Translators' and Target Readers' Reconstruction of Regionalism in Taiwan's Regional Prose Literature

For the degree of Doctor of Philosophy

School of Modern Languages

Yun-Fang Lo

March 2012

Declaration

Acknowledgements

Abstract

The object of this research is to investigate the dynamic nature of identity construction of a regional place in English translations. The study focuses on the analysis of Wang Zhenhe's works in translation. The Regional Prose Literature of Taiwan was developed when writers began to examine their identity and sense of belonging under Japanese colonization (1895-1945) and later the rule of the Nationalist government under Martial Law (1949-1987) by using narrative and descriptive prose as a vehicle for presenting the distinctiveness of the island. The dialects, the colonial language, local customs and scenes which regional writers created in their stories brought out what they saw as the uniqueness of Taiwan identity. However, Taiwan, like Hong Kong, has been categorized by many scholars as part of the Han-Chinese-influenced region, which shares the same cultural identity. Translating Taiwan, therefore, depends on how a translator understands and (re)constructs its cultural and political discourse in translation.

This thesis uses a cognitive-pragmatic model (CPM) to describe how a translation of regional prose literature communicates to readers of the target culture. The CPM in translation studies looks at translation from the aspects of literary communication and the comprehension process. It enables the researcher (1) to study the textual signals of a place which readers used to construct the text of the source cultural world; (2) to examine how these signals were conveyed in the target text; (3) to study the likely effects on specific readers who have little or no knowledge of the source text culture.

The major finding of this study is that communication through translated literature depends not only on the translator's roles as a reader and a rewriter, but also on target readers' processing effort and literary competence. Textual analysis shows that the translators' decisions on conveying regional signals in translations often affect readers' comprehension of the target text (TT). When the translation is too literal and the cultural signal is unfamiliar to the target readers, those who have little or no knowledge of Taiwan have more difficulties understanding the text. Reader response studies also show that the use of footnotes in the literary translation is not always unacceptable by the readers when specific regional elements are preserved in the TT. Target readers' reception of cultural signals relies firstly on their existing knowledge and secondly on the information they receive from the translation. Effective communication therefore results from a translator's assumption of target readers' schemas and efforts in making the translation comprehensible and coherent, especially when there are regional elements in the translation.

Table of Content

Chapter One
Introduction

1.1 General Introduction to this Thesis

Taiwan, also known as the Republic of China (ROC), has a population of over 22 million and a land area of about 36,000 square kilometres. The main island of Taiwan, along with Penghu[1] (the Pescadores), Kinmen (Quemoy), Matsu and other outlying islands, is situated in the western Pacific between southern China to the west, Japan to the north and the Philippines to the south. As stated by Wang (2007: vii), "Two hundred miles southeast of mainland China, and sparsely populated before the sixteenth century, the island had traditionally been regarded as being located on the margins of Chinese politics and humanities." Separated by the Taiwan Strait, the island took a path of its own, different from China, for centuries.

Taiwan, a region of East Asia, has a strong regional identity. The formation of regional identity (images of a region or regional consciousness) can be shaped by its territorial, social, historical, cultural and political context. Although certain western countries had taken an interest in occupying the island, until the late 17th century it fell under no specific state's sovereignty. It was not until the Qing Dynasty in 1683, that Chinese government officials began to develop the island. Taiwan's ambiguous status continued when the island was ceded to Japan in the First Sino-Japanese War in 1895. During the 50 years of Japanese colonial rule, a novel sense of identity began to emerge on the island in which some intellectuals advocated the need to develop a distinctive Taiwanese culture that functioned as an antidote to Japanese assimilation. At first, the return of Taiwan to the ROC (Republic of China) government in 1945 was considered a welcome event. However, the lengthy separation of the island from the mainland had led to a huge gap between the people of both sides in terms of culture, language and more besides. Before long, conflicts between the

---

[1] The common way of Romanizing Chinese in Taiwan is the Wade–Giles system. Specifically, a person's first name (if two words) is always separated by a hyphen and follows the family name, for example, Hung Hsing-fu ('Hong Xingfu' in Pinyin). Today, the common way of transliterating Chinese names or terms in English texts is Hanyu pinyin (often abbreviated as Pinyin). Therefore, the researcher will present both Wade-Giles and Pinyin when the names of the regional writers first appear in the thesis and then use Pinyin throughout. Those place names which have a standardised English transliteration will be retained in Wade-Giles. The rest of the terms, either in Taiwanese or Chinese, will be presented in Pinyin.

islanders and mainlanders started to emerge on the island. After the defeat of the Nationalist Party by the Communist Party in the Chinese Civil War (1945-1949) and the establishment of the People's Republic of China, Taiwan was brought into a difficult situation both internally and internationally (see Chapter 2). On the one hand, the People's Republic of China views Taiwan as a breakaway province. On the other, many Taiwanese consider Taiwan as a legitimate country in its own right where people share different cultural and social experiences from the people of mainland China.

Taiwan's Regional Literature, which tells stories about the ordinary people and customs of Taiwan, was developed in a climate of political and social changes (details see 2.4). Mainland China has, by virtue of its large population and widespread diaspora, had a profound, even dominant cultural influence on other Chinese-speaking areas. Therefore, it is significant to study whether Taiwan's literary position as a regional place can be differentiated through translators' rewriting so that target readers can distinguish Taiwanese signals in the translations. This thesis therefore seeks to investigate how and to what extent regional-place, -culture and -identity are communicated in English translations of Taiwan's regional prose literature.

A cognitive-pragmatic model (CPM) is used to analyse Taiwan's Regional Literature in translations. The model, which developed from Jones's CPM of dialect translation (2006), is based on Stockwell's cognitive poetics (2002), Hickey's pragmatics equivalence (1998), Richardson's deictic features (1998), and Gutt's relevance theory (2000). The CPM makes it possible to study the textual signals of a place which readers use to construct the text of the source cultural world. It aims to identify various translation techniques in dealing with locale and identity and to find out whether the translators' attempts are likely to achieve similar effects in the target text (TT, i.e. translated text). For instance, Taiwan's literary position as a regional place in the dominant Chinese cultural world would need to be differentiated through translators' textual signals if the readers of the TT were to distinguish Taiwan from the Chinese cultural world. Moreover, many British readers do not know much about Taiwan, let alone its literature. It is hoped that the cognitive-pragmatic model can bring a new perspective in order to investigate the possible effects of the given

signals from the translators on the wider issue of regional identity in translation.

This study is not aimed at assessing the quality of translation, but aims to measure what translators did to convey multiple languages, as well as varieties of language and culture in translation. The topic of this thesis encompasses a broad range of subjects which give this research a complex theory-base. The development of Taiwan's Regional Literature and its translations are deeply influenced by its history, politics and cultural traditions which requires a thorough discussion on the subjects mentioned above. In addition, only a few institutes/universities in the U.K. study or teach courses relating to Taiwan subjects (Chou, Tu and Chang, 2006). As a Taiwanese who has a strong sense of Taiwanese identity (Hoklo background), I have been inspired by the stories that regional writers created about Taiwan. I believe that these regional works are worth translating and hopes to raise some questions and issues regarding Taiwan's literature in English translation. For example, what signals translators used in conveying Taiwan's regional elements and how effective these signals are to the readers of the translation. In order to minimize the subjectivity risk (my perceptions as a Taiwanese) of this research, readers' responses are taken into consideration. After several attempts to translate parts of Wang Zhenhe's work, the researcher discovered that conveying hybrid regional elements in translation is not a simple task: just one alteration may affect the target readers' view about the place. The database that native English speakers' provide in this study may help find better solutions in conveying regional literary works in translation.

1.2 The Aims of this Thesis

The initial hypothesis of this research is that English target readers would gain better knowledge of Taiwan (e.g. the image of Taiwanese culture) through reading translation of Taiwan's Regional Literature. To test the hypothesis, the main research question is how regional-place and -identity are communicated to readers in English translation of Taiwan's regional Literature?

A wider purpose of this thesis, however, is to use the study of the translation of Taiwan's Regional Literature to investigate more general issues of regional identity in translation.

The specific aims of the thesis are to investigate (1) to what extent translators attempt to convey features of regional culture, language and identity when translating Taiwan's Regional Literature into English; (2) how far translators will go to convey socio-political aspects of Taiwan's regional identity through their works; (3) why translators might wish to use certain translation techniques in some contexts, e.g. whether it is worth their while, given all the other big gaps they have to bridge; (4) to find out whether their attempts are likely to achieve an analogical effect with English readers who have little or no knowledge of Taiwan.

To examine the aims, this research mainly investigates Wang Chen-ho (Wang Zhenhe)'s (1940-1990) novel *Rose, Rose, I Love You* 玫瑰玫瑰我愛你 in an English translation by Howard Goldblatt. Wang's two short stories, *An Oxcart for Dowry (the 1976 version)*[2] 嫁妝一牛車 (translated by the writer and Jon Jackson) and *Sulan's Getting Married* 素蘭要出嫁 (translated by Rosemary Haddon), will be used as supplementary materials to see how other translators conveyed Wang's works in Chapter 5 Textual Analysis. The reasons for studying Wang's works will be presented in Section 2.4.3 and 4.2.1. Other supporting material includes Wu Zhuoliu's (1900-1976) autobiography *The Fig Tree – Memoirs of a Taiwanese Patriot* 無花果 (translated by Duncan Hunter) and Hung Hsing-fu's (1949-1982) two short stories *My Land* 吾土 (translated by Cathy Chiu); and *The Play's Over* 散戲 (translated by Michael S. Duke). All the selected examples and their translations will be discussed in Chapter 5 Textual Analysis and Chapter 7 Discussion.

These aims are operationalised by two sets of detailed objectives – descriptive and theoretical. Questions 1-3 provide a descriptive analysis of Taiwan's history and the features of Taiwan's literature. Questions 4 and 5 give a deeper-level evaluation of the published translation of that literature.

(1) How has 'socio-political regionalism' in Taiwan developed and how does it affect Taiwan?

(2) What are the regional features in the source texts (ST, i.e. original text) that portray Taiwan's place and identity?

---

[2] In the 1995 version which published in *The Columbia Anthology of Modern Chinese Literature*, the title was changed to "An Oxcart for a Dowry" by the editors.

(3) How do translators use signals to present Taiwan's history, culture, languages, people and so on?

(4) What implication do these signals have for communicating Taiwan's regional culture to readers of the target culture?

(5) In what ways do translators' signals affect English readers' understanding?

For example, the researcher will look into how the interplay between standard Mandarin Chinese and local Taiwanese speech might be conveyed in translation and what their possible effects are for English readers. As is arguably the case with translating Taiwan's Regional Literature, translators face the challenge of conveying Taiwan's hybrid cultural and linguistic elements in translation. More detailed issues regarding the translation of Taiwan's Regional Literature will be elaborated on in the following section.

1.3 The Translation of Taiwan's Regional Literature

By means of a study of Taiwan's Regional Literature in translation, the researcher hopes to discover how regional identity (including voices, dialects, etc.) can be reconstructed when there is such a wide source-target culture gap and what might be a better way to convey regional voices in translation. The fundamental issue in translating regional voices and regional dialect is that translators often face cross-cultural and cross-national obstacles in conveying marginal language varieties in the TT.

The constraints in translating this type of work is that it involves bridging a big culture-gap (East vs. West), a knowledge-gap (e.g. some westerners do not even know about Taiwan, believing, for example that Taiwan is Thailand) and a language-gap (standard and regionalised voices). The stylistic form of Taiwanese Regional Literature involves the use of more than two languages and language varieties (i.e. dialects, standard Chinese, Japanese and even English), colonial or post-colonial characteristics (e.g. cultural assimilation), and explicit or implicit messages (e.g. political ideology) that the author wants to convey.

A translator links the target reader with the text world. A text world, according to Stockwell (2002: 137), is a language event created by the writer which allows

discourse participants to construct what they read, including the text, context, characters, settings, events, etc. A translator as a reader is a discourse participant (author and reader) who uses the text (e.g. characters, background, events and so on) to construct the text world. Because the text world is created in the mind of a reader, a translator's beliefs, knowledge, memories and imagination can affect the production of the target text. The function of literary translation is to allow people from a different country to understand the history, way of life and outlook of citizens that are foreign to them in a piece of work (Cronin, 2006: 39).

Only when a translator can fully understand the language and culture of a place and recognizes the signals that a writer has tried to create in a source text, can the source text world be communicated in the target text. Linguistic or cultural signals in the text reflect the social situation and the interaction between people. Therefore, identifying signals or signs that are specifically constructed in an original work is essential in the process of translation.

However, because of cultural and linguistic differences between the text worlds, translators have to make choices as to what they want to preserve and what they want to omit in translation (Tymoczko, 1999: 55). Literary translation, therefore, involves negotiating and bridging the gaps between two opposite cultures and languages.

The translators of Wang's works may need to reconstruct a text for the target readers which go beyond their own culture. Identifying signals and signs that represent a place depends on a translator's knowledge and choices. Their decision is likely to affect target readers' understanding of the text world where cultural identity is presented and language varieties are constructed in the original work. The question is how far a translator can guide his/her readers to understand a specific cultural world that is unfamiliar to them and to what extent translators' attempts can be communicated to English readers. This thesis aims to study these issues in the framework of Taiwanese prose regional literature in translations.

1.4 Structure of the Thesis

As this research concerns Taiwanese literature in translation, it is necessary to

explain the history and literature of Taiwan in Chapter Two. The chapter will present the colonial and postcolonial history of Taiwan and the development of Taiwanese Regional Literature from the early 1920s to the 1980s. The concept of Taiwanese Regionalism will be defined and an explanation given as to why it is necessary to study this. Its function and the challenges faced in translating Taiwan's Regional Literature will also be discussed.

In Chapter Three, the concepts of colonialism, post-colonialism and neo-colonialism and their effects on the colonised countries and literature will be presented. In addition, the chapter will examine the relationship between postcolonial theory and translation studies and why it is important to study the translation of post-colonial literature. Furthermore, cognitive studies on readers' response and the pragmatic and relevance theory will be reviewed, to discover how a translation is reconstructed from an original literary text and how real target readers may be affected by the translator's recreation.

Chapter Four covers the research method, which consists of context-based textual analysis and interviews designed to see how regionalism is preserved or reconstructed in the TT and to what extent the image of Taiwan is presented. The materials contain five case studies of the English translation of Taiwan's Regional Literature as stated in section 1.2. A cognitive-pragmatic model is used to analyse source and target texts, to find what signals translators might use to bridge gaps in assumed knowledge between the source and target readers, and to examine the possible effect on target readers. TT readers' understanding based on a reader response study is also used in this research to see how TT readers with and without Taiwan-specific knowledge respond to the translation. In addition, interviews are conducted to gather information from translators to understand their ideology in translating Taiwanese Regional Literature.

Chapter Five is a comparative analysis of the target texts and the source texts. The cognitive-pragmatic approach helps to study how the translator built up the TT for the TT readers. Firstly, ST readers' schema knowledge is taken into account with the approach of cultural, historical and linguistic discourse analysis, so as to explain the context of the story. Secondly, the signals given by the translators to achieve the intended communicative effects, as well as the likely effects on the TT readers, are

studied through the target text.

Chapter Six consists of findings in which the data from translators' interviews and reader-based studies will be presented. Chapter Seven comprises a discussion of translators' approach in reconstructing regionalism. Target readers' attitudes and views toward translation strategies will also be discussed in this chapter. The final part of the chapter consists of the conclusion and suggestions for future research.

Chapter Two
Background

2.1 Introduction to Taiwan's History

2.1.1 Seventeenth Century Taiwan

Taiwan's first inhabitants were Austronesian aborigines whose ancestors migrated to Taiwan from Southeast Asia over thousands of years before recorded history (Chou, 2009: 39-45; Manthorpe, 2009: 26-27). It was only in the 17th Century that any country claimed sovereignty over Taiwan, until then the island was inhabited by Austronesian aborigines and a small number of Chinese fishermen, pirates and outlaws (Tsai, 2009: 05).

From the middle of the 16th century, a succession of foreign powers traded with and settled in Taiwan. The island was named "Ilha Formosa (the beautiful island)" by Portuguese sailors. The first formal political power over Taiwan from the West was established by the Dutch from 1624 to 1662, mainly on the southwest and north of the island. During its rule, Taiwan was an important trading port for the Dutch East India Company, linking the Asian trade with its commercial networks in the world (Tsai, 2009: 06). The Spanish also occupied the northwest coast of Taiwan in 1628 but were expelled by the Dutch in 1642.

Many Chinese refugees fled to Taiwan due to famine and the political chaos caused by the Manchu's invasion in the late Ming (1587-1644). The Dutch welcomed and encouraged Han Chinese migrants to settle on the island for land plantations. The number of Han Chinese migrating to Taiwan increased rapidly in this period (Tsai, 2009: 23). The Dutch missionaries also played an essential role in the development of the island: they taught the natives Romanised vernacular and agricultural skills (Chou, 2009: 58-63). Under the Dutch regime, the natives were allies in order to control the Han population.

The Dutch colonisation of Taiwan ended when the Ming loyalists, Koxinga's (also known as Cheng Cheng-Kung or Zheng Chenggong) forces, defeated the Dutch army in 1662 and established Taiwan as an anti-Qing Dynasty base (Tsai, 2009: 41-

43). During his rule, Han Chinese began to outnumber aborigines and became the dominant ethnic group (Tsai, 2009: 44). Aborigines during this period were considered to be important military forces to Cheng's family, but they were also seen as a potential threat (Brown, 2004: 42).

Under the governance of Koxinga, Taiwan became a miniature Ming society. European Christian teaching was soon replaced by teachings of Confucius. Classic Chinese was used as the official written language of Taiwan. A new agricultural plan was also implemented on the island to encourage cultivation and land ownership. When Koxinga died in 1662, his son Cheng Ching (Zheng Qing) took control of the power and continued to develop agriculture, commerce and an education system in Taiwan. Moreover, many writers, poets and scholars emigrated from China in this period to escape the Manchu's political repression (Brown, 2004: 103-104). Two years after Cheng Ching's death, the rule of Cheng's family was ceded to the Manchus in 1683 (Tsai, 2009). It is worth noting that Koxinga is not only a god figure but also a symbolic political figure in modern Taiwan: "In the context of contemporary politics, [Koxinga] is the symbol of the beginning of 'Taiwan consciousness,' of the evolution of separate national entity" (Manthorpe, 2009: 85).

