodge”）（147）的翻譯對照

原本	譯本
獨坐幽篁裡， 彈琴復長嘯。 深林人不知， 明月來相照。 （Yu, 1987, p. 235）	Alone I sit amid the dark bamboo, Play the zither and whistle loud again. In the deep wood men do not know The bright moon comes to shine on me. （Yu, 1987, p. 204）

〈輞川集·竹裡館〉是王維晚年隱居於藍田輞川時期的詩作。「獨坐幽篁裡，彈琴復長嘯」這兩句是王維動靜結合的代表性詩句，生動地將動態畫意與靜態畫意融為一體。各位譯者在翻譯「獨坐幽篁裡，彈琴復長嘯」時，

對詩句的「動態美」與「靜態美」各有不同的側重和詮釋。宇文所安（Stephen Owen）採用雙主語“I”和“moon”分別展開敘述，譯為“I sit alone in bamboo that hides me, / the bright moon comes to shine on me”（Owen, 1996, p. 395），勾勒出詩人獨坐竹林、月光相伴的意象，使動靜相稱，營造了清冷而不孤寂的畫面。許淵沖與欣頓則以單一主語，將「獨坐」處理為陪襯性靜態背景，譯為“Sitting among bamboos alone, / I play my lute and croon carefree”（許淵沖，2000，頁13）和“Sitting alone in silent bamboo dark, / I play a ch'in, settle into breath chants”（Wang, 2006, p. 49），在靜謐氛圍中突出彈琴和長嘯的動態特徵，賦予詩句豐富的情感波動。伯頓·沃森（Burton Watson）也採用單一主語，卻將後半句作為伴隨性動態意象，譯為“Alone I sit in dark bamboo, / Strumming the lute, whistling away”（Watson, 1971, p. 173），展現出動中見靜的悠然心境，凸顯了詩人於幽篁中的寧靜與閒適。相比之下，余寶琳的譯法亦匠心獨具：她以“alone”置於句首，凸顯出「獨」字的意象，渲染出一片寂寥的靜態氛圍。接著，她將兩個分句均處理為獨立結構，在句中依照原文語序並置動詞，層層鋪展出「坐」、「彈琴」到「長嘯」的意境遞進。這樣處理使得靜動轉換自然流暢，清晰地呈現出從寂靜到細膩到奔放的情緒流轉。余寶琳的譯法不僅讓讀者仿佛身臨竹林，隨詩人一同感受內心的靜謐與激蕩，更深刻體悟到詩人對自然的深情與超然的精神境界。

（三）符號標記

余寶琳英譯底本是趙殿成於1736年收錄的王維詩集及其註釋《王右丞集箋注》（王維，1984），其內統一以句號或頓號作為斷句標識，因此譯文中標點符號均為她的自行選擇。不同於其他王維詩譯者通常使用的逗號（，）和句號（。）等常規符號，余寶琳運用了大量且多樣的標點符號進行斷句標記。余寶琳指出，她沒有試圖重現原詩的韻式，但總體上遵循亞瑟·韋利（Arthur Waley）的做法，對於原詩有音節的地方，在譯詩中給予重音（Yu, 1980, p. 6），同時，她也如皮埃爾·里夏爾（Pierre Richard）受連貫性假設的指導，尋求「相同的發展路線和平行的組織原則」（Yu, 1980, p. 25），這可

解釋余寶琳多次在單個分句內停頓處使用符號標記的原因。此類細緻處理反映了譯者在構建譯文邊界時的巧妙用心，不僅賦予了詩句以層次感和節奏感，還使得讀者能夠深切感受到語言傳達的情感，仿佛每一個標點都是在輕聲細語，逐步引導他們進入王維所描繪的詩文時空。表 8 將呈現具體使用情況。

表 8

單分句內使用符號標記占比情況

符號	標記	數量	占比
逗號	,	297	81.4%
冒號	:	24	6.6%
引號	「」	24	6.6%
分號	;	12	3.3%
破折號	—	8	2.2%
合計		365	100%

根據上表可知，余寶琳多次在單個分句內以符號標記斷句，數量高達 365 次，其中逗號為最頻繁使用的符號，其次是冒號和引號，而分號和破折號的使用頻率則相對較低。具體案例如表 9 所示。

表 9

〈答裴迪輞口遇雨憶終南山之作〉（“Answering Pei Di”）（75）和〈田園樂七首（六）〉（“Joys of Fields and Gardens”）（124）的翻譯對照

原本	譯本
淼淼寒流廣， 蒼蒼秋雨晦。 君問終南山， 心知白雲外。 （Yu, 1987, p. 224）	Vast and broad, the wide cold current; Gray and bleak, the dark autumn rain. You ask about Zhongnan Mountain: My heart knows beyond white clouds. （Yu, 1987, p. 153）
桃紅複含宿雨， 柳綠更帶朝煙。 花落家童未掃， 鶯啼山客猶眠。 （Yu, 1987, p. 232）	Peach blossoms are red and also hold last night's rain. Willows are green and carry, too, the spring mist. Flowers fall; the servant boy has not yet swept. Orioles chirp; the mountain guest is still asleep. （Yu, 1987, p. 199）

以上兩例展示了譯者在單個分句內使用逗號和分號的情況，其他同類符號在其他分句內的使用方式亦與之類似。〈答裴迪輞口遇雨憶終南山之作〉是王維對裴迪〈輞口遇雨憶終南山因獻王維〉一詩的回應，其中「淼淼寒流廣，蒼蒼秋雨晦」一聯描繪了秋雨籠罩山川，寒水迷濛、草木蒼茫的深邃景致。而〈田園樂七首（六）〉則為王維晚年幽居輞川的田園之作，以「花落家童未掃，鶯啼山客猶眠」刻畫了落花未掃、黃鶯啼唱的悠然隱居生活。在翻譯中，余寶琳在句內重音處巧妙地使用逗號和分號，不僅使句間停頓如同樂章般富有節奏感，保留了詩句的音律之美，而且再現了原詩的對稱句法結構，進一步增強了詩句的形式之美。這樣細膩的處理讓讀者能夠體味到原詩的節奏感與對稱美，並經由每一處停頓和重音感受到王維傳達的微妙情感，從而與詩人的意境產生深切的共鳴。

表 10

〈山居秋暝〉（117）（“Dwelling in the Mountains: An Autumn Evening”）和〈輞川集·華子岡〉（“Huazi Hill”）（132）的翻譯對照

原本	譯本
明月松間照， 清泉石上流。 竹喧歸浣女， 蓮動下漁舟。 隨意春芳歇， 王孫自可留。	Empty mountains after a recent rain: The clear stream, over rocks, flows. Bamboos rustle: washerwomen return. Lotuses move: fishing boats come downstream. As it wishes spring's fragrance may cease: This prince naturally can stay.
飛鳥去不窮， 連山複秋色。 上下華子岡， 惆悵情何極。 (Yu, 1987, p. 233)	Flying birds leave endlessly. On continuous mountains autumn colors return. Up and down Huazi Hill: Melancholy—what limits to these feelings? (Yu, 1987, p. 201)

表 10 兩例展示了譯者在單個分句內使用冒號和破折號的情況，其他同類符號在其他分句內的使用方式亦與之類似。〈山居秋暝〉和〈輞川集·華子岡〉均為王維隱居輞川別業時所作。前者的「竹喧歸浣女，蓮動下漁舟」描繪了秋天山水間的寧靜與和諧，傳達出一種悠閒的生活氣息，而後者的「上下華

子岡，惆悵情何極」則刻畫了詩人面對壯麗山景所生的惆悵之情，體現了人與自然的深刻合一。在翻譯過程中，余寶琳巧妙地運用冒號和破折號，既增添了文本的層次感和複雜性，又強化了情感的表達力度。藉這種細緻的處理，余寶琳一方面構建出自然連貫的邏輯關係，使讀者能夠順暢地跟隨王維的思想脈絡，逐步深入詩句的意境；另一方面，她巧妙地凸顯了原詩中的情感，使讀者在欣賞詩句美感的同時，自然而流暢地感受到王維在山水間的哲思與情感，從而更深層次地體會到人與自然的和諧交融。

表 11

〈燕支行〉 (“Song of Mt. Yanzhi”) (9) 和 〈偶然作六首 (四)〉 (“Six Casually Written Poems”) (47) 的翻譯對照

原本	譯本
麒麟錦帶佩吳鉤， 颯選青驪躍紫駟。 拔劍已斷天驕臂， 歸鞍共飲月支頭。 漢兵大呼一當百， 虜騎相看哭且愁。 教戰雖令赴湯火， 終知上將先伐謀。 (Yu, 1987, p. 211)	A brocade girdle embroidered with unicorns, a belt with hooks from Wu, Prancing and snorting blue-black steeds and dancing roans. He grasps a sword and has already severed the arm of “Heaven’s favorite”. Back in his saddle, he shares a drink from a Yuezhi skull. When a Han soldier shouts aloud, one could face a hundred; Barbarian horsemen look at him, tearful and in grief. Commanding in battle he must lead men through boiling water and fire, But they know in the end the best general will devise his plans in advance. (Yu, 1987, p. 65)
且喜得斟酌， 安問升與鬥。 奮衣野田中， 今日嗟無有。 兀傲迷東西， 蓑笠不能守。 (Yu, 1987, p. 218)	Shaking his clothes amid the wilds and fields, How could he ask if they were pints or gallons? Shaking his clothes amid the wilds and fields, “Today,” he sighed, “there isn’t any more!” Confusedly losing his sense of direction, He could not keep his bamboo rainclothes on. (Yu, 1987, p. 109)

表 11 兩例展示了譯者在單個分句中使用引號的情況，其他分句中的同類符號使用方式也大致相似。〈燕支行〉是王維歌頌一位將軍戰功的詩，其中「拔劍已斷天驕臂，歸鞍共飲月支頭」生動描繪了將軍在戰鬥中的英勇姿態與豪情。在翻譯過程中，余寶琳巧妙地運用引號，強調了「天驕」這一文化負載詞，這不僅刻畫了將軍的勇武形象，還再現了「天驕」在中國傳統文化中所承載的豐富歷史與文化意義，從而深化了文本的文化內涵。〈偶然作六首（四）〉則描寫了東晉隱士陶潛的生活，其中「奮衣野田中，今日嗟無有」展現了陶潛對世俗生活的無奈與淡泊。在翻譯中，余寶琳同樣使用引號，使自由直接引語轉變為直接引語。這一轉變不僅增強了對話的真實性，還塑造了內心的矛盾與衝突，賦予了詩句更多的情感張力，進而引發了讀者對歸隱生活處境的深刻感慨。由此可見，余寶琳藉巧妙運用引號，實現了文化與情感的「顯化」，使讀者在欣賞詩句之美的同時，也能夠體會到詩人所蘊含的歷史厚度與哲思，從而更深入地理解詩歌的內涵與魅力，促進更為深刻的文化交流與思想碰撞。

另外，值得關注的一點是，余寶琳亦偏好在兩個分句間使用符號標記。例如，余寶琳在使用 76 個問號和四個感嘆號進行分句間斷句，目的在於加強詩作的情感強度，促進讀者對人物的移情關注和換位思考，使其更深入地理解詩中人物的內心世界和情感波動。具體案例如表 12 所示。

表 12

〈桃源行〉（“Song of Peach Blossom Spring”）（6）和〈哭殷遙〉（“Lamenting YinYao”）（68）的翻譯對照

原本	譯本
平明閭巷掃花開，	At dawn on the village lanes, they sweep the flowers away,
薄暮漁樵乘水入。	Toward evening woodsmen and fishermen enter along the water.
初因避地去人間，	At first to escape from disaster, they left the midst of men.
及至成仙遂不還。	Then, it's heard, they became immortal and so did not return.
（Yu, 1987, p. 210）	（Yu, 1987, p. 60）

（續下頁）

表 12

〈桃源行〉 (“Song of Peach Blossom Spring”) (6) 和 〈哭殷遙〉 (“Lamenting YinYao”) (68) 的翻譯對照 (續)

原本	譯本
峽裡誰知有人事， 世中遙望空雲山。 不疑靈境難聞見， 塵心未盡思鄉縣。 出洞無論隔山水， 辭家終擬長遊行。 自謂經過舊不迷， 安知峰壑今來變。 當時只記入山深， 青溪幾曲到雲林。 春來遍是桃花水， 不辨仙源何處尋。 (Yu, 1987, p. 210)	Amid these gorges who knows that human affairs exist? Within the world one gazes afar at empty clouded mountains. Not suspecting that ethereal realms are hard to hear of and see, His dusty heart has not yet ceased to long for his native home. He goes out of the grotto, not thinking of the mountains and water between, Then leaves his family, planning at last a long, leisurely journey. Telling himself that what he passed through before cannot be lost, How can he know that valleys and peaks when he comes today have changed? Of that time all he remembers is entering mountains deep. How can he know that valleys and peaks when he comes today have changed? When spring comes, everywhere are peach-blossomed waters: Not distinguishing the faery spring, where can he seek? (Yu, 1987, p. 60)
浮雲為蒼茫， 飛鳥不能鳴。 行人何寂寞， 白日自淒清。 憶昔君在時， 問我學無生。 勸君苦不早， 令君無所成。 (Yu, 1987, p. 223)	Floating clouds fill the boundlessness; Flying birds are unable to sing. How lonely are the traveling men! The white sun turns bitter cold. I regret that when you were still alive And asked to study nonrebirth with me, My exhortations sadly came too late And caused you to end without success. (Yu, 1987, p. 149)

以上兩例展示了譯者在句間運用問號與感嘆號的情況，其他分句中的同類符號使用方式也大致相似。在〈桃花行〉譯作中，余寶琳在「峽裡誰知有人事」、「安知峰壑今來變」、「青溪幾曲到雲林」和「不辨仙源何處尋」中連用問號，這不僅加深了讀者對桃花源不可得的悵惘之情，還創造了一種永恆而不可解的懸念，仿佛將詩句置於無盡的時空流動中，從而激發讀者對桃源真境的無限遐思。而在〈哭殷遙〉中，余寶琳在「行人何寂寞，白日自淒清」之句中添以感嘆號，極富表現力地傳達出王維對故友長別的痛切之情，賦予詩句一種難以言喻的孤寂感，激起讀者對友誼和生命易逝的反思。經由

問號與感嘆號的靈活而富有深意的運用，余寶琳不僅賦予詩句豐富的情感層次，使譯文在情緒張力上展現出更深刻的表現力，而且進一步延展了文本的情感空間，從而促成讀者與作者之間一次跨越文化邊界的情感交流。

基於以上「翻譯內」研究我們可以發現，譯者視界和原作者視界的偏差會導致資訊闡釋不足或闡釋過度，唯有二者視界融合，詩學價值較高的譯本才可能出現（楊柳、黃勁，2010，頁 54）。在英譯本中，余寶琳在作為原文讀者時自發進入原文視界，在作為譯者時考慮讀者的歷史文化語境，以添加副文、建構時空和標記符號等方式構建便於譯文讀者進入的視界，保證讀者擁有良好的閱讀體驗。然而，余寶琳對時間同一性的堅持可能導致讀者對背景文化資訊的理解不足，複雜的意象組合和詳盡的闡釋可能給讀者帶來理解上的壓力，而多樣的符號添加則可能突出譯者的情感主觀性，進一步影響對詩歌原意的體悟。儘管存在這些不足，余寶琳的視界再造依然強化了譯文的敘事邏輯和情感張力，使讀者能夠超越語言與文化的障礙，獲得與原作者共鳴的機會，從而深化其閱讀體驗與情感參與。

伍、結語

王維的詩歌以其精緻的藝術表現和深厚的文化內涵，成為中華傳統文化的藝術瑰寶，展現出廣泛的跨文化傳播潛力。與其他譯者相比，余寶琳的翻譯行為展現出獨特的風格，在學術研究和文化傳承方面具有不可替代的價值。在翻譯王維的詩歌過程中，余寶琳憑藉深厚的詩學修養和對文化語境的敏銳理解，構建了一個兼具歷史與文化真實性的翻譯語境。她以多層次的副文本設置和深入的文化闡釋，使讀者能夠跨越時空，深入體會王維詩中的審美情境與情感共鳴。這一翻譯策略不僅展現了她作為譯者的責任擔當，還彰顯了她在翻譯藝術上的獨特造詣。她的譯本不僅拓寬了跨文化理解的認知資源，也為深入探索唐詩精髓的研究者提供了詳實的文化詮釋和文本分析，顯示出其在學術研究中的持久生命力，並為未來相關研究奠定了堅實基礎。

然而，余寶琳的譯本在實現文化深度的同時，也相應增加了譯文的複雜性。在「翻譯外」因素方面，時代背景促使余寶琳更加專注於哲思的傳遞，而多樣的選材則進一步加劇了譯本的複雜性。這種複雜性不僅展現在內容的豐富性上，甚至可能使普通讀者在面對層次繁多的文化內涵時感到迷失與困惑。儘管深入的詩學分析提升了譯本的學術性，但其過於細緻的探討也可能讓非專業讀者難以理解，從而限制了作品的廣泛傳播。在「翻譯內」因素方面，余寶琳堅持使用時間同一性，這為譯本賦予了一種歷史的延續感，但也可能導致背景資訊的模糊，進而影響讀者對歷史文化的全面把握。她在意象組合上展現了創新，然而有時這種創新過於複雜，且用詞冗餘，可能干擾讀者對原意的深刻領悟。同時，符號的添加雖然豐富了文本的情感層次，但這種情感的直接暴露反而可能抑制讀者的自主聯想與體驗，削弱了詩歌本應具有的韻味和神秘感。這些問題使得余寶琳的譯本在追求深度與廣度的平衡上顯得艱難。

由此可見，余寶琳的翻譯策略在傳遞深刻哲思與文化價值的同時，也面臨著複雜性與可讀性之間的挑戰。這種平衡的把握對於提升譯作的廣泛接受度和理解度至關重要。本研究基於譯者行為批評理論，從「翻譯外」和「翻譯內」兩個層面深入剖析余寶琳的多重譯者行為，並結合皮姆關於譯者創造性與權威性的研究視角，以及社會因果關係與服從關係的分析框架，對譯者行為進行了深刻解讀。這不僅展示了在學術研究中的方法論價值，還揭示了其在翻譯實踐中的應用潛力。藉助對「翻譯外」因素的分析，本研究將幫助未來的譯者理解前輩譯者的認知模式與實踐行為，不斷更新自身的認知圖式，從而提升跨文化翻譯中的文化敏感度與策略意識。同時，透過對「翻譯內」因素的詳細考察，本研究為未來譯者在副文本設置、時空構建、符號選擇等具體操作方面提供了深層次的借鑒與指導，有助於提升其譯文的審美品質和文化傳播效果。因此，基於譯者行為批評理論，對翻譯內外因素的綜合分析不僅為未來的翻譯研究提供了重要的理論依據和實踐指引，還能夠深入理解漢學家在漢詩英譯中的翻譯策略。這一分析框架揭示了譯者在面對文化差異

和語言障礙時所採取的具體應對措施，從而為未來的譯者在中國文學翻譯實踐中探索優化路徑提供了切實的支援和指導。這種深入的理解不僅有助於提升翻譯品質，也為更廣泛的跨文化交流奠定了基礎。

儘管本研究對余寶琳譯本的譯者行為進行了較為系統的分析，但由於部分王維詩的英譯數量有限，在每篇譯文的分析中尚未能實現對不同譯者間的全面橫向對比。同時，對詩學專業思想與翻譯思想交互影響的要素尚未深入挖掘，例如，如何將詩學中的意象、音韻及節奏等元素與翻譯策略相結合。因此，余寶琳譯者行為多樣性的評估仍存拓展空間。未來的研究可以在擴大對比譯本基礎上，並綜合詩學背景知識，深入挖掘余寶琳在王維詩英譯中的獨特操作模式與方法，為中國詩歌的跨文化傳播研究提供更為豐富的視角和深層的學術借鑒。

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操縱理論視域下「孫悟空」與「豬八戒」 英譯問題探析

向希子蒹

《西遊記》是一部中國古典名著，其英文翻譯是高度複雜的系統工程，透過對孫悟空與豬八戒兩個角色名字的英譯分析可見一斑。本研究基於勒菲弗爾（André Lefevere）的「操縱理論」，對比分析李提摩太（Timothy Richard）、余國藩（Anthony C. Yu）及詹納爾（W. J. F. Jenner）三種譯本對這兩大角色名字的英譯，詳細考察各自的特點及其文化補償與缺失，以此觀察文學翻譯中的操縱行為，同時也試圖為研究《西遊記》的英譯問題尋找有效的路徑。

關鍵詞：孫悟空、豬八戒、翻譯研究、操縱理論

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Translation Issues of “Sun Wukong” and “Zhu Bajie” Under the Framework of Manipulation Theory

Xizijian Xiang

Journey to the West is a classic Chinese novel, and its English translation constitutes a highly complex and systematic mission. This complexity is exemplified in the translation of character names such as Sun Wukong and Zhu Bajie. Drawing on André Lefevere’s theory of manipulation, this study conducts a comparative analysis of three English versions—by Timothy Richard, Anthony C. Yu, and W. J. F. Jenner—focusing on how each translator renders the names of these two major figures. The research examines the distinct features of each translation, their cultural compensations and omissions, and thereby reveals the manipulative practices at work in literary translation. Ultimately, this inquiry seeks to provide insights into more effective approaches to studying English translations of *Journey to the West*.

Keywords: Sun Wukong, Zhu Bajie, translation study, manipulation theory

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壹、《西遊記》及其英譯本簡介

《西遊記》集神魔志異與宗教寓言於一體，是在中國古典小說史上幻想敘事與宗教象徵最為繁複的經典作品之一。本書取材於唐代高僧玄奘西行求法取經的經歷，經過歷代民間藝人和文人的不斷改編，逐漸演繹為充滿魔幻色彩的奇幻小說，到明代定型為現今的《西遊記》故事框架。魯迅將《西遊記》定義為「神魔小說」，他在《中國小說史略》中首次提出「神魔小說」的概念：

且歷來三教之爭，都無解決，互相容受，乃曰「同源」，所謂義利邪正善惡是非真妄諸端，皆混而又析之，統於二元，雖無專名，謂之神魔，蓋可賅括矣。（魯迅，1929，頁167）

在該著作中，對神魔小說的討論自明代開始。明清時期，神魔小說在民間已較為興盛，研究者胡勝也贊同魯迅對神魔小說之看法，認為神魔小說是：

明清兩代在三教同源背景下產生的，以神（包括佛道以及民間一切神祇）、魔（包括所有鬼怪精靈）出身修行、鬥法飛升為主要內容，藝術上以馳騁想像，神奇變幻見長的章回小說。（胡勝，2004，頁8）

《西遊記》融合了大量古代民間宗教思想，廣泛吸收佛教、道教元素，轉化為豐富多彩的人物角色和故事情節，是一部典型的神魔小說。

小說在表現宗教內容之外，從師徒四人的修行過程中，也體現了對人性的深刻思考。孫悟空透過九九八十一難的修行成佛，貪閒愛懶的豬八戒透過西天取經克服本性，這些情節都是對如何克服和超越人性中各種弱點和欲望的揭示。《西遊記》中充滿了各種神仙、妖怪、妖精等神魔角色，展現了人與神魔之間錯綜複雜的關係。一方面，神魔是主角們的導師、對手和拯救者，另一方面，他們也有著與人類相似的欲望和情感。《西遊記》以超越現實的視角探討人性、倫理、宗教等綜合性議題，藉神魔之象諷喻社會現實，將古代眾生相展現給讀者。

《西遊記》自問世以來，在中國民間一直是備受歡迎的文學作品。作為古典文學四大名著之一，也吸引了對中國文化感興趣的西方讀者的關注，其

首個英文節譯本是 1913 年傳教士李提摩太 (Timothy Richard) 的節譯本，譯為《出使天國》(*A Mission to Heaven*)，由上海廣學會出版 (吳曉芳，2018，頁 156)。李提摩太譯本刪節了大量《西遊記》情節和古典詩詞，在翻譯中踐行「援佛入耶」的翻譯策略，以基督教教義詮釋原書中的宗教文化。該譯本雖然規模不及原著，但其特色的翻譯策略，仍值得後人討論，其翻譯過程中的文化補償和轉換現象尤其值得關注。

李提摩太譯本後，陸續出版了其他英譯本。如 1942 年亞瑟·韋利 (Arthur Waley) 的 *Monkey*，該譯本節選原著中約三分之一的內容，聚焦於幾段重要冒險故事，並大量刪去原著中的詩詞、宗教論述與支線情節，重構了原著的內容與結構，成為一部以孫悟空為主角的個人英雄主義小說，難以反映《西遊記》原始文本中三教合一的宗教背景與各角色所蘊含的宗教哲學義理 (賈巍、陶源，2017，頁 119)。