2.1.2 Conquest of the Manchus

The conquest of the Manchus (Qing) in 1683 can be seen as the first Chinese territorial claim on Taiwan. Their first policy after taking over the island was to reduce the Han population: almost half the Han population was sent back to the mainland, including Cheng military forces and unmarried Han colonists (Brown, 2004: 43-44). The immigration of males to the island was also seriously controlled by the Qing government. Despite the fact that the Han immigration to Taiwan was prohibited during this period (1693-1895), many Han people were still trying to immigrate to Taiwan illegally (Manthorpe, 2009; Chiung, 2004). The record shows that by 1818 the Han population had increased from 400,000 inhabitants in 1683 to 545,000 (Manthorpe, 2009: 113-114).

There was great conflict between the Han Chinese and Taiwan's aboriginal people. In the early period of the Qing regime (1683-1730), plains aborigines were used as militia to fight against Han rebels and mountain aborigines (see 2.2.1). However, in

the final period of the Qing regime (1858-1895), the indigenous people gradually became a minority group as they were no longer politically important (Brown, 2004: 43-53). Under Qing's rule, only a little infrastructure was developed on the island and no Taiwanese civil servant was allowed in its administration (Manthrope, 2009: 115).

Western interest in Taiwan grew in the era of foreign intervention (e.g. Russia, Britain, America, France and Japan) in China around the 1700s and 1900s. It was not until 1858 when the Treaty of Tientsin was signed by the Qing government under the forces of the Eight-Nation Alliance that Taiwan opened to foreign trade (Tsai, 2009). According to the most-favoured-nation agreement, British, American and other foreign nationals could open consulates in Taiwan and do business with people on the island (ibid.: 71-75). Although the British wanted to turn Taiwan into a colony at one time (1830s) and desired Taiwan's natural resources for their commercial needs, the British government declined the offer from the Qing government of Taiwan in 1895 (as they realised that they were going to lose the First Sino-Japanese war to Japan) (ibid.: 85-86). For this reason, the British language and culture do not have much impact on Taiwan's society.

France and the USA also took an interest in Taiwan, but did not colonise the island. They viewed Taiwan as a perfect strategic location either for being a battleground or a buffer place against other Western powers and also an important trading port for natural resources (Gorden, 1988; Li, 2002; Tsai, 2009). Despite the fact that American merchants, diplomats and navy officers strongly urged their government to take over the island, they still missed the opportunity to acquire Taiwan due to the American Civil War.

Western missionary work also had a significant effect on Taiwan and on aboriginal people in particular. One example is the work that Rev. George Leslie Mackay[3] did for the people of Taiwan. In 1882, Mackay began the project which helped to establish Oxford College for training native evangelists in Taiwan (Alexander, 2006: 10). Before his death in 1901, he had established a hospital, 60 churches and several schools in Taiwan (ibid.: 8-9).

---

[3] A Canadian born clergyman with basic dentistry and medical skills.

2.1.3 Japanese Colonisation

Taiwan, under Qing rule, was ceded to Japan in the First Sino-Japanese War in 1895 by the Treaty of Shimonoseki (Hsiau, 2000; Tsai, 2009). Taiwan became a base for Japanese colonial expansion into Southeast Asia and also a place that provided land space and agricultural products for its people. At the beginning of Japanese colonial rule, an independence movement was launched by the people of the island and a short-lived republic was proclaimed (Tsai, 2009: 131). The first phase of Japanese colonisation (1895-1918) was a military rule aimed at suppressing the resistance. In this period, Taiwanese resistance to Japanese rule and uprising was fierce, which cost many lives on both sides. Realising that military suppression might be the reason for Taiwan's resistance, the governor-general Kodama Gentaro (1898-1906) decided to introduce the Japanese educational system (Tsai, 2009: 134-135). He saw this as a way to win the hearts of people on the island. His chief civil administrator, Goto Shimpei, was appointed to do land surveys and a population census, to improve Taiwan's public health and to develop the island's economic and educational systems (ibid.: 135-138). In order to reduce Taiwanese resistance, Goto adopted a land reform system similar to the Chinese *pao-chia* system, called the *hoko* system. He allowed certain Taiwanese to act as headmen so as to maintain the island's social order and communities. The aim was to gradually shift islanders' loyalty and interest to the Japanese rulers and culture (Manthorpe, 2009: 166-167).

The second phase of Japanese colonisation (1919-1937) was characterised as "forced assimilation". In order to make the Taiwanese people more cooperative and to serve the interest of Japan, educating Taiwanese to work as teachers, doctors, interpreters, agricultural technicians and clerks was one of the priorities in the assimilation process (Tsai, 2009: 144). In addition, Japanese language (the so called mother tongue) schools were set up all over the island, for they saw language as a tool for cultural, social and political assimilation. It was compulsory for school children to have six years of elementary education. However, as Tsai (ibid.: 148) stated, "By 1930, [although] 12.36 percent of Taiwanese had become literate in Japanese[, …] the domains and spheres of the colonial language in Taiwan remained rather limited, as the vast majority of the islanders still preferred to use their native tongue (whether southern Fukienese dialect, Hakka, or an aboriginal language) for family conversation, social intercourse, and business transactions."

It was in this period that Taiwanese students in Tokyo organised the Taiwan Cultural Society, aiming "to preserve Taiwan's identity, distinct from both Japan and China, and to campaign for an assembly on the island as well as elected representatives at the [Imperial] Diet in Tokyo" (Manthorpe, 2009: 172). Taiwan's publishing and literature also flourished in the 1920s: the first daily newspaper, the *Taiwan mimpo* (Taiwan people's news) was published in 1927. Taiwanese writers, like Lai Ho (1894-1943), wrote about the island's social situation and the colonial oppression.

During Taiwan's occupation by Japan, the Qing government (the last dynasty in China 1644-1911) was overthrown by the leader of the Chinese revolution and the founder of the KMT (Kuomintang, also known as the Nationalist Party), Sun Yat-sen (1866-1925). The Republic of China (ROC) was established on the Chinese mainland in 1911.

In the third phase of Japanese occupation (1895-1945), Taiwan became a strategic place for supporting Japan's military conquests in Southeast Asia. According to the Japanese government's records, "[there were] a total of 207,183 Taiwanese armed service personnel – including combat troops (80,433) and auxiliaries (126,750) – fighting and serving in World War II" (Tsai, 2009: 166). Many however died from bombings, disease and hunger or became prisoners of war. In August 1945, the Atomic bombing of Japan by America forced the Emperor of Japan to finally accept the terms of unconditional surrender to the Western Allies.

2.1.4 The Early KMT Rule and Martial Law

When Japan was defeated in 1945 (the end of World War II), Taiwan was handed over to the ROC government with the help of the United States (U.S.) (Tsai, 2009: 174). Four years after Taiwan was recovered from Japan, the long-standing civil war (1927-1949) between the KMT and the Communist Party on the Mainland ended. Most people in Taiwan at first welcomed the KMT rule and were delighted that the colonisation had finally come to an end. However, at the beginning of their rule, the KMT government was accused of only being interested in Taiwan's rich resources (e.g. coals, sugar, timber) for their tottering economy on the Mainland (Manthrope, 2009). The troops of the KMT also acquired a bad reputation for being arrogant and ignorant: "The islanders began to react as it became more and more apparent the

Kuomintang troops considered Taiwan conquered territory to be looted and its people Japanese collaborators worthy only of contempt. […] Comments such as 'The dogs [Japanese: present author] have gone and the pigs [KMT: present author] have arrived' […] were scrawled everywhere (ibid., 2009: 189)." Following the defeat of the Nationalist Party by the Chinese Communists in 1949, the Nationalist government retreated to Taiwan. During this period, an influx of around one and half million soldiers and civilians fled from China (GIO, 2007).

This created an ambiguous political status both internally and internationally. As stated previously, following Japan's surrender in 1945, the official name of Taiwan became the Republic of China. Even after its defeat in 1949, the Nationalist Party led by Chiang Kai-shek still saw itself as China's legitimate power holder. They believed that they would claim back their sovereignty over the Mainland. The island was therefore regarded as a temporary home and shelter for the KMT (Eastman eds., 1991).

The early days of KMT rule were tragic. One of the greatest tragedies was the 2-28 Incident in 1947, when a massacre took place owing to a conflict between Taiwanese locals and Mainlanders. On February 27, as a group of official investigators were confiscating a Taiwanese woman peddler's smuggled cigarettes a crowd was attracted by the argument. In the confusion, an investigator shot one man. Crowds were angry and started to assault and kill Mainlanders. Local Taiwanese leaders on the island demanded greater autonomy and free elections after they took control of the island. The result was a massacre (which began on February 28) of the Taiwanese people (mainly intellectuals) by the arrival of reinforcements from the Mainland, known as 'White Terror Era' (Simon 2003: 120; Chiung 2004: 109). Many of the elites and leading figures like doctors, lawyers, intellectuals and even students were executed in the White Terror and some were labeled as 'the spies for Chinese communists' (see 2.4.3).

Martial Law was promulgated in 1949 and continued in force until 1987. During this period, no political parties were allowed; freedom of assembly, speech and even travel abroad were restricted; mass media were controlled and monitored by the government (Tu, 2003; Chiung 2004). Many of the writers who wrote in Japanese were also driven out of the literary circle as only Mandarin was allowed under the

KMT regime. As a result of the KMT suppression, many Taiwanese began to express nostalgia for the Japanese. To quote Brown's (2004: 60) interview with the family who lost an older brother in the 2-28 Incident:

> Only now (with the abuse by Chinese officials in Taiwan) did the Taiwanese begin to miss the Japanese period. The Taiwanese despised the Japanese and had called them "dogs," "Dogs" bark, but "dogs" will watch the door for you. Chinese are "pigs." "Pigs" are good for nothing except stuffing themselves. (Translated in Chang 2000:70n37)

Under the Nationalist Martial Law, Mandarin Chinese became the national language of Taiwan. The Japanese language was prohibited and the use of dialects was not allowed in schools, government offices and public places.

By 1949, the US government had lost its patience with China's civil conflict and had no intention of providing military aid to the KMT (Tsai, 2009: 179-180). However, the rising tensions between the United States and the Soviet Union forced Truman's administration to change their foreign policy on Taiwan. During the outbreak of the Korean War in 1950, the US stood by the KMT and protected Taiwan against attack by the Chinese Communists. Taiwan's geographic position in the Pacific gave it strategic importance between Mainland China and America. The island was called the 'unsinkable aircraft carrier' in which the US government sought to counter Communism in their 'containment' policy (Manthorpe, 2009: 195; Tsai, 2009). During the Cold War, especially from 1951 to 1965, large amounts of economic (e.g. agricultural commodities and technical assistance) and military aid (e.g. training and equipment) came from the USA (Hsiau, 2000: 05). During the 1950s and 1970s, the USA set up various military bases (e.g. Hualien Air Base) in Taiwan to perform defence and advisory duties. As Su (2011) described, "During this decades-long period, tens of thousands of US military personnel had travelled to Taiwan, including those fighting the Vietnam War and coming here on R&R (rest and recreation) leave." Taiwan became one of the stations for GIs to relax (e.g. visiting bar girls) before returning to the battlefield.

America also provided Taiwan with loans which were used on several industrial projects, such as hydraulic electricity, railway, cement, etc. Large amounts of economic aid laid the foundations for the island's future development, especially Taiwan's infrastructure and the agricultural sector. For example, the Ten Major

Construction Projects which were the main building projects that the government planned to use to upgrade Taiwan's industry and the development of the country. This included the construction of highways, seaports, airports and power plants during 1970s. As result of America's economic assistance, Taiwan became known as one of the "Four Asian Tigers (including Singapore, South Korea and Hong Kong)" in the 20th century: this was regarded as Taiwan's economic miracle. At the same time, the influence of American culture (e.g. music, language, popular sports like baseball and basketball) had also made a huge impact on Taiwan's cultural development.

The relationship between the US and the KMT governments began to change when President Kennedy was in power due to the fact that the KMT on Taiwan continuously claimed that they were the only legitimate government of China. Taking the existing international reality into consideration, the US offered the Nationalists the 'two-China' option that is one seat for Taiwan (ROC) and one seat for China (PRC) at the United Nations; however, Chiang repeatedly rejected this suggestion. (Tsai, 2009: 190-191). The situation took a major turn when the policy of the United States changed in favour of the PRC government. In 1969, President Nixon decided to improve US relations with the PRC in order to avoid more costs and risks in the Vietnam War and to counter the Soviet Union in the Cold War. In the early 1970s, after two decades of political stability and economic prosperity, Taiwan encountered a series of diplomatic setbacks. The biggest event was when Nixon announced in 1971 that he would visit Beijing in 1972 to seek new relations with China (Hsiau, 2000). In the same year, the PRC government took over the ROC government's seat in the United Nations as "representative of China" and in the following year, the US and the Chinese authorities in Beijing signed the Shanghai Communiqué, in which the US "acknowledged" that there was only one China and that Taiwan was part of it (Huang, 2005). Although this Communiqué was made without any involvement of the people of Taiwan, Taiwan became a non-sovereign nation. This occurred even though it had its own government, constitution, people and land. Under these conditions, many people in Taiwan felt that Taiwan had been abandoned by the international community. While China "advanced to a national one [identity]", Taiwan was "relegated to a territorial regional identity" (Shih, 2002: 12). It can be said that the formation of Taiwan's regional identity relates closely to this forced political regionalism (i.e. not 'nation-state identity') (see Section 2.3 for detailed discussion on

the formation of Taiwan's regional identity).

After the death of Chiang Kai-shek, Chiang Ching-kuo succeeded his father as the president of the ROC in 1978. The following year, in order to oppose the Kuomintang's one-party rule structure and the international setbacks, a large number of opposition leaders and local activists (e.g. Chang Chun-hung, Huang Shin-chieh, Chen Chu, Yao Chia-wen, Shih Ming-teh, Chen Shui-bian, Annette Lu) began the International Human Rights Day demonstration in the major southern Taiwan city, Kaohsiung, calling for a democratic Taiwan. Many people were injured in this event (also known as the Kaohsiung Incident 高雄美麗島事件) due to provocative action played by the government agents in the crowd, which caused panic and violence (Manthorpe, 2009: 209). This liberal movement led to the arrest of many of these activists by the KMT. The Kaohsiung Incident prompted the radicalisation of the opposition movement in the 1980s and "gave birth to the modern Democratic Progressive Party" (ibid.). With the formation of the Democratic Progressive Party (DPP) in 1986, a demand was made for the KMT to hold a direct election of the president and the members of Legislative Yuan (similar to Parliament) (Hsiau, 2000: 06).

During Chiang Ching-kuo's presidency, he met with opposition from within his party due to his reform policies and his wishes to restructure the KMT to become a more democratic government. It was not until the end of Chiang Chin-kuo's presidency and upon his death in 1987, that his successor Lee Teng-hui (at the time Vice President) carried out his wishes by pressuring the Legislative Yuan to end Martial Law. In the following year, political parties were allowed to register, restrictions were lifted (e.g. publication of newspapers was allowed) and the 40-year ban on visits to the mainland was lifted (Manthorpe, 2009: 210). In 1996, Lee became the first democratically-elected president. Moreover, the Second Legislative Representative Election was held in 1992. This was the first time that a direct election had been held for the legislature in Taiwan since the 1948 election in China. This changed the membership of the Legislative Yuan from mainly mainlanders to mainly Taiwanese and, more importantly, 1/3 of the seats were taken by the DPP and non-party members.

The above brief introduction summarises Taiwan's history and colonial experiences.

In the following sections, the ethnic groups and languages in Taiwan will be introduced. Both elements are part of the features of Taiwan's regional literature which portray Taiwan's regional place and identity.

2.2 Ethnicity and Language Development in Taiwan

Taiwan's population can be divided into four major groups chronologically according to the time they moved to the island: 2% Austronesian aboriginal (14 tribes), 73% Southern Min/Hoklos, 12% Hakka and 13% Mainlanders (Encyclopedia of Taiwan, 2011). The latter three are ethnically Chinese. Most of the current Southern Min and Hakka in Taiwan are descendents of Han Chinese, who emigrated from the Southern provinces of China in the 17th, 18th and 19th century. Mainlanders are those who came to Taiwan with Chiang Kai-Shek and his party after he lost the Chinese Civil War in 1949.

It is important to note that the scope of this thesis mainly focuses on the major Han group, the Hoklo people (including Hakka), as they were the earliest immigrants on the island of Taiwan. The post-1949 immigrants and their settlement in Taiwan are another domain which is outside the scope of this study. The history of aboriginal groups on the island and their cultural development is rather complex and different from that of the Han Chinese which is outside the scope of this thesis as well.

As mentioned in Section 2.1, Taiwan's first inhabitants were Austronesian aborigines. The immigration of Han people to the island changed the ecological distribution of tribal groups on Taiwan. Those who adopted Han culture and were under daily Han control were called 'plain tribes 平埔族' or 'cooked barbarians 熟番' and those who did not integrate with Han people and lived in the high central mountains, on Orchid Island or on the eastern plain of Taiwan were called 'mountain tribes 高山族' or 'raw barbarians 生番' (Chiung, 2004: 113; Brown, 2004: 8). Many Taiwanese today descend from intermarriages between Han people (mainly hoklos) and plains aborigines since the 17th century as many Chinese immigrants to Taiwan were men (ibid.: 8; Brown, 1996: 50-55; Hsu, 1980). Many Taiwanese, therefore, do not share the same ethnicity and cultural experience as their mainland counterparts.

The Hoklo people, also known as the Min-nan people (閩南人 Southern Min people),

were the first Han immigrants in Taiwan. The Hoklo people were primarily from two cities (Quanzhou 泉州 and Zhangzhou 漳州) in Fujian Province in southeast China. The dialects of Quanzhou and Zhangzhou are actually two different varieties of the Southern Min dialect. The two varieties were gradually merged into one after being influenced by the languages of plain tribes and the Japanese language in Taiwan (Chiung, 2004). Today, Min-nan people are the ethnic majority in Taiwan and the language they speak are generally called Tai-yu (Taiwanese). Hakka people came later, followed by more Hoklo people during the Qing dynasty. The meaning of Hakka in Chinese is 'guest'. The language they speak is the Hakka dialect.

A neutral explanation of language and dialect is that every form of language is a variety. As defined by Armstrong and Federici (2006: 11), "A language and its dialects are usually mutually intelligible to a high degree, and the essential relation between them is obviously one of dominance; in the jocular formulation sometimes used in linguistics, 'a language is a dialect with an army and navy'." Dialects tend to be associated with geographical area. It is often the case that different geographical areas have linguistic variations in regional accents (in terms of pronunciation) or dialects (distinguished by its vocabulary, grammar and pronunciation). Thus, recognising features of regional dialect can help us to identify a speaker's geographical origins (see 2.3.2).

As mentioned in 2.1.3, under Japanese rule, the colonial government's policy was to gain control over Taiwanese people through language and cultural assimilation. (Chen, 1998: 12-21). Despite Japanese authorities suppressing the use of Chinese languages, Han people still used Classical Chinese (文言文) in literature and spoke local languages, the Southern Min dialect or the Hakka dialect (no written form), in daily life. Classical Chinese had been used as the standard written language since ancient China and up until the beginning of the 20th century. However, this was replaced by Vernacular Chinese 白話 in the early 1920s under the influence of the New Cultural Movement. Taiwan's intellectuals also followed this movement closely for they believed that the use of Vernacular Chinese could help to improve the literacy of Taiwanese people when learning Mandarin (Lin, 2008). The Japanese language by the mid-1940s had become the dominant language on the island; many works and literature were created in Japanese (Brubaker, 1995). Developing

Vernacular Chinese on the island was therefore seen as one way to prevent the language from disappearing.

When Taiwan came under the KMT control in 1945, Mandarin became the official language of Taiwan. Although 'Mandarin' is the official language in both mainland China and Taiwan, it has developed differently in each place, in such a way that vocabulary and pronunciation and writing systems are different. The result of "de-Japanising" the island and language assimilation in Mandarin under the control of the Nationalist government from the 40s until the 70s was very successful and had a great impact on Taiwan's citizens (Chen, 1998). Today, local Taiwanese over 50 years old continue to use their native Taiwanese dialect or Hakka in their daily conversation. However, due to education and social pressure, many of their children can hardly use Taiwanese or Hakka fluently and some of them even had/have a sense of shame if they speak the dialect or speak with a Taiwanese accent when they speak Mandarin (Chou, 2010; Feifel, 1994; Hsiao, 1997; Hong, 1992; Wachman, 1994). Local Taiwanese often speak Mandarin with a Taiwanese accent, known as 'Taiwanese Mandarin (台灣國語)'. The accent can be either weak or strong according to one's social and educational background, but in general, Taiwanese Mandarin is in many ways different from that of the Beijing standard, not only in phonological differences but also in syntactical and lexical features (see 2.3.1).

It is also worth noting that Taiwan continues to use 'Traditional Chinese 繁體 (the original complex form of Chinese characters)' while China changed its writing system to 'Simplified Chinese 簡體' in 1956. The phonetic system of the Mandarin language "注音符號 (zhu yin fu hao) or *bopomofo*" in Taiwan (which was widely used in the mainland as well until the 1950s) is also different from the pinyin system of China today. Formulated in 1913, the phonetic spelling was created from the ancient Han scripts (e.g. ㄅ[b], ㄆ[p], ㄇ[m]) (see Table AA-4).

When the DPP (Democratic Progressive Party) came to power in 2000, the inferior status of the Taiwanese dialect (Tai-yu) began to change. Under the DPP's new educational policy, the promotion of Taiwan's dialects and aboriginal languages became the priority in schools. Their policy was to challenge the legitimacy of Mandarin as Taiwan's only language and the KMT's political stand on their China-

centric policy (the sovereignty of the Republic of China: see 2.1.4). Official language planning agencies were also set up in 2002 to establish a standardised written system for Tai-yu and Hakka (Klöter, 2004). The inclusion of Tai-yu and other local languages into the school curriculum have helped native Taiwanese to gradually find their voice (ibid.).

Language can be regarded not only as a tool of control; it can also be used as a "symbolic marker" to represent one's ethnic and/or national identity (Oakes, 2001; Edwards, 1985). People's common attitudes and perceptions toward one language are often affected by their sense of individual identity and their socio-political condition. The following section will present the interaction between language markers and identity.

2.3 Language Attitudes and Identity in Taiwan

2.3.1 Identity and Nation

In the more recent, academic view, identity is not fixed or based on common ancestry; it is socially constructed and greatly influenced by our social, economic and political experience (Jenkins, 2004; Brown, 2004). Identity, in the more traditional view, is about "sameness" within the group, such as common ancestry, common culture and/or common physical type, but it is also about one's "uniqueness (the differences [in contrast to other groups])" (Joseph, 2004). Jenkins (2004) claims that identity is not a 'natural' formation, but is a product of discourses between the individual and others, and to a great extent a socially constructed interpretation of selfhood. Jenkins goes on to claim that identity often is not just constructed as a sense of similarity with an identified group, but also as a sense of difference with other groups. Similarly, Brown (2004: xi), referring specifically to identity changes in Taiwan and China, also proposes that, "identity is based on social experience, not cultural ideas or ancestry." The formation of identity and its implications are strongly affected by the common social experience involving economic and political influences (ibid., 02).

Among various categories of identities, physical, geographical, ethnic, national, and social identities, etc., ethnic and national identities are two fundamental factors which people have involved in constructing a nation during the modern age (19-21 century).

To many theorists such as Smith (1987, 1991), the characteristics of a nation constitute a shared language, a common territory, a cohesive economic life, a common culture and/or a shared religion. In this sense, the construction of a nation is not a collective or creative illusion, but a shared conception. This latter aspect is foregrounded by Anderson (1991), who regards a nation as an "imagined community" where a sense of belonging is constructed by its members: "[nation] is an imagined political community – and imagined as inherently limited and sovereign (1991: 6)." A nation, therefore, which has supreme authority over its border, is constructed within clear boundaries (in terms of language or territory) between 'us' and 'them'. Anderson sees these elements as human group constructions or ideas/self-images, which may or may not go along with state sovereignty (as for example in the case of Taiwan or Scotland) or even a clearly-demonstrated territory (e.g. the Jewish nation).

Poole, in his works, claims that Anderson did not explain why the concept of a nation as an imagined object has such a strong impact on human consciousness – people are willing to fight for their countries, for example. In order to explain the reason, Poole (1999: 12-13) takes the view that a nation is not only an imagined community, but is also a form of identity which exists in the mode of individual self- and other-awareness. According to Poole, if we want to further understand the link between nation and identity, we need to understand the concept of culture because nation is a specific cultural object that we recognise as ours. Cultures are produced and reproduced during our existence. Poole (1999: 13) states that the concept of culture refers to the process by which people acquire the knowledge which allows them to understand the various cultural artefacts and to recognise them as their own. It is the process by which members of the culture come to understand the meaning of the objects which form the culture, and crucially, that they find their identity in these objects.

As Poole (ibid.: 14) states, "Our national culture provides a moment of self-recognition through which we both confirm our individual existence and become conscious of ourselves as having a collective existence." The formation of national identity is influenced by one's social experience of the place in which they grew up and the cultural artefacts (e.g. language, custom, literature, music and so forth) they

learned and experienced throughout their lives.

Language, is described by Joseph (2004), as the product of people's interaction, in which people interact and share similar cultural experiences (e.g. regional customs, social class, etc.) through speech, writing and signs. People who share the same language experience and socio-political background, may often come to view their identity as unique and different from other groups. However, the explicit ideas about identity and the role of language in identity are also transmitted to other community members by influential figures in the community, such as writers or politicians. Therefore, the process by which people recognize their identity as being different from other groups is not an entirely natural and politics-free process. In other words, language can be seen as a marker of social identity which people use to distinguish themselves with outsiders (Tabouret-Keller, 1997). This happens especially under certain socio-political conditions (e.g. colonial experience) like that of Taiwan, Galicia (in Spain) and Quebec (in Canada). Most scholars view the equation of language with identity as being very much a social construct, as with a nation.

As explained previously, Taiwan's linguistic identity is complicated by the fact that Taiwanese (Tai-yu) was not only derived from Southern Min dialects (Chinese-region influence), but was also affected by the Japanese language and culture (colonial influence). Many words common in modern Taiwanese, such as kaban (bag), bentou (lunch box), tatami (Japanese straw floor coverings), ringo (apple), derive from Japanese. The language contact between the dominant language Mandarin and Taiwanese has also created a regional marker – Taiwanese Mandarin. For example, one of the characteristics of Taiwanese Mandarin is the lack of retroflex initials, like "chi 吃 (to eat) [the Standard Mandarin]" pronounced as "tsi [Taiwanese Mandarin]". There are also differences in vowel sounds: "ge 各 (each) [the Standard Mandarin]" is pronounced "go [Taiwanese Mandarin]". The syntax, such as the use of the auxiliary verbs in Taiwanese "beh 要 (want)" and "u 有 "do/have" also became a feature of Taiwanese Mandarin (Brubaker, 1995: 41-43).

As discussed previously, language is often a basis of identity construction and is regarded by its members and outsiders as a marker of identity. The question is whether all the linguistic factors that occurred in Taiwan can be seen as one of the

symbolic markers that distinguish Taiwan from China.

2.3.2 Linguistic Markers in Taiwan

Section 2.2 indicates that the most accepted variety of a language usually becomes the standard variety of a country. The distinction between standard and dialect is often "manipulated by the dominant sector of a society in order to discriminate against a minority group" (Oakes, 2001: 21). The perceived inferior status of people who speak the dialect or regional accent is often deliberately reinforced or disseminated by a dominant government or society. For example, the languages that a working class people speak are categorised by the dominant class as vulgar, low or barbarous (Fairclough, 2001). However, there are also positive values associated with regional dialects. Most dialect users often have a sense of solidarity towards fellow dialect users and the language they use which is denied by the outsiders. This often occurs while at the same time they share the socially-dominant negative view of their own language-use.

As mentioned in 2.2, the most used language varieties in Taiwan are the Taiwanese dialect, Hakka and Mandarin Chinese. Each of these varieties, which are spoken by different groups of people in Taiwan, may be seen as reflecting stereotyped characteristics of its speaker group by others and often by speakers themselves.

Code-mixing and switching (the use of two or more languages or dialects) in conversation is very common among people of Taiwan. Auer (1998) gives the following definitions: in mixing, "one code's sentences contain embedded words and phrases from the other code"; in switching, the codes change "between a clause, a sentence, or longer".

Code-switching and/or -mixing may also be a marker of identity with a bilingual or bi-dialectal group. For example, the Hoklo people often speak with non-Hoklo speakers in a code-switching style between the Taiwanese dialect and Mandarin. This behaviour of changing from one language to another can be explained by linguistic and social factors (Crystal, 1997). One possible reason for the Hoklo people, especially the older generation, switching between languages is due to the fact that speakers cannot express themselves fully in one language (in this case, Mandarin), so switching to the Taiwanese dialect can make up for the deficiency. Yet, one's

social group and attitude toward the listeners can also be expressed and identified through code-switching. For instance, speaking the Taiwanese dialect or expressing oneself in a code-mixing style (e.g. Japanese + Taiwanese + Mandarin) to a fellow user can denote friendliness. In other words, people's feelings towards their own language (e.g. a certain regional dialect) often result from an interaction between their own language attitudes and their social environment.

A language attitude is defined as a person's feelings about his or her own language or the language of others (Crystal, 1997). According to Oakes (2001: 04), "Language attitudes are largely the product of strategies used to construct social identities." Language attitudes can therefore be used to understand language ideologies within a given society. As Hsiao (1997: 304) stated, "language ideology is related to the social position and experience of a group and to their political, economic, and symbolic interests, [which] will to lead to the understanding of social relationships in a specific society". The study of language attitude can be a way of identifying the group's ideology toward their culture and society and may help to show how identity developed throughout history.

2.3.3 The Formation of the Taiwanese Identity

Taiwanese identity, as previously explained, is complicated and ambiguous. Under Japanese colonisation, Taiwanese people (Hoklos and Hakkas) were greatly influenced by the Japanese culture, language and social order. Nevertheless, they still preserved their Han culture tradition and language in their daily lives. However, as explained in 2.1.3, a new sense of solidarity, the idea of "Taiwanese", started to emerge from different language groups on the island during the Japanese occupation (Brubaker, 1995: 18). As stated by Brown (2004: 10), group identity "is ultimately held together by common socio-political experience." One example can be taken from Chiung's (2004: 107) description of these changes, "Those immigrant identities, once attached to the place of their ancestors such as [Zhangzhou people] and [Quanzhou people] have been replaced by a developing sense of being a [Taiwanese] in contrast to being Japanese." Intellectuals also made efforts by establishing journals and organising opposition groups, in order to preserve Han Chinese culture as developed in Taiwan. Anti-colonial sentiment and a growing sense of solidarity among local Taiwanese (e.g. Hoklos) indicated the emergence of

a new form of identity – a distinctive cultural identity that combined Han cultural tradition and colonial experience.

In postcolonial Taiwan, when the island was taken over by the KMT and under Martial Law, the longer-term 'local' residents of Taiwan (in this case Hoklos and Hakka) faced a different dilemma, that of dual identity – that they were Taiwanese and/or Chinese. Local Taiwanese began to notice differences from the post-1949 immigrants in terms of culture, social habits, and the use of languages and customs. Both locals and mainlanders during their separation had experienced different economic, socio-political, cultural and historical conditions that not only distinguished Taiwan from the mainland but also separated it in terms of languages, social manners and way of thinking. For instance, Taiwan was colonised by Japan for fifty years. Mainland China, on the other hand, experienced a shorter, but more violent occupation by Japan. In addition, China experienced a long period of war-lordism followed by the Civil War between Nationalists and Communists. Due to these differences and the conflicts with the mainlanders led by the KMT (for details refer back to 2.1.4), the regional identity of local Taiwanese no longer had to do with the issue of being Han Chinese as in Japanese colonial times but with the issue of fighting for equal status in comparison with people who came from mainland China after 1949.

Influenced by the political and cultural situations, Taiwanese people may have confused feelings about their identities as Taiwanese, or Chinese, or both Taiwanese and Chinese. These views often overlap. As Hamrin and Wang (2004: 341) describe, "Taiwan citizens face the implicit contradiction between supporting Taiwan independence and maintaining a strong Chinese identity – the question of whether they are citizens of Taiwan or culturally 'Chinese'." The fuzziness and overlapping value of identities can be quite hard to categorise in terms of culture, history and politics.

For example, from the PRC point of view, Taiwan is a Chinese region in terms of politics and culture; however, from the DPP-oriented view, Taiwan is a separate country within the Chinese cultural world. The diverse views regarding Taiwanese identity is a phenomenon of social and political identity. The interplay between these diverse views on Taiwanese identity has had influence not only on political issues

regarding Taiwan's status, but also on cultural issues, like Taiwanese writing and literature.

Under the influence of Han Chinese culture, Taiwan can be said to be part of the Chinese cultural world; however, it has its own distinctive geography, language, identity, history, culture and political status which can be construed in the idea of "regionalism". Regionalism refers to specific features (e.g. dialect, history, and customs) of a particular place where people share a regional experience (see detailed explanation in 2.3.4). Due to the unique situation of the Taiwan-China conflict, the general understanding of Regionalism needs to be contextualised and historicised in the context of Taiwan's situation. The term 'Regionalism' will be defined in the following section.

2.3.4 Regionalism in Taiwan

Regionalism in general can be explained either in terms of politics or literary movements. Regionalism in politics is a political ideology that a certain group of people in a specific region share to pursue political power for autonomy or independence (Veggeland, 1996). Ideology, as Van Dijk (1998: 48-49) defines, "consist[s] of those general and abstract social beliefs and opinions (attitudes) of a group." Regionalism in terms of literary movement focuses on the development of regional literature, creating a sense of a regional identity that centres on the political representation and construction of identity via language in literature (Campbell, 2007). Taiwan's Regional Literature was created when writers and intellectuals were seeking to identify who they were and the place to which they belonged.

Taiwan's Regionalism not only has its own political ideology but it has also generated a literary movement and vice versa. In terms of political ideology, an anti-colonial sentiment as presented in 2.1.3 developed during Japanese colonisation, which generated a new Taiwan identity. Under Japanese colonisation, Taiwan's intellectuals never forgot their Han identity and continued to express this ideology (i.e. the shared beliefs regarding their identity) in the works they created. The same thing happened to the intellectuals who were born locally on the island after the ROC government took power. A strong sense of Taiwanese identity was gradually developed under Martial Law and especially after Martial Law was lifted, when people could express

their views freely.

Owing to the above mentioned experience, Taiwan is represented in literature as a symbolic place where people in Taiwan belong and which has distinctive features that can differentiate it from Chinese culture, although Taiwanese culture has long been seen as part of the Chinese cultural world (Tu, 1997). Taiwan's liminal position at the crossroads between Han Chinese origin and other cultural identities from its colonial experiences have become a self-definition of its place. Taiwan's Regional Literature, which encompasses linguistic features like Taiwanese expressions, the Japanese language, Taiwanese Mandarin, and cultural elements such as religions, customs and so on, has become an important medium for representing Taiwanese identity and belonging.

2.4 Regional Literature in Taiwan

The original term *Xiang Tu* Literature (鄉土文學), which has been translated as Regional Literature, Nativist Literature or Literature of the Soil, literally means 'homeland-soil literature'. As Faurot (1980: 3) shows, regional literature "refers to literature written about the ordinary people and customs of the local region… ." Taiwan's Regional Literature cannot be simply defined as a literature written about the ordinary people of the island. The characteristics of Taiwanese literature have evolved in specific socio-historical conditions that require us to look into the details of Taiwan's historical context and background. According to Chen (2007: 27), "The character of Taiwan's recent history derives not only from the period of Japanese occupation but also from the political authoritarianism of the post-war period. If we wish to discuss the culturally pluralistic character of contemporary literature, it is necessary to locate that literature within this socio-historical context".