余國藩 (Anthony C. Yu)¹ 於 1977 年開始翻譯出版《西遊記》全譯本 (*The Journey to the West*)，至 1980 年全三卷出版完成。余國藩譯本極大程度還原了《西遊記》原始風貌，尊重原著中的文化元素，受到學界高度讚揚和肯定。錢鐘書先生在〈美國學者對於中國文學的研究簡況〉一文中特別提到余譯本《西遊記》，並認為余國藩先生與哥倫比亞大學 (Columbia University) 的夏志清先生和史丹佛大學 (Stanford University) 的劉若愚先生「都是公認為有特殊成就的」(錢鐘書，1979，頁 51) 的華裔學者。康士林教授 (Nicholas Koss) 從譯者的角度評析《西遊記》英譯本，盛讚余先生「意之所到，譯筆隨之」(康士林，2005，頁 56)，並以少數段落舉例論述余譯本成功之處在於余國藩「對中文原典的透徹理解，以及他掌控英文用語於出神入化之間」(康士林，2005，頁 56)。

¹ 余國藩 (Anthony C. Yu) 1938 年出生於香港，1969 年開始執教於芝加哥大學 (University of Chicago)，不久獲該校頒發博士學位。余國藩是芝加哥大學比較文學系、東亞語言文學系、英語語言文學系合聘教授，退休後獲得巴克人文學講座 (Buck Lectures in the Humanities) 榮譽退休教授的稱號。

詹納爾 (W. J. F. Jenner)² 的 *Journey to the West* 也是英文全譯本，同樣採取忠實原著的策略，1980 年由外文出版社（北京）出版。詹納爾譯本篇幅完整，但更注重通俗性，相對很少學術註釋，為大眾讀者提供了更易讀的版本 (Sun, 2018, p. 8)，因此在討論《西遊記》英譯問題時，詹納爾譯本通常不可避免地被選用作為和余譯本對比研究的對象。

綜合考慮各譯本特點，本文主要選取李提摩太譯本、余國藩譯本和詹納爾譯本作為研究的語料基礎，在勒菲弗爾 (Lefevere) 的操縱理論視域下，透過探討三位譯者在翻譯孫悟空與豬八戒兩個角色名字過程中對譯文的操縱行為，討論《西遊記》英譯過程中宗教與文化的理解與翻譯問題。趙天池 (1983) 曾在《西遊記探微》中也提到，《西遊記》中動力最大的角色是悟空和八戒這一對想像力能「放浪形骸之外」（頁 87）的頑童。他們的打鬧逗趣和一路互相配合、降妖護法，不僅發揮了文本的幽默功能，而且在一定程度上，為取經之路提供了動力。因此，孫悟空與豬八戒名字的文化內涵及相關翻譯問題，對《西遊記》的英譯研究具有某種關鍵的意義。

貳、勒菲弗爾的操縱理論

操縱理論是勒菲弗爾於上世紀 90 年代提出的翻譯理論，在翻譯學界影響深遠。1992 年，勒菲弗爾出版系列著作 *Translation/History/Culture: A Sourcebook* (Lefevere, 1992a) 和 *Translation, Rewriting, and the Manipulation of Literary Fame* (Lefevere, 1992b)，在這一系類翻譯理論著作中，勒菲弗爾將翻譯視作改寫 (rewriting)，是譯者對原文的操縱。他認為，影響翻譯過程的有三個基本要素：意識形態、詩學與贊助人。

² 詹納爾，英國漢學家，1963 年到 1965 年，他在北京外文出版社擔任翻譯，並開始將《西遊記》翻譯成英文。其主要譯作還有：*From Emperor to Citizen: The Autobiography of Aisin-Gioro Pu Yi*（溥儀自傳《我的前半生》）和 *Lu Xun Selected Poems*（《魯迅詩選》）等。

所謂意識形態要素，是指目標文化中占主導地位的思想體系和價值觀，它決定了譯者在多大程度上可以忠實於原文內容。譯者對自身文化的理解方式，是影響他們翻譯策略的重要因素之一（Lefevere, 1992a, p. 14）。狹義的意識形態主要指政治意識和政治觀念；而廣義的意識形態是那些「錯綜複雜的，主導著我們的行為的形式、規範和信仰」（Munday, 2012, p. 195），包括人的全部意識領域，政治、哲學、宗教、道德、種族、性別等意識都在內，大致相當於觀念層面的「文化」概念。當原作的政治立場、宗教觀念或性別意識與目標文化相牴觸時，譯者常在意識形態的約束下對其進行刪改或重新詮釋，以維持文化系統的穩定與主流價值的延續。在《西遊記》的英譯過程中，無論是哪一位譯者，在其翻譯的文本中，均有明顯意識形態操縱的痕跡。例如，傳教士身分的李提摩太將《西遊記》理解為一個基督教朝聖寓言的故事。他從基督教文化出發，為《西遊記》的角色尋找宗教原型。在他的譯筆下，彌勒佛等同於基督教的彌賽亞（Messiah），同時還反復強調觀音的聖靈屬性（黎子鵬，2015，頁 64—65）。由於在多數情況下，人們所說的意識形態都是廣義的，為避免引起誤解，本文在談到意識形態操縱的時候，一般直接使用「文化操縱」一詞。

從詩學層面看，由於譯者們存在個體的審美觀差異，在翻譯中通常會受到母語文化與目的語文化中的詩學觀影響。為了確保譯文的閱讀效果，譯者往往會以自身文化中的詩學和個體的審美理想重塑原文（Lefevere, 1992a, p. 26）。詩學在西方文化脈絡中相當於文藝學或美學，它包含了審美觀念、文學觀念及其標準。因此翻譯家在處理文學形象時，會不自覺地按照自己的道德意識、性別意識、美學意識等改寫原文的文學形象。對比閱讀不同譯者的譯文時，讀者從人物描寫的細節處可以品評出各位譯者對一些角色形象的審美詮釋。爾後，本文將進一步論證這些細微差異如何反映譯者的操縱行為。例如，譯者詹納爾在處理孫悟空命名情節的修辭格時，以增譯的方式保留孫悟空的猴子形象，體現了譯者對這個角色的審美操縱。在翻譯豬八戒的外貌

特徵時，余國藩與詹納爾運用了不同的比喻手法，卻不可避免地造成了文化內涵的缺失，二位譯者對角色形象的審美觀均影響了豬八戒的形象呈現。

從贊助者的層面看，出版機構與時代需求常常制約了譯本的最終形態。所謂贊助者，包括文學生產過程中的出版、發行、流通環節及文學消費者，他們在一定程度上可以影響翻譯文本的出版，也可以阻止不被肯定的文本出版（Lefevere, 1992a, p. 19），因此必須波及翻譯者的翻譯策略。例如，傳教士譯本（李提摩太等）多有宗教團體資助，所以其譯本往往傾向強化基督救贖意義，以服務傳教活動；學術化的譯本如余國藩、詹納爾等，則是受大學或出版社資助，注重文本故事結構的完整性，兼顧文學與學術特質，以達到文化交流之目的。應該說明的是，譯者的操縱有時是有意識的，有時是無意識的。但無意識的操縱同樣受制於譯者的人生經歷、思想和文化背景。

從翻譯研究的觀點來看，勒菲弗爾的操縱理論標誌著翻譯研究的「文化轉向」（cultural turn），使研究焦點從譯文是否忠於原文轉移至譯文如何反映並服務於源文化目標文化中的權力結構與意識形態。此理論強調翻譯是一種文化實踐與權力行為，揭示了譯者在複雜社會文化體系中的仲介角色。透過「操縱」這一概念，勒菲弗爾突破了傳統以語言或文本為中心的研究模式，促使學界重新思考翻譯與政治、社會及文化之間的互動關係（謝天振，2018，頁 238—239）。由此觀之，翻譯不再被視為被動的再現，而是具備主動建構意義的文化活動，並在不同文化之間的交流與權力博弈中發揮不可忽視的作用。

綜上所述，勒菲弗爾的操縱理論為翻譯研究提供了一個宏觀的文化社會學視角，使學者意識到翻譯並非獨立於社會之外的中立行為，而是受意識形態、詩學與贊助體系所形塑的文化產物。此一理論不僅拓展了翻譯研究的範疇，也為分析特定譯本中的權力機制與文化策略提供了重要的方法論依據。

參、「孫悟空」三種英譯對比分析

在四人一馬的取經團隊中，玄奘的三個徒弟分別是猴妖孫悟空、豬妖豬八戒和河妖沙悟能。孫悟空從靈石之間迸裂而生，其他二位在成妖精之前在天庭擔任神職，只是因為犯錯而被貶入凡間，落入六道輪迴成為了妖怪。

孫悟空作為《西遊記》三教合一宗教文化復合體的主要象徵符號，其命名邏輯與身分轉化路徑深刻展現了明清民間三教合流的思想。從靈石誕生的「心猿」到受封「鬥戰勝佛」，這一角色的塑造過程融合了道教內丹學、佛教「空性」哲學及儒家「心學」（謝明勳，2008，頁 53—59）。作為取經團隊中最神通廣大的成員，孫悟空自《西遊記》第一回就大放異彩，機緣之下，菩提祖師收石猴為徒，並賜名孫悟空。而「孫悟空」三字，每字都蘊含不同的文化內涵。

「孫」不僅與「猻」同音，而且是以修辭學中的析字格（陳望道，1945，頁 196）。《西遊記》中對「猻猻」進行了拆解：

我與你就身上取個姓氏，意思教你姓「猻」。猻字去了個獸傍，乃是個古月。古者，老也；月者，陰也。老陰不能化育，教你姓「猻」倒好。猻字去了獸傍，乃是個子系。子者，兒男也；系者，嬰細也，正合嬰兒之本論。教你姓「孫」罷。（吳承恩，1592／2000，頁 36）

「悟空」二字的宗教意義在小說也有具體闡述：

「我門中有十二個字，分派起名，到你乃第十輩之小徒矣。」猴王道：「那十二個字？」祖師道：「乃廣、大、智、慧、真、如、性、海、穎、悟、圓、覺十二字。排到你，正當『悟』字。與你起個法名叫做『孫悟空』，好麼？」（吳承恩，1592／2000，頁 36）

儘管《西遊記》中的菩提祖師不存在於佛教或道教的經典中，書中也並未直接指出菩提祖師的宗教派別，只描寫菩提祖師講經時「說一會道，講一會禪，三家配合本如然」（吳承恩，1592／2000，頁 38），他應是精通佛、

道二教。與其名號相似者，有佛陀十大弟子之一的須菩提。須菩提因為擅長解釋佛法義理中最重要「空」，所以號稱「解空第一」。³ 菩提祖師為石猴命名時，同樣選中「空」，顯然「空」的概念對於菩提祖師而言，應是修行過程中最為重要的義理。因此菩提祖師的原型或可追溯至佛陀弟子須菩提。由此，石猴被賦予名字後，成為佛家弟子，開始修行。

「孫悟空」不僅是一個名字，更是一個文化符號、宗教符號，在翻譯孫悟空這一角色時，如何能讓目標語讀者接受名字背後的文化意涵，譯者採用何種翻譯策略應尤其謹慎。三位譯者面對漢語修辭辭格中的析字格分別作了如下處理。表 1 為李提摩太的譯文。

表 1

李提摩太譯文（中英對照版）

原文	李提摩太譯文
「我與你就身上取個姓氏，意思教你姓『猢』。猢字去了個獸傍，乃是個古月。古者，老也；月者，陰也。老陰不能化育，教你姓『猢』倒好。猢字去了獸傍，乃是個子系。子者，兒男也；系者，嬰細也，正合嬰兒之本論。教你姓『孫』罷。」〔……〕「我門中有十二個字，分派起名，到你乃第十輩之小徒矣。」猴王道：「那十二個字？」祖師道：「乃廣、大、智、慧、真、如、性、海、穎、悟、圓、覺十二字。排到你，正當『悟』字。與你起個法名叫做『孫悟空』，好麼？」（吳承恩，1592 / 2000，頁 36）	“Though your body is not beautiful, you seem like a monkey [...] I will give you a surname according to your nature and call you Sun [...] We have twelve names, such as Breadth, Greatness, Wisdom, Model, Ocean, Nature, Versatile and Seeker after Complete Learning, and so forth, from which to choose. The most suitable for you would be Discoverer of Secrets, Woo Kung; will that do?” (Richard, 1913, p. 15)

李提摩太作為基督教傳教士，其個人的宗教文化背景使他對《西遊記》中宗教人物與術語的處理，明顯展現了意識形態先導的操縱性。李提摩太在面對「猢猻」的析字時，省略拆解漢字構造和釋義的部分，直接以拼音“Sun”

³ 《維摩詰經·弟子品》：「佛告須菩提：『汝行詣維摩詰問疾。』」僧肇注：「須菩提、秦言善吉。弟子中『解空第一』也。」（僧肇，2025，頁 349c14-15）。

譯出孫悟空的姓氏。除了前文提到孫悟空外形像猴子，「孫」是根據石猴本質取名外，沒有過多解釋姓氏的由來。確定姓氏後，菩提祖師根據 12 字輩為石猴定名字，這 12 字的意義在漢傳佛教中相當具有代表性。李提摩太將「智」與「慧」用“Wisdom”一字、「真」與「如」用“Model”一字翻譯，但「悟」字輩以後省略不譯。在李提摩太的其他翻譯著作中，也可見到相同的譯法，如在《起信論》的英譯中，李提摩太將「真如」譯為“True Model”，即「真實模範」之義。在李提摩太的佛法理解之中，真如即上帝，上帝即真如，「真如」的概念正體現了李氏在佛教與基督教之間進行的義理轉換（李智浩，2005）。他將原本蘊含深奧佛理的術語「真如」重構為符合基督教神學的概念，實則進行了一次「文化改寫」，使原文的宗教符號轉化為基督教讀者可接受的神學語彙。李提摩太還將“Woo Kung”（悟空）的含義解釋為“discoverer of secrets”，弱化了佛教「空」的意義，轉而強調「發現真理」的意義。這樣的翻譯選擇，按照勒菲弗爾的理論，是一種由宗教意識形態支配的操縱行為。

李提摩太的翻譯策略，將原文訊息快速傳遞到目標語讀者處，讀者閱讀時的陌生感大大減少，可以更快速地接收故事情節。李提摩太作為英國傳教士來到中國，大量研究和翻譯佛教典籍和相關文學作品，主要目的是期望調和不同宗教教義，以達到更廣泛和深入的傳教效果。因此，原文中與情節發展無關的文化訊息和佛教中相對深奧、難以言傳的義理，李提摩太就省略不譯或簡單意譯。原因之一，可能是佛教中廣大精深的智慧無法用言語傳達真意，對於外來傳教士，更是難上加難；原因之二，其翻譯目的是服務於普及基督教教義，這正是直接的文化考量。表 2 為余國藩的譯文。

表 2

余國藩譯文（中英對照版）

原文	余國藩譯文
<p>「我與你就身上取個姓氏，意思教你姓『猢』。猢字去了個獸傍，乃是個古月。古者，老也；月者，陰也。老陰不能化育，教你姓『猢』倒好。猢字去了獸傍，乃是個子系。子者，兒男也；系者，嬰細也，正合嬰兒之本論。教你姓『孫』罷。」〔……〕「我門中有十二個字，分派起名，到你乃第十輩之小徒矣。」猴王道：「那十二個字？」祖師道：「乃廣、大、智、慧、真、如、性、海、穎、悟、圓、覺十二字。排到你，正當『悟』字。與你起個法名叫做『孫悟空』，好麼？」（吳承恩，1592 / 2000，頁 36）</p>	<p>“Though your features are not the most attractive, you do resemble a pignolia-eating monkey (<i>husun</i>) that feeds on pine seeds. This gives me the idea of taking a surname for you from your appearance. I intended to call you by the name <i>Hu</i>. If I drop the animal radical from this word, what’s left is a compound made up of the two characters, <i>gu</i> and <i>yue</i>. <i>Gu</i> means aged and <i>yue</i> means female. But an aged female cannot reproduce. Therefore, it is better to give you the surname of <i>Sun</i>. If I drop the animal radical from this word, what we have left is the compound of <i>zi</i> and <i>xi</i>. <i>Zi</i> means a boy and <i>xi</i> means a baby, and that name exactly accords with the fundamental Doctrine of the Baby Boy. So your surname will be ‘Sun.’” [...] “They are: wide (<i>guang</i>), great (<i>da</i>), wise (<i>zhi</i>), intelligence (<i>hui</i>), true (<i>zhen</i>), conforming (<i>ru</i>), nature (<i>xing</i>), sea (<i>hai</i>), sharp (<i>ying</i>), wake-to (<i>wu</i>), complete (<i>yu</i>an), and awakening (<i>jue</i>). Your rank falls precisely on the word ‘wake-to’ (<i>wu</i>). You will hence be given the religious name ‘Wake-to-the-Void’ (<i>wukong</i>). All right?” (Yu, 2021, p. 31)</p>

余國藩的譯本相對忠實原文，根據孫悟空的外貌翻譯「猢猻」為“Monkey”再加上漢語拼音“*husun*”備註。原文的「猢」和「猢」拆解為「古」、「月」和「子」、「系」，余國藩先採取音譯的方式譯為“*gu*”，“*yue*”，“*zi*”和“*xi*”，再配合意譯的方式添加解釋「古」（aged）、「月」（female）、「子」（boy）和「系」（baby）。在孫悟空的姓氏問題上，余譯本注意到了菩提祖師的原話：「正合嬰兒之本論」，因此譯者特將“baby”與“boy”寫進譯文，明顯強調孫悟空在這一時期的「嬰兒」屬性（李爽學，2013，頁 325）。在道家思想裡，「嬰兒」是一種極高的修煉境界的象徵，這主要源於《道德經》，例如其 28 章「知其雄，守其雌，為天下谿；為天下谿，常德不離，復歸於嬰兒」（老子，2014，頁 108）。人若能知道剛強之道，卻能謙守柔弱，就像是天下的溪谷，能接納百川，德行自然不失，就能回到「嬰兒」般的純真原始狀態。還有第 55 章「含德之厚，比於赤子」（老子，2014，頁 220）。意思是說，道德修養深厚之人，純真無為，如同初生嬰兒一般。進一步來看，

這種「歸嬰」的觀念不僅展現了道家對「返璞歸真」的推崇，也隱含了對修煉者回歸本心、脫離世俗雜念的期許。在孫悟空的成長脈絡中，菩提祖師強調其「嬰兒」本性，實則意味著要他保有先天之樸，遠離凡塵之累，以純淨心性作為修道與長生的基礎。譯者在英譯中保留“baby”與“boy”，看似直譯，實際上也讓西方讀者得以捕捉到這層東方哲學中的生命觀——「嬰兒」並非僅指年幼，而是一種純潔道體的象徵。此外，這種意象也呼應《西遊記》敘事中孫悟空「大鬧天宮」前後心性的落差：在學藝初成時，他如嬰兒般天真未染，後因驕恣而遭天界鎮壓，直到被壓五行山下，才又透過取經之途重返本心。余國藩認為，《西遊記》至少有三層意義：

首先，這是一齣身歷其境的冒險犯難的傳奇。其次，這也是一則演示佛教業報與解脫觀的故事。最後，小說中涉及內外修行的哲學與宗教內容，又在在說明這是一部寓言。（余國藩，1989，頁161）

因此，「嬰兒之本論」可視為全書一條暗線，既是孫悟空修煉的起點，也是圓滿的歸宿。

不同於李提摩太，余國藩將12字輩全部譯出，以對應英文詞表達對此12字的理解。按照菩提祖師的說法，孫悟空正好輪到悟字輩，那麼作者吳承恩對悟空這一角色的命名又有何深意？孫悟空不是凡胎，而是接受天真地秀、日精月華的仙胞（吳承恩，1592／2000，頁6）。自誕生起，他就顯現出超越肉身的智慧，在花果山感悟到生死無常，毅然決然出山找尋超脫之法，後來拜師玄奘、跟隨前往西域取經，完成修行之旅。他在攻克一道道難關，特別是經歷六耳獼猴的考驗之後，對佛法的感悟更上一層樓，所以「悟」字，貫穿孫悟空修行的全程。

余國藩的翻譯看似冗長，但兼顧了異化與歸化，既最大程度忠實原文，又不捨棄譯文的可讀性。余以備註的方式增加了譯文的長度，保護原文文化中的異質性，同時給予目標語讀者一定的研究空間。這種翻譯策略既有文化價值的考量，也有讀者接受和譯本傳播層面的考量，因此既有文化操縱，也受到贊助者（讀者）方面的影響。最後來看詹納爾的譯文如表3。

表 3

詹納爾譯文（中英對照版）

原文	詹納爾譯文
<p>「我與你就身上取個姓氏，意思教你姓『猢』。猢字去了個獸傍，乃是個古月。古者，老也；月者，陰也。老陰不能化育，教你姓『猢』倒好。猢字去了獸傍，乃是個子系。子者，兒男也；系者，嬰細也，正合嬰兒之本論。教你姓『孫』罷。」〔……〕「我門中有十二個字，分派起名，到你乃第十輩之小徒矣。」猴王道：「那十二個字？」祖師道：「乃廣、大、智、慧、真、如、性、海、穎、悟、圓、覺十二字。排到你，正當『悟』字。與你起個法名叫做『孫悟空』，好麼？」（吳承恩，1592／2000，頁36）</p>	<p>“Though you have rather a base sort of body, you look like one of the rhesus monkeys that eat pine seeds, and I ought to give you a surname that fits your appearance and call you Hu (‘Macaque’). The elements that make up the character Hu are ‘animal’, ‘old’ and ‘moon’. What is old is ancient, and the moon embodies the Negative principle, and what is ancient and Negative cannot be transformed. But I think I would do much better to call you Sun (‘Monkey’). Apart from the ‘animal’ element, the character Sun has one part implying male and one part suggesting a baby, which fits in with my basic theories about children. Your surname will be Sun” [...] “Broad, great, wisdom, intelligence, true, likeness, nature, sea, bright, awakened, complete and enlightenment. If we work out the generations of disciples, then you should have a name with Wu (‘Awakened’) in it. So we can give you the Dharmaname Sun Wukong, which means ‘Monkey Awakened to Emptiness’. Will that do?” (Jenner, 2000, pp. 35-37)</p>

不同於余國藩的翻譯方式，詹納爾在處理析字格的問題時，只以意譯的方式解釋「猢」與「猢」的意義，“Macaque”和“Monkey”都與孫悟空的猴子形象相聯係，而“rhesus monkeys”為恆河猴。這些動物的名稱指向了印度文化和孫悟空原型之間的關聯（朱明勝，2016，頁54）。印度神話史詩《羅摩衍那》中有一隻神猴哈奴曼，不僅能騰雲駕霧、驍勇善戰，而且和孫悟空一樣在故事中承擔著正面的角色責任——解救陷入困境的夥伴。哈奴曼身似猿猴，神通廣大，小時頑皮，後來成長為正義英雄。從現存不少哈奴曼的塑像上不難觀察到，哈奴曼同樣頭戴金箍，比如現今福建泉州開元寺內，仍存有哈奴曼的石雕。這也說明在印度和中國的商業與文化交流中，哈奴曼的故事和形象早已傳入中國，或多或少滲入中國民間文學創作中，胡適（1986）、季羨林（1996）等也在其著作中作出過相關推測。種種證據都反映出孫悟空的原型和哈奴曼可能存在的同源關係。詹納爾雖然不如余國藩在處理析字格時詳細翻譯每一個部首和部件，但是詹納爾的翻譯從側面反映出孫悟空與印

度文化之間的關係，對翻譯文本作出更有指向性的文化闡釋；同時，此文本保留了孫悟空生動、活潑、頑皮的猴子形象，更具有審美性。

在菩提祖師賜名的最後橋段處，詹納爾翻譯「孫悟空」，以增譯的方式譯為“Monkey Awakened to Emptiness”。菩提祖師在取名時，刻意捨棄了「猢猻」中的獸旁部首，以「子」、「系」為孫悟空定了姓氏，寓意初生的男嬰。用名字確定孫悟空的身分，切斷孫悟空與妖的聯繫（葉俊谷，2006，頁21），以名字賦予孫悟空「人性」，甚至將孫悟空視作有純淨本心的嬰兒，而不再是動物或妖物。孫悟空透過修煉，身上的妖性與魔性漸漸消退。但“Monkey Awakened to Emptiness”重新強調孫悟空的形象本質是“Monkey”，兼顧了名字本身的文化內涵和可愛的猴子形象的審美價值，其中隱含印度的源文化色彩和譯者的詩學—審美操縱。

三位譯者的版本各有千秋，但在翻譯過程中，譯者的選擇均非中立，並非完全從源文本出發，都不同程度體現了勒菲弗爾的操縱理論。李提摩太的譯本，受限於其作為傳教士的身分與目的，在翻譯中顯著削弱孫悟空的佛教神性與妖性根源，引入了基督教文化色彩，是一種較明顯的意識形態操縱。余國藩的譯本則傾向於忠實呈現源文本的文化與宗教脈絡，保留析字過程與佛教名號意涵，並透過註釋兼顧音譯與意譯，同時較充分考慮了目標讀者的接受問題，其翻譯策略既體現了文化操縱，也迎合了贊助者的需求。詹納爾則以語義流暢與敘事連貫為優先，孫悟空的譯名“Monkey Awakened to Emptiness”，較好保留角色的動物形象特徵，同時“Awakened to Emptiness”也概括了角色的生命修行結果。