The political and economic situations of Taiwan (e.g. Japanese colonisation, Taiwan under Martial Law; economic development and the effects on the agricultural society) have gradually shaped the formation of Taiwan's identity. Influenced by these social conditions, writers were inspired to create stories similar to the world they were living in. Their aim was to make people on the island aware of their identity, culture and history. As cultural identity is often shaped by socio-political changes, regional writers' creations show a growing sense of identity in society at large. Their works

not only actively help to create a sense of regional identity, but also help to create and shape that identity. Weedon (2004: 62) indicates that novels of such texts generate empathy and identification and "can initiate the development of new forms of identity for readers." Regional writers' creations inspire readers to explore the images of Taiwanese people, their homeland and social conditions. Moreover, the power of these literary works is that they provide opportunities for readers of the same/different generations or cultures to gain knowledge of a specific culture or place.

Because Taiwan is a post-colonial hybrid society, its regional literature usually involves an amalgamation of more than three cultures and languages. These include standard Chinese, Taiwanese, Japanese and American languages and cultures. Taiwan's regional writers combine different linguistic and cultural elements in their works to represent the changes of Taiwan's cultural identity pre- and post-1945 (Hillenbrand, 2007).

This combination of languages also gives an air of authenticity and helps writers to construct linguistic situations from Taiwan in the stories (e.g. local Taiwanese speak Taiwanese dialect, Taiwanese Mandarin and some Japanese). The linguistic signals (e.g. Taiwanese dialect) which appear in Taiwan's regional literature reflect the views of regional writers about their homeland and their roots, highlighting the language difference between the local and the ruling power (Hsu, 1997: 228). The cultural content signals identified in the regional literature, including proverbs, idioms and expressions which reflect Taiwanese traditions, customs and rituals, also play the role of highlighting the hybrid nature of Taiwan's existence (see examples in Chapter 5).

The development of Taiwan's Regional Literature may be divided into three phases: literary reforms in the early 1920s and early 1930s, the effect of early KMT rule and the 2-28 Incident during the 1940s and 1960s and *Xiang Tu* Literature in the 1970s (Wang 1980: 43-70). Each of these phases will be presented in the following sub-sections.

2.4.1 First Phase: Literary Reforms in the Early 1920s and Early 1930s

Literary and linguistic reforms[4] in the 1920s and 1930s had a great influence on Taiwan's literary development (see Section 2.2). Young writers supported the idea of literary reform by using the colloquial style of Mandarin Chinese.

The distinctiveness of the Taiwanese culture became a focal point in intellectual activity. In the early 1930s, the political situation gave rise to the promotion of *Xiang Tu* Literature. As mentioned in 2.2, local Taiwanese writers began to create fiction or stories in Japanese after long periods of Japanese occupation. The advocacy of *Xiang Tu* Literature evoked a strong socio-political sentiment toward Japanese policies, e.g. towards those forcing the islanders to eliminate their ethnic consciousness making Japanese Taiwan's official language. In order to resist Japanese cultural assimilation (custom and language), some Taiwanese writers advocated the use of native Taiwanese as the language of their literary creativity to fulfil what they saw as a historical mission (Wang, 1980). Their mission was to tell stories about the people of Taiwan and what they had experienced on the island. Scenes of rural areas and the life of ordinary people, seen as typical of the island, is often the main theme of these stories.

In the first period of the *Xiang Tu* Literature movement, the use of the Taiwanese dialect and focus on the rural world could be seen as resistance toward Japanese assimilation. After Taiwan returned to the ROC government (also known as Taiwan's Retrocession/Restoration) in 1945, the development of *Xiang Tu* Literature entered a new phase.

2.4.2 Second Phase: Early KMT Rule during the 1940s and 1960s

In the second phase of Taiwan's Regional Literature, the *Xiang Tu* writers of the 1950s and 1960s depicted figures from the lower layer of society where people suffered and struggled to make a living (Wang, 1980). They used language and character to satirize and to present the social and economic conditions (this was the

---

[4] China's new intellectual leaders, especially Hu Shi, launched a literary revolution to replace the classical style of writing in Mandarin with a vernacular style.

time when Taiwan received economic aid from America). Most of the short stories written during this period implicitly suggested "the unconscious hostility of the peasants toward the metropolitan civilization" (Wang, 1980: 50). The two most important *Xiang Tu* writers of this period, Hwang Chun-ming (Huang Chuenming) and Wang Chen-ho (Wang Zhenhe), illustrated the early encounter of villagers with the world of modernisation. The frustration, the pressure of capitalism and the tragedies of individuals were the main themes of their works. Because political criticism was not overt, writing in the *Xiang Tu* genre did not attract so much criticism or repression from the government during this period.

In short, *Xiang Tu* writers during this period projected the collision between the rural and metropolitan in their stories. Regionalism in *Xiang Tu* literature during this period conveyed Taiwanese local tradition, dialects, ordinary people's lives and their economic situation.

2.4.3 Third Phase: *Xiang Tu* Literature in the 1970s

When the United States switched recognition from Taiwan to the PRC in 1979, many intellectuals in Taiwan demanded democratic reform and, at the same time, started to ask the Nationalist government to recognise the mistake they had made in the 2-28 incident (Simon, 2003: 119-120). In such a climate, a wave of political and social reforms started and this generated a distinct "back to *Xiang Tu* (homeland)" cultural trend. *Xiang Tu* Literature in the 1970s played a major role in new cultural trends.

The theoreticians of *Xiang Tu* Literature advocated a type of literature that condemned social inequality (e.g. the impact of modernisation on agricultural society) and arbitrary hegemony (e.g. blue collar class versus ruling class) (Wang, 1980: 54). What happened in the third phase of X*iang Tu* Literature was that some of the regional artists began to value/promote local identity and at the same time express support for social justice in their works. In addition, *Xiang Tu* Literature almost became the socio-political documents that theoreticians used to express their opinions.

It can also be said that a new ethnic consciousness was gradually infused into the content of *Xiang Tu* Literature (i.e. Taiwanese consciousness versus Chinese consciousness). This trend generated an ideological conflict between Mainlanders

and Taiwanese on the island (Wang, 1980: 61). Official authorities accused *Xiang Tu* writers of creating separatism between Mainlanders and Taiwanese because of their occasional use of the native dialect in their writing (ibid.). They believed that the works which regional writers wanted to portray were not far away from the concept of socialism which Communism was trying to pursue. For example, their works often reflected the social inequality and the impact of modernisation on peasants. Moreover, since 1927, a prolonged conflict with Chinese Communists, which culminated in the setting up of the People's Republic of China on the mainland, and later the flight to Taiwan of the Nationalist (KMT) government in 1949, made the KMT government fear that regional authors' works would affect ordinary people's way of thinking and share leftists' views on social policies (see also 2.1.4). As result of this, the KMT propagated fear of Communism in the people of Taiwan during the White Terror and the Martial Law years after establishing power in Taiwan (Watchman, 1994; Shih, 2007). Many intellectuals were charged as leftists or spies.

Wang To, a pioneer and activist of Regional Literature, gave a direct reply to the government's accusation: *Xiang Tu* means Taiwan. According to him, *Xiang Tu* Literature "grows in the sense that it is precisely literature that bases itself on the soil of Taiwan's real society in order to reflect social reality and people's life and expectations. … This kind of literature, I think, should be called "realistic" literature, not "Xiang Tu" literature" (Wang 1978, in Hsiau, 2000: 71). What Wang To was trying to say was that government officials were confusing the idea of socialism and communism with realism. Realism is a form of art that claims to realistically reflect elements of social concern and people or things as they actually are (Soanes and Stevenson, 2005). In other words, the social realities that Taiwan regional writers are signalling in their writings are based on what they have seen.

Xiang Tu Literature in the late 1970s and the 1980s gradually developed into "Taiwanese Literature" which contained political ideological elements in their works. A few major *Xiang Tu* writers, such as Wang To, decided to devote their time to opposition politics. As the literature moved into the arena of politics, it was suppressed by the Nationalist government. Many of the opposition leaders and activists were arrested at the Human Rights Day demonstration in 1979. Although certain regional writers chose the political route, the spirit of *Xiang Tu*, which

concerns society and shows people's hardship, continued to grow in other forms of the arts (e.g. music, art, dance, etc.) and new regional writers and artists were emerging.

2.5 Regional writers: The Case Studies

2.5.1 Wang Chen-ho (1940-1990)

As mentioned in Chapter 1, this research will mainly focus on the study of Wang Chen-ho's prose in English translation. Wang was regarded as one of the well-known regional writers and a literary figure in his time. His novels and short stories make use of a variety of languages, including the Taiwanese dialect, the Mandarin of Taiwan, some classical Chinese, local slang, English and Japanese (Hsu, 1997: 231). He also created grammatical structures that brought Western syntax into his works. His style of writing showed how Taiwan was influenced by different cultures and how people gradually changed their sense of identity away from China.

Wang was born in 1940 in Hualian, Taiwan and died in 1990 from nasopharyngeal carcinoma. He graduated from the Department of Foreign Languages and Literature at the National Taiwan University and his first job was a high school English teacher. In 1969, he went to work for Taiwan Television Enterprise (TTV) in an editorial group. By that time, he had produced many short stories and was well known for his fiction. His first short story *Ghost, North Wind, People* was published in his second year at university, majoring in English Language and Literature. In this early period his stories were filled with naturalistic descriptions, but then he gradually became a satirist. The majority of his works produced in the 1970s and 1980s, including *Xiaolin in Taipei*, *Auntie Lai-chun's Autumn Sorrows* and *Shangri-la*, are satires. As Berry (2002) described him, "Wang emerged as a strong literary figure whose unique voice effortlessly straddled the seemingly contradictory worlds of the Taiwanese modernist and nativist schools." His works represent the hardship of ordinary people in the changing society of Taiwan during the 1970s. This was a period when people came to experience the transition from a simple and hard-working agricultural society to a complex, dishonest and competitive economic society.

Wang liked to employ elements such as absurdity, ridicule, sorrow and comedy in the

narratives. However, he himself once stated that the main purpose of constructing stories with a humorous effect and in multi-languages was to "present real voices in the story" (Gao, 1997: 33-35). In this way, people's daily language could be recorded and the history of Taiwan could be preserved in written form. In order to help the source readers understand their languages, culture and history which were not familiar to their generation, Wang often provided notes or explanations on his works. His style of writing, e.g. with numerous in-text annotations or footnotes, actually forces readers to think carefully about what they read. In fact, scanning his works may lead to confusion even for the source text readers. The following subsections will introduce three case studies of Wang's works.

2.5.1.1 The Novel *Rose, Rose, I Love You*

In his stories, Wang liked to make burlesque of his characters by making fun of his characters with physical disabilities or deformities. Wang's erotic type of humour appeared in his satire *Rose, Rose, I Love You* which is a story about 300 American GIs coming from Vietnam to the coastal city of Hualien for a weekend visit in 1960s Taiwan. As presented by Goldblatt (1998:viii), "The setting of the novel is the coastal city of Hualien, a relative backwater in 1960s Taiwan. […] the central action of *Rose, Rose, I Love You* takes place in a single day, and centers on the opening ceremony of a crash course for 'bar girls to be' in a lovingly described Christian church that is then defiled by an assemblage of flesh-peddlers and the flesh they peddle, as 'The Lord's Prayer' completes with visions of untold riches from a project with strong nationalistic overtones."

Being persuaded by Councilman Qian, the main character Dong Siwen (a fat English teacher who cannot stop breaking wind) begins to train fifty specially selected prostitutes to speak English, to know about American culture and the importance of personal hygiene. The main goal is not to leave Americans with a poor impression of Taiwan. Dong believes that all his plans for training prostitutes to please American GIs can actually help his nation win America's heart. *Rose* is therefore a low and high burlesque, which contains an absurd plot that brings out comic effects. In the novel *Rose*, Wang Chen-ho also used a great deal of idiosyncratic Taiwanese dialect with strong local flavours and casual syntax to demonstrate ordinary people's life.

2.5.1.2 Two Short Stories *An Oxcart for a Dowry* and *Sulan's Getting Married*

A protagonist's physical disease or deformity was something Wang often used in his stories to reflect the eccentric mirror image of ordinary people. The protagonist Wanfa in *An Oxcart for a Dowry* is an oxcart driver who has difficulty in hearing and whose wife, Ahao, is having an affair under his nose with a young clothing peddler called Jian. When he finally expels Jian from his house, things are not going his way. His former employer hires him to cart goods but the ox he assigned to him goes wild and kills a child. When Wanfa is released from prison, Jian buys him an oxcart in exchange for being with Ahao once a week. Although Wanfa is ashamed of the situation, he has no choice but to play the fool.

Another short story, *Sulan's Getting Married* is about a bright young girl, Sulan, who cannot cope with the pressure of studying for her university entrance exam and suddenly loses her mind. She became better after years of treatment, but her parents, Mr. and Mrs. Xin, had already spent a lot of money on her mental problems. She later married a young man, Mr. Zhu. Yet, soon after their wedding day, he discovered that Sulan was not acting normally, so he began to beat her up and even put her in a cage to control her behaviour. After Mr. and Mrs. Xin discovered that their daughter was tortured and mentally ill again, they had no choice but to send her to the mental hospital. The story goes on to describe how while she is being treated in a mental hospital Sulan's mother (Mrs. Xin) was forced by difficult circumstances to make money from a roadside stall after Sulan's father was injured in an accident at work. The story of *Sulan* demonstrates the concept of powerlessness. In the process of modernisation, many people suffered from the economic changes, especially those who were at the bottom of society. They had no power to change their circumstances but only to accept their fate by working manually and hourly to survive. This phenomenon of the 70s drew Wang's attention, and he wrote stories about different individuals and their experiences.

2.5.2 Hung Hsing-Fu (1949-1983)

Hung Hsing-fu (Hong Xingfu) was born after the Second World War in a poor rural village of central Taiwan near the sea. He was a promising writer and received several literary awards in Taiwan. Unfortunately, he died in a car accident in 1982

when he was just 33 years old. Unlike other regional writers who explicitly and implicitly expressed their anti-colonialist ideology in their works, most of Hung's works related to rural areas and the lives of farmers (Chen and Lin, 1998-2005). With his family background, he was devoted to portraying the hardship of farming and the transformation of economy from an agricultural society to an industrial society during the 50s and 60s in Taiwan. Similar to Wang Zhenhe, he liked to use Taiwanese slang and proverbs to portray the people of rural areas who were often illiterate and had strong beliefs in traditional values but who were often ignorant. Although life was difficult and stressful, Hung wanted to illustrate that these people still managed to be honest, brave and patient people. His famous short stories include *Dark Face Kieng-ah*, *The Play's Over*, *My Land* and many other poems and prose. The stories studied here are *The Play's Over* and *My Land* which were both published in the 1978 collection of his short stories entitled *Dark Face Kieng-ah*.

2.5.2.1 Two Short Stories *My Land* and *The Play's Over*

The story *My Land* begins with the scene in which Ma Shui-sheng (the eldest son of the family) is trying to sell their last piece of family land for their parents. The time is around 1961, sixteen years after the end of Japanese colonisation in Taiwan. The story goes back and forth between the time when Ma's family was still under Japanese rule and the time after Taiwan's restoration under the rule of the Nationalist Government. Because of their parents' illness, they have no alternative but to sell land that they once strove for with bleeding hands and the humiliation of kneeling on the ground crying for mercy to the Japanese. In the end, their parents discover that their sons have deceived them into believing that the lands were still theirs for all those years, but in fact, 10 acres of land had been sold to buy morphine to treat their illness. With anger and embarrassment, they hang themselves from the ceiling beam to end their lives.

The story of *The Play's Over*, on the other hand, portrays the decline of the outdoor Taiwanese Opera during the social transformation of Taiwan in the 70s. Outdoor Taiwanese Opera used to be popular at temple festivals, but it was gradually replaced by TV programs and indoor theatre performances. The story involves the stage act of a popular drama "Ch'in Hsiang-lien (秦香蓮)" and the actors of the Jade Opera Troupe's real life situation off the stage. Through the eyes of the main

character Hsiu-chieh who plays Ch'en Shih-mei (陳世美) on the stage and off the stage in real life, readers see the decline of the outdoor Taiwanese Opera and the sorrow of the performers fighting for their livelihood.

2.5.3 Wu Chuo-Liu (1900-1976)

Wu Chuo-Liu (Wu Zhuoliu) was born in the Meiji era in the 5th year of the Japanese occupation of Taiwan. He was one of the outstanding students who could enter teacher training school during the Japanese occupation. Wu was competent in the Japanese language, spoke the Hakka dialect fluently and read Chinese classics and philosophy, but it was not until the age of 41 that he began to learn how to speak Chinese and listening comprehension in Nanjing, China. His first influential work, *Orphan of Asia*, was written in Japanese, published in Japan in 1956 and later translated into Chinese by Fu Enrong in 1962. His autobiography *The Fig Tree* was written in Chinese in the post-war years and published in 1968 in *Taiwan Wenyi* (Taiwan Literature) which was founded by Wu in 1964. Although it was published when Taiwan was still under Martial Law and touched upon the 2-28 Incident, the journal was not banned probably due to its limited circulation (Hunter, in Wu, 2002: vii). It was not until the work was republished in book form in 1970 that the government decided to ban the book. It was republished after Martial Law was lifted in 1988.

2.5.3.1 *The Fig Tree*

The Fig Tree, Wu's autobiography, tells the readers about Wu's childhood (e.g. listening to the stories about the resistance to Japanese occupation), education (e.g. was chosen to enter the Japanese school system), working as a teacher under Japanese rule and his experiences before and after the KMT took control of the island. With his background as a Japanese second class citizen and a person who could not speak Mandarin (of Hakka background), Wu wrote in his book that he realised the awkward situation he was in during his visit to wartime Shanghai in 1941. Hunter quoted Wu's words in *Renditions* (1992: 84), "a Chinese who spoke no Mandarin, who traveled on a Japanese passport, and was seen by the mainland Chinese as a lackey of the Japanese and by the Japanese occupier as a potential traitor." For Wu, the image of the fig tree was evoked during his stay in China where he worked as a translator and then a journalist. He realised he would not find his

own fulfillment in China, being an outsider, and therefore he decided to go back to Taiwan. It took time for Wu to discover his true feeling towards his home 'Taiwan'. The development of Wu's feelings towards Taiwan reflects the complexities of Taiwanese identity as described in 2.3.3. The formation of Taiwanese identity has been a gradual process and has been greatly influenced by those who ruled Taiwan, especially during the time of Japanese colonisation and the KMT regime.

From the above stories, we can see that regional writers liked to portray the sense of helplessness borne by Taiwanese people either under Japanese or the KMT rule. In order to illustrate the social situation of Taiwan in their stories, they inserted various linguistic and cultural as well as other elements (e.g. political and ideological) in their writings. Based on the works that these three regional writers represent, the period that this thesis focuses on is the post-war years of the 60s and 70s in Taiwan when the generation of local Taiwanese still had memories of Japanese colonisation but were experiencing a new wave of political and economic transformation under KMT rule. The Textual Analysis in Chapter 5 will explain how translators have acted in order to convey these elements in their translations.

Section 2.6 will present the reasons why it is important to present translations of Taiwanese literature in English to Western readers and to give the context of how these translations are promoted.

2.6 The Promotion of Taiwan's Literature in English

The translation of Taiwan's literature into foreign languages has been promoted since the 1970s, in particular by Pang-yuan Chi and David Der-wei Wang. Der-wei Wang is the director of the Chiang Ching-kuo Foundation for International Scholarly Exchange (CCKF) and Pang-yuan Chi, who was the editor of *The Chinese PEN* for 30 years, is one of the oldest pioneers in translating and promoting Taiwanese literature. Influenced by the setback of Taiwan's diplomatic situation in the 1970s, Chi believed that the only way to save Taiwan and to make Taiwan well-known was to translate Taiwan's literary works (Chi, 1998: 130-131). In her interview with Hsu (2001), Chi said, "For many years now, interested parties have quietly been promoting the translation of Taiwan's literature into foreign languages, trying to break through the barriers of both spoken and written language. They have been building

bridges of communication with the outside world and advancing understanding of Taiwan's culture."

The CCKF was founded in 1989 as a memorial to Chiang Ching-kuo (1910-1988), the former President of the ROC. The foundation was established to improve the situation with regard to the decline of Chinese study programs at American universities or overseas. According to Brown (2004: 03), "The CCKF pursues four goals: (1) encouragement of the study of Chinese culture and society, internationally; (2) support of international scholarly exchange through collaborative research, conferences, workshops, and publications; (3) advancement of widespread understanding of Taiwan; and (4) promotion of academic dialogue on matters facing contemporary global society." One of the CCKF Centres for Sinological research was established in 1999 at Columbia University (see below).

The CCKF and the Council for Cultural Affairs (CCA) have invested a substantial amount of money to sponsor translation projects of Taiwan's literature (Liu, 2003). These organisations are likely to have political motivation to promote and sponsor Taiwanese literature in contrast to Chinese literature. For instance, under the sponsorship of the CCA and the Chiang Ching-kuo Foundation, Columbia University Press launched a series of modern literature from Taiwan in 1994. *The Chinese PEN*[5] (published by The Taipei Chinese Pen) and *Taiwan Literature: English Translation Series*[6] (published by University of California, Santa Barbara) have also helped to publish translations of short stories, fiction and poetry and essays on the current state of literature, quarterly and biannually/twice a year respectively (Chi, 1998). By publishing Taiwan's literature in English, it is hoped that the voices of Taiwan can be heard and understood effectively in the international market (Tu, 1996). With these sponsorships, the translators and editors have been building bridges of communication with the outside world and hoping Anglophone readers can have a better understanding of Taiwan's culture and history.

Among the novels and short stories that were translated during the 70s, 80s and 90s, many were Regional Literature. As previously mentioned, Taiwan's Regional Literature was developed in the 50s, 60s and 70s when writers began to examine

---

[5] 中華民國筆會季刊 (Quarterly since 1972)
[6] Sponsored by the Council for Cultural affairs (CCA) since 1996

their identity and sense of belonging under Japanese colonization (1895-1945) and then the rule of the Nationalist government under Martial Law (1949-1987) by using narrative and descriptive prose as a vehicle for presenting the distinctiveness of the island. Translation of Taiwan's Regional Literature can potentially be used as a tool to show what Taiwan is really like and give English readers the opportunity to know more about Taiwan. It may also help target readers to understand Taiwan's distinctive cultural and political situation through the text world. More information on translators' background and target readership will be presented in Chapter 5 and Chapter 6.

2.7 Summary

Taiwan has developed its own cultural identity during all the political transformations and under extraneous cultural influences. Writers of the Regional Literature of Taiwan have constructed various cultural and political elements to signal Taiwan's distinctive cultural identity in Regional Literature. The text world often consists of the following five major phases:

I.   Han Chinese Culture in Taiwan (since the 16th century)

II.   Japanese influences in Taiwan (1895-1945)

III.   The KMT rule after 1945 (Martial Law 1949-1987)

IV.   Western influences in Taiwan

V.   Regional elements and ideologies developed in Taiwan

This chapter also presented the reason why it is important to promote Taiwanese regional literature in translation and the issue of conveying identity in translation. The following chapter is a Review of Literature which explores why it is important to study writers, the signals in the ST world, translators' ideology and the effectiveness of the translation.

Chapter Three
Literature Review

3.1 Chapter Overview

As presented in Chapter Two, there are several purposes in promoting Taiwan's Regional Literature in English translations: one is to give Taiwan a voice in the target culture; the other is to signal the differences between the dominant Chinese cultural world and Taiwanese local culture. The present study of Taiwan's regional literature in translation aims to focus on the question of, to what extent a translator has tried to reflect the regional identity of Taiwan in his/her works and to discover whether target readers could realise it.

A "cognitive-pragmatic" approach to the phenomenon of how a translation communicates may help to reveal how readers' and translators' background knowledge influences the communication and reading of a work. For example, we can assume that people in Taiwan know how to distinguish the differences between Chinese and Taiwanese culture and identity, but can U.S. or U.K. target readers distinguish between these two if they have no background knowledge about the Taiwanese and Chinese language or literary works? In order to ascertain the effect of translation on communication, cognitive studies on readers' responses, and the pragmatic and relevance theory (3.4 and 3.5 below) will be reviewed to discover how a translation is reconstructed from an original literary text and how real target readers may be affected by the translator's re-creation.

However, before discussing the issue of communication, the complexity that the translator may be confronted with in the process of translating post-colonial literature and other issues concerned with the communication of post-colonial literature via translation will be addressed. Section 3.2 will first present Taiwan's situation in a colonial and post-colonial or neo-colonial context and then examine the relationship between the postcolonial theory and translation studies. Section 3.3 focuses on problem-solving techniques that translators use to convey intercultural elements in translation.

3.2 Post-colonial Theory and Translation Studies

Translation of Taiwan's regional literature into English is post-colonial in a double sense. On the one hand, the source works are written in, and describe, a post-colonial environment. On the other hand, they are being translated in a post-colonial world, into the language of the world's major post- and/or neo-colonial power.

A theory-base for examining post-colonial translation in Taiwan, therefore, would encompass post-colonial literary theory as well as post-colonial translation theory. Post-colonial theory began as a political analysis of how colonized countries might eliminate the colonial legacy. Stemming from this, post-colonial literary theory focuses on the interpretation of literary texts produced in the former colonies rather than in dominant Western literature (Young, 2001). In the following sections, I will give an overview of how the process of colonisation and decolonisation affected the development of Taiwan's literature.

3.2.1 Colonialism and Decolonisation

From the expansion of land to power control and from power control to wealth, European powers have expanded their territories all over the world since the 16th century. Classic examples are the European invasions and occupations of Africa, Asia and the Americas. Colonialism, by definition, is therefore a practice of domination which involves political control over a dependent settlement or a conquered territory (Kohn, 2006). Although Western occupation in Taiwan never succeeded except partially and for short periods, Taiwan did experience 50 years of Japanese colonisation (see Chapter 2). With a strong belief in patriotism and ethnocentrism, Japan expanded its territories and military power to large parts of the South and East Asian countries until its defeat and loss of territories outside Japan in 1945.

Unlike other former colonised countries which continued to rely on their former colonisers, Taiwan in the Post World War period experienced a new political regime by the Nationalist government (KMT) which may be regarded as 'internal colonial domination' and at the same time the island was economically dependent on America, i.e. 'neo-colonial domination'. The reason why KMT rule can be seen as

internal colonial domination is that it had the features of colonialism as just defined. In contrast with Japanese rule, KMT did not have its physical heartland in another geographic space when it ruled Taiwan. The KMT Diaspora elite had lost their physical presence in the 'imagined' Chinese homeland across the Straits. This Diaspora-from-overseas element of KMT rule gave it some colonial-type aspects whilst lacking others, such as economic subservience to another geographic and cultural space.

According to Young (2001: 44), "Neocolonialism denotes a continuing economic hegemony that means that the postcolonial state remains in a situation of dependence on its former masters, and that the former masters continue to act in a colonialist manner towards formerly colonised states". Taiwan's situation however was different from the definition: the neo-colonial power (i.e. USA) was not the old colonial power, but a power that had defeated it (i.e. Japan) and taken over its East Asian sphere of interest. This makes the Taiwanese situation both post-colonial (with cultural but less economic influence from Japan) and neo-colonial (with strong cultural and especially economic/political influence from the U.S.).

In most of the cases, many newly-emerged countries faced power struggles and economic instability domestically in the post-colonial period. Ordinary peoples' lives were challenged by the uneven distribution of wealth in the process of economic development and modernization. A country may not only have external power imbalances (i.e. with other countries, like Taiwan-U.S.), but also internal ones (like the political situation of Taiwan). In other words, the situation of the under-privileged in post/neo-colonial states can arguably be called a double colonisation, especially with Taiwan, where the ruling elite was not indigenous (the local Taiwanese).

3.2.2 Post-colonial Literature

Post-colonial literary theory, according to McEwan (2009: 17), examines "literature produced both by authors in colonial countries and by colonised peoples responding to colonial legacies by 'writing back', or challenging colonial cultural attitudes through literature". Post-colonial literature is thus the product of power transformations which involves language use, cultural representation, social inequality, etc. Postcolonial writers' objectives may be to give the country a new voice to construct its

cultural/national identity through different linguistic and cultural elements, for example the use of dialects in narrative/dialogue or colonial events in a plot to oppose those who were in power and to express the suffering (Tymoczko, 1999).

Post-colonial narratives in the narrow sense (i.e. storyline of a novel etc.), therefore, can give expression to experiences of colonisation and social conditions of a colonised country. Narrative, in the wider sense, can also mean a story believed in by a group or individual as an explanation for phenomena. As stated by Baker (2006: 19), narratives are "public and personal 'stories' that we subscribe to and that guide our behaviour". The narratives which Taiwanese regional writers tell may be strongly influenced by the narratives prevailing in society or the writer's social group. Conversely, the stories they create may shape the views and attitudes of Taiwanese readers about what they believe with regard to themselves and others.

3.2.3 Post-colonial Translation

Post-colonial translation theories look at how post- and neo-colonial ideologies of politics and power affect translation processes and products. Bringing the concept of the colonisers versus the colonised into the picture has prompted translation theorists to examine both the original and the status of the translation produced in a post- and/or neo-colonial context.

Post-colonial literary translation, like all literary translation, involves presenting aspects of the source writer's culture to the target reader's culture. However, many former colonies have more than one culture or language as a legacy of their colonial past, so their post-colonial literature may well reflect these multiple cultures and languages. How to construct a translation that reveals the full cultural and linguistic complexity of a post-colonial literary text therefore presents translators with a considerable challenge. Here, translators must make a choice between various strategies. They might simply try to preserve the ST's complexity, but this can be an obstacle for TT readers to fully understand the text. For instance, TT readers may wonder why there are Japanese terms in the English translation of a Taiwanese novel. Conversely, translators may decide to describe or explain explicitly the multilingual and multicultural elements rather than try to reproduce them. They might do this for example by adopting techniques such as by adding an explanation in a

footnote or additional information in the translated text (Landers, 2001; Fawcett, 1997; Tymoczko, 1999). However, this might disrupt the flow of the text and/or make it longer than the original.

Translators and publishers often see post-colonial translation as a challenge worth undertaking, as there are potentially big advantages to be gained in the translation. A key advantage of post-colonial translation into a globalised language is that the formerly 'inferior' culture can finally assert itself in the world. Tymoczko (1999: 21), for example, describes the late colonial period in Ireland as a time when the Irish "seized translation of their own cultural heritage as one means of re-establishing and redefining their nation and their people". The act of assertion involves a double ideological consciousness. Post-colonial texts are unavoidably informed by post-colonial ideologies (assertion of a new Taiwanese "national self", for example); and/or post-colonial translation unavoidably takes place across a neo-colonial power gap (Taiwan vs. USA, for example). Both can directly affect the target reader's perception and cognition of what is often an unfamiliar source culture. In addition, since post-colonial literature in English translation may serve "the dual purpose of political resistance and the reaffirmation of identity", it poses a great responsibility to translators, especially when a mixture of linguistic and cultural signals are involved in the ST (Sullivan, 2006: 36).

3.2.4 Theoretical Approaches to Neo-colonial Translation

Among theoretical models of translation studies, among the most controversial are Venuti's domestication and foreignisation strategies, which are similar to Schleiermacher's proposal in 1813 that a translation is either trying to lead the author to the reader or lead the reader to the author (Munday, 2001: 28). Venuti's formulation, however, explicitly focuses on the global power implications of translation into U.S. English, as the language of a neo-colonial power. According to Venuti,

> […] a fluent strategy performs a labour of acculturation which domesticates the foreign text, making it intelligible and even familiar to the target-language reader, providing him or her with the narcissistic experience of recognizing his or her own culture in a cultural other, enacting an imperialism that extends the

dominion of transparency with other ideological discourses over a different culture (1992: 05).

Venuti, therefore, argues that domestication strategies (a target culture oriented theory) impose values of the target culture onto the foreign text and sees domestication, when the target culture is globally dominant, as potentially neo-imperialist/colonial. Hence, he proposes a source culture oriented strategy in order to avoid the colonisation of the foreign culture by the target discourse in the target text. To him,

> […] resistant strategies can help to preserve the linguistic and cultural difference of the foreign text by producing translations which are strange and estranging, which mark the limits of dominant values in the target-language culture and hinder those values from enacting an imperialistic domestication of a cultural other (1992: 13).

Venuti argues that it is more important for a foreign culture to be retained in the TT even if the translation sounds strange and alienating. His idea of foreignisation strategy may allow a SL culture like that of Taiwan to be recognized in U.S. or U.K. Casanova also writes about how dominant and dominated languages interact in the global market but she is not concerned with translation style like Venuti. According to her, dominated cultures (e.g. Taiwan) may use a dominating language (e.g. English) to gain global power (Casanova, 2009).

Venuti's domestication and foreignisation strategies have been questioned by many researchers. As suggested by Rollason (2006: 4), these two terms "may no longer be appropriate in today's rapidly globalising context. It may of course be asked whether the binary opposition implied by Venuti is actually necessary. […] inevitably, any translation in practice will combine one and [or] the other strategy, in the interests of intelligibility and, indeed, of selling the book and finding and keeping readers". In other words, a translation may not only rely on one translation strategy but on several methods to attract different readers into the receiving market. And, access to receiving readers may be much more important than style of translation.

Venuti's idea of bringing the reader to the author in the foreignisation strategy may seem reasonable or practical when target readers have sufficient knowledge of the

source culture and language. However, those who have little or no knowledge of the ST culture may not be able to comprehend certain SL expressions or specific linguistic features in the TT when the translation is too literal or sounds too foreign (Bell, 1991). The intended meaning of the story may also be lost in the translation. Similarly, Pym argues that Venuti's vision was based upon his own position as a university professor and as a competent reader and that he disregards the general readers' level of competence which might estrange them from reading foreignised literary translation (1996: 175).

3.3 Problem-solving Techniques for Intercultural Translation

Other alternative translation approaches for conveying literature with rich source-culture content (e.g. multiple languages, traditions, customs), including postcolonial narratives are, in general, less radical and controversial though also less closely geared to translation into a globally dominant culture. Tymoczko (1999: 282) argues that translation is only a partial process and not every sentence and phrase can be translated when there are peculiar cultural, linguistic and social situations or implications behind it. In such cases, she suggests an approach called metametonymics which focuses on metonymic and metatext (ibid.: 283). A metonymic "is a figure of speech in which an attribute or an aspect of an entity substitutes for the entity or in which a part substitutes for the whole" (ibid.: 42). When cultural signals are specific and unfamiliar to the readers of translation, the translator may use different wording or a different concept to convey these signals but still maintain the original meaning or implication in the TT. Their creation gives a partial translation (hence metonymic) that does not encompass every ST nuance, but which points toward the whole ST item.

Metatext, on the other hand, can be defined as a text describing/explaining/creating another text. It very often involves writing paratextual materials like an introduction or notes, etc. in the TT, which gives translators the opportunity to present or explain the untranslatable to the TT readers. Tymoczko's approach gives the traditional theoretical approach an alternate paradigm where translation is not just a process of substitution but a process which highlights the special signals of the source text, so the target readers can be given sufficient knowledge to understand the source

discourse world.

Rollason also suggests a similar approach called the dialogic model. According to him, "Translation now appears as an interlocking series of dialogues – between cultures, between languages, between author and translator and translator and reader - and, above all, between two texts, source and target" (2006). The dialogic strategy is intended to be a communication device between the translator and the target reader. The use of introduction, notes and glossary with the translation can help readers to know the background of the translated text, to be aware of the problems and limitations that the translator encountered during translation and to receive explanations for foreign usages and traditions. It is like readers having a conversation with the translator in the process of reading.