肆、「豬八戒」的三種英譯對比分析

豬八戒，法號悟能，是玄奘取經路上收服的第二位徒弟。孫悟空與玄奘在觀音院遇險脫身後，路過高老莊，正好撞見為高太公尋法師驅妖的少年，從他口中得知，高太公家中的女兒被妖精強占三年之久。孫悟空仗義相助，

帶著玄奘前去捉妖。孫悟空先是用他 72 變的本事，化身高家女兒，在和豬妖的交談中摸清了妖怪的底細，然後露出真身，和豬妖纏鬥半天。這豬妖得知孫悟空的師傅正是往西天取經的三藏法師，想起觀音菩薩早先賦予他等待取經人的使命，二話不說直接投降，願跟隨法師求經。自此，玄奘的二徒弟，豬八戒正式踏上西天取經的道路，成為《西遊記》中主角團的一員。

豬八戒初次出場，是透過第三者的敘述，高太公稱他：「初來時，是一條黑胖漢，後來就變作一個長嘴大耳朵的呆子，腦後又有一溜鬃毛，身體粗糙怕人，頭臉就像個豬的模樣」（吳承恩，1592 / 2000，頁 620）。這一形象全然不是人類的模樣，更接近野豬的樣貌。豬八戒的自述也提到自己是「我因有罪錯投胎」（吳承恩，1592 / 2000，頁 636）而成了豬的模樣。在佛教中，人的根本煩惱來自三毒念：貪、嗔和癡，其中豬這種動物象徵著癡念。癡，是呆傻之意，也指盲目沉溺某事物的狀態。豬八戒從小貪閒愛懶，僥倖成仙後又因酒醉撒潑、騷擾仙女被降罪成豬。豬八戒的形象來源，與佛教的經典故事，有部分關聯。陳寅恪先生在〈西遊記玄奘弟子故事之演變〉中，認為《根本說一切有部毘奈耶雜事》卷三中敘述的牛臥苾芻驚犯宮女的故事，是豬八戒高老莊招親故事的原型之一（陳寅恪，1930）。元末明初，楊景賢《西遊記雜劇》中關於八戒的背景較完整，劇中豬八戒介紹自己「某乃摩利支天部下禦車將軍」（胡勝、趙毓龍，2009，頁 82、110），⁴摩利支天是佛教護法神之一，她的坐騎常常以豬的形象出現。而豬八戒在投豬胎前，曾經是天庭的天蓬元帥，是道教中的護法大神。以上說明，豬八戒的形象在各個朝代有些許差異，現在所定型的豬八戒，是中國不同民間宗教故事長期融合、演變的結果。

豬八戒在西行取經的過程中，除了輔助玄奘降妖除魔，還有一個特色功能，便是製造幽默效果。在書中，豬八戒從外貌到行為舉止，經常給讀者詼諧之感，在取經路上和孫悟空的逗趣打鬧也為本書增添幾抹活潑色彩。此一

⁴ 本句出自楊景賢《西遊記雜劇》第四卷第十三折，全劇六卷二十四折，對後世《西遊記》百回本小說影響深遠，參考自《西遊記戲曲集》（胡勝、趙毓龍，2009）。

形象融合了佛教三毒中「癡」的象徵、道教神將的神格與民間傳說中的滑稽形象，展現了神性、妖性與人性的混合特質。因此，豬八戒的英譯並非單純的語言轉換，需要譯者對其文化與宗教象徵進行再建構。首先，譯者需充分了解豬八戒角色中的宗教象徵和原型淵源；其次又要兼顧這一角色在書中的幽默審美意味。且看三位譯者如何翻譯豬八戒的幾個名字。

小說描寫豬八戒「腦後一溜鬃毛」、「嘴臉像一個野豬模樣」（吳承恩，1592 / 2000，頁 620、638），由此可知豬八戒的外形並不是馴養的家豬，而是不討人喜歡的野豬，這也更符合他所具有妖性和妖力的特點。孫悟空化身高翠蘭和豬八戒套話，得知豬八戒的官名也是從其外形而來：「我以相貌為姓，故姓豬，官名叫做豬剛鬣」（吳承恩，1592 / 2000，頁 628）。李提摩太的譯本中簡寫了高老莊降服豬八戒的故事，只概括了主要情節，並沒有翻譯這句話。余國藩把這句話譯為“*My surname is based on my appearance. Hence I am called Zhu (Hog), and my official name is Ganglie (Stiff Bristles)*”（Yu, 2021, p. 483）。詹納爾譯本則譯為“*My surname, Zhu, is like my face-piggy and my correct name is Zhu Ganglie, Iron-Haired pig*”（Jenner, 2000, p. 629）。作為傳教士譯者，李提摩太旨在將《西遊記》重塑為基督教朝聖寓言（黎子鵬，2015，頁 58）。他雖然未翻譯「豬剛鬣」這個名字，但他在處理豬八戒這一角色時的操縱行為，很大程度上改變了人物形象的文化根源和複雜性。

對比余國藩譯本和詹納爾譯本，在語序上，余譯本句型簡單，沒有插入語，讀來更順暢，詹納爾譯本停頓更多，語氣並不連貫。對「豬剛鬣」這一角色名稱，余國藩和詹納爾均用音譯配合括弧內容，解釋說明中文原意，但二者的理解稍有不同。余譯本將豬姓譯為“hog”，本意是“*a pig, especially one that is allowed to grow large so that it can be eaten*”，在口語中有貪婪、貪吃之意，但豬八戒外形明顯和家豬有所區別，以“hog”指代，應是不符合其外貌，但與豬八戒的角色品行，貪婪之意有所對應。「剛鬣」二字同樣以拼音

“Ganglie”譯出，在其後補充說明「剛鬚」是“Stiff Bristles”，即堅硬的毛，類似鬃毛刷的樣子，運用的是比喻的方式，貼合高太公對豬八戒的形容。詹譯本中，則將此處譯為“**Iron-Haired Pig**”，保留了「毛髮」的意思，加上了修飾語“**Iron-**”，較為生動準確，和余譯本各有千秋。

兩位譯者的譯文都不可避免地丟失了「剛鬚」的文化內涵。「剛鬚」在中國古代常用作祭祀術語，《禮記·曲禮下》記載「凡祭宗廟之禮：牛曰一元大武，豕曰剛鬚。豚曰腍。肥羊曰柔毛。雞曰翰音」（胡平生、張萌，2017，頁88）。爾後逐漸演變為民間的三獻禮，其意涵既包含儒家的禮儀也包含道家的科儀，豬剛鬚這一個名字可能還隱喻了角色與道教之間的關聯。在英文中難以完整還原中文語境中的文化內涵，兩位譯者都只能按照角色的形象特徵處理譯文。

再看三位譯者對「八戒」的處理。豬八戒歸順三藏後，三藏即刻為他取了法名悟能，爾後又取了一個別名八戒：「三藏道：『不可，不可。你既是不吃五葷三厭，我再與你起個別名，喚為八戒。』那呆子歡歡喜喜道：『謹遵師命。』因此又叫做豬八戒」（吳承恩，1592／2000，頁650）。茲將三位譯者譯文列表對比如表4。

表4

李提摩太、余國藩和詹納爾譯文

李提摩太譯文	詹納爾譯文	余國藩譯文
“But I will give you a new name Pa Kiei (eight commandments).” (Richard, 1913, p. 151)	“You are not,” Sanzang replied. “You are not to eat the five stinking foods and the three forbidden meats, and I’m giving you another name: Eight Prohibitions, or Bajie.” “I shall obey my master’s command,” the moron happily replied, and from then on he was known as Zhu Bajie, or Eight Prohibitions Pig. (Jenner, 2000, p. 651)	“No, no!” said Tripitaka. “Since you have not eaten the five forbidden viands and the three undesirable foods, let me give you another name. Let me call you Eight Rules. “Delighted, Idiot said, “I shall obey my master.” For this reason, he was also called Zhu Eight Rules.” (Yu, 2021, p. 499)

對比三個譯本，各自呈現的「八戒」的宗教文化內涵存在明顯的差異。原文的「八戒」對應的是「五葷三厭」，指的是佛道二教的飲食禁忌，⁵此戒律尤其反諷性地凸顯豬八戒貪吃的角色特質，這一特質在作品中延伸出了不少幽默逗趣的橋段。在成為唐僧徒弟之前，豬八戒在高老莊強占民女，攪得四鄰不得安生，顯然是妖怪行徑。但是八戒又自述，他在生活中依然恪守「五葷三厭」的戒律。由此可見，豬八戒身上仍然保留了一絲被貶前的神性，並未全然墮落成無可救藥的妖物。然而，李提摩太對拜師前的豬八戒的態度卻是全然否定和貶斥的，他採用音譯“Pa Kiei”，接括號解釋「八戒」為“eight commandments”，省略了「五葷三厭」還有人物之間的對話，將佛教／道教背景下的戒律，直接對應基督教核心教義「十誡」（The Ten Commandments）。原本的「八戒」僅是飲食戒律，似乎被有意識地上升到另一維度的宗教律法。聯繫李提摩太本人對《西遊記》的理解，再回顧李提摩太對《西遊記》的整體改寫，玄奘已然成為耶穌基督式的人物，是一位救苦救難者，而他的三位徒弟的前史，都是被救贖的對象：

一隻高傲自負而多才多藝的猴子轉變為懺悔者，聰明才智得以充分發揮；一頭低級趣味而又自私自利的豬變得高度渴望奉獻自我；一個自負的水怪變得謙卑；一條愚蠢的龍也變成有用之才。（李提摩太，1916／2005，頁329）

出於對《西遊記》的個人理解和宗教宣教需要，李提摩太對譯文的操縱中，忽略了各位徒弟被貶成妖前也有神職或神的地位，強化了被救贖的意味。在譯文中，八戒需要遵守「八誡」（eight commandments）才能跟隨玄奘踏上救贖之旅，這無疑植入了某種基督教義。

詹納爾同樣是音譯結合釋義，翻譯「八戒」為“Zhu Bajie, or Eight Prohibitions Pig”。“Prohibitions”（禁令）突出了強制性、禁止性，更接近「戒」的部分含義（禁止），傳達出宗教戒律的約束力。但“Prohibitions”一詞過於

⁵ 佛教「五葷」指韭、蒜、蔥、薑、興渠等辛香料，道教「三厭」禁食雁、狗、龜。

嚴肅，缺乏原文「八戒」的幽默與反諷特質，且未解釋「五葷三厭」之語源與文化意涵，讀者必須更謹慎閱讀余國藩的譯本及註解。在第 19 回有一處譯文或許可以再改進，便是「八戒」的翻譯及註解似乎與原文的宗教意義有較大的出入。余國藩選擇以“Eight Rules”意譯，並不給出「八戒」的音譯，並附上註解說明何為“Eight Rules”。⁶ 佛教中有眾多的戒律，如五戒、三皈依戒、十善戒、菩薩戒等。根據註解，余國藩認為這裡的戒是沙彌十戒：（1）不殺生、（2）不偷盜、（3）不淫、（4）不妄語、（5）不飲酒、（6）不香花鬘塗身、（7）不歌舞觀聽、（8）不坐臥高廣大床、（9）不非時食、（10）不捉持金銀寶物。此十戒嚴格規範了修行人的道德品格和衣食住行。若以余譯本解釋，豬八戒的「八戒」，是十條戒律的前八條。但是，為何玄奘起名時不囊括全部十條，僅以八條戒律命名，似乎缺少邏輯依據。回顧原文，玄奘明確說明是因為悟能「不吃五葷三厭」才取了別名「八戒」，純粹指的是飲食戒律。余譯本的詮釋明顯超過了原有文化意涵的範圍。另外，註釋聚焦佛教戒律體系，而「五葷三厭」實為佛、道融合的產物（道教「三厭」禁食雁、犬、龜）（蘭拉成，2005，頁 148）。一般認為，《西遊記》余譯本比較強調其中的道教文化內涵，但是在豬八戒這一角色的翻譯中，卻將其佛道融合的「八戒」一詞，直接處理為純粹的佛教戒律。這一疏忽，或許是因為譯者力求還原原作的豐富文化內涵，但是從個人角度對豬八戒的角色要求，偏重於更嚴格的佛教徒的標準。

總之，豬八戒作為《西遊記》中兼具妖性與神性的豐富角色，其英譯過程中與孫悟空一樣，有意無意地被不同譯者根據各自的意識形態、宗教信仰、美學修養或語境影響等因素，進行了選擇性的形象重構和文化改寫。

⁶ Eight Rules: that is, eight proscriptions. These are the first eight of the ten commandments in Buddhism forbidding killing, stealing, sexual immorality, lying, the use of cosmetics and other personal comforts (e.g., a fine bed), strong drink, the use of dancing and music, and eating out of regulation hours. The last two deal with specific forbidden foods and the rule for fasting (Yu, 2021, p. 719).

伍、結論

《西遊記》是一部文化背景複雜的經典著作，英文翻譯難度極高。這種複雜性和難度，在幾位主角尤其是孫悟空與豬八戒的名字（包括法號、別名等）中充分展現。這幾個人名的翻譯，在某種程度上可以說能夠為全書翻譯定下基調。

因此，本文透過分析孫悟空與豬八戒的名字在三種英譯版本中的呈現策略與譯者的翻譯操縱行為，試圖為研究《西遊記》一書的英譯問題找到一條有效途徑。在李提摩太、余國藩和詹納爾三個譯本的對比分析中，可以較明顯地看到譯者的文化背景和個人意識對翻譯行為顯性或隱性地操縱。

比如，李提摩太的翻譯中，不論是孫悟空或是豬八戒的名字，都受到其傳教士身分的影響，在譯本中植入了較明顯的基督教文化，此種傾向固然有利於目標語讀者更順利地接受作品，但明顯偏離了原作的文化意涵。余國藩總體來看秉持學術研究取向，強調註釋與語境還原，雖力求忠實，卻在詩學與宗教詮釋層面進行了選擇性的重構。他對孫悟空角色的處理，重在還原其佛、道交融修行者的形象，配合譯註強調宗教義理，對具體行文的操縱，既有文化因素的影響，又考慮到目標讀者（贊助者）的接受問題。余國藩與詹納爾對「豬剛鬣」的處理，均考慮到了美學因素，這也符合豬八戒這一形象在全書中幽默化的審美功能。但「豬八戒」名字的文化內涵卻無疑被簡化，這也是語言承載的深層文化在翻譯過程中必然遇到的普遍難題，無論譯者如何處理，都會有不同程度的文化補償與缺失，這也可以看作是一種普遍的文化代償機制。

總之，在文學翻譯中的文化代償可以比較有效地運用操縱理論加以分析與闡釋。但正如維特根斯坦（Wittgenstein）所說「語言的邊界就是世界的邊界」（維特根斯坦，1921 / 1992，頁 79），任何一種目標語和源語言都有不同的所指邊界，文學翻譯中的操縱也會受到語言邊界的限制，由此產生的

某些文化缺失，不能完全理解為翻譯主體操縱的結果，有一部分是由於語言系統本身的先天限制。

語言隨著社會的發展而變化，經典文學的英譯也應該隨世代更迭而推陳出新。2021年，英國漢學家、翻譯家藍詩玲（Julia Lovell）推出了《西遊記》的最新英譯本 *Monkey King: Journey to the West*（Lovell, 2021）。藍譯本屬於現代節譯，但與李提摩太、韋利的傳統節譯不同之處在於：她有意識地在章節選擇上強化與女性、兒童相關的回目（例如，三打白骨精、子母河、女兒國、紅孩兒、三借芭蕉扇等）（朱明勝，2021）。藍譯本強調可讀性與現代英語敘述風格：主角孫悟空在文中有多個稱謂，她大部分以“Monkey”簡而化之；她把許多原文的幽默、民間口語化表達用現代英語的敘事技巧再現；在韻文與散文之間作出融合，並刻意重造幽默元素，使讀者感到現代感和流暢性（朱嘉春、羅選民，2022，頁116–117）。從以上看出，當代的新譯本不是要取代前人的「學術全譯」，而是定位為現代英語讀者更易接受的「故事」版本。「忠實」是否還是譯者操縱的考慮因素，這個問題在未來的新譯本中仍有檢視的空間。另外，操縱理論的應用也有可能突破傳統文學翻譯的邊界，走向更多更廣的領域。

雖然，從操縱理論看文學翻譯的邊界仍然受到限制，但《西遊記》在今天仍然具有強盛的生命力，其改編的邊界不斷拓展到各個文化領域。不論是迪士尼（Disney）推出的影視劇集《西遊 ABC》（*American Born Chinese*）還是火爆全球的3A遊戲《黑神話：悟空》，這些以《西遊記》為藍本的跨媒介敘事產品均得到不錯的反響。未來的《西遊記》英譯，將不再只是語言轉換，而是文化敘事、身分對話與媒介融合的再創造。

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Decision Making in Conference Preparation: A Critical Decision Audit of Expert Interpreters

Po-yun Chan Tze-wei Chen

Conference preparation (CP) is critical to interpreting quality, yet the decision-making process remains underexplored. This Critical Decision Audit (CDA) study examined expert interpreters' CP decisions using the Naturalistic Decision Making (NDM) paradigm. Twelve expert Mandarin-English interpreters documented CP events through diaries, from which eight main decision points were identified. Analysis revealed 54 distinct cues and strategies that experts employed during CP and 26 expert-novice differences as perceived and recalled by the expert participants, many previously undocumented in interpreting literature. The findings expand existing knowledge of CP by illuminating cognitive aspects of expertise, offering insights for practitioners and trainers. This study bridges NDM and interpreting research, contributing a cognitive perspective to CP understanding.

Keywords: conference preparation, naturalistic decision making, critical decision audit, expertise studies, interpreting pedagogy

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Po-yun Chan (Corresponding Author), Contract-based Assistant Professor, Graduate Institute of Translation and Interpretation, National Taiwan Normal University, E-mail: poyunchan@gmail.com

Tze-wei Chen, Associate Professor, Graduate Institute of Translation and Interpretation, National Taiwan Normal University, E-mail: d9425@ntnu.edu.tw

會議口譯準備——以關鍵稽核法剖析專家決策

詹柏勻 陳子瑋

會議口譯準備（conference preparation, CP）與口譯品質密不可分，惟口譯員在準備過程所做的決策仍有待闡明。本研究以自然決策（naturalistic decision making, NDM）為理論基礎，採關鍵決策稽核法（critical decision audit, CDA）剖析會議口譯準備流程中的關鍵決策，系統性分析專業認知技能。共 12 位達專家水準的中英口譯員透過會議準備日誌記錄實際準備工作，分析後歸納出八大重要決策點。研究者以預擬之深究問題探討各決策點中所採用的策略與所關注的線索（cues），以及專家認知中的專家－新手差異。結果得出 54 個專家採用的策略與線索，以及 26 項專家與新手間的差異。研究有助拓展會議口譯準備現有知識範疇，並從認知角度檢視準備流程，凸顯專家決策過程的思維特徵，可供口譯員、教師與學生參考。

關鍵詞：會議口譯準備、自然決策、關鍵決策稽核、專技研究、口譯教學

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Introduction

Conference interpreters work across specialized domains and must rapidly acquire domain knowledge through conference preparation (CP) to sustain quality. CP begins upon assignment acceptance (Moser-Mercer, 1992), involving gathering essential details—such as themes, settings, and terminology (Kader & Seubert, 2015; Luccarelli, 2006)—to reduce ear-voice span and enhance accuracy (Díaz-Galaz, 2011; Díaz-Galaz et al., 2015; Fantinuoli, 2017; Kalina, 2015; Luccarelli, 2006). Gradually, this process evolves into a refined expertise through practice (Chan & Chen, 2023; Chan & Ju, 2022; Luccarelli, 2006).

CP research has evolved from prescriptive to empirical approaches. Early studies provided theoretical guidance (Fantinuoli, 2017; Gile, 2002; Setton & Dawrant, 2016a, 2016b), while recent work has empirically examined CP effectiveness (Díaz-Galaz et al., 2015) and processes via observation, diaries, and interviews (Chan & Chen, 2023; Chang et al., 2018; Han, 2015). However, CP decision making requires examination. Setton and Dawrant (2016b) noted that theoretical breakdowns, expert accounts, and actual performance are three different things. As such, understanding CP as a component of interpreting expertise (Fantinuoli, 2017; Luccarelli, 2006) requires examining how interpreters use past experience to assess progress and make key decisions during preparation. To bridge this gap, this study adopted the Critical Decision Audit (CDA) method (Borders & Klein, 2017) within the Naturalistic Decision Making (NDM) paradigm. NDM aims to investigate real-world decision making in high-stakes, uncertain settings (Boyes et al., 2019; Hoffman & Klein, 2017; Hutton & Klein, 1999; Klein, 1997/2009; Klein et al., 1986; Phillips et al., 2004; Ross et al., 2006).

This approach is appropriate as expert decision making is often tacit and difficult to articulate (Clark et al., 2008; Hoffman et al., 1998). Such a

methodological choice could help uncover experts' covert mental models and contextual cues. This is particularly important as experts possess "rich repertoires of patterns, being able to make fine discriminations that may be invisible to novices, having sophisticated mental models of how things work, and having resilience to adapt to complex and dynamic situations" (Klein, 2015, p. 165). Experts accumulate patterns that help them assess situations and make decisions without comparing multiple options (Klein, 2008, 2019; Klein et al., 2010, as cited in Klein, 2015).

Building on Chan and Chen's (2023) work, this study examined experts' CP decision-making cues and strategies, while also exploring perceived novice behaviors through experts' retrospective accounts. The findings should help expand existing task descriptions (Klein & Militello, 2001) and inform instructional design for CP (Clark et al., 2008), facilitating knowledge transfer while highlighting CP's importance in academic and professional contexts.

Literature Review

CP, with its many dimensions, defies a singular methodological approach. The literature is rich in theoretical discussions and prescriptive guidelines (Gile, 2002, 2009; Gillies, 2019; Kader & Seubert, 2015; Luccarelli, 2006; Setton & Dawrant, 2016a) but often lacks empirical grounding; only recently have studies explored how interpreters prepare for conferences (Kalina, 2015).

Language, Knowledge, and Time: The Interconnected Elements of CP

Empirical research reveals the interconnected characteristics of CP. Language and knowledge components are closely interwoven (Chan & Chen, 2023; Fantinuoli, 2017; Gile, 2002). Since specialized terminology can cause cognitive

overload (Fantinuoli, 2016), interpreters compile terminological glossaries (Chan & Ju, 2022; Chang et al., 2018; Fantinuoli, 2016; Jiang, 2013) which create knowledge systems (Pignataro, 2012) that bridge linguistic and domain gaps between interpreters and participants (Fantinuoli, 2016, 2017, 2021). When time-constrained, interpreters prioritize either knowledge or language based on perceived criticality (Chan & Chen, 2023).

Indeed, time criticality is a salient feature of CP, with interpreters often facing increasing time pressure (Donovan, 2001; Gile, 2002; Rütten, 2015). When time is limited, professionals typically prioritize terminology over other preparation aspects (Gile, 2009), and their strategies evolve as assignments approach, replacing time-consuming techniques with more efficient ones (Han, 2015). Experienced interpreters also develop better time allocation and readiness assessment (Chang et al., 2018).

CP as Developing Expertise

Beyond these interconnected elements, CP has been conceptualized as developing expertise (Chan & Chen, 2023; Chan & Ju, 2022; Luccarelli, 2006). Professional interpreters demonstrate this in several ways. These include accumulating domain knowledge, preparing materials efficiently, conducting anticipatory program reviews, and employing global rather than micro-contextual strategies (Chan & Chen, 2023; Chang et al., 2018; Luccarelli, 2006; Moser-Mercer et al., 2000; Riccardi, 2005).

Bridging Research Gaps Through Decision-Making Approaches

Research on expert preparation can contribute to expertise development and interpreter training, yet current understanding remains incomplete. Although Chan and Chen (2023) examined last-minute preparation in simulated settings,

comprehending decision making throughout the entire CP process remains essential. To understand CP as a form of expertise, it is fundamental to ask how interpreters leverage prior experiences and maintain situational awareness across different phases.

Therefore, the next phase is to analyze the critical decision points. A decision can be defined as “a commitment to a course of action that is intended to yield results that are satisfying for specified individuals” (Yates, 2003, p. 24). Studying expert decision making helps understand their situation assessment and awareness (Hutton & Klein, 1999).

Unlike firefighting, healthcare, and military command—where expert decision making has been extensively studied within NDM (Klein, 1997/2009, 2008)—interpreting studies have rarely applied this perspective to CP. As a cognitively demanding, time-sensitive task, CP represents a fitting subject for NDM application (Chan & Chen, 2023). Given this evident research gap, this study adopted NDM as its theoretical framework.

Naturalistic Decision Making: A Framework for Understanding Expert Cognition

To contextualize this framework, decision-making research spans formal-empiricist, rationalist, and naturalistic paradigms (Cohen, 1993). While traditional research emphasized option comparison in controlled settings (Klein, 2008), NDM emerged in 1989 to investigate decision making in complex, real-world environments (Zsombok, 1997/2009). NDM focuses on contexts involving uncertainty, time pressure, high stakes, and ill-defined problems (Boyes et al., 2019; Hoffman & Klein, 2017; Klein, 1997/2009, 2022).