Both Tymoczko and Rollason believe that a translator needs to provide sufficient information to target readers when necessary for communicative purposes. The differences between them are that Tymoczko focuses more on the representation of the source culture and whether or not specific cultural elements have been encoded in the receiving language; Rollason pays more attention to how the TT is communicated by the translator and what message target readers receive in the process of reading. Putting Tymoczko's and Rollason's ideas together, translation is a form of re-construction and re-creation where readers' reception determines the effectiveness of communication.

Taiwanese regional prose literature often involves multiple languages or language varieties, colonial or post-colonial characteristics and explicit or implicit messages that authors want to convey in their works. These regional features, such as Taiwanese expression, slangs, names of objects/places, are often manifested primarily at clause syntax word-level.

There is evidence that experienced translators work at sentence level, in clause, phrase and word units, but with constant and regular reference to higher levels of co-text (literary image [e.g. describing a character in two to three sentences], paragraph, section, chapter, whole text) and context. In poetry translation, the translator happens during whole-text or whole-verse re-reading and revising process once a unit of text had been ploughed through at phrase/line level (Jones, 2011: 120-126).

In Shih's (2006) study, prose translators do this at end-of-paragraph and end-of-chapter points. In Gerloff's Think-Aloud study[7], participants, who were asked to translate a French text into English, also have a strong tendency to work sentence by sentence, but dividing sentences into clause, phrase and word units for actual translation (1987: 147). When translating Taiwan's prose regional literature, therefore, translators almost certainly first pay attention to the cultural and linguistic signals imbedded in phrase and sentence units before taking into consideration of context and co-text. This underpins my decision to focus on sentence or image-level examples in my analysis.

Presenting particular cultural characteristics into a target language often results in a knowledge gap that may influence TT readers' comprehension. It is essential to see how far the translators did to preserve or alter Taiwan's regional elements in translation at sentence level and in higher levels of context/co-text. In other words, this study enables us to ascertain for example, whether the translations have a similar socio-political effect as the source and how the motivation of writers and translators might resemble or differ from each other. To be able to answer these questions, the researcher will examine how the target texts were rendered by the translators and what techniques are used to help the target readers so that they can approach and contextualize a story which is culturally and historically unfamiliar to them (see later Chapter 5). As Tymoczko and Rollason argue, an effective communication relies on a translator's effort in reconstructing a TT that contains specific features of the source culture and is also accessible to target receivers. In 3.3.1, the researcher will discuss three categories of problem-solving procedures which translators employ to render cultural signals in translation. Section 3.3.2 discusses how regional voices are translated in a dominant language like English.

3.3.1 Three Categories of Problem-solving Procedures

Translators use different translation techniques (types of solutions to obtain a specific result) to deal with the problems that have occurred in the translation process, depending on what the translator wants to achieve (Molina and Albir, 2002; Fawcett, 1997). In this study, the problem-solving techniques which are used to

---

[7] A think-aloud study, according to Gerloff (1987:137), "is a moment-by-moment description which [a translator] gives of his or her own thoughts and behaviours" during the translation task.

convey culture-bound elements in literary translation are divided into three main categories. The first category consists of techniques that are used to signal foreignness in the TT. The second category covers the techniques that naturalize the SL signals in the TT by adapting towards target culture norms. The former is applied when the translator wishes to retain the source cultural elements in the TT whereas the latter is used by the translator to improve the accessibility of the TT. Naturalising approach is similar to Venuti's domestication strategy but without political overtones.

The third category is comprised of the techniques that explicate the ST information in the TT. The above three approaches often coexist with one another in translation. Detailed descriptions of these approaches and techniques will be presented in the following subsections.

3.3.1.1 Signalling Foreignness in the TT

Signalling foreignness in the TT consists of techniques that translators use to preserve the cultural or linguistic flavour of a ST. This approach may not necessarily be considered reader friendly, but focuses on presenting the author's intent and creation in the TT. Techniques that are often applied by translators to signal the foreignness in the TT are literal translation, transliteration, borrowing and interpolation which share similarities with Reiss's (2000: 76) list of approaches in retaining the local flavours. Details of these techniques will be explained as follows:

Literal translation

Literal translation is defined as word-for-word translation of the SL form on the basis of TL syntax (Larson, 1984; Chesterman, 1997; Molina and Albir, 2002). Translators sometimes use literal translation to retain the SL signals. The disadvantage of using literal translation is that the figurative meaning of a word or a phrase may not be conveyed in the translation and it can sometimes make the TL sound unidiomatic.

Transliteration

Transliteration is one of the alternatives to translating names, objects, places or terms. That is to say that the sound of a foreign name or term is constructed by English letters which create a similar sound effect in translation. As stated by Hervey

and Higgins (1992: 29), "conversional conventions are used to alter the phonic/graphic shape of a ST name so that it comes more into line with TL patterns of pronunciation and spelling. Transliteration is the standard way of coping with, for example, Chinese names in English text." Translators may need to follow a standard transliteration of names; for example, the standard transliteration in Wade-Giles for 台北 (pronounced 'Taibei') the capital of Taiwan is 'Taipei'. The most common way of transliterating Chinese names in English, however, is the pinyin system of China, i.e. Pinyin.

Borrowing

Borrowing is used by translators to take a ST word or expression verbatim into the TT (Hervey and Higgins, 1992; Molina and Albir, 2002). The difference with transliteration is that transliteration is a nonce usage (new/unique) whereas borrowing is using a transliterated term that has been absorbed into the TL. For instance, the transliteration of the Korean word 'kimchi (pickled vegetables)' has become a loan word in the TL.

Interpolation

Interpolation (Landers, 2001: 94), is a method that is used alongside transliteration or borrowing. It is a way to explain SL information in the TT by adding a parenthetical word or phrase just after the SL expression when the term first appears in the TT, for example, 'kimchi or Korean pickled vegetables'. The SL term is then kept throughout the rest of the text. Landers (ibid.: 95) points out, "The big advantage of interpolation is that after the term is explained the first time, it frees you to use the SL term, which is likely to be more concise and certainly more denotative than its translation."

3.3.1.2 Naturalizing the SL Signals in the TT

This approach contains techniques that translators use to naturalise the SL signals in the TT, i.e. to convert SL usage into normal TL usage (Newmark, 1988/2005: 24-29). The purpose might be, for instance, to make a TT sound more natural and reader friendly. The immediate and overarching purpose however is to make the item seem *familiar* to the reader. Seven commonly used techniques in this category are

generalisation, substitution, paraphrase, deletion, reordering, compensation and re-creation. Each creates different functions in the translation, but the general objective is the same, that is to make the SL feature seem familiar to the target readers. The idea of naturalizing the text is similar to Stine's (2004: 131) 'reconstruction' which is a step to make "a final text that is natural and acceptable in the receptor language […] and equivalent in the response it elicits from the reader." Each of these techniques will be explained below.

Generalisation

Generalisation is used by translators to convey a SL term or phrase with a more general or neutral TL concept (Molina and Albir, 2002). This technique is applied when the concept of the SL term is narrower than the meaning of the TL one, or when techniques that more directly convey the information of the ST could overburden target readers' comprehension. For instance, a translator can simply translate the English 'sash window' as 窗戶 (window) in Chinese.

Substitution

When dealing with source language expressions and idioms, some translators would apply the substitution technique to replace the ST expression with an analogue TT expression, e.g., to translate the Chinese idiomatic expression '害群之馬 (an evil member of the horse herd)' as 'black sheep' in English. Substitution technique is used when a translator decides to exchange a source linguistic element with one from the TT culture. It can also be used "to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa (Molina and Albir, 2002: 511).

Paraphrase

Paraphrase, expressing what has been said and what has been written in a different way, is normally used when the concept stated in the ST is complicated and foreign to the target audiences (Baker, 1992: 37-38). The translator uses the paraphrase technique to unpack the meaning of the source sentence or word within its given context when necessary, for example, to translate the Chinese expression '他在吃醋 (literally means: he is drinking vinegar)' as 'someone being jealous' in English.

Reduction/Omission/Deletion

Reduction includes omission and deletion of unimportant or unnecessary material (Fawcett, 1997: 47), and can help to reduce confusion in the TT.

Reordering

As summarized by Fawcett (1997: 49), "[…] reordering word sequences becomes necessary for comprehension, as in the breaking up of complex structures, or because the source and target languages have different narrative and stylistic structures." Changing the structure of the ST sentences to the TT syntax can therefore be another way to make the TT sound 'natural'.

Compensation

Hervey and Higgins (1992: 35) refer to compensation as "techniques of making up for the loss of important ST features through replicating ST effects approximately in the TT by means other than those used in the ST". It is to restore the source textual effect by creating a similar effect in the TT or to re-create the loss of a ST element or information in another place of the TT, such as puns or dialect humour.

Re-creation/Neologism

Re-creation occurs when a translator decides to give a new creation on a ST wordplay, pun, allusion, etc. in a TL. It is often applied when the ST items are untranslatable or represent a different image in the TL. This technique is aimed to make the readers of translation receive an analogous effect from their reading.

3.3.1.3 Providing Information to Readers of the Translation

Providing extra information in the TT that translators see as necessary is another approach which translators use to convey the sense of the ST signals in the TT. The aim is typically to help target receptors to comprehend a message that is culturally and/or linguistically different from their own. The techniques of explicitation, amplification, introduction/reference and description are frequently applied to achieve this aim, so that the ST culture or implicit message can be visible in the TT. The question is how much extra information a translator should provide for the target readers in order to achieve the maximum communicative effect. Fawcett (1997: 46)

describes this issue of decision-making as going beyond the linguistic dimension but which falls into the matters of cultural judgement and publishing policy.

Explicitation

Explicitation is applied to clarify or interpret the implied meaning of the ST signals in the TT, for example, to translate the implied meaning of the word 'kaasan (mom)' as '孩子的媽 (my child's mother)' in Chinese for it is a proper Japanese word for a husband to call his wife after their child was born. As defined by Klaudy (1998: 80) "Explicitation is the technique of making explicit in the target language information that is implicit in the source text." It is sometimes applied when certain ST elements are implicit for reasons and purposes which require translators to make them explicit to target audiences (Vizcaíno, 2008; Pym, 2005).

Amplification

Amplification consists of addition and in-text annotation. Addition (information added in the text) is normally applied when translators do not want to disturb readers' reading flow, such as adding the phrase 'the Taiwanese expression …' to indicate the place origin. Translators also employ in-text annotation to introduce details in brackets, e.g., aniki (big brother).

Paratext

Paratext is part of referential technique which consists of a title, the cover page, table of contents, introduction of the story, the translator's preface, footnotes, critics' reviews on the back cover, appendices, commentary, etc. Among these paratextual elements, the use of footnotes receives most controversy. Landers (2001: 93) subscribes to the idea that footnotes in fiction "destroy the *mimetic effect*, the attempt by (most) fiction writers to create the illusion that the reader is actually witnessing, if not experience/ing, the events described." However, footnotes might help to reduce readers' confusion when a certain piece of knowledge is required to understand the source cultural elements.

In addition to the use of footnotes, the elements like introduction and commentary can also help readers to gain some cultural-related knowledge before or after reading the main text of a translation. By providing such additional information,

translators can reduce the amount of explanation, amplification, explicitation and interpolation in the TT while making the main text more readable and acceptable.

Paratextual elements also help to introduce and promote literature from certain regions or countries that are unfamiliar to the target culture. For example, short stories selected in an anthology are often published under a specific title which signals the place from which the stories were collected from, e.g. *Oxcart – Nativist Stories from Taiwan 1934-1977* (see Appendix A: Table AA-1).

Description

According to Molina and Albir (2002: 510), translators use this technique "to replace a term or expression with a description of its form or/and function." For instance, the Chinese ST term 月餅 'moon cake' might become 'traditional Chinese cake eaten on the Mid-Autumn Festival' in the TT.

Particularisation

Particularisation is used to describe a term more precisely and concretely (Molina and Albir, 2002: 510). Its usage is opposite to the technique of generalisation. For example, when applying the particularisation technique, the Mandarin orange 橘子 will be translated into Tangerine, Clementine or Satsuma according to its variety.

It is important to note that each of the techniques mentioned in these three categories can be used alone or in combination with others. The application of these techniques in the translation of Taiwan's regional prose literature will be studied and analysed in Chapter 5 Textual Analysis. Section 3.3.2 will now discuss how language varieties are rendered in translation.

3.3.2 Translating Regional Voices: Language Varieties in Translation

As mentioned previously, post-colonial literature often encompasses a mixture of linguistic variations (i.e. dialect, code-switching), cultural elements and writing styles in the text. As Boehmer (2005: 112) describes it, by "Mixing and crossing languages, forms, and styles, colonized writers evolved polysemic – truly creolized – modes of expression". For instance, Taiwanese regional writer Wang Zhenhe created

polysemy and wordplay in dialects, foreign languages, etc. As presented in Chapter 2, the use of Taiwanese dialect was the major linguistic device that represents Taiwan's Regionalism and was used to construct regional identity in Taiwan's regional literature. This exploits the phenomenon described by Määttä (2004: 321), "[…] since language indexes and creates individual and social identity, certain linguistic features can be stereotypically considered as characteristic of a group […]". Wang's literary representation of the Taiwanese dialect can be considered a regional stereotype that represents Taiwan Regionalism.

In translating regional and post-colonial literature, translators face the challenge of conveying regional and post-colonial voices in the TT (Landers, 2001). The researcher is familiar with a number of published works which study literary translation containing characteristics of Regionalism. They provide valuable information of how translators work to convey literary Regionalism in translation, which is of benefit to this research.

One example in translation studies that concerns itself with regional identity is Tymoczko's (1999) work, in which she studies Irish literature in English translation (as presented above). Määttä (2004) concentrates on the study of translating non-standard literary dialect into French. Other examples that deal with regional voices in translation are compiled in Armstrong and Federici's (2006) book *Translating Voices Translating Regions*. Hervey and Higgins (1992; 1997) discuss various methods that use to convey the regional characteristic of dialectal features and decide how important these features are in a ST (see below). Ridonato (2006) pays attention to the Sicilian dialectal variations created in the works of Andrea Camilleri and how they were conveyed in the French translation. The similarity found in the works of Wang and Camilleri is that they both use linguistic variations to identify the place of action (i.e. Taiwan, Sicily) and the characteristic of its people.

From the above studies which concerned with dialect translation, we learn that the way of conveying dialects depends on their function in the TT. A key feature of dialect or region-specific speech forms in literature is that they are usually marked (significant, meant to have special effect), i.e. place-marked (e.g. dialects or cultural contents), socially marked (e.g. lower class, country and unsophisticated) and/or socio-politically marked (e.g. sense of solidarity). Translators' job is arguably or often

seen as important acts that bridge the cultural/linguistic gaps and find an equivalent effect to that of the ST (Hatim and Mason, 1997). Thus, in a regional story where characters speak dialect or mixed codes, the translator arguably has to find ways of signalling the various roles that may be played by dialect in the ST. However, there is no consensus of opinion among scholars of which translation technique is best in dealing with dialect.

Hervey and Higgins (1992: 116-118) discuss several methods of translating dialect. The first option of translating dialect is to translate a dialect into a standard language or neutral version of the TL, e.g. translating the Taiwanese dialect into Standard English. This method, arguably, is only appropriate if the dialectal style of the ST is considered incidental (not important). It sometimes combines with an annotation (e.g. an additional explanation) to inform the target readers that this is a dialect.

The second option is to find an analogous target language dialect to replace the source language one. Hervey and Higgins (ibid.: 118) point out, "When a dialect is used in the ST specifically for its popular connotations (in terms of stock assumptions), it could conceivably be appropriate to select a TL dialect with similar connotations". For example, a translator might replace the Taiwanese dialect with the Yorkshire dialect. The key issue of this method is that it may be difficult to find a truly analogous match between the Source Language (SL) and the Target Language (TL) variety. However, even if the translator can find a analogous match, a good analogy still signals (at least in part) a target-culture space.

The third method in translating dialect is to convey a dialect with a colloquial variety (Määttä, 2004: 323-327), such as using informal American English to substitute a Taiwanese source dialect. This method can make the TT more reader friendly, but the source regional characteristics may not be made obvious in the TT.

Hickey (1998) also suggests that a TT may carry an explicit introductory note to mark the text as a translation from a certain place or culture, such as, 'this translation is about a story of Taiwan'. A strong annotation of the ST within the TT may also be required as mentioned above; for example, 'he spoke in the Taiwanese dialect' with reference to the use of the Taiwanese language.

Moreover, the translation and the presence of more than one language and/or dialect

in a hybrid post-colonial text can create more problems for the translator. Some post-colonial writers use language code-switching to define characters and reveal the hybrid cultural/linguistic circumstances of that place or linguistic situation due to post-colonial layering of language (e.g. local and colonisers' languages). Hervey and Higgins (ibid.: 120) emphasize that "Since code-switching is a definite strategic device, and since its social-interactional function in a text cannot be denied, the translator of a ST containing code-switching should convey in the TT the effects it has in the ST". This is where challenges arise, requiring translators to find solutions in the target language. One possible method that avoids reproducing the code-switching directly in the TT is explanation; for example, 'he suddenly switched from Mandarin to the Taiwanese dialect'. Another method is to convey Language A (e.g. the Taiwanese dialect) in Standard English but transliterate Language B (e.g. Japanese) in the TT when code-mixing occurs, such as 'I think I will cook some *miso* soup'. Other choices are similar to those of translating dialect. One is to find an analogous second language (e.g. Japanese in Chinese ST → French in English TT) and the other is to find another linguistic means (e.g. Japanese → US slang) to replace the 'other language' of the ST.

As stated by Tymoczko (1999: 108), "[…] the reception of a minority-culture text involves a dialectic between assimilation to and alteration of the standards of the receiving culture, […] the perception and acceptance of difference are constrained by the codes that exist in the receptor culture". That is to say that when the minority-culture texts like Taiwanese Regional Literature is being translated into English, the construction of the source text would arguably also require a translator to be a cultural mediator and to make logical sense in the target language because of the cultural and linguistic constraints in the receiving culture.