Although rarely applied to interpreting despite extensive expertise studies (Ericsson, 2000), NDM boasts strong empirical support across fields (Hoffman &

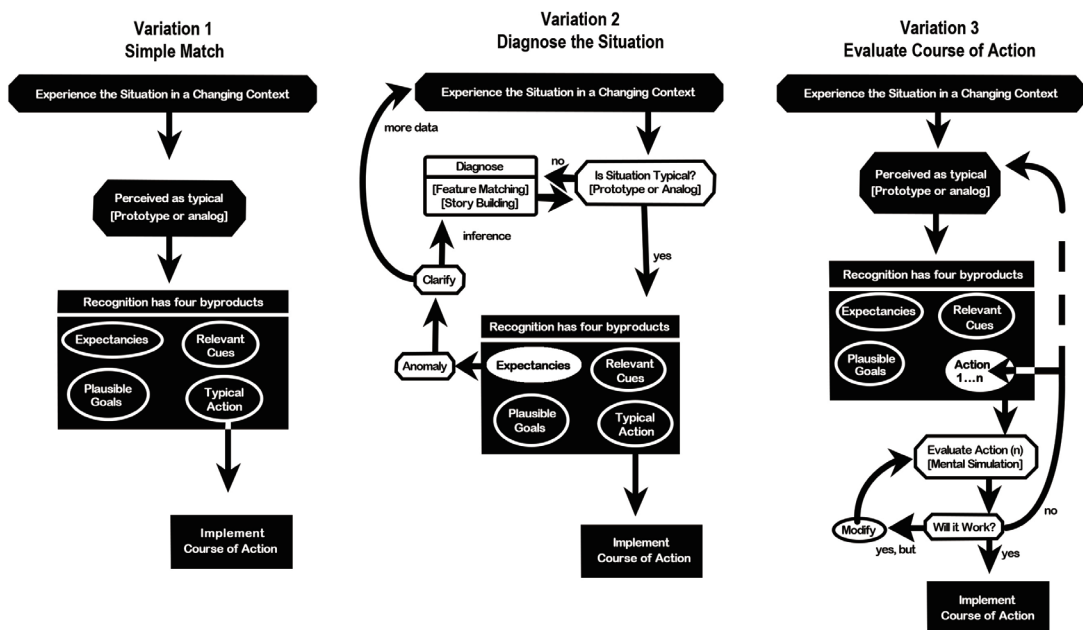
Klein, 2017; Klein, 1997/2009). It argues that experts rely on accumulated patterns to assess situations and decide without explicitly comparing options (Klein, 2008, 2019). These patterns include what Klein (2015) describes as “rich repertoires” and “sophisticated mental models” (p. 165).

Recognition-Primed Decision Model and Situational Awareness

Central to the NDM approach is its understanding of how experts make decisions. In NDM, expert decision making involves situational assessment and experience-based recognition, leading to viable actions (Klein, 2019; Klein et al., 1989). Figure 1 illustrates the Recognition-Primed Decision model, showing how experts evaluate actions without comparing multiple options (Klein, 1997/2009, 2015).

Figure 1

The Recognition-Primed Decision (RPD) Model



Note. Recreated from “Expert Decision Making,” by R. J. Hutton and G. Klein, 1999, *Systems Engineering*, 2(1), p. 40. Copyright 1999 by John Wiley & Sons.

Research shows that 80-90% of difficult decisions follow this approach (Crandall et al., 2006; Klein, 2017). Central to RPD is situation awareness— “the perception of elements in the environment within a volume of time and space, comprehension of their meaning, and projection of their status in the near future” (Endsley, 1988, p. 97). Experts focus on situation assessment, while novices emphasize generating action courses (Randel et al., 1996). This distinction between expert and novice behavior is reflected in interpreting, where experts prioritize overall strategy while novices use micro-level approaches (Chan & Chen, 2023).

Cognitive Task Analysis and Critical Decision Audit

Given its tacit nature, expert decision making depends on knowledge that is difficult to articulate (Clark et al., 2008; Hoffman et al., 1998; Klein, 2015). Indeed, research indicates that experts are unaware of about 70% of their decisions (Clark et al., 2008). Cognitive Task Analysis (CTA) addresses this by using knowledge elicitation, data analysis, and representation techniques to uncover underlying mental models and contextual cues (Crandall et al., 2006).

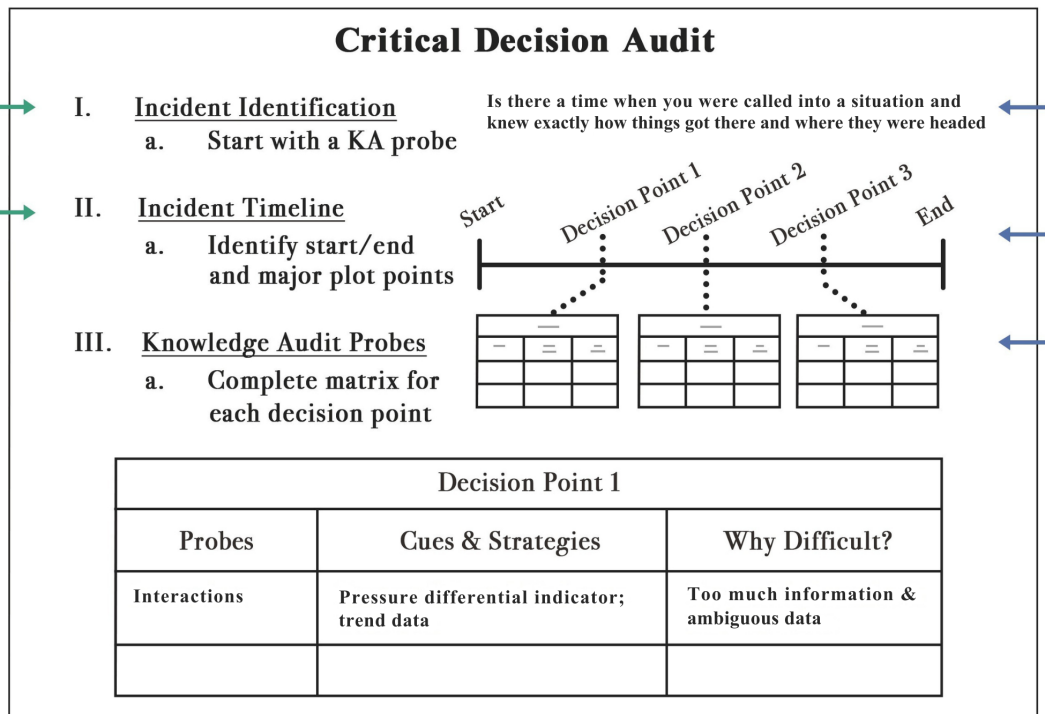
Among CTA methods, the Critical Decision Method (CDM) is widely used for exploring challenging incidents through retrospective interviews (Clark et al., 2008; Hoffman et al., 1998; Klein et al., 1989; Klein & Militello, 2001). Its approach employs four sweeps with cognitive probes to elicit information on cues, decision processes, analogues, goals, alternatives, and selection criteria (Klein et al., 1989). Given CDM’s significant demands on time, resources, and experience (Borders & Klein, 2017), researchers have developed the Knowledge Audit (KA) as a streamlined alternative with predefined probes (Crandall et al., 2006; Militello & Hutton, 1998).¹

¹ These include Past & Future, Big Picture, Noticing, Job Smarts, Opportunities/improvising, and Self-Monitoring to explore different dimensions of expertise.

The Critical Decision Audit (CDA) combines CDM and KA advantages while maintaining accessibility (Borders & Klein, 2017). CDA follows three key steps: Incident Identification,² Incident Timeline,³ and Knowledge Audit Probes.⁴ Through this structured process, the knowledge elicited is presented in a matrix format capturing expertise aspects, cues and strategies used, and novice challenges, as illustrated in Figure 2.

Figure 2

An Illustrative CDA Matrix



Note. Recreated from “The Critical Decision Audit: Blending the Critical Decision Method & the Knowledge Audit,” by J. Borders and G. Klein, 2017, *Naturalistic decision making and uncertainty. Proceedings of the 13th bi-annual naturalistic decision making*, p. 36. Copyright 2017 by University of Bath.

² Where interviewees identify complex incidents or use KA probes to prompt recall.

³ Creating a preliminary timeline highlighting key events.

⁴ Using open-ended questions to explore cognitive aspects, cues noticed, and decision strategies.

CDA is more time-efficient and user-friendly, requiring less improvisation than CDM alone while maintaining analytical depth (Borders & Klein, 2017). Combining knowledge elicitation methods is encouraged for its proven benefits (Crandall et al., 2006; Hoffman et al., 1998; Miller, 2001/2009).

Application to CP Research

CDA is ideal for studying CP's blend of structure and adaptability. While following similar stages, CP lacks universally accepted methods (Xu, 2018), making it both routine and non-routine. Additionally, as conference interpreters, the researchers bring domain expertise, eliminating the need for bootstrapping sessions (familiarization processes) (Crandall et al., 2006) while providing authentic insights into the profession.

This study thus utilized CDA to explore expert decision making in CP, addressing three research questions:

1. What are the major decision points during CP?
2. What cues and strategies do experts rely on when preparing for assignments?
3. What pedagogical implications can be drawn from these discoveries?

The primary objective was to identify critical CP decisions as naturalistic tasks. By documenting professionals' decision-making strategies, this study aimed to expand existing task descriptions (Klein & Militello, 2001). It also sought to inform instructional design, a hallmark goal of CTA-based research (Clark et al., 2008; Hoffman et al., 1998; Militello & Hutton, 1998).

Method

This study employed the CDA, a CTA tool that uses structured probes to examine the cognitive aspects of expert decision making in CP (Borders & Klein, 2017).

Participants

Twelve expert Mandarin-English conference interpreters (9 female, 3 male, aged 30-50) were recruited via professional networks using purposive sampling, given the specialized population. All participants met International Association of Conference Interpreters' (AIIC's) 150 working day minimum, with 11 having at least five years of experience, a sample size consistent with qualitative research saturation principles and previous CTA studies (Boyes et al., 2019; Guest et al., 2006; Klein et al., 1986; Randel et al., 1996; Somers, 2020). It should be noted that this study's criteria for expert, while based on established professional standards, primarily reflect professional standing and serve only as a proxy for the cognitive dimensions of expertise.

The heterogeneity of participants' experiences is evident in the assignments they chose for this study (Table 1). These assignments included physical (50%), hybrid (41.67%), and virtual (8.3%) meetings; half-day formats were the most common (66.67%), and simultaneous interpreting was the predominant mode (75%). Participants P1 and P2 also served as pilot subjects; their data were included since the protocol required no major methodological changes, a common practice in qualitative studies with hard-to-recruit expert populations.

Table 1*Assignments Chosen by the Participants*

Participant	Topic(s)	Duration	Format	Interpreting mode	Familiarity with the topic
P1 (pilot 1)	Trade regulations	Half day	Hybrid	CI	Yes
P2 (pilot 2)	Culture and education	Half day	Hybrid	SI	Yes
P3	Politics and finance	More than one day	Physical	SI	No
P4	Telecommunication, supply chain issues, and environmental protection	Full day	Physical	SI	Yes
P5	Sports	Half day	Hybrid	SI	No
P6	Sports and gender	More than one day	Hybrid	SI	No
P7	Technology	Half day	Physical	CI	Yes
P8	Performing arts	Half day	Physical	CI	No
P9	Medicine and pharmaceuticals	Half day	Virtual	SI	Yes
P10	Commerce	Half day	Hybrid	SI	Yes
P11	Social innovation	More than one day	Physical	SI	Yes
P12	Politics and technology	Half day	Physical	SI	No

Materials*CP Diary*

The primary data collection instrument was a CP diary, which invited participants to chronologically log all preparation-related events, from contract signing to final material review, in a timeline format. This event-contingent approach (Bolger et al., 2003) enhanced ecological validity, and consistency across entries was encouraged through regular reminders sent to participants until their assignment was completed.⁵

⁵ The full diary template and CDA interview guidelines are available in the appendices of the first author's doctoral dissertation (Chan, 2023).

CDA Interview Guidelines

Interview guidelines adapted from standard KA probes were customized for the interpreting context. Based on pilot feedback, five main probes from established CDA methodology (Borders & Klein, 2017; Militello & Hutton, 1998) were selected: Past & Future, Big Picture, Noticing/Paying Attention, Job Smarts/Technology, and Opportunities & Improvising. Follow-up questions examined specific cues, strategies, and novice challenges at each decision point.

Procedure

Participants completed CP diaries documenting their preparation process for assignments between April and May 2023. CDA interviews conducted via Webex after assignment completion lasted an average of 67 minutes and followed the three-step CDA process. Throughout interviews, concurrent notes were taken in a CDA matrix, an example of which is shown in Table 2. Real-time matrix completion on shared screens enabled immediate participant verification for accuracy.

Table 2

An Example CDA Matrix for Each Decision Point

Decision point 1		
Probes	Cues & strategies	Why difficult?
Interactions	Pressure differential indicator, trend data	Too much information & ambiguous data

Note. Adapted from Borders & Klein (2017).

Data Analysis

The analysis proceeded in two stages. First, diary events were categorized into major decision points using a codebook, and reliability was verified with a second

coder. Initial discrepancies were resolved through discussion and consensus to refine the categories, resulting in a final inter-coder agreement of 75.51%. Second, interviews were transcribed verbatim in Mandarin Chinese and initially analyzed in the original language to preserve linguistic nuances. The transcripts were then analyzed sequentially. First, task-level coding was conducted within each of the eight decision points to identify specific cues and strategies. Following this, thematic coding was applied across the entire dataset to identify overarching macro-level themes that cut across individual decision points. The thematic analysis was inductive, following Braun and Clarke's (2006) approach to identify emergent themes shared across participants. A reliability check on a subset of the data yielded a Cohen's kappa of 0.66, indicating substantial agreement (Landis & Koch, 1977).

Results

This section presents the results, examining the eight major decision points with key cues, expert strategies, and expert-novice differences.

Major Decision Points in CP

Analysis of 152 recorded diary events yielded eight major decision points. An overview of these findings, which include 54 cues/strategies and 26 expert-novice differences, is presented in Table 3. The eight decision points are: (1) Logistics management and requirements gathering, (2) Reception and handling of conference materials, (3) Studying/annotating materials and glossary making, (4) Reception and comparison of different versions of materials, (5) Non-material-initiated

preparation, (6) Final preparation before the meeting, (7) Preparation on the day of the conference, and (8) Collaboration and coordination with colleagues. The following subsections will detail each decision point.

Table 3

The Number and Breakdown of Cues, Strategies, and Expert-Novice Differences Across the Eight Decision Points

Decision point	Cues & strategies	Expert-novice differences**
1. Logistics management & requirements gathering*	8	7
2. Reception & handling of conference materials	7	5
3. Studying/annotating materials & glossary making	11	3
4. Reception & comparison of different versions of materials	3	2
5. Non-material-initiated preparation	10	2
6. Final preparation before the meeting	4	2
7. Preparation on the day of the conference	4	2
8. Collaboration & coordination with colleagues	7	3
Total	54	26

Note. *The numbering of decision points does not indicate a fixed sequence, as interpreters may engage with them recursively. **“Why Difficult” has been reframed as “Expert-Novice Differences” to capture insights across all probes. The differences are based on experts’ retrospective reflections on novice behaviors, not on direct data collected from novices.

Each subsection details a decision point with its CDA matrix findings. The Past & Future and Big Picture probes are discussed together since past experiences inform experts’ broader understanding.

Decision Point One: Logistics Management and Requirements Gathering

Table 4 summarizes the findings for this decision point.

Table 4*Decision Point One: Logistics Management and Requirements Gathering*

Probes	Cues & strategies	Expert-novice differences
Past & future/big picture	<ul style="list-style-type: none"> • Asking for the right types of materials (9)⁶ • Stressing early provision of materials to clients (2) • Availability of bilingual versions of materials (2) • Language of the presentation/directionality of interpreting (2) • Technical aspects of the meeting (4) 	<ul style="list-style-type: none"> • Inability to determine what materials are needed or missing potentially useful ones • Ways of communicating with clients • Lower accuracy of translation of technical terms • More preparation time in the absence of such knowledge <p>N/A</p>
Noticing/paying attention	<ul style="list-style-type: none"> • Lack or inaccessibility of materials (4) 	<ul style="list-style-type: none"> • Not knowing how to prepare in the absence of materials
Job smarts/technology	<ul style="list-style-type: none"> • Ways to communicate more effectively with clients (7) 	<ul style="list-style-type: none"> • Not daring to request materials from the client
Opportunities & improvising	<ul style="list-style-type: none"> • Confidential materials (3) 	<ul style="list-style-type: none"> • Not knowing how to ask for confidential materials

Past & Future/Big Picture: Requesting the Right Types of Materials, Ensuring Timely Provision, Securing Bilingual Versions, Confirming Language and Directionality, and Anticipating Technical Aspects. Drawing from extensive experience, experts systematically requested materials using templates (P1, P4, P6, P8, P9), seeking comprehensive documents including agenda, slides, videos, guest lists, speeches, and speaker bios (P6, P7, P9, P10) to ensure readiness and professionalism (P4).

Experts tailored requests to event types: briefing books for press conferences (P7, P9), Q&A documents for liaison interpreting (P8), and bilingual protocols for clinical meetings (P9). Academic conferences often required full papers (P1).

⁶ The number in parentheses after each cue and strategy represents the number of participants who provided elaborations on the respective cues and strategies during the interview sessions.

Novices may only make generic requests, often omitting critical items like guest lists (P1, P4, P8, P9).

Experts emphasized timeliness by setting deadlines and following up with reminders (P1, P5), while novices often avoided requesting materials early, fearing they would seem pushy (P5).

Experts recognized the value of bilingual materials—particularly when Taiwanese presenters prepared slides in Mandarin but delivered speeches in English (P2, P3). They explicitly confirmed delivery language to avoid wasted preparation (P2), unlike P10 who once prepared for the wrong direction entirely.

Experts also explicitly confirmed the language of delivery to avoid preparing in the wrong direction. Some encountered cases where the slide language did not match the spoken language, leading to wasted preparation (P2). P10 once prepared for the wrong direction early in their career due to such ambiguity.

Finally, experts verified technical aspects—seating arrangements, equipment, and microphone setup (P1, P8)—with special attention to audio feeds for hybrid events (P6), reflecting situational foresight that novices were still developing.

Noticing/Paying Attention: Lack or Inaccessibility of Materials. Participants reported frustrations with missing or inaccessible materials (P1, P10-P12), often stemming from organizational bottlenecks (P1) or confidentiality concerns (P10).

When materials were withheld, experienced interpreters leveraged online research and accumulated experience to anticipate content, while novices felt paralyzed. Experts developed strategies for building long-term knowledge through systematic note-taking and glossary creation during assignments (P10).

Job Smarts/Technology: Ways to Communicate More Effectively With Clients. Experts strategically framed document requests by emphasizing material necessity and preparation risks, highlighting accuracy importance (P6, P12) or

using quality disclaimers (P9, P10). One interpreter charged fees for late documents (P7). Novices, however, often hesitated to communicate needs, compromising preparation (P1).

Opportunities & Improvising: Confidential Materials. When materials were restricted due to confidentiality, experts came up with alternative solutions, such as signing non-disclosure agreements (NDAs) (P2, P10, P11). Some reassured clients by deleting materials after assignments (P10, P11). Novices, however, often did not take advantage of NDAs; instead, they accepted restrictions and struggled to interpret from hard copies on-site (P2).

Decision Point Two: Reception and Handling of Conference Materials

The findings for this decision point are detailed in Table 5.

Table 5

Decision Point Two: Reception and Handling of Conference Materials

Probes	Cues & strategies	Expert-novice differences
Past & future/big picture	<ul style="list-style-type: none"> • Checking whether the files can be downloaded and opened (9) • Inconsistencies in the files received (3) • A quick scan of the materials received (5) • Notes contained in the slides (3) 	<ul style="list-style-type: none"> • Failing to check the file status N/A • Failing to properly assess the content of materials • Failing to be aware that notes are included in the slides
Noticing/paying attention	<ul style="list-style-type: none"> • Unexpected surprises regarding content and format (2) 	N/A
Job smarts/technology	<ul style="list-style-type: none"> • Renaming materials with numbers based on the order on the agenda (6) • Initial sorting and categorization of materials (6) 	<ul style="list-style-type: none"> • Difficulty in locating the right files • Not knowing what materials need studying
Opportunities & improvising	N/A	N/A

Past & Future/Big Picture: File Accessibility, Content Consistency, Preliminary Scans, and Embedded Notes. Upon receiving CP materials, expert interpreters typically verified file accessibility and functionality, checking for issues such as expired links, corrupted files, or missing passwords to avoid last-minute complications (P2, P4-10, P12). This proactive step, often overlooked by novices (P12), reflected a heightened awareness of technical reliability developed through experience.

Beyond accessibility, experts also cross-checked different versions of materials for inconsistencies. P4 recalled receiving mismatched slides and scripts that required clarification with the client, while P12 noted discrepancies between preliminary and final versions of presentations. To mitigate such risks, experts communicated proactively with clients and set expectations to reduce last-minute disruptions.

In addition, experts conducted quick material scans to gauge completeness, scope, and complexity (P4, P5, P9)—a “disaster management” approach that determined preparation requirements. While novices merely acknowledged receipt (P5), experts identified technical details such as embedded videos or formatting errors early. They also leveraged embedded speaker notes (P5, P6, P10) to extract intentions and structure—elements novices often missed. This practice demonstrated experts’ ability to exploit underutilized resources for CP optimization.

Noticing/Paying Attention: Unexpected Surprises Regarding Content and Format. Experts also focused on formatting and technical compatibility of preparation materials (P1, P11). P1 would ensure that fonts and text are displayed correctly without issues that may have arisen during file conversion, such as overlapping content, while P11 preferred editable files for ease of annotation.

Job Smarts/Technology: File Naming, Sorting, and Digital Organization.

To streamline preparation and collaboration, many experts renamed and numbered files by agenda sequence (P1, P2, P5, P7, P9, P10, P12)—particularly valuable for multi-speaker events requiring quick access and workload division. Others created hierarchical folder systems for sessions or days (P3-P5, P8, P11, P12). Cloud platforms facilitated real-time collaboration through syncing and co-editing. Unfamiliar with these practices, novices often struggled to locate documents efficiently (P4).

Decision Point Three: Studying and/or Annotating Materials, Including Glossary Making and Translating Materials

Studying preparation materials is critical for acquiring specialized knowledge before assignments (Nicodemus et al., 2022). Table 6 presents the findings identified at this decision point.

Table 6

Decision Point Three: Studying and/or Annotating Materials, Including Glossary Making and Translating Materials

Probes	Cues & strategies	Expert-novice differences
Past & future/big picture	<ul style="list-style-type: none"> • The level of annotation (5) • The thoroughness of preparation (6) • Glossary use (7) 	<ul style="list-style-type: none"> • More focused on details • Not seeing the forest for the trees • Inefficient use of the glossary
Noticing/paying attention	<ul style="list-style-type: none"> • Initial assessment of materials (4) 	N/A
Job smarts/technology	<ul style="list-style-type: none"> • Language of the presentation (2) • Glossary reuse (3) • Use of technology—machine translation (10) • Use of technology—speech-to-text for pre-recorded videos (10) • Use of technology—generative AI (6) 	N/A
Opportunities & improvising	<ul style="list-style-type: none"> • Disproportionately large amounts of materials (10) • Material difficulty beyond expectations (4) 	N/A

Past & Future/Big Picture: Material Annotation, Preparation Thoroughness, and Glossary Use. Annotation, thoroughness considerations, and glossary use constituted interconnected aspects of interpreters' workflow. While widely practiced among experienced interpreters (P1, P2, P4, P5, P7), annotation remained selective in their approach, with experts highlighting only essential content—direct quotes, conclusions, or technical terms—rather than annotating materials indiscriminately (P1, P2, P4). Having evolved from exhaustive annotation to more selective approaches, P4 and P10 recognized that detailed markup did not necessarily improve performance when speakers deviated from slides. In contrast, novices often annotated extensively, assuming meticulous preparation guaranteed better output (P4, P8, P10), whereas experts valued adaptability and big-picture awareness equally.

Strategic efficiency characterizes expert preparation. As P11 observed, seasoned interpreters selectively studied materials yet maintained quality output, focusing on overarching themes rather than micro-details (Chan & Chen, 2023; Moser-Mercer et al., 2000).

Beyond annotation practices and preparation thoroughness, glossary use reflected this strategic mindset. Experts created more structured glossaries (P5, P8) and used color coding (P4, P11) to organize terms by topic or function, prioritizing high-frequency terminology and organization/project names for easy retrieval during interpretation (P2, P11). These glossaries were often shared among colleagues to foster collaboration (P10). Novices, however, typically compiled glossaries without clear categorization, hindering efficient term retrieval during interpretation (P4). This expert-novice comparison reveals an evolutionary path from exhaustive to efficient preparation methods as interpreters gain experience.

Noticing/Paying Attention: Initial Assessment of Content, Slide Format, and Presentation Language. Upon receiving CP materials, experts conducted

quick scans to assess scope and demands (P9, P11, P12). They checked slide counts, complexity, and presentation duration to allocate time strategically—spending more on technical content and skimming simpler ones (P11). When slides were brief or image-heavy, they proactively sought background knowledge to anticipate potential talking points (P11).

Verifying presentation language was also crucial (P2, P4). P4 recalled a case where a Mandarin speaker unexpectedly switched to English, disrupting prior annotation. To prevent such misalignment, experts confirmed the delivery language early, ensuring preparation efforts aligned with actual needs.

Job Smarts/Technology: Glossary Reuse, Machine Translation, Speech-to-Text Tools, and Generative AI. Experts drew on a variety of technology-supported strategies to streamline their preparation workflows and reduce redundant effort. One such practice was glossary reuse. Rather than compiling new lists for each assignment, interpreters such as P1, P2, and P10 maintained long-term and evolving glossaries. These master lists enabled quick reference and built a reliable repository of domain-specific terminology. Novices, by contrast, often compiled glossaries as one-off efforts, lacking foresight for future use (P10).

Machine translation (MT) tools (DeepL, Google Translate, Termsoup) were widely used for annotation (P1-P4, P6, P8-P11), especially for technical terms and dense content (P1, P3, P9). Experts viewed MT as a starting point only, emphasizing post-editing for accuracy and clarity (P1, P2, P4, P9).

Speech-to-text platforms (e.g., Otter.ai) became essential for processing pre-recorded speeches (P3-P11). Interpreters often machine-translated the transcripts into Mandarin and then selectively refined them, focusing on technical (P5) or emotionally charged segments (P7). Some verified subtitle availability beforehand (P5), while others preferred traditional interpreting over machine-generated transcripts (P9).

More recently, generative AI (e.g., ChatGPT) has entered interpreters' toolkit for grasping unfamiliar topics, summarizing texts, and generating terminology (P1, P4, P6-P8, P11). When materials were sparse, it helped anticipate themes (P6)—sometimes accurately predicting discussion content (P7). Some used it for synonyms or field-specific collocations (P1, P7). Despite benefits, interpreters remained cautious about fact-checking and errors (P6), treating AI as a complementary rather than standalone tool.

Opportunities & Improvising: Managing Large Volumes and Unexpected Difficulty of Materials. Many experts (P2-7, P9-12) reported encountering disproportionately large preparation materials, such as 100-page slide decks for 10-minute presentations. Under time constraints, interpreters made strategic decisions—prioritizing key slides, focusing on introductions, conclusions, and core terminology, or skimming less relevant sections (P2, P5, P7, P9, P11). Some (P2, P4, P6) still reviewed entire decks when unfamiliarity with content could affect comprehension, while others, such as P6, divided workload with colleagues.

To enhance efficiency, some participants (P2, P9) initially studied shorter materials to establish foundational knowledge before tackling complex decks—an incremental approach preventing burnout while ensuring topic familiarization. Conversely, novices often over-invested in exhaustive preparation for dense presentations, neglecting other critical sessions (P2, P5, P9, P10) and spending excessive time on content barely discussed during actual events.

The psychological burden of facing overwhelming materials also played a role. As P9 noted, less experienced interpreters might strive for perfection to gain peace of mind, fearing that incomplete preparation could compromise their performance. However, experts emphasized the need to balance thoroughness with efficiency.

Several experts (P5, P8, P10, P12) encountered materials with unexpectedly

high technical difficulty. Their strategies diverged—P8 focused on terminology mastery over full comprehension, using code-switching when needed, while P12 conducted initial online research to build conceptual frameworks before detailed slide engagement. Over time, experts learned to gauge their limits and selectively accept assignments based on content complexity and time constraints (P10).

Decision Point Four: Reception and Comparison of Different Versions of Materials

Receiving conference materials is an ongoing process of continuous updates. Unlike the initial material handling addressed in Decision Point Two, this decision point examines how interpreters assess and manage updated versions of materials. Though relatively minor, this process remains crucial, as shown in Table 7.

Table 7

Decision Point Four: Reception and Comparison of Different Versions of Materials

Probes	Cues & strategies	Expert-novice differences
Past & future/big picture	<ul style="list-style-type: none"> • Initial comparison to assess the degree and content of change (3) • Aspects of the update to attend to (2) 	N/A
Noticing/paying attention	N/A	• More preparation time due to inadequate assessment N/A
Job smarts/technology	N/A	N/A
Opportunities & improvising	• Complete change of content (2)	• Inability to study all materials alone

Past & Future/Big Picture: Assessing the Degree and Significance of Material Updates. When receiving updated materials, expert interpreters did not passively accept them but actively compared new versions with older ones to assess the scope and significance of changes (P1, P2, P5). For instance, P2 and P5 focused on changes in slide count to flag additions or deletions. If minimal changes were

found, P2 typically skipped reviewing the update, whereas P1 still reviewed even minor revisions and transferred annotations accordingly to maintain coherence.

Experts also relied on experience to determine which changes needed attention. P1 noted guest lists and speech texts frequently receive last-minute updates, especially in emcee scripts. While stylistic changes rarely impact interpretation, updates referencing recent events or omitting sensitive content can significantly alter delivery and meaning. This discernment allowed experts to prioritize effectively, unlike novices who often reviewed all versions indiscriminately, thus wasting preparation time.

Opportunities & Improvising: Complete Change of Content. Major revisions occasionally rendered old materials obsolete. Experts adapted by scanning new versions for difficulty and dividing preparation among colleagues (P2). However, P2 observed that novices might hesitate to propose collaboration, fearing they would offend senior interpreters. In cases of extensive changes, P5 reannotated the materials, underscoring the adaptability of experienced interpreters in handling substantial revisions efficiently. Overall, many of these strategies to manage material revisions remain inadequately documented in the literature.

Decision Point Five: Non-Material-Initiated Preparation Both Before and After the Receipt of Preparation Materials

While CP based on conference materials is standard practice, research suggests that expert interpreters go beyond provided materials, leveraging anticipatory powers to enhance their knowledge (Chan & Chen, 2023). Unlike novices, who may rely solely on available materials or struggle with inefficient time allocation, experienced interpreters engage in proactive research to fill gaps and improve contextual understanding. The strategies they employ at this stage are summarized in Table 8.

Table 8

Decision Point Five: Non-Material-Initiated Preparation Both Before and After the Receipt of Preparation Materials

Probes	Cues & strategies	Expert-novice differences
Past & future/big picture	<ul style="list-style-type: none"> • Speaker information (4) • Accumulation of content and linguistic knowledge (2) • Supplementary sources of materials (4) • When to start and stop (5) 	<ul style="list-style-type: none"> N/A • Over- or underpreparing N/A N/A
Noticing/paying attention	N/A	N/A
Job smarts/technology	N/A	N/A
Opportunities & improvising	<ul style="list-style-type: none"> • No material—press release and other client-related information (6) • No material—information on the agenda (2) • No material—videos of speakers (6) • No material—early glossary building (4) • No material—time as a determinant (5) • No material—subject matter difficulty as a determinant (6) 	<ul style="list-style-type: none"> • More extensive preparation N/A N/A N/A N/A

Past & Future/Big Picture: Researching Speaker Information, Building Subject Knowledge, Using Supplementary Sources, and Managing Preparation Timing. Expert interpreters extended preparation beyond provided materials, proactively researching speakers and broadening subject-matter understanding (P5, P7, P9, P10, P12). Many located videos or podcasts featuring presenters to familiarize themselves with accents, delivery styles, and recurring themes (P7, P9, P12)—an anticipatory approach helping them foresee challenges and adjust strategies accordingly (P8, P12).

For content preparation, experts acquired background knowledge in technical domains (P5, P9) by sourcing online glossaries (P9) or extracting terminology from audiovisual content (P5). In specialized contexts, P9 joined patient support groups for medical conferences, while P5 researched sporting events and cybersecurity

regulations to build conceptual understanding.

Experts also complemented content acquisition by keeping parallel texts—legal articles or audit standards—in both working languages for reference during interpretation (P3, P5). Some downloaded complete source texts or sourced bilingual materials for accuracy in nuanced topics (P1, P8), reflecting their proactive approach to addressing gaps in CP materials.

Experts also demonstrated strategic judgment about when to begin and end supplementary research, starting with official materials and supplementing only when time and relevance warranted (P5, P7, P9, P10), while avoiding excessive depth for accessible content (P5). Novices struggled with this balance—either overpreparing through tangential reading or underpreparing by limiting themselves to slides (P5). As Chan and Chen (2023) noted, this ability to regulate preparation scope distinguishes expert interpreters, ensuring both readiness and efficiency.

Opportunities & Improvising: Preparation Without Provided Materials.

Interpreters often face assignments where official preparation materials are unavailable, requiring them to proactively gather information. The experts in this study employed multiple strategies to compensate for the lack of materials by looking for alternative sources to anticipate potential content.

When materials were unavailable, experts searched for press releases and company information (P1, P2, P3, P5, P7-10), scanning websites, industry reports, and news articles to learn about client background, events, and terminology. Some researched broader industry contexts and sector-specific trends (P5, P10). Additionally, experts utilized the event agenda as a guide (P2, P9, P12), using session titles and speaker names to conduct preliminary research via Google and Wikipedia. If available, the event's official website provided useful contextual information, such as speaker backgrounds and conference themes (P9, P12).

A widely used strategy involved watching speaker videos (P4, P5, P8-12),

particularly when the speaker's accent, speech patterns, and past speaking topics were unfamiliar. Experts emphasized that this approach helped mitigate difficulties in comprehension and delivery (P11). Some interpreters specifically noted that past recorded talks often covered similar themes to upcoming speeches, making them valuable preparation resources (P11).

For assignments expected to involve technical content, some interpreters began early glossary compilation (P2, P5, P10, P11). They identified key terminology from publicly available sources and gradually refined the glossary as more materials became available (P11). This allowed them to structure their terminology database efficiently and anticipate conceptual challenges.

Overall, experts used discretion in determining the extent of non-material-based preparation, balancing efficiency with effectiveness. Time availability played a crucial role (P2, P8, P11, P12); interpreters prioritized urgent assignments or those with existing materials while delaying research for events scheduled further ahead. Subject matter difficulty also influenced the decision—experts invested more time in preparing for complex or highly technical topics (P2, P4-6, P11, P12).

Despite their proactive approach, experts remained mindful of overpreparation. Some novices, by contrast, risked “going down the rabbit hole,” spending excessive time exploring tangential concepts without clear boundaries (P5). Experts, in contrast, strategically allocated time, stopping additional research once they gained a functional understanding of the topic (P4).

Decision Point Six: Final Preparation Before the Meeting

Interpreters must be fully contextualized before they begin their assignments (Setton, 1999). The final stage of CP involves refining key aspects of CP, ensuring logistical readiness, and securing sufficient rest. Table 9 outlines the main findings at this decision point.

Table 9*Decision Point Six: Final Preparation Before the Meeting*

Probes	Cues & strategies	Expert-novice differences
Past & future/big picture	<ul style="list-style-type: none"> • Going over materials (1) • Final glossary management (4) • Confirmation of travel and equipment (1) 	<ul style="list-style-type: none"> • Less familiarity with materials N/A N/A
Noticing/paying attention	N/A	N/A
Job smarts/technology	N/A	N/A
Opportunities & improvising	<ul style="list-style-type: none"> • Sufficient sleep (2) 	<ul style="list-style-type: none"> • Sacrificing sleep for preparation

Past & Future/Big Picture: Reviewing Materials, Final Glossary Management, and Logistical Confirmation. Experts reviewed key materials again in the final hours before assignments (P4), memorizing names and organizational details, and skimming slides for last-minute refreshers. Emcee scripts were prioritized due to higher stakes and delivery pressure (P4).

Glossary management and print-out were also a critical part of last-stage preparation. Experts printed concise, accessible glossaries, ensuring quick reference during assignments (P1, P3, P4, P8). Consecutive interpreters preferred single-sided printouts for easy flipping, while simultaneous interpreters highlighted key terms or organized longer glossaries digitally (P4, P8). Some used color coding to emphasize unfamiliar terms for quick recognition (P8).

Beyond content review, experts took logistical precautions to ensure smooth execution. They double-checked travel arrangements, confirmed routes to the venue, and verified that all essential equipment—notebooks, chargers, and necessary documents—were packed and functional (P4). These steps helped prevent avoidable stress on the day of the assignment.

Opportunities & Improvising: Balancing Sufficient Sleep. Some experts recalled receiving large volumes of documents the night before an assignment,

which initially led them to sacrifice sleep to review all the materials (P4, P12). Over time, however, they prioritized rest over exhaustive last-minute study, recognizing that fatigue negatively impacts performance more than missing minor details (P4). Instead of staying up late, some interpreters opted to scan new materials briefly the next morning, ensuring they remain alert and focused (P4).

Decision Point Seven: Preparation on the Day of the Conference

The final hours before an assignment provide a crucial window for interpreters to make last-minute preparations. Table 10 presents the key strategies of experts to optimize performance on the day of the assignment. While many of these strategies align with established research on last-minute CP (Chan & Chen, 2023; Chang et al., 2018; Gile, 2009), the participants also highlighted CP activities undertaken during their commute to the venue.

Table 10

Decision Point Seven: Preparation on the Day of the Conference

Probes	Cues & strategies	Expert-novice differences
Past & future/big picture	<ul style="list-style-type: none"> • Early arrival at the venue (4) • Final review of materials (4) • Final logistical confirmation (3) 	<ul style="list-style-type: none"> • Feeling hurried and psychologically unprepared N/A N/A
Noticing/paying attention	N/A	N/A
Job smarts/technology	N/A	N/A
Opportunities & improvising	<ul style="list-style-type: none"> • Last-minute arrival of materials (6) 	<ul style="list-style-type: none"> • Not seeing the forest for the trees

Past & Future/Big Picture: Early Arrival, Final Material Review, and Logistical Confirmation. Experts arrived early to adapt to the environment, interact with key figures, and conduct final reviews of materials (P1, P7, P9, P12). Some inquired about updated materials (P1, P9), while others met speakers to brief

them on interpreting requirements and clarify content questions (P1, P7, P9, P12). P9 even recommended requesting early speaker arrivals for a quick summary of key slides, treating this as a strategic advantage to refine comprehension and anticipate speaker delivery styles.

When speaker briefings were unavailable, experts adapted by observing pre-meeting discussions. P1 described this as “eavesdropping” on informal conversations, which help interpreters absorb contextual details and anticipate critical talking points. Engaging with clients was another strategy; P1 and P12 gained valuable insights by inquiring about key negotiation issues in bilateral meetings. P7 also used this time to establish rapport with speakers and clients, which helped build mutual trust and confidence.

In contrast, novices often failed to recognize the strategic value of early arrival (P11). Some focused solely on punctuality without leveraging the extra time for preparation, while others entered the meeting rushed and psychologically unprepared. P11 noted that novice interpreters might struggle with the first 30 seconds of interpreting if they had not properly composed themselves, a crucial factor since clients often form lasting impressions early on.

Besides interacting with speakers and clients, experts made use of commute time and pre-conference moments to review key materials (P6, P7, P11, P12). While some conducted a quick scan of presentation slides (P12), glossary review was emphasized as a higher priority. P11 read glossary entries aloud during the commute, reinforcing recall of key terminology. P6 marked unfamiliar terms for focused review, while P12 practiced pronouncing speaker names and affiliations to avoid mistakes—especially when speakers placed high importance on the accurate articulation of their titles.

Experts also conducted technical and logistical confirmations (P1, P7, P11)—checking sound quality and internet stability for remote interpretation (P1),

microphone positioning for consecutive interpreting (P11), and reconfirming interpreting expectations with speakers (P7). Their mindfulness extended to personal presentation, with P7 and P11 emphasizing proper attire for consecutive interpreting's visible audience engagement.

Opportunities & Improvising: Last-Minute Arrival of Materials. Despite thorough preparation, interpreters frequently faced last-minute materials just before assignments (P1, P4, P6, P7, P9, P12). Experts addressed this challenge by prioritizing big-picture comprehension, quickly scanning for structure, key messages, and crucial terminology (P1, P7, P9). Rather than attempting to process every detail, they focused on overarching themes and anticipated content areas that required more attention (P12). This aligns with findings from Chan and Chen (2023), which highlight the importance of strategic prioritization in time-sensitive CP.

Experts also employed selective term verification. P6 and P12 rapidly identified and checked essential technical terms, but if time was severely limited, they relied on contextual understanding and paraphrasing (P12). By contrast, novices were often fixated on every unfamiliar term, losing time and failing to grasp the broader discourse (P12).

Collaboration further streamlined last-minute preparation. P6 and P9 split review tasks with colleagues, optimizing efficiency. Some used machine translation tools such as Termsoup to process materials quickly, extracting key content into a searchable format for reference (P6). These adaptive strategies enabled experts to navigate last-minute updates efficiently, reinforcing the role of experience in real-time decision making.

Decision Point Eight: Collaboration and Coordination with Colleagues

Collaboration is integral to team-based simultaneous interpreting. Beyond alternating turns, interpreters coordinate their preparation efforts to enhance efficiency

and ensure consistency. While such practices remain underexplored in the literature, participants shared various collaborative strategies, summarized in Table 11.

Table 11

Decision Point Eight: Collaboration and Coordination With Colleagues

Probes	Cues & strategies	Expert-novice differences
Past & future/big picture	• Division of preparation workload with colleagues (6)	• Feeling reluctant to propose a division of workload to senior colleagues
	• Familiarity with colleagues (5)	• Following the preparation style of senior colleagues
	• Cross-checks of consistency (2)	N/A
Noticing/paying attention	• On-site arrival of materials (1)	• Feeling reluctant to propose a division of workload to senior colleagues
Job smarts/technology	• Collaboration over the internet (3)	N/A
Opportunities & improvising	• Different paces of preparation between colleagues (2)	N/A
	• Changes to the agenda (4)	N/A

Past & Future/Big Picture: Workload Division, Familiarity, and Consistency Checks. Experts commonly divided preparation workload when materials were extensive (P1, P2, P3, P6, P8, P11), splitting speakers by sequence or dividing presentations into halves (P2, P3, P8, P11). This enabled efficient study of last-minute materials (P6), though experts still reviewed all materials to maintain contextual awareness (P2, P6, P8, P11, P12).

Workload division, however, was not always feasible, as some novices may hesitate to propose it to senior colleagues, fearing offense (P1, P2, P5, P8). Others, unfamiliar with collaborative preparation, studied everything independently, sometimes leading to inefficient time use (P2, P3, P5). However, voluntary sharing of glossaries and annotated materials was a way for less experienced interpreters to gain recognition from seniors (P6, P8, P11).

Familiarity with colleagues also influenced collaboration (P2, P3, P5, P11). Experienced interpreters adjusted their approach based on prior collaborations and individual working styles (P3, P11, P12). Some preferred independent preparation when working with unfamiliar colleagues (P11, P12), while others adapted to a colleague's technological preferences, such as using Termsoup for machine-assisted glossaries (P3).

Ensuring consistency was another priority. Experts exchanged glossaries or merged them into shared files (P5, P11). Some used Google Docs for real-time collaboration (P5). Even when not responsible for annotating certain slides, they reviewed their partner's annotations to maintain accuracy and coherence (P5).

Noticing/Paying Attention: On-Site Arrival of Materials. When last-minute materials arrived before events (P2), experts quickly assessed complexity and divided workload accordingly, usually led by senior interpreters. Novices, hesitant to suggest collaboration, often struggled to process all materials under time constraints (P2). Chan and Chen (2023) similarly found experienced interpreters managed last-minute preparation more efficiently under pressure, while novices struggle with ad-hoc material handling.

Job Smarts/Technology: Online Collaboration. Technology streamlined teamwork, with interpreters leveraging cloud-based platforms to coordinate preparation (P3, P5). Shared Google Drive or Dropbox folders enabled real-time updates and easy access to reference materials (P3). Those familiar with machine-assisted tools, such as Termsoup, used shared project files to sync translation memory and glossaries (P6). Experts also favored working with colleagues who already utilized such platforms, ensuring smoother collaboration (P3).

Opportunities & Improvising: Adapting to Colleague Work Styles and Agenda Changes. Differences in preparation pace occasionally disrupted expected collaboration (P1, P8). If one interpreter completed preparation earlier, they often

assisted their colleague by sharing annotated materials (P1). While some colleagues worked at a slower pace, their contributions were still valued (P8).

Changes to the agenda posed another challenge (P3, P5, P11). When speaker order shifted, an interpreter might have to handle consecutive presentations rather than alternating turns, requiring adjustments to preparation (P5). In cases where speakers exceeded their allotted time, interpreters also had to extend their turns or interpret less familiar sections of a talk (P8). Preemptive coordination helped mitigate these issues (P8).

Discussion

This study identified eight major decision points and 54 expert cues and strategies. This section interprets these findings by addressing the research questions, integrating five emergent themes to explain the cognitive underpinnings of expert performance.

The Landscape and Logic of Expert Preparation (RQ1 and RQ2)

This study identified eight major CP decision points from 152 diary events, ranging from logistics management to on-site collaboration. These findings confirm that while CP follows common stages, the process is non-linear and lacks a universally accepted method, aligning with Xu's (2018) observations.

The 54 specific cues and strategies uncovered within these points answer the question of “what” experts do. However, a deeper analysis reveals that these actions are not arbitrary; they are guided by a set of sophisticated, underlying cognitive principles. These previously undocumented insights add empirical depth to existing guidelines and expand task descriptions (Hoffman et al., 1998; Klein & Militello, 2001; Militello & Hutton, 1998). To answer RQ2 more deeply—

exploring the rationale behind these strategies—five emergent themes were identified from the data. These themes explain the cognitive principles underlying expert performance.

The Experience of the Experts That Fosters Situation Awareness and Anticipatory Thinking

To understand how and why experts rely on the 54 identified cues and strategies (RQ2), the data reveal that extensive experience is the foundational theme. Accumulated experience fosters situation awareness and anticipatory thinking guiding expert actions. This aligns with research showing that experts acquire patterns from similar situations (Ericsson, 1996, 2000, 2006). Expert memory stores job experiences (Shreve, 2002), with experts possessing rich cue repertoires that enhance situation awareness (Klein, 2015, 2022; Wiggins, 2020) and inform responses to common scenarios (Hutton & Klein, 1999).

The findings align with the Recognition-Primed Decision model (Figure 1). Interpreters demonstrated pattern-matching when identifying which slide components speakers would likely read verbatim (P2) or tailoring material requests without comparing alternatives—moving directly from assessment to action, bypassing comparative evaluation typical of analytical approaches.

This interconnection of experience, situation awareness, and anticipation is further confirmed by the data. Experts utilized IF-THEN decision mechanisms (Schneider & Shiffrin, 1977, as cited in Clark et al., 2008), intuitively reacting to situational features. P2 described how slide-reading experience enabled anticipation:

Because I have already read many slides before, I have a general sense of which parts of the slide the speaker is going to read completely. For example, if there is a quote or something in written language on the slide,

you can almost be certain that it will be read out. When preparing for such sections, I would translate all the content in advance. (P2)

Accumulated experience enabled experts to request specific materials tailored to different conference formats and contexts. Some used checklists for generic materials (P1, P4, P6, P8, P9) as previously documented (Chan & Chen, 2023; Chang et al., 2018; Han, 2015), while others requested assignment-specific materials such as pre-prepared Q&As for liaison interpreting (P8), clinical trial protocols for investigator meetings (P9), and full papers for academic conferences (P1).

Experts also demonstrated proactive problem prevention, checking file accessibility (P2, P4-10, P12), practicing challenging name pronunciations (P12), and ensuring knowledge of conference names in both languages (P7).

These discoveries can expedite novice progression. Learning from expert mental models can provide novices valuable insights, saving them from significant trial-and-error.

Time Criticality as a Key Consideration in CP

The selection and application of the strategies identified for RQ2 is also governed by a second core principle: the experts' acute awareness of time criticality. This finding aligns with existing research identifying time constraints as a critical factor in CP (Donovan, 2001; Gile, 2002; Han, 2015; Rütten, 2015; Xu, 2018), with 49 coded segments in this study emphasizing time's importance. As P1 noted, time management often exceeds interpreters' control.

Experts consider time at every decision point: requesting early materials (P1, P5), assessing content difficulty (P5, P9, P11, P12), prioritizing urgent tasks (P2, P11, P12), and determining supplementary research scope (P2, P7, P9-P11). P9 summarized this approach: "I mainly consider time to determine the cutoff point

for my preparation... If time is limited, I set priorities, with PowerPoint presentations enjoying top priority.” This aligns with research on interpreters’ time allocation efficiency (Chan & Chen, 2023; Chang et al., 2018; Riccardi, 2005) while revealing how time considerations permeate many CP phases.

The Knowledge Acquisition and Construction Process of the Experts

Third, answering RQ2 requires understanding that the identified strategies are not employed in a vacuum; they are deeply embedded in a systematic process of knowledge acquisition and construction. This process is critical for interpreters bridging domain gaps between themselves and participants (Fantinuoli, 2016, 2017, 2021) and builds upon previous research demonstrating the relationship between language and knowledge (Gile, 2002; Jiang, 2013; Luccarelli, 2006). Indeed, this study revealed not merely what interpreters do, but how and why they utilize resources and anticipate knowledge needs. Many of these practices, especially those related to glossary use, corroborate and extend the foundational survey of professional interpreters’ habits documented by Jiang (2013).