3.3.2.1 Inter-cultural Translation

Translating regional voices is part of the larger theme of translating culture. Cultural mediation in translation concerns with issues like representation, cultural transfer and transculturation (Tymoczko, 2007). More specifically, Tymoczko provides new insights to the issue of inter-cultural translation. As she implies, dominant-culture readers typically do not know much about the marginal culture relative to their own (see 3.3).

As she indicates (ibid.: 47),

> There are […] massive obstacles facing translators who wish to bring the
> texts of a marginalized culture to a dominant-culture audience: issues related
> to the interpretation of material culture (such as food, dress, tools) and social
> culture (including law, economics, customs, […]), history, values, and world
> view; problems with the transference of literary features such as genre, form
> […], literary allusions; as well as […] linguistic interface.

Tymoczko emphasizes on the constraints of inter-cultural translation (i.e. cross-cultural, cross-temporal, cross-linguistic and cross-spatial transfer and representation), and how these constraints and translators' decisions affect the final product on target receptors.

When translating Taiwan, the translators also face challenges and constraints in conveying features not only like multiple languages and language varieties (including dialects), but also multiple cultural patterns (e.g. the colonial experience) and identity issues (see 2.2, 2.3). In order to cross these barriers, a prerequisite is required for a translator, that is he/she should have a great deal of knowledge about Taiwan's social, cultural and linguistic situations and historical background. Translators can also make a plausible deduction or interpretation of the writer's intention on the basis of available evidence, from the vantage point of knowing the facts about the source-culture background to a text. Their acquired knowledge affects the process of decision-making, i.e. what cultural knowledge s/he feels should be built up, omitted or retained in the TT; what kind of information (e.g. ideological issues, ironies) s/he feels should be delivered to the target readers. Moreover, the translators and often the editorial group have to measure what is more important: retaining the ST culture in the TT or making the translation more acceptable to the target readership.

Since translation is a doubly contextualized activity that concerns two cultures and two languages (or more), the constraints and difficulties that pose by the concept of cultural differences cannot be easily resolved in the process of communication. However, successful inter-cultural translation can help to raise target readers' awareness about a particular culture represented in a literary work. The promotion of a Taiwan's regional prose literature in English translation, for instance, makes Taiwan more visible in the Western world. In Section 3.4, the researcher will discuss the

missions and the roles of a translator in the process of reducing the gap of communication for target readers.

3.4 Translator as Target Reader and Rewriter

In the previous sections, several points have been addressed to demonstrate the concerns and constraints that the translators will face during the process of translation, particularly when dealing with postcolonial literature. Successful communication not only relies on translators' craftsmanship in rewriting, but also depends on translator's background knowledge and competence in reading. The following sections will discuss the potential importance of an author's intention on the process of negotiation between the ST and the TT, and how the role of a competent reader and a rewriter influences the translating process.

3.4.1 Author's Intent

An author's intent in postcolonial narrative is potentially one of the important elements that needs to be taken into consideration, especially when it involves the process of communication and interpretation.

However, it has long been debated whether an author's intent can be judged through his/her text. The earliest attempt to "banish" the author, according to Hirsch (1967: 01), was launched by Eliot, Pound and their associates. They believed that the meaning of a text is not necessarily determined by its author. A great example of this is T. S. Eliot who never once confirmed or denied others' interpretation of his works and many times refused to comment on the meaning of his work (Hirsch, 1967: 10-11). To him, authors were not the determiners.

Another influential essay which also made a huge impact in the literary field was 'The Intentional Fallacy' written by Wimsatt and Beardsley, first published in 1946. They argued "that the design or intention of the author is neither available nor desirable as a standard for judging the success of a work of literary art, […]" (1976: 01). According to them, meaning is in the text and can only be judged through the text by the public.

In his essay, 'The Death of the Author' (1968), Roland Barthes also criticizes the

privilege of a writer and emphasizes the autonomy of a text. He believes that by paying attention to the author's identity (e.g. political views, historical context, ethnicity, etc.), one is limited in the interpretation of the text (in Matterson and Jones, 2000: 99). Readers living in different times or in different places will have different interpretations and understanding of a text; it would be very difficult for readers of different generations or different cultures to refer back to the original author and the experiences of that author.

Hirsch, on the other hand, has another point of view about the importance/validity of the author. As he argues, "if the meaning of a text is not the author's, then no interpretation can possibly correspond to the meaning of the text, since the text can have no determinate or determinable meaning (Hirsch, 1967: 05-06)". To him, a context is first determined by an author and then later constructed by its reader. The meaning which the author wishes to convey in a text is often to an extent structured in accord with a specific genre or conventional setting. Even if the text is set to be unusual or unfamiliar to the readers, the author would take readers' possible understanding into account and offer adequate information in the text so that his/her expectations can be communicated to the audiences (ibid.: 80).

In the case of translation, we might ask how the different concepts of authors' intentions can explain a translator's role in interpreting a literary work. A translator is not merely a common reader but a competent reader whose role involves a complex process of interpretation and contemplation. In Davies' discussion about the practice of interpreting fictional literature, he points out that the interpretation of literary works focuses on what the work could mean in terms of its socio-historical context (2006: 233-234). Taking the translation of post-colonial literature as an example, a translator may need to contact the author or use textual evidence to hypothesize the author's intent about the story he/she created. He may also need to study the cultural/historical background of the place where the story is represented while at the same time considering target readers' understanding so that the unfamiliar cultural context can be communicated to them. A translator cannot disregard the author's intent entirely because there must have been a reason and purpose for creating the text in the first place. However, it is also impossible for a translator to ignore target readers' understanding because SL and TL readers do not share the same cognitive

environment (Gutt, 2000).

As stated by Lefevere (1992: 09), "[Translation] is able to project the image of an author and/or a (series of) work(s) in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin". In other words, a translator is more than simply a competent reader (we typically see translators as having the responsibility of bridging two cultures), but is also a mediator or a re-writer whose interpretation of the source narrative may be subject to his/her interpretation of the text or image of the author, etc.

This notion of regarding the translator as a writer and as a subjective rewriter has also been stressed by Douglas Robinson. To him, both the original author and the translator aim to construct and reconstruct a story that is effective and communicative to their given cultures (Robinson, 2001). He defends his argument by further claiming that the subjectivity of a translator is still based on the service of an original author: "My imagination has to be hard at work in the original author's service; and since I am choosing the target-language words in the original author's service, everything I write in the original author's service has to be filtered through my experience, my interpretations" (ibid.: 03).

In order to further understand how readers construct meaning and why translators make certain decisions for the readers of the TT, a review on the translator's role as a competent reader and rewriter will be presented in Section 3.4.2 and 3.4.3.

3.4.2 Translators as Competent Readers

Reader-oriented theories of interpretation are concerned with how the meaning of a literary text is constructed and what factors influence a reader's interpretation. If we see translators as competent readers, it is important to know how they construct meaning and what influences their interpretation. More generally, reader-oriented theories can help to explain how the majority of readers in contemporary societies (non-professional readers) construct the meaning of a story from their reading. The following sections apply to three relevant types of readers: ST readers, translators as ST readers and TT readers.

3.4.2.1 Reader-response Criticism

Reception theory was developed in Germany in the 1960s during a climate of literary change. Writers were challenged to have more direct involvement with readers or the audience. In reception theories, the three logically distinguishable entities in the process of aesthetic communication are the author, the work and the recipient (e.g. reader, listener, observer, critic or audience). Writers gradually recognized the fact that the end product is determined and created by readers' imagination, experiences and views about the story.

As expressed by Goldmann (Wolff, 1977: 27), "literature is part of the ideological structure of a society and a period, and ideology in general arises within the social relations of society and is related to them in complex ways". Although literature often represents human relations in a given society, our involvement in the world of literature is however unpredictable and subject to many variables. In the process of reading, our judgement and feelings are inevitably affected by our personalities, tastes, experiences, social and ethical climate and cultural priorities.

In contrast to other literary theories that focus on the study of authors or texts, 'reader-response theory' emphasises the readers' role in the experience of a literary work. In this theory, different scholars have different views with regard to the role of readers. Some scholars argue that a literary work will have no real existence until it is read. The meaning of the book or poem can only be revealed by its readers. As Selden and Widdowson (1993: 47) claim, "We differ about interpretations only because our ways of reading differ, it is the reader who applies the code in which the message is written and in this way actualizes what would otherwise remain only potentially meaningful". Readers, therefore, are actively involved in constructing meaning.

Some factors that influence this active meaning-construction are the historical and geographical situations of a reader. According to Wolff (1977: 25), "subject and object are historically situated, and the interpretation of meaning is thus doubly relative: the meaning of a literary text is bound up with the socio-historical situation of its genesis, and the recovery of that meaning by an alien or a later interpreter is unavoidably bound to his or her contemporary situation and set of meanings". The

interaction between a writer and his/her readers are bound by their socio-historical-geographic contexts. One's situation, age, experience and knowledge would influence one's interpretation of a literary text. For example, readers who differ in age, experience, ethnicity and political beliefs might well give different interpretations of Taiwan regional prose literature. Naturally, source culture readers and target culture readers would have a different understanding of the work (the original text vs. its translation) because of the gap between the two cultures.

In addition, Jauss, a German exponent of the 'reception theory', proposes the term 'Horizon of Expectations' to describe how readers judge literary texts in any given period. For him, a literary work does not offer the same face to each reader in each period. Its meaning is not fixed forever and is open to interpretation by readers of different generations. How, then, can we judge a literary work's final value and meaning from the study of readers - from the first reader or combination of readers' opinions over time? Jauss (1982) used Gadamer's hermeneutics approach to answer these questions. Gadamer believed that all interpretations of past literature come or derive from dialogue between past and present. Our own cultural environment allows us to raise questions and, at the same time, the work of literature allows us to seek answers through history. For example, Taiwan's regional literature enables readers of different generations on the island to discover the past (e.g. the colonial and post-colonial history of Taiwan) and to seek the development of Taiwan's identity through history. In other words, Taiwan or U.K. readers in the late 2000s might have a different interpretation from that of a 1980s U.S. translator.

The fourth view is Wolfgang Iser's theory of 'the implied readers'. To Iser, "A sort of oscillation is set up between the power of the text to control the way it is read and a reader's 'concretisation' of it in terms of his or her own experience" (in Selden and Widdowson, 1993: 55). Iser divided the term 'reader' into 'implied reader' and 'actual reader'. The first is the reader for whom the text's author writes which predisposes us to read in certain ways (ibid.). In other words, the implied reader is the intended reader whom the author imagines within the text. Regional writers' intended readership might be local Taiwanese who see Taiwan as their homeland, for example.

Although the actual (or real) reader receives certain mental images in the process of reading, the images will inevitably be coloured by the reader's 'existing stock of

experience' (ibid.). That is to say that the text has some power to control the way it is read and at the same time, a reader's literary norms (accepted style of writing), values and experience help to concretize the images of a text. When we read, we hold certain expectations in our minds based on our memory and experiences, but as we pass through the text, our expectations change and the memories are transformed through the process of reading. This means that what we read is only a series of changing viewpoints, though not every point is meaningful (ibid, 1993).

The fifth view in reader-oriented theories is Jonathan Culler's Convention of Reading and Literary Competence. He argues that readers would recognize particular signs and follow the same set of interpretative conventions, e.g. a normative style of prose (Selden and Widdowson, 1993: 62). For example, the British detective novel has set the standard for its type. People in general are guided by a certain set of norms which function as standards of behaviour or appropriate behavioural products that are accepted or shared by a particular group or society (Schäffner, 1999: 05). Culler's argument is based on the notion of semiotics which "seeks to identify the conventions and operations by which any signifying practice (such as literature) produces its observable effects of meaning" (1981: 19-48). He explains that meanings can only be understood when there are conventions in place. A person would have to accumulate a considerable amount of experience of the conventions for reading literature. Culler (1975) indicates that writers produce novels based on readers' literary competence so that readers can proceed with the act of reading (in most cases). Literary competence is therefore the ability to use a set of conventions for reading literary texts.

Earlier I described the concept of implied readers to explain how real readers receive images from the story. Another important concept that can help us to understand the reading process is the idea of the implied author (refer back to 3.4.1 for the author-intent problem). The concept of the implied author as distinct from the author and the narrator is put forth by Wayne Booth. He explains the meaning of the implied author as a "second self" who readers create from the narrator, characters, dialogue, setting and description of a story (1961, in Davis, eds. 2009, 354). Seymour Chatman also gives a clearer definition of the term: that is the "imaginary person whom we

reconstruct as we read, [to whom][8] we attribute the set of choices that makes the story what it is" (1993: 241, in Sousa, 2002: 17).

The whole process of reading according to Chatman is presented in the diagram below.

Narrative text

Real author ...... | .... Implied author – narrator – narratee – implied reader ... | ... real reader

(Chatman 1990, in Bosseaux 2007: 19)
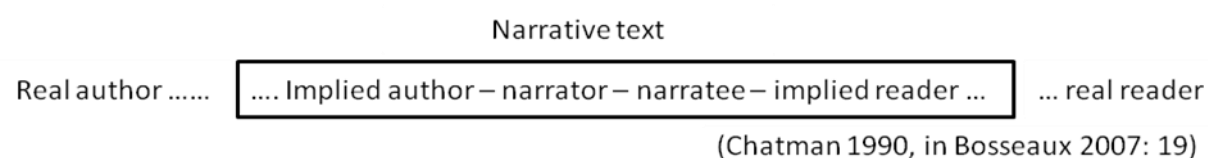
The box which represents narrative text shows that the narrator of a story helps the implied author (i.e. the real reader) to construct what they read (Chatman, 1990: 76). The narrator's audience, the narratee, then gives signals to the implied reader of the text based on the writer's guidance in the story (Chatman, 1978: 150). The role of the implied reader only takes effect when the real reader begins to cooperate with what the narrator asked him/her to be in the act of reading.

The study of reader-oriented criticism emphasizes individual human minds and a reader's interpretation of a text at a time and place where an individual lived/s. The concept of reading from different perspectives can be applied to translation studies and helps us to reveal the reasons for a translator's textual choices and the possible effect of the translation.

3.4.3 Translator as Rewriter

From Iser and Tymoczko's arguments, we may assume that the translator makes decisions on what is important and what is not in the process of translation. It depends on the translator to highlight what he/she sees as special from the ST in the translation, so that target readers can make sense of what they read in this series of changing viewpoints. This is to say that a translator is an interpretative/meaning-constructing reader who is both someone relaying the meaning he/she has constructed from the ST and a writer, writing for an implied reader of the TL. Importantly, all three processes may be intermingled in practice, rather than in

---

[8] Note: the square bracket was added by the author.

separate sequence.

Also, owing to the fact that every individual translator has different experience, cognitive framework, and hence ideology, the interpretation of the same ST will be different as well as the style and the choice of strategies in (re)constructing the TT (Hatim and Mason, 1990). For example, in the translation of Taiwanese regional prose literature, even if the translators wanted to maintain what they felt was an "objective" translation, they would be unavoidably influenced by their writing styles, political ideology and personal experiences with Taiwan.

In the preceding section, Chatman's model was introduced to explain the process of reading. His diagram, however, does not explain how the translator as a reader and a rewriter acts in the process of interpretation and communication. Recognizing this problem, Schiavi draws a diagram of a narrative communication regarding the issue of translation based on Chatman's model.

R.A..| ..I.A. - ┌ -Nr—Ne-I.R/real translator- ┐ -implied translator–Nr–Ne–I.R. of translation..| .R.R

R.A. = real author   Ne = narratee
I.A. = implied author   I.R. = implied reader
Nr = narrator   R.R. = real reader

Schiavi, 1996: 14

Schiavi explains that a translator can be seen as someone who 'impersonates' or acts as the agent of the ST implied author (1996: 15). In the process of translation, the translator first takes notice of what the implied author is trying to say in a given narrative and then becomes the author of the ST (i.e. the "implied translator") who interprets the meaning according to the set of presuppositions written in the text. In other words, by reconstructing a text, the translator builds up a partly new implied reader which leads real TT readers to construct the TT (Schiavi, 1996: 7).

The relationship between the implied author and the real translator in the translated text is further explained by Sousa. She describes the translator as an "agent" of the ST implied author or "a second self" who is the implied author of his/her own readings of the ST. The translator comprehends the ST through numerous readings which allow him/her to re-construct the TT based on his/her own understanding. Through this re-construction, the translator builds the TT on his interpretation of the

implied author's intention (Sousa, 2002: 18). In other words, the translator experiences a complex process of comprehension, presupposition and construction in the course of interpretation.

This is also to say that a translator as a reader and a rewriter requires not only literary competence but also communicative competence in the process of translation. Communicative competence, according to Bell (1991: 41), consists of

1. **Grammatical competence:** knowledge of the rules of the code, including vocabulary […] and sentence structure;
2. **Sociolinguistic competence:** the ability to produce and understand utterances;
3. **Discourse competence:** the ability to combine form and meaning to achieve unified […] written texts;
4. **Strategic competence:** the mastery of communication strategies which may be used to improve communication.

The list above emphasizes that a translator must possess sufficient knowledge and skills in order to recreate a sensible target discourse. A translator's responsibility is not only to read and understand the source text but to mediate between the source text culture and target text culture (Landers, 2001).

In certain cases, a translator will need to interpret the ideology, historical and social situation of the ST into an accessible TL, so that the target readers can make a plausible (re)construction of the meaning of the textual world and the author's intention. A well-rendered translation can also help a target reader to perceive a value or a culture outside his/her own time and place. For example, by reading Taiwanese Regional Literature in English translation, target readers may come to know about Taiwan, its colonial past and perhaps gain awareness of Taiwan's regional identity as distinct from the Chinese one.