Experts systematically built domain knowledge across diverse fields, with P10 noting that understanding background prevents fixation on specifics. They efficiently used online resources, including Wikipedia for fundamentals and YouTube for speaker styles, and extracted terminology for glossaries.

Experts developed efficient knowledge-building processes, demonstrated by P2’s approach to researching wind power by starting with Wikipedia fundamentals before exploring company-specific articles. Importantly, they demonstrated the ability to decide when to start and stop the knowledge construction process (Decision Point Five), in contrast to novices who might either focus only on provided materials or explore tangential concepts indefinitely (P5).

Expert-Novice Differences in the Big Picture Mindset

Fourth, the rationale behind the expert strategies identified for RQ2 can be understood by contrasting them with novice approaches, revealing that a big picture mindset is a crucial cognitive principle that distinguishes expert performance. This theme addresses the strategic divide where experts adopt global strategies while novices favor micro-contextual ones (Chan & Chen, 2023; Moser-Mercer et al., 2000), enabling a holistic situation assessment (Borders & Klein, 2017; Militello & Hutton, 1998)

This difference was most evident in preparation thoroughness (Decision Point Three), with experts selectively identifying critical elements while novices exhaustively researched all materials, as P11 demonstrated with a 60-page algae conservation presentation:

Sometimes you need to step back. ... It is impossible to thoroughly understand and annotate everything. ... The more difficult-to-understand the materials are, the more important it is to avoid getting caught up in details and ... grasp what the speaker is trying to convey. (P11)

The big picture mentality served experts well during challenging situations such as last-minute materials (P12) or voluminous content. P2 described this evolution:

Looking back at the times when I had to deal with a hundred-page material in the past, I would usually spend time looking up every single word. However, with more experience, I started to focus on understanding the bigger context. For instance, if there are charts and tables in the presentation, I would focus on understanding the content contained therein, such as the trends and causal relationships that they intend to convey. (P2)

Three subjects (P10-12) used the expression “to not see the forest for the

trees” to describe novices’ narrow perspective. Notably, meticulous preparation and big picture mindset are not mutually exclusive. Many experts acknowledged adopting a more detail-focused approach early in their careers before developing a broader, strategic perspective with experience.

While preparation remains a cornerstone, participants emphasized that foundational skills—active listening, conceptual organization, and on-the-spot adaptation—are indispensable. As P10 noted, interpreters must grasp meaning in real time. Experts highlighted that core competencies enable success even when materials are inaccessible or speaker deviates from prepared content. Thus, interpreting quality is not only a function of preparation, but also of accumulated experience and cognitive agility—underscoring why CP is necessary but not sufficient for high-level performance.

The Role of Technology in the CP Workflow

Finally, to answer RQ2 in a modern context, the findings show that expert strategies are increasingly mediated and streamlined by technology in the CP workflow. While previous research has focused on process-oriented computer-assisted interpreting tools, this study reveals that experts primarily use generic technologies not extensively documented in CP literature.

Experts used Microsoft Word and Excel for glossaries (Decision Points Three and Seven) and cloud platforms such as Google Drive and Dropbox for organizing materials (Decision Point Two), co-editing (Decision Point Eight), and ensuring annotation consistency (Decision Point Eight).

Translation technologies featured prominently, with most participants using machine translation tools such as Google Translate (P8, P9, P12), DeepL (P2, P3, P8), and Termsoup (P3, P6, P10, P11) primarily for time-saving when translating/

annotating conference materials. Participants exercised discretion by verifying output quality (P1-4, P9, P10) rather than fully relying on machine-generated texts.

Speech-to-text transcription tools such as Otter.ai were frequently used to process pre-recorded presentation videos (P1, P3-11), with some combining transcription with machine translation and post-editing (P4-7, P10, P11).

Half of the participants incorporated AI (specifically ChatGPT) into CP (P1, P4, P6-8, P11), using it for concept explanations (P8), background information on speakers (P6), domain-specific terminology (P1), synonyms (P7), and summarizing key ideas (P4).

From Findings to the Classroom: Pedagogical Implications (RQ3)

This study offers significant implications for interpreter training, particularly for developing scenario-based exercises that challenge students under realistic conditions (Crandall et al., 2006; Klein, 2019). These scenario-based questions are directly derived from the specific cues, strategies, and dilemmas identified across the eight decision points, designed to challenge trainees with the authentic cognitive difficulties that experts reported at each decision point (e.g., handling last-minute materials or navigating collaboration challenges). Table 12 presents sample questions for such training.

Instructors can also create role-play scenarios incorporating the client and speaker roles to make classroom CP more ecologically valid, addressing the disparity between classroom and real-world experiences (Chan & Ju, 2022) identified in this study. Cognitive debriefs following these exercises would also allow trainees to reflect on their decision-making processes (Crandall et al., 2006; Klein, 2019).

Table 12*Sample Questions to be Used in Scenario-Based Cognitive Exercises for CP*

Decision point	Scenario-based questions and dilemmas
1	How should one request preparation materials from a client? What are the aspects to pay attention to?
1	What should one do in the face of the inaccessibility of materials?
2	What are the crucial factors to consider when receiving CP materials? What potential issues may arise during this process?
2	What strategies can be used to effectively organize conference materials as they are received?
3	How should one effectively manage and study excessively voluminous materials?
3	What are the possible courses of action if the complexity and difficulty of the assignment surpass initial expectations?
4	What are the aspects to pay attention to when the client keeps sending updated versions of materials?
4	What steps should be taken if a speaker provides completely revised presentation slides on the eve of the conference?
5	Apart from presentation slides, what other CP sources are valuable? When is it most beneficial to utilize these sources?
5	How should one decide when to start and stop non-material-based knowledge and language acquisition?
6	How can the night before an assignment be optimally utilized for CP?
7	How can one make the best use of the final minutes before the meeting starts?
7	How can the interpreter deal with materials that arrive at the last-minute on-site?
8	What methods can be used to collaborate with colleagues on CP? What potential challenges might be faced during this collaboration?
8	Would changes to the agenda, such as alterations in the order of speakers, pose a risk when colleagues share the CP workload?

Beyond scenario-based training, another valuable pedagogical tool was developed by directly codifying the expert strategies identified in the data. The material request template in Table 13, for instance, is a codification of the systematic strategies reported by experts in Decision Point One. This template, adapted from a version shared by participant P4, offers novices a structured starting point for communicating with clients about preparation needs.

Table 13*A Template List of CP Materials to Request From Clients and Logistical Issues to Attend to*

Number	Type(s) of materials
1	The conference brochure/handbook and agenda
2	The list of moderators, speakers, panelists, and VIPs (individuals whose name may be called) and background information
3	Speech scripts, presentation slides, outlines, and drafts
4	Reference materials provided by the organizers, glossaries, and prepared questions and answers
5	Photo(s) of the venue
6	Contact person on-site
7	Documents and information required for reimbursement, processing time for remittance, the 2 nd Generation National Health Insurance (NHI) coverage and fee exemption issues, and tax deduction issues
8	Reminder for speakers to control their speaking pace

Conclusion

This study linked NDM with interpreting studies by using CDA to illuminate cognitive processes in CP—an area where NDM has rarely been applied (Chan & Chen, 2023). By uncovering tacit aspects of CP expertise, this research bridges theory-practice gaps and offers a foundation for developing training approaches. As decision-making research primarily aims to guide instructional design (Clark et al., 2008; Hoffman et al., 1998), these findings may accelerate novices' progress toward expertise (Ross et al., 2006).

Limitations of the study include its sample size and generalizability. Additionally, expert-novice comparisons are based on experts' reflections, not direct data from novices. It is also important to acknowledge the limitations of the expert-novice paradigm itself. As Moser-Mercer (1997) noted, this paradigm may sometimes be overly simplistic, as expertise is better perceived as a continuum rather than a dichotomy. Moreover, defining expertise by seniority may not fully

capture the cognitive skills underlying expert performance. Nevertheless, by uniting NDM and interpreting research through CDA, this study opens up avenues for exploring cognitive dimensions of CP expertise and interdisciplinary work.

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Linguistic and Cultural Analysis of 1 Corinthians 7:36-38 in Translation

Nathanael Xuesheng Wang

1 Corinthians 7:36-38 is one of the most challenging texts in the *New Testament*, and its intriguing nature has led many scholars over the centuries to work on interpreting it. The primary issue lies in the relationship between “τις” and “τὴν παρθένον αὐτοῦ” in 7:36. In this paper, I review the three main interpretations that scholars have proposed over the last two thousand years: *Virgines Subintroductae*, fiancé-fiancée, and father-daughter. By comparing the various forms of exegesis, I find that each interpretation has its own merits and shortcomings from linguistic and logical perspectives. In light of this, I reinterpret the passage based on the text, context, and social context. Comparatively speaking, the father-daughter interpretation is the most persuasive of the three because it conforms to both Pauline theology and teachings, as well as Roman law and the cultural customs of 1st-century Roman-colonized Corinth.

Keywords: customs, exegesis, historical criticism, virgin, social context

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哥林多前書第七章 36—38 節 譯文的語言和文化分析

王學晟

哥林多前書第七章 36—38 節是新約聖經中最難解的經文之一，歷來眾說紛紜，吸引了許多學者致力於闡釋其意涵。論釋的焦點在於經文中「有人」與「他的處女」之間的關係。本文旨在回顧過去兩千年間學者們提出的三種主要詮釋路徑：「靈性婚姻說」、「未婚夫婦說」和「父女關係說」。透過比較分析各種詮釋觀點，本文發現從語言學和邏輯學的角度而言，每種解釋皆有其優勢與侷限。有鑑於此，本文嘗試根據經文本身、上下文脈絡以及當時的社會文化背景重新解讀此段經文。經過評估，本文認為相較之下，「父女關係說」是三種詮釋中最具說服力的，因其不僅符合保羅的神學教義，也與第一世紀羅馬殖民地哥林多的法律規範及文化習俗相契合。

關鍵詞：習俗、釋經、歷史批判、處女、社會背景

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Introduction

It is a puzzle that has endured for nearly two millennia: What kind of relationship is presupposed in 1 Corinthians 7:36, “Εἰ δέ τις ἀσχημονεῖν ἐπὶ τὴν παρθένον αὐτοῦ νομίζει” (*Nestle-Aland Novum Testamentum Graece*, 2012, 1 Corinthians 7:36)? Unless otherwise noted, biblical quotations in this article are taken from the *Holy Bible: New Revised Standard Version* (1989), with Greek texts from *Nestle-Aland 28*. Central to the interpretive difficulty of this verse is the semantic and relational ambiguity between “τις” (someone) and “τὴν παρθένον αὐτοῦ” (his virgin). Although the Greek phrase “τὴν παρθένον αὐτοῦ” admits a literal rendering as “his virgin,” its referent within the literary and social context of the passage remains disputed. On the one hand, a long-standing line of interpretation understands the phrase as denoting a father and his unmarried daughter; on the other hand, a number of modern interpreters read it as referring to a man and his fiancée. Conzelmann (1981) regarded the problem as so resistant to resolution that he merely surveyed the competing possibilities without committing himself to any of them (pp. 167-169). This lack of consensus is clearly reflected in the history of biblical translation. Whereas most earlier English versions translate “his virgin” as “his daughter,” many modern English translations render the phrase as “his betrothed” or “his fiancée,”¹ a tendency that has likewise influenced several modern Chinese Bible translations, which adopt renderings such as “his virgin friend,” “his girlfriend,” or “his fiancée.”²

¹ English Bible translations referred to here include the *Revised Standard Version* (1952), *Holy Bible: New Revised Standard Version* (1989), *Holy Bible: New International Version* (1978/2011), *New American Bible* (1970/2011), *The New English Bible* (1970), and *New Jerusalem Bible* (1985).

² Chinese Bible translations include 《呂振中譯本》(*Lu Zhen Zhong Translation Bible*, 1970), 《環球聖經譯本》(*Worldwide Chinese Bible, New Testament*, 1976/2015), and 《新漢語譯本》(*Contemporary Chinese Version*, 2010).

As noted above, recent Chinese translations of 1 Corinthians 7:36-38 have shown significant variations. This discrepancy in translation raises questions among readers: Why does the same passage yield such divergent interpretations? This paper aims to explore the root of this issue, analyzing the factors leading to these different translations, and proposing a more plausible interpretation. In doing so, it seeks to provide readers with a deeper understanding of the complexities involved in *Bible* translation.

The opinions on the relationship between “τις” and “τὴν παρθένον αὐτοῦ” can be divided into three main categories:

1. Spiritual marriage, which means that the virgin is the *Virgo Subintroducta* of the man.
2. Quasimarital relationship or sexual partnership, which has three possibilities:
 - A man and his fiancée.
 - A brother-in-law and his sister-in-law whose betrothed husband has died (Collins, 1999, p. 299).
 - A man and a woman who were unmarried lovers before they converted to Jesus Christ, but now that they are members of the church, their relationship is to start over (Molvaer, 2004, pp. 45-59).
3. Guardian and ward (the more traditional understanding):
 - In the Roman Empire of Paul’s time, the guardian can refer to a male slave owner. In this case, “his virgin” in the proper text is probably his bondmaid, whom he can take as a concubine for himself or marry to another man.
 - The guardian is more commonly understood as a parent, usually the father. Thus, these verses in 1 Corinthians may refer to a father and his daughter or a stepfather and his stepdaughter.

Of the three categories, which is most probable in the context in which St. Paul was writing to the Corinthians in the middle of the 1st century? In this paper,

we will discuss the possibilities in context and social context and engage in some exegetical analysis of the text itself. In this discussion, it is inevitable that I must involve other methodologies such as historical criticism, in discussing the social context; therefore, I will apply methodological pluralism (Tannehill, 1990, p. 4) where necessary. 1 Corinthians 7:36-38 is taken as a whole, since 7:37 is the further development and explanation of 7:36, while 7:38 is the summary of this pericope.

Virgines Subintroductae

The Latin term *Virgines Subintroductae*, derived from Greek “παρθένοι συνείσακτοι,” first appeared in the 3rd century and refers to a virgin living in the home of a man who has embraced lifelong celibacy to take care of his domestic needs. Such a couple would live as a married couple in almost every aspect with the exception that they would not have sex. These virgins or widows considered themselves united with the ascetic man in a spiritual marriage for mutual assistance in achieving high spirituality (Kugelman, 2003, p. 539). As in a spiritual marriage, the virgin would be protected by the mature Christian man for life as if they were related, as well as under his spiritual guidance (Seboldt, 1959, p. 113).

The Shepherd of Hermas tells of an ascetic seer who lives with certain virgins in a nonsexual relationship, but the seer is identified as their brother rather than their husband (*The Shepherd of Hermas*, 2003, Similitudines 9.11.1-8).³ Seboldt (1959) suggests that the presence of such unabashed episodes in this book indicates that the church may have tolerated such behavior at that time (p. 178). This reflects the possibility that spiritual marriages existed in the very early church, and this may

³ *The Shepherd of Hermas* is a 2nd century CE Christian text consisting of visions, mandates, and parables. It was widely read in the early church and sometimes considered scripture. The work primarily addresses Christian morality, repentance, and church order, providing valuable insights into early Christian thought and practice (Osiek, 1999).

have been an embryonic form of spiritual marriage. It should be noted, however, that *The Shepherd of Hermas* is an apocalyptic work, and its language is highly symbolic. The text itself states that the virgins mentioned earlier refer to “holy spirits” (*The Shepherd of Hermas*, 2003, Similitudines 9.13.1-2). This means that Seboldt’s speculations need to be reconsidered in light of the symbolism employed in the text.

In the 19th century, German scholars (Gräfe, 1899, pp. 57-69; Weizsäcker, 1886, pp. 675-676) connected spiritual marriage with 1 Corinthians 7:36-38. Enlightened by previous research, Hans Achelis investigated all known cases of men and women living together without sex in Christian history. He found that the Therapeutae community in Alexandria appeared to have practiced spiritual marriage, as they “had men and virgins [who] could live in individual huts, each to himself” (Achelis, 1902, p. 32). This practice in Therapeutae could have influenced the Corinthian church through Apollos,⁴ who had come to Corinth from Alexandria (Achelis, 1902, pp. 29-32). Tatian the Assyrian seemed to agree with spiritual marriage as a way of living, since he changed Luke 2:36 to “She remained a virgin with her husband for seven years” (Achelis, 1902, p. 19). Another example is Valentinus, who instructed his church members to practice spiritual marriage instead of ordinary marriage (Achelis, 1902, p. 16). A similar situation was practiced by Paul of Samosata, who had two virgins with him on his journeys (Achelis, 1902, pp. 7-8; Eusebius of Caesarea, ca. 4th century/1890, 7.30.12). From the 4th century on, churches in different areas of the Mediterranean world began to forbid spiritual marriage, from which Achelis (1902) conjectures that spiritual marriage had formerly been prevalent far and wide (pp. 218, 319). Achelis (1902)

⁴ Apollos was a 1st-century Alexandrian Jew and influential Christian teacher. Mentioned in Acts 18:24-28 and several times in 1 Corinthians (1:12, 3:4-6, 3:22, 4:6, 16:12), he was known for his eloquence and scriptural knowledge, playing a significant role in the early Corinthian church.

posits that 1 Corinthians 7:36-38 talks about a spiritual marriage in which one or both parties had vowed to practice celibacy, but lived together, undertaking all marital obligations except for sex (pp. 7-14).

This view seems to have been well received in the first half of the 19th century; Kirsopp Lake was one of its vigorous supporters. He agreed with Achelis and suggested that men and women had “made a practice of living together under a vow of virginity... [but] the situation was proving too great a strain for human nature” (Lake, 1911, pp. 189-190). Under these circumstances, they sought advice from Paul and got the answer “Let them marry.” The famous contemporary scholar of the *New Testament* James Moffatt also agrees with the explanation of spiritual marriage (Moffatt, 1938, p. 180). Taking advantage of this trend, *The New English Bible* (1970) has translated 1 Corinthians 7:36 as:

[b]ut if a man [τις] has a partner in celibacy [τὴν παρθένον αὐτοῦ] and feels that he is not acting properly towards her, if, that is, his instincts are too strong [ἢ ὑπέρακμος] for him, and something must be done [καὶ οὕτως ὀφείλει γίνεσθαι], he can do as he pleases; there is nothing wrong in it; let them marry. (1 Corinthians 7:36)

The spiritual marriage interpretation has some advantages over the traditional one. According to the traditional understanding, 1 Corinthians 7:36 “Εἰ δέ τις ἀσχημονεῖν ἐπὶ τὴν παρθένον αὐτοῦ νομίζει, ἐὰν ἢ ὑπέρακμος καὶ οὕτως ὀφείλει γίνεσθαι, ὃ θέλει ποιεῖτω, οὐχ ἁμαρτάνει, γαμεῖτωσαν” (*Nestle-Aland Novum Testamentum Graece*, 2012, 1 Corinthians 7:36) is translated as “[b]ut if any man thinks that he behaves himself uncomely toward his virgin, if she passes the flower of *her* age, and need so require, let him do what he will, he sinneth not: let them marry” (*Holy Bible: King James Version*, 1769/2017, 1 Corinthians 7:36). This traditional understanding, which can be simply transformed into a relationship

between father and daughter, is awkward in syntax, as the subject of the sentence changes from the beginning to the end.

- 7:36a if any man thinks that he behaveth himself uncomely toward his virgin, (the subject is τις, i.e., the father)
- 7:36b if she passes the flower of her age, (ἐὰν ἦ ὑπέρακμος, the subject is she, that is, the daughter)
- 7:36c and need so require, (καὶ οὕτως ὀφείλει γίνεσθαι, the subject is it)
- 7:36d let him do what he will, (ὃ θέλει ποιείτω, the subject is him, that is, the father)
- 7:36e he sinneth not, (οὐχ ἁμαρτάνει, the subject is he, i.e., the father)
- 7:36f let them marry. (if γαμείτωσαν is used as a causative verb, the subject is the father; it can also be “they,” that is, the virgin daughter and her fiancé)

Compared with the translation in the *Holy Bible: King James Version* (1769/2017), the translation of 1 Corinthians 7:36 in *The New English Bible* (1970) is syntactically better, as the subject is “he” throughout almost the entire sentence. However, the translation in *The New English Bible* (1970) is more of a paraphrase than a translation. It is acceptable to render “τις” as “a man” in the context, but it is problematic to translate “τὴν παρθένον αὐτοῦ” as “a partner in celibacy” because “a partner in celibacy” can be a man or a woman. The second half of the sentence is even more problematic. If the man’s instincts (sexual desire) are too strong for him, could he “do as he pleases”? If the man wishes to marry the girl, should the girl obey, cooperating even if it violates her will? Should he not respect the will of the girl? In most social situations, he would be required to respect her will because “his virgin” is independent of him before their marriage. Moreover, if the girl is under a vow of virginity, is it acceptable for her to break this vow in order to marry the man whose sexual desire is strong and who now proposes to her?

Greg Peters also agrees with the interpretation of spiritual marriage in 1 Corinthians 7:36. He finds external evidence that Ephrem the Syrian in the 4th century used spiritual marriage to interpret the text in question (Peters, 2002, pp. 211-224). However, he generally does not provide anything new.

It is helpful to use spiritual marriage to interpret the text properly, but it brings about new problems. First, if the man and the girl are already in a state of spiritual marriage, how can it be that “he behaves uncomely towards his virgin”? Any possible explanation is likely to be far-fetched (Fee, 2014, p. 351). Furthermore, if they are already in a state of spiritual marriage, it would be more appropriate for Paul to say “let them sleep together” rather than “let them marry (γαμείτωσαν).”

Secondly, the text does not mention or imply spiritual marriage here or anywhere in the context. Furthermore, there is no known custom of spiritual marriage in the 1st century; rather, the earliest text concerning it appears in the 2nd century. It is therefore an anachronism to apply the concept of spiritual marriage to 1 Corinthians 7:36. Achelis (1902) admits that there is a time gap between the text and the interpretation of spiritual marriage (p. 26). Roland H. A. Seboldt, who wrote a long paper on the topic, contends that St. Paul is talking about spiritual marriage, yet also admits that “the historical gap is great” (Seboldt, 1959, p. 189).

Last but not least, none of the early Greek and Latin church fathers, except for Ephrem the Syrian mentioned above, interpret 1 Corinthians 7:36-38 as referring to spiritual marriage, though there are sporadic mentions of it. From the second to the 4th century, some Christians identified Paul and the Corinthians as precursors of later forms of asceticism, but none mention spiritual marriage (Deming, 2004, p. 28).

If spiritual marriage is not a good interpretation for 1 Corinthians 7:36, then what about the other explanations?

Quasimarital Relationship or Sexual Partners

A quasimarital relationship refers to an engagement between a man and a woman, that is, a fiancé and a fiancée, who anticipate marriage unless unforeseen circumstances intervene. In what follows, I first consider the fiancé-fiancée reading of 1 Corinthians 7:36-38. I then briefly note a related scenario sometimes discussed in scholarship, namely a brother-in-law and a widowed sister-in-law after the death of the betrothed husband. Finally, I evaluate a recent proposal that Paul is addressing unmarried lovers or cohabitators in 1 Corinthians 7:36-38.

A Man and His Fiancée

To the best of my knowledge, the first to use the fiancé-fiancée concept to interpret 1 Corinthians 7:36 is Ambrosiaster, the writer of a commentary on the Pauline epistles. In his exegetical work on 1 Corinthians, he translates “παρθένον” (*Holy Bible: New Revised Standard Version*, 1989, 1 Corinthians 7:36) as “betrothed” (Ambrosiaster, 2009, p. 157). In the 1940s, the revised standard version of the *New Testament* was published in the USA, and the scholars on the translation team also translated “τὴν παρθένον αὐτοῦ” as “his betrothed.” Before long, other scholars had come to support the interpretation of fiancé-fiancée, with William F. Beck being one of them. He argues that 1 Corinthians 7:36-38 does not refer to father and daughter, but to fiancé and fiancée (Beck, 1954, pp. 370-372). At the same time as Beck, the famous *New Testament* scholar Werner Georg Kümmel addressed the problem in more detail and concluded that the relationship between “τις” and “τὴν παρθένον αὐτοῦ” referred to fiancé and fiancée (Kümmel, 1954, pp. 275-295).

From then on, some Chinese Bible translators began to follow this trend, rendering “τὴν παρθένον αὐτοῦ” as “virgin girlfriend” (*Lu Zhen Zhong Translation*

Bible, 1970), “girlfriend” (*Worldwide Chinese Bible, New Testament*, 1976/2015) or “fiancée” (*Contemporary Chinese Version*, 2010).

However, the argument has never stopped. Bruce W. Winter (1998, pp. 71-89) analyzed the relevant words in contemporary Pauline epistles and found that the word “ὑπέρακμος” (1 Corinthians 7:36) should be translated as “full of sexual passion,” “θέλημα” (1 Corinthians 7:37) means “sexual desire” and “ανάγκη” (1 Corinthians 7:37) means sexual necessity. So he supports the interpretation of “man and his fiancée.”

He analyzed “Εἰ δέ τις ἀσχημονεῖν ἐπὶ τὴν παρθένον αὐτοῦ νομίζει” (1 Corinthians 7:36a), and finds that “ἀσχημονεῖν” (unseemly) is the infinitive form of “ἀσχημονέω,” which is the cognate of “τὰ ἀσχήμονα” (the unpresentable parts) (1 Corinthians 12:23), of which the antonym is “εὐσχημοσύνην” (the presentable ones) (1 Corinthians 12:23). Accordingly, St. Paul also uses “τὴν ἀσχημοσύνην” to refer to homosexual intercourse (*Holy Bible: New Revised Standard Version*, 1989, Romans 1:27). Therefore, Winter believes that “ἀσχημονεῖν” (unseemly) has the connotation of sex, so the “τις” (somebody) must refer to the fiancé and cannot be the father (Winter, 1998, pp. 74-78).

Then what does it mean to say that “the fiancé behaves in an unseemly manner to his virgin (fiancée)”? Winter thinks that the fiancé might have committed fornication with prostitutes, or even committed adultery with a married woman (Winter, 1998, pp. 80-83).

Regarding the phrase “ἐὰν ᾧ ὑπέρακμος” (1 Corinthians 7:36b), Winter (1998) studied noncanonical texts and concluded that “ὑπέρακμος” has specific meanings in the semantic field of sexuality (p. 78). Therefore, the word “ὑπέρακμος” connotes that the man has a strong sexual desire and does not refer to a girl who is past the age of childhood. If Paul had been talking about an older woman, he would

have selected the better formulation of “παρακμή” (past one’s prime) instead of “ὑπέρακμος” (Winter, 1998, pp. 77-78).

Winter (1998) also discusses 1 Corinthians 7:37 from the perspective of linguistics (p. 85). External evidence shows that “ἀνάγκην” can refer to a “natural need” such as hunger, but it can also be a sexual reference. So “ἀνάγκην” can be understood as “has no sexual necessity.” Similarly, “θελήματος” in this context means “sexual desire,” hence “ἐξουσίαν δὲ ἔχει περὶ τοῦ ἰδίου θελήματος” is interpreted as “can control his sexual desire.” And these two words correspond to “ὑπέρακμος” of 1 Corinthians 7:36, all of which are related to sex. In view of this, Winter finds that 1 Corinthians 7:37 parallels 7:36, describing two sides of the same coin. Furthermore, 1 Corinthians 7:38 is the conclusion of this perspective, as in Table 1 (Winter, 1998, p. 87).

Table 1

The Two Scenarios for the Fiancé

1 Corinthians 7:36	1 Corinthians 7:37
Criteria	
(a) If anyone thinks he is behaving inappropriately toward his betrothed	(a) The one standing steadfast in heart
(b) If he should be full of passion (ἐὰν ᾗ ὑπέρακμος)	(b) having no [sexual] necessity (μὴ ἔχων ἀνάγκην)
Consequence	
and thus it is bound to happen (καὶ οὕτως ὀφείλει γίνεσθαι)	and is having control over his own [sexual] desire
Resolution 7:38 so then (ὥστε)	
he must do what he wishes, is not sinning, they must marry	and he has determined this in his own heart to keep his own betrothed, he will do well.
Conclusion	
he who marries even (καὶ) he shall do well	he who refrains from marriage he shall do better.

Winter is believed to stand on the shoulders of Kümmel and others and to make further progress in interpreting the pericope with the understanding of fiancé-fiancée. Later, Garland (2003) agreed with Winter in his commentary on 1 Corinthians (pp. 340-341). Contemporary *New Testament* scholar Gordon D. Fee also tends to support the interpretation of “fiancé-fiancée,” though he is cautious in his language (Fee, 2014, pp. 350-355). Hurley (2000, pp. 7-31) compares Jewish engagement customs with 1 Corinthians 7:36-38 and draws the conclusion that this pericope refers to “fiancé-fiancée.” Hurley (2000) interprets “ὑπέρακμος” (1 Corinthians 7:36b) as stating that the fiancée has passed the age of marriage, which is worse than Winter’s in terms of context and logic.

The interpretation of fiancé-fiancée has some explanatory power, especially with 1 Corinthians 7:36 making it read smoothly. If “τις” refers to the fiancé in this sentence, the subject remains almost unchanged from the beginning to the end, and the sentence can be translated as “If anyone thinks he is acting inappropriately towards his betrothed, if he should be full of passion and thus it is bound to happen, he must do what he wishes, is not sinning, they must marry” according to Winter’s study.

However, the interpretation of fiancé-fiancée causes other problems. I will focus on the argumentation of Winter. First, Winter’s exegesis is inexact to the pericope. It is problematic for him to use cognates to support his viewpoint. Winter (1998) thinks that “ἀσχημονεῖν” has the connotation of sexuality on the grounds that many cognates of that word have the same implication. Based on this, he concludes that “τις” (somebody) in 1 Corinthians 7:36 does not refer to a father, as it is almost impossible for a father to behave sexually inappropriately towards his virgin (daughter). Winter’s argumentation has the flaw that “ἀσχημονεῖν” sometimes simply means inappropriate without the connotation of sexuality, as “εὐσχήμονας” (reputable, honorable) (*Holy Bible: New Revised Standard Version*,

1989, Acts 13:50, 17:12), “εὐσχημόνως” (properly) (*Holy Bible: New Revised Standard Version*, 1989, Romans 13:13, 1 Thessalonians 4:12). Even in 1 Corinthians there are similar examples such as “εὐπάρεδρον” (proper behavior) (1 Corinthians 7:35), “ἄσχημονεῖ” (ill-mannered, rude) (1 Corinthians 13:5), “εὐσχημόνως” (properly) (1 Corinthians 14:40), all of which are not sexual (Callan, 2016, p. 277). Further, it is also problematic for Winter to interpret “ὑπέρακμος” as “full of sexual passion.” Terrance Callan (2016) has checked the uses of this word in many materials that precede St. Paul and finds that none has the meaning of sexual passion. Therefore, he concludes that it probably means “past the age of puberty” (pp. 278-280).

Second, we cannot infer the relationship of the fiancé-fiancée from the context, since there is no modifying word to indicate that she is a betrothed virgin (Seboldt, 1959, p. 113). This hypothesis creates more problems than it solves.

Third, this interpretation also makes 7:37 difficult to resolve. If the man and the girl have already been engaged, then “τηρεῖν τὴν ἑαυτοῦ παρθένον” should be translated as “to keep his own virgin” (as a fiancée). That is to say, the man must maintain the state of engagement, which is obviously unfair to the girl and her family. Does the girl agree with him? If not, what will the consequences be for the two engaged partners and their families?

This interpretation seems to encourage the fiancé not to marry, because he shall do better if he refrains from marriage (1 Corinthians 7:38). Yet, this goes against St. Paul’s previous advice: Each man should have his own wife and each woman her own husband (1 Corinthians 7:2); if they cannot exercise self-control, they should marry. It is better to marry than to be in flames with passion (1 Corinthians 7:9).

Lastly, there is the issue of the meaning of “not behave properly with his virgin” (1 Corinthians 7:36a). Obviously, it is unusual for a man to call his fiancée

“his virgin” (Grosheide, 1953, p. 182). Another peculiarity appears in the next verse: If the man is not to marry the girl, but rather to keep her as a virgin, then she is no longer “his own virgin” (τὴν ἑαυτοῦ παρθένον); the relationship between them ends. Consequently, he has no more authority to “keep” the girl, since the girl’s family has the right to marry her to another man.

Brother of a Deceased Man and His Widowed Sister-in-Law

Levirate marriage, in which the brother of a deceased man marries his brother’s widow, prevailed in many areas of ancient Asia and Africa. The custom was accepted and carried out by Jews for many generations (Weisberg, 2009, pp. 1-5). The story of Tamar (*Holy Bible: New Revised Standard Version*, 1989, Genesis 38:1-11) and the story of Ruth and Boaz (*Holy Bible: New Revised Standard Version*, 1989, Ruth 4:1-13) feature reflections of Levirate marriage. Pauline churches were mainly composed of gentiles, but it is conceivable that they included some Jewish Christians. Crispus and his family, for example, came to believe in Jesus Christ (*Holy Bible: New Revised Standard Version*, 1989, Acts 18:8), and Sosthenes also converted to Christ from Judaism (*Holy Bible: New Revised Standard Version*, 1989, Acts 18:17).

Since there were therefore some Jewish Christians in Pauline churches, we cannot rule out the possibility that this passage refers to the brother of a deceased man marrying his brother’s widow. The word “παρθένος” occasionally refers to a widow rather than a woman who has never been married (Callan, 2016, pp. 270-272). A more specific situation may have occurred in which the woman’s fiancé died during her engagement but before they had cohabitated, leaving the engaged woman a true virgin. It is conceivable that members of St. Paul’s Corinthian church were influenced by certain Judaic practices and ideas (O’Rourke, 1958, p. 295). According to these Judaic practices, the brother of a deceased man is required to

marry the widow of his brother, after which her firstborn child succeeds in the name of the deceased brother (*Holy Bible: New Revised Standard Version*, 1989, Deuteronomy 25:5-6).

This situation and relationship are almost the same as that between the fiancé-fiancée except that the woman was first engaged (or married) to a deceased brother. In view of this, we shall not discuss it further.

Relationship Between Lovers

A relationship between lovers is a modern solution to 1 Corinthians 7:36-38, recently raised by Reidulf K. Molvaer. After careful exegesis and analysis, he argues that the possibilities of a father-daughter relationship, a fiancé-fiancée relationship, or a spiritual marriage are all problematic in interpreting the relevant text (Molvaer, 2004, pp. 45-59).

Molvaer does not agree with those exegetes who say that “he” in 7:36 refers to a father, stepfather, or guardian who has a girl of married age. He points out that if “she” is the subject of “ὑπέρακμος,” which could mean “going on in years, fully mature or past the blossom of youth,” it is odd that it is not the subject of any of the other verbs in verse 36. Furthermore, if a father forbade his daughter to marry, this would not be considered “improper” (1 Corinthians 7:37), nor would a father feel guilty for permitting his daughter to marry (1 Corinthians 7:38). Therefore, “acting improperly” in 7:36 does not refer to a father. If it did, then Paul would be encouraging a man to refuse to let his daughter marry (1 Corinthians 7:37), which is contrary to verses 7:2, 7, and 9 (Molvaer, 2004, p. 51). If a daughter wanted to marry, her father could have gone against her will and forbidden her to marry (Molvaer, 2004, pp. 53-55), but recommending this would not be consistent with Paul’s other advice.

The interpretation of fiancé-fiancée reads more logically from a grammatical perspective, but this interpretation also contradicts what St. Paul has said in 7:2, 7, and 9 (Molvaer, 2004, p. 51). Furthermore, the interpretation of spiritual marriage makes it difficult to explain the references to “past the bloom of youth” and “it has to be” (Molvaer, 2004, pp. 51-52).

Molvaer proposes that St. Paul is addressing the issue of a former unmarried cohabitation (not necessarily in combination with an engagement) prior to the conversion of the parties to Christianity and the question of whether the parties should continue this relationship. This would make 1 Corinthians 7:36 easy to understand: “If someone thinks that he is acting improperly towards his virgin and that his sexual feelings are beyond his control and must be, let him do as he wishes; he does not sin; let him marry” (Molvaer, 2004, p. 52). St. Paul advises that they should end the present improper relationship of unmarried cohabitation, because they have converted to Jesus Christ, but if the man is not able to control his strong sexual desire, he can continue the relationship within marriage. St. Paul allows this kind of relationship because he is making concessions to human needs (1 Corinthians 7:6) (Molvaer, 2004, p. 53).

Regarding the word “γαμίζω” in 7:36, although most commentators regard it as having the same meaning as “γαμέω” (marrying) (1 Corinthians 7:36), Molvaer does not agree. He argues that “γαμίζω” is a verb in continuous form, although the act of marriage (wedding) cannot be continuous in this sense. Thus, he thinks that this word refers to “a sexual relationship,” which can be continuous, lasting, repetitive and permanent. By this interpretation, if the man continues in unmarried cohabitation, he does well, but if he ends the relationship, he does better (1 Corinthians 7:38), which seems to be more logical in the context (Molvaer, 2004, p. 54).

Molvaer believes that his interpretation sheds much new light on 7:27, where “γυνή” should not be translated as “wife” but as “woman.” His understanding would be: “Are you bound to a woman (relationship of unmarried cohabitation)? Do not seek to be released. Are you released from a woman? Do not seek a woman” (Molvaer, 2004, pp. 53-54). The word “γυνή” can refer to a wife or a woman. Given that the first half of Chapter 7 deals with the married (7:10) and the second half with the unmarried, St. Paul probably talks about unmarried cohabitation here (Molvaer, 2004, p. 52). Molvaer summarizes that interpreting this relationship as a “lover relationship” makes the pericope read more smoothly both grammatically and logically (Molvaer, 2004, pp. 53-55).

Molvaer’s interpretation is original, but is still open to discussion. On the one hand, it is questionable for him to interpret the phrase “his virgin” as referring to a lover in an unmarried cohabitation. Callan, who studied many materials predating the Corinthian epistles, posits that “παρθένος” can refer to a fiancée or a widow, but mostly refers to a daughter (Callan, 2016, pp. 270-276). Most church Fathers understand “παρθένος” as an unmarried daughter. Not a single source can be found that uses “παρθένος” to refer to a lover. On the other hand, and perhaps more importantly, St. Paul is unlikely to support the man and the woman continuing their relationship as an unmarried cohabitation. It was not a serious moral problem for contemporary Corinthians in general to live together before marriage, but in the opinion of St. Paul, it was against Christian ethics. Paul understands extramarital sex as fornication and states that those who commit fornication belong to the unrighteous and shall not inherit the kingdom of God (1 Corinthians 6:9-10). Paul advises the man and woman to get married if they cannot control themselves, for it is better to marry than to burn (1 Corinthians 7:9). Reading between the lines, we find that Paul seems to regard marriage as a safeguard mechanism for preventing sexual immorality (1 Corinthians 7:2, 5, 9).

Interestingly enough, Molvaer (2004) quotes the passage “let each man remain in that condition in which he was called [1 Corinthians 7:20]” (p. 46) to support his argument. That is to say, according to Molvaer, the two were cohabitators or lovers before converting to Jesus Christ and they should continue as they used to be. Paul advises the Corinthians to keep their original identity as Jews, Gentiles, freemen or slaves, but would never advocate unmarried cohabitation. Paul’s advice is clear: They were subject to sin and darkness, but now they are washed, sanctified, and justified in the name of the Lord Jesus Christ, and should not commit more sins (1 Corinthians 6:11-12).

Guardian and Ward

There are two possible situations in which the two people may be guardians and wards. The passage may refer to a male slave owner and his bondmaid, or to a father and his daughter.

A Male Slave Owner and His Bondmaid

Concerning the complexity of 1 Corinthians 7:36, O’Rourke proposes several hypotheses, including a *tutor* and his ward or *pupilla*, an adoptive parent and his adoptee, and a master with complete authority over his slaves under the law, among others. According to Roman law, persons in these types of vertical relationships were allowed to marry (O’Rourke, 1958, p. 297). It is thus possible, even probable, that St. Paul in 1 Corinthians 7:36-38 is talking about a Christian master and his virgin slave. The master had previously promised her that she may keep her virginity; now he finds that he wishes to marry her. This the apostle allows (O’Rourke, 1958, pp. 297-298). It fits well with the verb “γαμείτωσαν” (let them

marry) (1 Corinthians 7:36), which means that the master marries the virgin slave (O'Rourke, 1958, p. 298).

O'Rourke's interpretation, while logically coherent, fails to align with the contextual realities of Roman law. Under Roman legal frameworks, a relationship between a free man and a slave did not constitute a marriage but was instead classified as cohabitation (*contubernium*), which lacked formal legal recognition (Grubbs, 1995, p. 262). It was degrading for a free man to engage in cohabitation with a slave such that this kind of "mixed marriage" was more shameful than adultery (Evans-Grubbs, 1993, pp. 125-154). The Roman law applied in Corinth, since it was a colony of the Roman Empire in the 1st century. Taking this into account, it is unlikely that Paul would have recommended a "mixed marriage." On the one hand, Paul generally respects social regulations and legal orders, as reflected in the Epistle to Philemon. On the other hand, it is highly improbable that Paul would suggest a *contubernium*, which was not recognized by law. It would have been wise for Paul to keep his distance from such an affair lest he give the impression of having intervened where he should not. It would have been improper for him to engage in an affair related to honor and shame in Mediterranean culture (Malina, 2001, pp. 134-158).

Father and Daughter

If none of the possibilities discussed above is a perfect lens through which to interpret the text of 1 Corinthians 7:36-38, then what about a father/daughter relationship?

In this section, I would like to discuss the problems inherent in the father/daughter interpretation and deal with the problem from a perspective of text, context, and social context. In terms of the text, I will do some exegetical work on the three verses. Regarding the context, I will check the father-daughter

interpretation against the entirety of Chapter 7 to see if it agrees with Paul's teachings and theology, especially with regard to the theme of eschatology. Finally, the interpretation of father-daughter will be weighed to see whether it fits the social context of 1st-century Corinth as a Roman colony.

Close Reading of 1 Corinthians 7:36-38

The father-daughter interpretation of 1 Corinthians 7:36-38 has significant historical precedent, as evidenced by early translations and commentaries. *The Latin Vulgate*, one of the oldest and most influential translations of the Bible, provides valuable insight into this interpretation. Translated by Jerome in the late 4th century, during the Roman Empire era, the Vulgate's temporal proximity to the original text potentially offers a more accurate understanding of the cultural context.

In the Vulgate, the key phrase in 1 Corinthians 7:36 is rendered as "*super virgine sua*," (Weber & Gryson, 2007, 1 Corinthians 7:36) which literally means "concerning his virgin," and verse 38 reads "*qui matrimonio iungit virginem suam bene facit*," (Weber & Gryson, 2007, 1 Corinthians 7:38) translating to "he who gives his virgin in marriage does well." This phrasing strongly suggests a father-daughter relationship, as it implies the subject has the authority to give the virgin in marriage, a role typically associated with a father in that cultural context.

Building on this historical interpretation, a close reading of the Greek text further supports the father-daughter understanding:

- In 1 Corinthians 7:36a, "τις" refers to a father, while "παρθένος" is understood as his virgin daughter.
- "ὑπέρακμος" (7:36b) means "beyond a high point," likely referring to the daughter reaching full puberty.
- "γαμείτωσαν" (7:36f) is the imperative present active third person plural of "γαμέω," meaning "let them marry."

Thus, 7:36 can be understood as: “But if someone thinks that he is acting inappropriately toward his virgin daughter, if she reaches her full puberty, and it must be so, let him do what he wishes, he does not sin; let her marry.”

Paul then presents the alternative scenario in 1 Corinthians 7:37, “[n]evertheless he that standeth stedfast in his heart, having no necessity, but hath power over his own will, and hath so decreed in his heart that he will keep his virgin, doeth well” (*Holy Bible: King James Version*, 1769/2017, 1 Corinthians 7:37). Finally, 7:38 serves as a summary, “[s]o then he that giveth her in marriage doeth well; but he that giveth her not in marriage doeth better” (*Holy Bible: King James Version*, 1769/2017, 1 Corinthians 7:38). However, this interpretation of father-daughter is not without challenges, as there are four main problems that need to be dealt with.

1. Contextual Ambiguity: The immediate context does not explicitly mention a father or a daughter, and virgin (παρθένος) (7:36) is not a synonym for daughter (θυγατήρ) either (Moffatt, 1938, p. 99). The text itself does not tell us whether the two are father/daughter, fiancé/fiancée, lovers or in a spiritual marriage; each of these interpretations comes from inference. Regarding Moffatt’s question, it is no longer a problem, as scholars have recently revealed that “παρθένος” and its cognates were used very often explicitly to designate daughters (Thiselton, 2000, pp. 270-276). Other evidence comes from John Chrysostom and Theodoret of Cyrus, who both simply replace “παρθένος” with “θυγατήρ” in their commentaries (Kugelman, 1948, p. 65).

2. Semantic Concerns: It is unnatural to refer to “acting inappropriately” (ἄσχημονεῖν) (7:36) in the context of the father-daughter relationship, although there are such formulations (Peake, 1937, p. 839). Winter argues that “ἄσχημονεῖν” has the connotation of sexuality, making the father an unlikely subject (Winter, 1998, pp. 74-78). As discussed above, Winter is wrong to propose that the word “ἄσχημονεῖν” simply means “inappropriate” and does not have a connotation of

sexuality. In the father-daughter context, “acting inappropriately” likely refers to the father’s failure to arrange a suitable marriage for his daughter (Callan, 2016, p. 281).

Similarly, the phrase “not under pressure” (1 Corinthians 7:37) is sometimes also perplexing. In the father-daughter relationship, it means that the father is not under pressure, which means that there is no marriage agreement, and “the father is therefore able to take complete charge of what he wants to do and freely decide not to give away his daughter in marriage” (Loader, 2012, pp. 217-218). When applied to the fiancé-fiancée relationship, it means that the fiancé is “not under pressure.” What is the pressure on the fiancé? There may be a feasible explanation, but in the context it sounds unnatural, whatever it is.

3. The third problem is the frequent subject changing. If this passage refers to the relationship between father and daughter, the subject of the sentence changes several times, which makes the sentence awkward to read. This problem cannot be solved but can be explained through an empirical analysis. In this section, I will focus on the second protasis of the sentence (ἐὰν ἧ ὑπέρακμος) (1 Corinthians 7:36), which is the key issue of the problem. There are not many ἐὰν-clauses in Pauline letters. In some examples of this kind, the clause has its own subject that does not agree with that of the main sentence (e.g., 1 Corinthians 7:39; Romans, 7:2, 4), so that the reader can clearly see who is doing the action. Some of the ἐὰν-clauses have no subject of their own, yet the reader can see that the subject agrees with the main sentence (Romans, 14:23). Another example, “whenever he (or she) turns to (ἐὰν ἐπιστρέψῃ) the Lord, the veil is taken away” (*Holy Bible: New Revised Standard Version*, 1989, 2 Corinthians 3:16), tells us that the subject must be somebody, as it cannot be the veil.

What is the subject of the ἐὰν-clause in 7:36, which has no subject of its own? The subject may be either the virgin, who is the most recently mentioned in the

preceding clause, or the man, the subject of the main sentence (Fee, 2014, p. 351). Here it is more reasonable to think that the daughter is the logical subject. This ἐὰν-clause acts as an attributive clause, modifying an antecedent virgin daughter, and the next clause “it must be so” is a supplementary note.

Another problem is that the meaning of “ὑπέρακμος” (1 Corinthians 7:36b) is difficult to determine. If it refers to a fiancé, it likely means a strong sexual desire. But what does it mean if it refers to a daughter? The word “ὑπέρακμος” is composed of two parts, “ὑπέρ + ἀκμή. ὑπέρ” means “over, above, great degree” and is the source of the English prefix “hyper-,” and “ακμος (ἀκμή)” means a point in time. Thus “ὑπέρακμος” means “sexually mature, or having reached the fullness of puberty.” In the rabbinic literature, “ὑπέρακμος” is usually used to express full mammary development (Ford, 1966, pp. 89-91). Paul, being a rabbi himself, is likely to choose the same wording as other rabbis for the same connotation. Paul here may allude to the Song of Songs: “[W]e have a little sister, and she has no breasts” (*Holy Bible: New Revised Standard Version*, 1989, Song of Songs 8:8) (Chilton, 2004).⁵

4. Other debated issues are the meaning of “γαμείτωσαν” (7:36) and “γαμίζων” (7:38). “Let them marry” (γαμείτωσαν) (7:36) is a plural form, which could be interpreted as “[l]et the father and daughter get married.” If it means “let the girl marry her fiancé,” it should use a singular form as in “let her marry,” as the *New American Standard Bible* does. The problem with this is that it renders the plural verb into a singular form in English. Here according to Loader, “let them marry” must mean “let the girl marry her fiancé,” even though this interpretation

⁵ Even if 1 Corinthians was written by Sosthenes (1 Corinthians 1:1), who is responsible for the choice of the wording, it does not matter much, as he is the leader of the synagogue, and probably knows most of the Hebrew *Bible*.

involves a third person, the fiancé of the girl, who is never mentioned before this and creates an abrupt change between subjects (Loader, 2012, p. 217). Similarly, “γαμίζω” in 7:38 is a transitive verb, which could also refer to the absurd situation of a father marrying his daughter. In Byzantine text type, copyists changed “γαμίζω” into “ἐκγαμίζω” (give in marriage) to avoid this misunderstanding.⁶ Why then does Paul use “γαμίζω” instead of “γαμέω” as in 7:36? The best answer is “for the sake of variety” (Fee, 2014, p. 354). Scholars find that the classical distinctions between the verbs -e and -iz broke down in the Koiné period. So it is with “γαμίζω” and “γαμέω” (Kittel, 1953, p. 646; Lietzmann, 1949, pp. 35-36; Moulton & Howard, 1929, pp. 409-410; Moulton & Milligan, 2004, p. 121).

Despite these challenges, the father-daughter interpretation remains compelling when considered in light of historical translations, cultural context, and careful linguistic analysis. This reading provides a coherent understanding of the passage within its broader context in 1 Corinthians and aligns with cultural norms of the time regarding a father’s authority over his unmarried daughter.

Interpretation in Context

From the exegetical analysis above, we can see that Paul’s opinion is that the father has the authority to give his daughter in marriage or to keep her at home as a virgin (1 Corinthians 7:36). He who gives his own virgin daughter in marriage does well (καλῶς), and he who does not give her in marriage will do better (κρεῖσσον) (1 Corinthians 7:38). Why and in what sense is it “better” for the father not to give her in marriage?

Generally speaking, almost all fathers at all times and in all cultures wish their daughters to marry and establish families of their own rather than wanting to keep

⁶ Byzantine text-type is not earlier than the 4th century (Aland et al., 2014, p. 452).

their girls at home as spinsters. Why would Paul give advice that is against this natural inclination of fathers? In Paul's ideology, celibacy is "better" than marriage (Clark, 1999, p. 232). This idea is expressed once again in 1 Corinthians 7. He wishes that all men were even as he himself (i.e., celibate, 1 Corinthians 7:7). To those who are unmarried, he wants them to be free from concern...to serve the Lord without distraction (1 Corinthians 7:32-35). According to Paul, widows are also happier if they remain as they are, which means not remarrying (1 Corinthians 7:40).

This kind of teaching from Paul has a strong connection with his theology of eschatology.⁷ He believed that Parousia would occur in his lifetime and that he and other living Christians would be "caught up in the clouds to meet the Lord in the air" (*Holy Bible: New Revised Standard Version*, 1989, 1 Thessalonians 4:17). It is generally agreed that 1 Thessalonians was written in 50 CE and that 1 Corinthians was composed five years later (Schnelle, 1998, p. 44). Pauline eschatology develops over time, but within a short period of five years, his ideas are unlikely to have changed drastically (Mearns, 1984, pp. 19-35). We can also see this in a comparison of the texts of 1 Corinthians and 1 Thessalonians. The text of 1 Corinthians 15:51-52 is almost a repetition of 1 Thessalonians 4:16-17.⁸ Since Jesus's second coming will occur in his (their) lifetime, and since the form of this world is passing away (1 Corinthians 7:31), it is good for Christians to remain as they are (1 Corinthians 7:26)...those who have wives should be as if they had none (1 Corinthians 7:29). Thus, marriage is completely unnecessary and meaningless there and then.

⁷ Some of the people in the Corinthian church adopted a theology of over-realized eschatology, with which Paul disagreed. Paul's basic idea was that the eschatology is already but also not yet (Loader, 2012; Thiselton, 1978, pp. 510-526).

⁸ 1 Corinthians 15:51-52 text: "Behold, I shew you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed" (*Holy Bible: King James Version*, 1769/2017, 15:51-52).

This is the Pauline eschatology of 1 Corinthians. The end is coming and it is appropriate for Christians to live by eschatological ethics. Christians are divided into two types: Those who remain celibate and those who marry. The first type is those with a gift for celibacy (1 Corinthians 7:7), while the other type consists of ordinary people without that gift, who have strong sexual desire and who most of the time cannot control themselves. Those in the latter group should get married (1 Corinthians 7:9) so that they do not fall into sexual immorality (1 Corinthians 7:2).

From the context of 1 Corinthians, we can also see that there existed a trend toward ascetic thought. However, Paul's advice against marriage was not based on an ascetic tendency, but rather on the practical difficulties of feeding a family during the famines (Instone-Brewer, 2001, p. 115). Paul is trying to spare them from troubles in the flesh by encouraging them to embrace celibacy (1 Corinthians 7:28). "Trouble in the flesh," according to Fee, can refer to "the present distress" (1 Corinthians 7:26), which means a real affliction in present life (Fee, 2014, p. 333). Other scholars generally agree that Paul has the unstated purpose of wanting to spare the Corinthians from the affliction that will result from having children in the last days (Gundry, 2016, pp. 141-168).

Combining these factors, we can summarize that Paul may have had several considerations in giving advice to fathers who had daughters ready to be married. First, he would have felt that it was unnecessary for Christians to marry just before the Parousia. Second, it was good for them to remain as they were through the present distress (1 Corinthians 7:26). Third, unmarried women and virgins are concerned with the things of the Lord and are holy both in body and in spirit (1 Corinthians 7:34). The fourth concern is that those who are unmarried are spared trouble in the flesh. Thus, a father who prevented his daughter from marrying may have done so out of his good intention to spare her from distress in the flesh. So a father's decision to keep his daughter from marriage could have been the most

reasonable and holy choice. Such a father would have been justified in saying that “it is for your good.”

Analysis From the Social Context

The father-daughter interpretation is also in conformity with Roman law and contemporary culture in the 1st century Mediterranean world. It should be noted that Corinth in the 1st century was not a Greek city with Greek culture, but rather a Roman colony with the official name *Colonia Laus Iulia Corinthiensis*. The Romans had burned the original city to the ground, killing all its men and selling its women and children into slavery in 146 B.C.E. (Shipley, 2000, pp. 384-385). After it was rebuilt in 44 B.C.E., Corinth was a large city with a population of 100,000 in Paul’s time, mainly composed of Romans, Greeks, and Jews (Wiseman, 1978, pp. 11-12). Temple E and the Julian Basilica of that time suggest that imperial cult activities were prevalent in Corinth (Vanderpool & Scotton, 2017, pp. 49-67; Walbank, 1989, pp. 385-386).

First, no one except the father had the authority to dispose of his daughter in marriage. His authority was conferred by Roman law, particularly *patria potestas* (the power of the father) (Crook, 1967, pp. 113-122; Gardner, 1998, pp. 6-104; Saller, 1997; Vial-Dumas, 2014, pp. 307-329). The ideals of Roman family law concerning the power of the father are evident from as early as the Twelve Table Laws (*Leges Duodecim Tabularum*) ca. 450 B.C.E., and lasted until the fall of the Western Roman Empire in 476 C.E. (Nótári, 2013, pp. 32, 49). Under ancient Roman law, *patria potestas* was the central constitutive element of the Roman family, generating bonds and defining the limits of familiar property (Vial-Dumas, 2014, p. 320). It is evident that the father had the authority to make all arrangements for the marriage of his daughter or to keep her at home for a while. The father also had the duty to raise his children and to arrange marriages for his

daughters according to Roman law (Benke, 2012, pp. 288-289; Shelton, 1998, p. 17), but if a father believed that Parousia was at hand and that Jesus Christ was returning within a few years, as most of the 1st century Christians did, he may well have chosen to keep his daughter at home instead of giving her in marriage.

Second, from the perspective of the development of Roman law, the father-daughter interpretation also makes the most sense. An ancient Roman type of marriage was marriage *sine manu*, in which the wife remained under the legal control of her father (Colish, 1990, p. 383). This means that, after marriage, the legal status of the bride did not change with respect to property rights (Peradotto & Sullivan, 1984, p. 243). By Augustus, in fact, the alternative form, “manus-marriage,” had mostly disappeared (Looper-Friedman, 1987, pp. 281-296), and almost all Roman women remained under their fathers’ *potestas* after marriage (Van den Bergh, 2000, pp. 351-364; Grubbs, 2002, p. 21). At the turn of the 1st century, marriage *sine manu* prevailed in the Roman Empire. As such, it is clear that the father of the girl, not her suitor, had the authority to decide whether to allow his daughter to marry. The suitor would propose and the father of the girl would decide the matter. By Paul’s time, Corinth had been a Roman colony for more than 100 years, so it is conceivable that Roman law would have been firmly applied in that setting. As a missionary and a Roman citizen, Paul would not give suggestions contrary to the law.

Third, the father-daughter interpretation is also in accordance with contemporary social customs. In the ancient Mediterranean world, among Jews and Greeks, marriage was usually arranged between the two families, and therefore the opinion of the girl’s father was decisive (Trail, 2008, p. 305). In this culture, even the suitor had no voice in the marriage arrangement. If the man and the girl had already engaged before their relatives, the two families may have announced the engagement and exchanged gifts, engagement money, or cattle. In this case, both

families would lose face if the fiancé announced that he would not marry the girl to whom he was engaged. It is probable that his own family would exercise the power of the father to punish him and that the girl's family would make a protest. Thus, the fiancé-fiancée interpretation described above seems to be unrealistic in 1st-century Corinth.

Last but not least, all the Latin and Greek church Fathers, including John Chrysostom (1889, Homily 19.5), Theodoret of Cyrus (1859, 1 Corinthians 7:36), Epiphanius of Salamis (1997, 61.4.5-6), Augustine (1999, On Holy Virginitly 34), and Ambrosiaster (2009, p. 157), except Ephrem the Syrian, interpret 1 Corinthians 7:36 as referring to a father/daughter relationship (Kugelman, 1948, p. 64). The interpretation of the church Fathers has reference value. Not only were they immersed in Mediterranean culture, so they knew the practices of marriage better than we do, but they were also closer in time to the lifetime of St. Paul, resulting in fewer and less significant cultural and historical differences between them and the apostle.

Conclusion

In examining the relationship between “τις” and “τὴν παρθένον αὐτοῦ” in 1 Corinthians 7:36-38, scholars have proposed various interpretations, including spiritual marriage, quasimartial relationships, and guardianship relationships, particularly between a father and daughter. Each interpretation has its basis, but considering the text, context, and social background, interpreting “τὴν παρθένον αὐτοῦ” as a father-daughter relationship appears to be the most reasonable.

Firstly, the viewpoint of spiritual marriage, namely the *Virgines Subintroductae*, was once popular among scholars. However, applying a 3rd-century concept to a 1st-century text seems anachronistic, as the scripture itself does not mention or imply such a practice.

Secondly, the quasimarital relationship interpretations, including fiancé-fiancée or lovers' relationships, also face challenges in linguistic interpretation and consistency with Paul's thoughts. These interpretations sometimes appear to be forced readings of the scripture.

In contrast, understanding “τὴν παρθένον αὐτοῦ” as a daughter not only has textual support but also aligns with Paul's preferences for eschatological views and the celibate life expressed in 1 Corinthians. Moreover, this interpretation is consistent with the social context, Roman law, and the customs of 1st-century Corinth, which granted fathers the authority to decide on their daughters' marriages.

In summary, interpreting “τὴν παρθένον αὐτοῦ” as a father-daughter relationship not only provides a more reasonable interpretation of the passage itself but also deepens our understanding of Paul's teaching on marriage and celibacy in the context of eschatological expectation. This case demonstrates the importance of taking into account the textual context, contemporary background, and social customs in the process of biblical interpretation. Looking back at the issue of *Bible* translation mentioned at the beginning of this article, there is a need to reexamine and reevaluate the translation of this pericope (1 Corinthians 7:36-38) in most of the widely circulated English and Chinese *Bible* translations. Such a reconsideration will help us to understand and interpret the passage's original meaning more accurately.

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國家教育研究院編譯論叢徵稿辦法

100年1月17日第1次編輯委員會議修正
 100年5月9日第1次諮詢委員與編輯委員聯席會議修正
 101年7月3日第1次諮詢委員與編輯委員聯席會議修正
 103年6月13日諮詢委員與編輯委員聯席會議修正
 104年5月18日諮詢委員與編輯委員聯席會議修正
 105年5月26日諮詢委員與編輯委員聯席會議修正
 107年5月18日諮詢委員與編輯委員聯席會議修正
 108年5月22日諮詢委員與編輯委員聯席會議修正
 109年7月3日109年第2次編輯會修正
 110年6月24日110年第1次編輯會修正
 111年6月2日諮詢委員與編輯委員聯席會議修正
 111年12月2日111年第2次編輯會修正
 112年11月30日112年第2次編輯會修正
 113年6月4日諮詢委員與編輯委員聯席會議修正

一、本刊為一結合理論與實務之學術性半年刊，以促進國內編譯研究之發展為宗旨，於每年三月、九月中旬出刊，隨到隨審，歡迎各界賜稿。

二、本刊接受中文及英文稿件，主要收稿範圍如下：

稿件類別	文章性質	主題	建議字數 ^(註1)
研究論文	具原創性或發展性之學術論文，目的、方法、結論明確具體	編譯研究、編譯理論、翻譯培訓、翻譯產業、翻譯與文化及其他與編譯相關之研究（如語文教育政策等）	中文以不超過20,000字、英文以不超過12,000字為原則
評論	以既有研究之評介及分析比較為主，有助於實務推廣或學術研究，例如：編譯及語文教育政策評論、翻譯教學心得、審稿或編輯之經驗交流、翻譯流派之介紹、編譯產業之發展、專有名詞譯名討論等		3,000—5,000字
書評 ^(註2)	評論、引介	三年內出版之翻譯學領域重要著作	3,000—5,000字

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

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

註 2：本類型文章僅由編輯會邀稿。

註 3：論壇文章僅由編輯會提供。

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

四、來稿以未在其他刊物發表過之內容為限，其內容物若涉及第三者之著作權（如圖、表及長引文等），作者應依著作權法相關規定向原著作權人取得授權。

五、來稿須遵守本刊出版倫理，凡有違反學術倫理情事或一稿多投者，將予以退稿，一年內不再接受投稿。來稿如使用生成式人工智慧技術（如 ChatGPT），作者應在其稿件中披露生成式人工智慧技術的使用，並依照 APA 格式引用（請參閱本刊撰稿格式說明）。

六、來稿請以 *Publication Manual of the American Psychological Association* 最新版格式撰寫，未符格式稿件將逕退請調整格式。同時務請自留底稿資料一份。符合本刊主題之稿件須送請相關領域學者專家匿名審查（double-blind review），再經本刊編輯會決定通過後，始得刊登，本刊編輯會對稿件有刪改權，如作者不願刪改內容，請事先聲明。

七、來稿請備齊：

(一) 作者通訊資料表一份；（請至本院學術期刊網 <https://naeraj.naer.edu.tw/wSite/CTR> 下載）

(二) 著作利用授權書一份；（請至本院學術期刊網 <https://naeraj.naer.edu.tw/wSite/CTR> 下載）

(三) 書面稿件二份，請依稿件性質備妥資料：

1. 「研究論文」稿件，含：

(1) 首頁：

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

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

(3) 正文。

(4) 參考書目及附錄。

2. 「評論」稿件，含：

(1) 首頁：

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

(2) 正文。

(3) 參考書目及附錄。

3. 「譯評」稿件，含：

(1) 首頁：

- a. 篇名（中、英文）；
- b. 作者姓名（中、英文）；
- c. 譯評之書名、原書名；

- d. 譯者、原作者（編者）；
- e. 書籍出版資料（含出版地、出版社與出版日期）；
- f. 總頁數；
- g. ISBN；
- h. 售價；
- i. 其他：可提供該著作之相關說明。

(2) 正文。

(3) 參考書目及附錄。

4. 「特殊稿件」，含：

(1) 首頁：

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

(2) 正文。

(3) 參考書目及附錄。

(四) 稿件之全文電子檔案（以電子郵件附加檔案）及相關圖表照片等。

八、來稿請寄：

國家教育研究院編譯論叢編輯會

地址：106011 臺北市大安區和平東路一段 179 號

電話：02-7740-7803

傳真：02-7740-7849

E-mail：ctr@mail.near.edu.tw

九、歡迎自本院學術期刊網 <https://naeraj.naer.edu.tw/wSite/CTR> 下載相關資料。

《編譯論叢》撰稿格式說明

本刊撰稿格式除依照一般學術文章撰寫注意事項和格式外，內文、註腳和參考文獻一律採用 APA 格式第七版手冊（*Publication Manual of the American Psychological Association, 7th edition, 2020*），其他西洋語文引用或參考文獻比照英文格式。

一、摘要

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

二、正文文字

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

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

中文稿件範例：

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

英文稿件範例：

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

(二) 字詞的使用一律依據「教育部頒布之《國字標準字體》」之規定為之。如公「布」(非「佈」)、「教」師(非「老」師,除非冠上姓氏)、「占」20%(非「佔」)、「了」解(非「瞭」解)以及「臺」灣(非「台」灣)。

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

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

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

三、文中段落標號格式

壹、(置中,不用空位元,粗體,前後行距一行)

一、(置左,不用空位元,前後行距為 0.5 行)

(一)(置左,不用空位元)

1. (置左, 不用空位元)
- (1) (置左, 不用空位元)

四、文中使用之表、圖

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

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

中文稿件範例：

表範例

表 1

日治初期出版的臺語教本

編著者	書名	發行或經銷所	發行日期
1 侯野保和	《臺灣語集》或 《臺灣日用土語集》	民友社	1895年7月18日
2 岩永六一	《臺灣言語集》	中村鍾美堂	1895年8月29日

(續下頁)

表 1

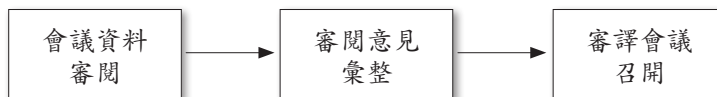
日治初期出版的臺語教本（續）

編著者	書名	發行或經銷所	發行日期
3 坂井釵五郎	《臺灣會話編》	嵩山房	1895年9月15日
4 加藤由太郎	《大日本新領地臺灣語學案內》	東洋堂書店	1895年9月22日
5 田內八百久萬	《臺灣語》	太田組事務所	1895年12月5日
6 佐野直記	《臺灣土語》	中西虎彦	1895年12月28日
7 水上梅彦	《日臺會話大全》	民友社	1896年2月17日
8 木原千楯	《獨習自在臺灣語全集》	松村九兵衛	1896年3月2日
9 辻清藏、三矢重松	《臺灣會話篇》	明法堂	1896年3月15日
10 御幡雅文	《警務必攜臺灣散語集》	總督府民政局 警保課	1896年3月下旬

圖範例

圖 2

學術名詞審譯委員會加開之作法



英文稿件範例：

表範例

Table 4

Summary of the Participants' Listening Difficulties

Statements	Yes (%)	No (%)
(1) I feel very nervous.	42.86	57.14
(2) I am not familiar with grammar.	54.29	45.71
(3) I have insufficient vocabulary.	97.14	2.86

(continued)

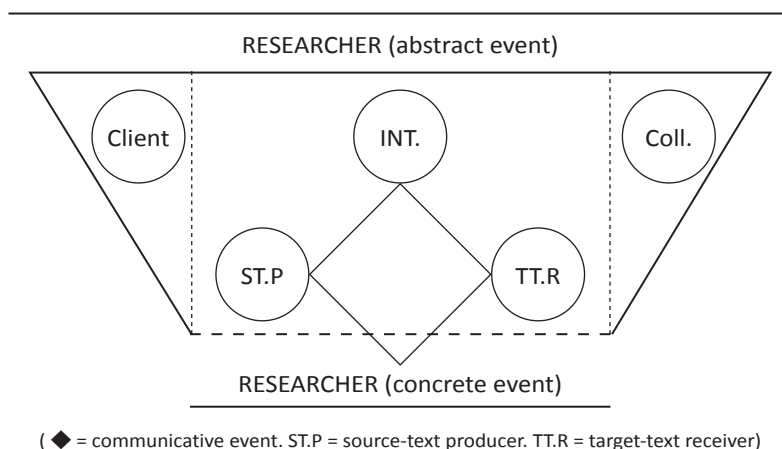
Table 4*Summary of the Participants' Listening Difficulties (continued)*

Statements	Yes (%)	No (%)
(4) I cannot make a distinction between words.	14.29	85.71
(5) I cannot recognize the stress of words.	31.43	68.57
(6) I can make a distinction between words, but fail to chunk them meaningfully.	60.00	40.00
(7) I am familiar with the words, but fail to recall them.	94.29	5.71
(8) I have difficulty concentrating.	35.71	64.29
(9) I have difficulty concentrating at first, so I miss the first listening section.	51.43	48.57
(10) I concentrate too much on the first listening section, so I miss the listening later.	55.71	44.29
(11) I cannot understand the first section, so I miss the listening later.	41.43	58.57
(12) I cannot keep in mind what I have just heard.	30.00	70.00
(13) I feel that the listening text is too long.	74.29	25.71
(14) I feel that the listening text has no sufficient pause.	72.86	27.14
(15) I feel that the listening text is too short to develop main ideas.	28.57	71.43
(16) I am not familiar with the listening subject.	78.57	21.43
(17) I am not interested in the listening subject.	45.71	54.29
(18) I fail to keep up with the speech rate.	70.00	30.00
(19) I am not used to the speaker's enunciation.	62.86	37.14
(20) I am not used to the speaker's intonation.	30.00	70.00
(21) I am not used to the speaker's accent.	62.86	37.14
(22) I have no chance to listen again.	42.86	57.14
(23) I count on listening only, without any visual aids.	41.43	58.57
(24) I have limited exposure to English listening.	68.57	31.43

圖範例

Figure 11

Perspectives on Quality Assessment in Interpretation



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

五、文中引用其他說明

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

中文稿件範例：

……《紅樓夢大辭典》詞條：

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

英文稿件範例：

... Vermeer states:

Any form of translational action, including therefore translation itself, may be conceived as an action, as the name implies. Any action has an aim, a purpose. ... The word *skopos*, then, is a technical term to represent the aim or purpose of a translation. (Nord, 1997, p. 12)

六、附註

需於標點之後，並以上標為之；附註之說明請於同一頁下方區隔線下說明，說明文字第二行起應和第一行的文字對齊。簡而言之，附註應以「當頁註」之方式呈現，亦即 Word 中「插入註腳」之功能。註腳第二行以下文字須縮排，註腳所使用之中文字體為標楷體。

七、正文引註

(一) 正文引註之作者為一個人時，格式為：

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

(二) 正文引註之作者為兩個人時，作者的姓名（中文）或姓氏（英文）於文中以「與」（中文）和「and」（英文）連接，括弧中則以「、」（中文）和「&」（英文）連接：

作者一與作者二（年代）或（作者一、作者二，年代）

範例一

中文 莫言與王堯（2003）或（莫言、王堯，2003）

範例二（中文論文引用英文文獻）

Wassertein 與 Rosen（1994）或（Wassertein & Rosen, 1994）

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

英文 範例

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

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

作者一等（年代）或（作者一等，年代）

中文 範例

謝文全等（1985）或（謝文全等，1985）

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

英文 範例

Piolat et al. (2005) 或 (Piolat et al., 2005)

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

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

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

(五) 部分引用文獻時，要逐一標明特定出處，若引用原文獻語句40字以內，所引用文字需加雙引號（「」或“”）並加註頁碼。

中文	1. (陳明終，1994，第八章) 2. 「……」(徐鑄成，2009，頁302)
英文	1. (Shujaa, 1992, Chapter 8) 2. “. . .”(Bourdieu, 1990, p. 54)

(六) 正文引註翻譯書，年代請列明：原著出版年／譯本出版年。

八、參考文獻

「參考文獻」之括號，中文以全形（）、英文以半形()為之：第二行起縮排四個半形位元。此外，中文文獻應與外文文獻分開，中文文獻在前，外文文獻在後。不同類型文獻之所求格式如下：

(一) 期刊類格式包括作者、出版年、文章名稱、期刊名稱、卷期數、起迄頁碼、DOI 或 URL（非紙本資料）等均須齊全。中文文章名稱加〈〉，中文期刊名稱加《》；英文期刊名稱及卷號為斜體。僅有期數者則僅列明期數，無須加括號，並自第二行起空四個字元。亦即：

中文期刊格式：

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

範例

林慶隆、劉欣宜、吳培若、丁彥平(2011)。〈臺灣翻譯發展相關議題之探討〉。《編譯論叢》，4(2)，181-200。https://doi.org/10.29912/CTR.201109.0007

英文期刊格式：

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

範例

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

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

中文書籍格式：

作者（年代）。《書名》（版別）。出版單位。

範例

宋新娟（2005）。《書籍裝幀設計》（第二版）。武漢大學。

英文書籍格式：

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

範例

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

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

中文書籍篇章格式：

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

範例

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

英文書籍篇章格式：

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

範例

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

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

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範例

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

英文翻譯書格式：

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

範例

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

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

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DOI 或 URL

範例

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

英文研討會發表／論文發表格式：

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

範例

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

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

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

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範例

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

英文網路訊息格式：

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

範例

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

- (七) 生成式人工智慧訊息格式包括作者、年分、標題、引用版本發布日期、URL。

中文生成式人工智慧訊息格式：

作者（年）。標題（引用版本發布日期）[大語言模型]。URL

範例

開放人工智慧研究中心（2023）。聊天生成預訓練轉換器（10月2日版本）[大語言模型]。https://chat.openai.com/chat

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範例

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

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

範例

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

2. 已出版學位論文：

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

範例

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

中文參考文獻英譯說明

中文稿件經初審後請作者修改時，作者須加列中文參考文獻之英譯。相關說明如下：

1. 每一筆英譯請置於【】內，並各自列於該筆中文參考文獻下方。
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潘少瑜（2011）。〈想像西方：論周瘦鵑的「偽翻譯」小說〉。《編譯論叢》，4（2），1-23。 <https://doi.org/10.29912/CTR.201109.0001>

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

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

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

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

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

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

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

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