3.4.3.1 Mapping the Translation

The translating process which involves decoding the ST and encoding the TT is similar to the making of "maps". According to Holmes (1994: 82), a translator would develop two maps (the SL map and the TL map) during the process of translating. For example, the first map that a translator develops in rendering Taiwanese regional

literature may be the colonial/post-colonial features and the linguistic elements created in the story. On the basis of these ST signals, a translator then develops a second map, i.e. a TT map where the **structural plane** (the tone or ideology of the ST) guides him into formulating the **serial plane** (word or sentence).
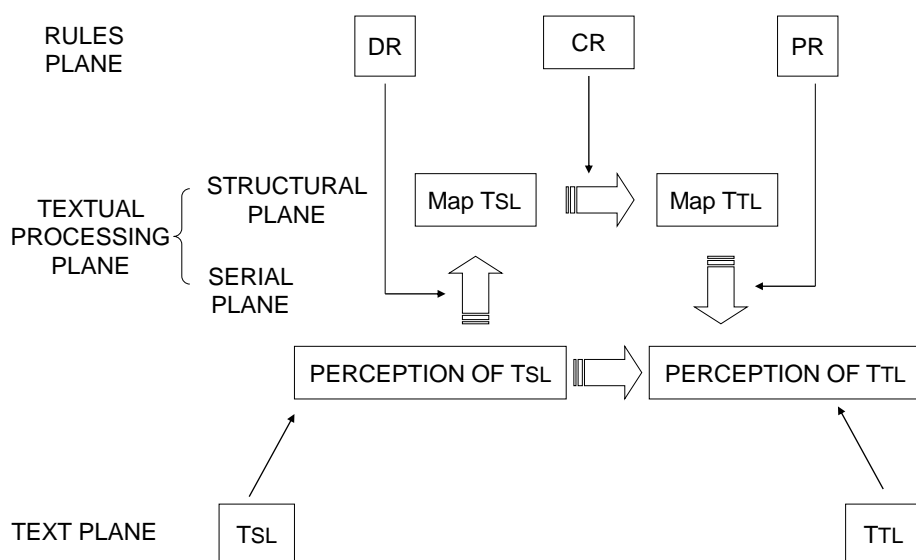
Figure: Two-map two-plane text-rank translation model (TSL = source-language text; TTL = target-language text; DR = derivation rules; CR = correspondence rules; PR = projection rules) (Holmes, 1994: 84)

According to Holmes, a translator experiences three phases in the translating process. The first phase is 'derivation rules' (DR), which determine the way a translator maps (interprets) the ST, just like every reader of literary texts; the second phase is 'correspondence rules' (CR) which determine how a translator develops the TT map according to his/her mapping of the ST; the third is 'projection rules' (PR), where a translator formulates the text according to his perception of the TT, just as a writer would (Holmes, 1994: 84).

In connection to these rules, a translator would take three levels of information into consideration during the process of mapping. They are contextual information (the ST linguistic signals), intertextual information (a wider "system" of other literary texts) and situational information (the socio-cultural continuum) (ibid.). To take the translation of Taiwan's regional literature as an example, translators would on the one hand face the challenge of reformulating the ST linguistic signals (e.g. Taiwanese dialect, Mandarin, Japanese, etc.) in the TT in order to retain the author's style and humorous attempts in the story. Some, on the other hand, focus on how the

novel or short stories fit with other works of Taiwan regional literature (e.g. a shared style or concern). In addition, the translators would build up the source cultural knowledge with regard to its socio-cultural signals represented in the text (e.g. people's experience in the post-war period and under the control of the Nationalist government). These three levels of information which a translator encompasses in the process of translation affirm the translator's role as a reader and a rewriter, whose interpretation is determined and guided by his/her knowledge of the ST world and perception of the TT in communicating between the ST and the TT discourse world.

With regard to the essential issues of reading, mapping and rewriting in the process of translation, the researcher adopts a "cognitive-pragmatic model" (after Jones 2006) to study how a translator helps his/her readers to understand an unfamiliar culture through translated prose. The following sections will explain the theories and the model in detail.

3.5 Translators' Interpretation and Real Target Reader's Understanding

The previous sections demonstrate that communication is not a simple act in translation. A target reader's understanding of a translated text is greatly dependent on a translator's approach in rendering the ST in a TL, and at the same time, a reader's background knowledge and social environment would determine his/her interpretation of the TT. In addition, a reader's response and reaction can be affected by his/her perception and attitudes towards literature (Sell, 1991). The study of "text pragmatics" (studying the where and when of texts, the way texts interact with people and what texts do or try to do) and cognitive science (human information processing) can help to describe how a translation comes into effect and how readers of translation process the information (Morini, 2008; Bell, 1991).

3.5.1 The Pragmatics of Translation

As Huang (2007: 02) explains, pragmatics is "the systematic study of meaning by virtue of, or dependent on, the use of language". Pragmatics pays much attention to the sender's intention and how the function of utterances is inferred in the process of

producing language (Mey, 2001; Cook, 1994). Literary pragmatics not only pays attention to the text and the literary production of the author, but also to the process of reading and readers' interpretation.

The two important factors that literary pragmatics covers are the linguistic structure of the literary text (i.e. deixis, discourse, etc.) and aspects of the literary communication between a sender and a receiver. As Sell (1991: 27) stresses, "Literary pragmatics must be able to encompass […] the relationships between the linguistic structures of the literary text, the 'users' of those texts (looked at from both ends of the creative process), and the contexts in which the texts are produced and interpreted". The study of pragmatics helps to make sense of the linguistic structure that a writer constructs and a text world that a reader receives - in other words, of how literary communication between an author and a reader involves a reader's decoding of the linguistic signals and encoding of the text discourse world. A discourse world, defined by Stockwell (2002: 94) is "the imaginary world which is conjured up by a reading of a text, and which is used to understand and keep track of events and elements in that world. […] we can understand a discourse world as the mediating domain for reality as well as projected fictions". Only when the readers can successfully make sense of or actualize the information they receive can they really comprehend the content of a text (Ingarden, 1973: 35). One may assume that TT readers in general would not have difficulty understanding a source-culture-specific translated text on the lexical and syntactic levels. It is on the semantic and pragmatic levels that readers may stumble in their reading of translated foreign literature because many TT readers might not share the same socio-cultural experiences with the ST readers.

Therefore, translators have often been referred to as communicators who bridge two text worlds and who guide their readers through difficult passages. In order to translate effective stories that contain a strong regional flavour, a translator arguably has to understand the discourse world and the actual world (both the source and the target text worlds) before starting to rewrite for target readers.

As a recent concern of pragmatics, human communication is often determined by the aspect of "optimization" which indicates that readers or hearers will try to spend as little processing effort as possible on accessing contextual information (Gutt, 2000:

28). Gutt (1998: 46) stresses that "the communicator can guide the audience in their search for optimal relevance". 'Relevance theory' explains how communication is processed through inference (i.e. the act of drawing conclusions from something we know) and ostensive stimulus (i.e. an intended behaviour that attracts the attention of others) (Wilson and Sperber, 1995). Ostensive-inferential communication shows how humans find information to make sense of the informative intention made by the addresser in the process of communication (Li, 2005; Moeschler, 2004). Readers' processing efforts only come into effect when existing knowledge and new information interact with each other through inferences. In order to achieve optimal communication, a translator not only needs to know what the author was trying to say, but also needs the ability to minimize the efforts of the target reader to process. At the same time he needs to gradually lead the reader into building up his/her knowledge in order to make communication possible.

For instance, if the translator believes that target readers will have trouble understanding the story because of cultural differences, he/she may provide appropriate background information to the target readers before they get into the story. In this way, the target readers may receive a positive cognitive effect (i.e. achieving effective communication) in reading.

Pragmatic approaches to translation, as asserted by Hickey (1998: 04), "attempt to explain translation – procedure, process and product – from the point of view of what is (potentially) done by the original author in or by the text, what is (potentially) done in the translation as a response to the original, and how and why it is done in that way in that context". In translating a text, the translator performs an act of communication (a "speech act") consisting of three elements: a locution (i.e. expression or word used by the speaker), an illocution (i.e. intended meaning of the speaker) and a perlocution (i.e. effect on the hearer). A translator's motive in performing the locutionary and illocutionary acts is to strive for an analogous ST effect (the perlocutionary act) on the target readers as on the ST readers (Hickey, 2004: 58-59).

It can be argued that one of the translator's jobs is to decide how much information should be passed on to the receivers in the process of translation. In the case of translation, if the translator (the sender) gives too much information (either new or

old) to the receiver, the target discourse will be long and distractive; however, if the translator makes the wrong assumption about readers' existing knowledge and provides new information without further explanation, the target discourse will become incomprehensible. For instance, even without considering its political implications, a 'foreignisation strategy' may make the translation incomprehensible because too much information is new to the receivers. In the reverse case, 'domestication strategy' may lose a certain foreign flavour which may be uninspiring to those who enjoy reading exotic novels.

One special feature with regard to the use of perlocutions in translation which needs to be taken into account is deixis: according to Stockwell (2002: 41), "The capacity that language has for anchoring meaning to a context". There are three kinds of deixis: the spatial (e.g. here/there), the temporal (e.g. now/yesterday) and the personal (e.g. he/she) deixis. This study focuses specifically on the spatial deixis (or space/place deixis). "Space deixis", as Huang (2007: 149) stated, "is concerned with the specification of location in space relative to that of the participants […] in a speech event". The location can be that of the speaker (e.g. source writer) and of the addressee (e.g. implied reader). Here, instead of the normal use of place deixis, like 'here/there' or 'this/that', the researcher focuses on its transferred meaning in relation to translation, i.e. dialect and reference to source-culture specific text worlds as a marker of a place. This concept is based on Richardson's interpretation of deixis and its relation to translation: the deictic dimensions can be seen as initiators for readers to be aware of the place where the story was created (1998: 124-140).

Space deixis in this study therefore focuses on translation of regional languages from specific places, and also translation from and/or into language which is marked as non-metropolitan relative to other varieties of that language. In other words, spatial signals in terms of translation are place-marked content and place-marked language that signal the place where the translation comes from. An example of space deixis that a translator might use in the translation of Taiwan's Regional Literature can be 'His Mandarin has a strong Taiwanese accent' to indicate that people in Taiwan can speak Chinese, but that their way of speaking is strongly influenced by their mother tongue.

It is possible that the translator's rendering of such place signals might cause the TT

readers to have a different understanding of the culture and place than they did previously. Therefore, it is important to find out how signals have been conveyed in the translation and whether these signals really help the TT reader to understand the text world. The next section will explain how and why a translator makes certain decisions in conveying the target discourse world for the readers.

3.5.2 Schema Theory

One of the major theoretical features in cognitive linguistics and cognitive psychology which explains why a translator makes certain decisions in the process of rewriting and why he/she builds up a certain knowledge structure for readers to understand is the schema theory. Schemas (or the Greek plural, schemata), as Stockwell (2002: 78) signifies, is "used to explain bundles of information and features at every level of linguistic organization, from the meanings perceived in individual words to the readings of entire texts." In other words, fictional characters, scenes, or literary genres in novels are features that readers use to formulate their imagination of the narrative they are reading. A schema can also be explained as "a representation abstracted from experience, which is used to understand the world and deal with it. It consists of a set of expectations about how part of the world is organized; these expectations are applied to categorise various stimuli (Howard, 1987: 31)". When reading, a schema can be seen as a "pattern-recognition device" that triggers one's prior knowledge of the world (ibid.: 32).

To relate the concept of schema to the place deixis, readers from or familiar with a specific region or place would need to have a certain amount of knowledge to recognize the geographic background of a story. Three categories of schemata - situational, personal and instrumental – have been proposed to explain how readers comprehend a discourse (Cook, 1994: 81; Stockwell, 2003: 256). The situational schemata are the scripts or scenarios that readers can make sense of in the plot development; personal schemata contain the role and behaviour of a character; instrumental schemata are narrative structures that lead the readers to increase their understanding (Stockwell, 2003: 266).

The situational schemata of Taiwan's Regional Literature, for example, often relate to people who were either suffering under Japanese colonization or experiencing

economic transformation under the rule of the Nationalist government in the post-colonial period. Personal schemata relate to characters in the stories who are often farmers and lower-class people (uneducated) who were struggling to make a living. Finally, instrumental schemata might inform the readers, for example, of what had taken place and what it was like in Taiwan under colonization.

Moreover, as human beings, we have our limitations in memory or understanding of the world around us. Yet, these limitations would not stop us from building new schemata when learning about something new or reading a new text. Our existing schemata are often adjusted or developed by new information and knowledge we absorb in the process of learning. As Stockwell (2002: 79) explains, "One of the key factors in the appeal of the schema theory is that it sees these knowledge structures as dynamic and experientially developing".

An empirical research was carried out by Leppihalme to study the real target readers' responses to the translation of allusions for the purpose of discovering how real target readers' existing knowledge affects their understanding of a translation (1997: 139). The result indicated that culture bumps (i.e. incoherent translations that confuse the target readers' understanding) exist when the participants (a group of monolingual Finnish students) are unfamiliar with the source culture (ibid., 1997).

Leppihalme further applied a similar test to Finnish university students of English where one group of students was in Stage II of a translation course and another group of students had no experience in translation training and were novices to culture-bound translation problems. The result shows that without enough cultural assimilation and professional experience in translation, the students with no experience in translation and little knowledge about English culture found the point of allusive messages difficult to grasp (ibid., 178-186). These studies show that target receivers' cognition and understanding are still constrained by their socio-cultural situation and background knowledge even if TT readers understand certain ST signals and messages from the translation.

The phenomena identified above can be perceived as "part of schematised knowledge negotiation" (Stockwell, 2002: 79). In reading a story, readers would normally undergo three schema-related processes: these are "schema reinforcing",

"schema preserving" and "schema refreshing" (Cook, 1994: 10). These three processes help readers to strengthen their existing knowledge and to assimilate new information via a given discourse. To be more specific, "schema reinforcing" happens when the new information enhances our schematic knowledge; "schema preserving" occurs when the information we encounter matches our prior schematic knowledge; and "schema refreshing" takes place when we learn new things and our schematic knowledge is revised and recast (Stockwell, 2002: 80). In other words, readers' understanding would be altered in the process of schema refreshing. "Schema disruption" would occur when the schemata are unfamiliar to the readers.

The focus of this study is to examine how translators organize sets of mental representations that help to activate target readers' memory and knowledge to interpret new information in the process of discourse understanding. Since the schema is a pattern-recognition device, it helps a translator to recognize what knowledge needs to be filtered and interpreted for his/her envisaged receivers. Any information that a receiver absorbs is influenced by and depends on his/her previous and new schemata (Rumelhart, 1980). TT readers' schemata are, therefore, among the factors that potentially influence a translator's choices in conveying the ST to the TT audiences.

Their assumptions of the TT readers' schemata decide what techniques they use to raise their readers' understanding. Whether or not the target readers have enough knowledge to understand the translated work is greatly dependent on the translator's assumption. Translators focus on three levels of schema: language schema (linguistic items), text schema (structural organization) and world schema (knowledge of the source and the target discourse world). In general, literary schemata show us how readers organize their ways of reading in a new discourse world. Translators have to identify the discourse world created by the author in the process of translation.

Through the schema theory, we can see how a translator acts as a reader and rewriter re-creating the TT for the TT readers. Even though TT readers may lack background knowledge before they begin to read, the contextual knowledge which is developed by the translator may help target readers to build up a knowledge bank in their reading.

3.6 Summary

The effectiveness of communication depends on the extent to which a target receiver can interpret a text. Enkvist discussed the distinctions of readers' understanding by placing them on three levels: intelligible, comprehensible and interpretable. According to him,

> A piece of text is intelligible to those who can recognize in it phonological, lexical and syntactic structures. […] A text is comprehensible to those who can assign to it a definite meaning, a semantic structure. And a text is interpretable to those who can build around that text a scenario, a text world, a set of states of affairs, in which that text makes sense (1991: 7).

In other words, a translator should aim to produce a target text world that is intelligible, comprehensible and interpretable to the target receivers, including those who have little or no knowledge of the ST culture.

In conclusion, this chapter has reviewed a range of issues related to literary translation, including the postcolonial theory, reader-oriented theory, schema theory, pragmatics and cognition. The concepts of interpretation, understanding and communication are the key points that explain how a translated text is channelled to the target readers. The use of a pragmatics and cognition-based analytic model in this research helps us to discover (1) the source text world that an author of Taiwan's Regional Literature intentionally creates; (2) to identify translators' effort and ability in interpreting a foreign text that involves various linguistic and cultural elements, and (3) to examine the communicative effects that target readers receive. In other words, the focus of this study is to examine how translators handle the text from the language level to the world level; how their assumptions about target readers' existing schema affect TL readers' understanding of the ST world, in particular, TL readers' possible reactions to translation. By studying target readers' views and attitudes to their reading, we may gain some insights about the process of communication on real readers, not just on the end product. The cognitive-pragmatic model will be presented in full detail in the next chapter.

Chapter Four
Methodology

4.1 Focus of the Study and Research Model

4.1.1 Research Questions

In Chapter One, the researcher stated that the focus of this research is to study how the place and identity of Taiwan are communicated in English translations of Taiwan's regional prose literature, where linguistic variations and local cultural elements are involved in the source texts (for details see questions 1-5 below) and what factors might affect this communication (see questions 6-8). To study the communication of Taiwanese regional literature in English translation, the researcher hope to answer the following research questions (see 1.2):

(1) How is the ST's interplay between standard Mandarin Chinese and local Taiwanese speech conveyed in the English TTs?

(2) How far, and how, do translators convey the ST's interplay between multiple languages (e.g. Japanese, English and Mandarin) in English translation?

(3) How do translators convey the ST's mixed cultural elements (e.g. Chinese, Japanese and Taiwanese cultures) in the TT?

(4) How do translators convey the ST images of Taiwan's socio-political situation?

(5) How is the neo-colonial aspect of Taiwan regionalism (the U.S. dominance) conveyed in the TT?

(6) How do the motivations of writers and translators differ?

(7) How do the target readers perceive these differences from the TT?

(8) How do the target readers view the translators' strategies in conveying these elements (i.e. what impact does this have)?

The concepts of interpretation, understanding and communication, as presented in Chapter 3, can explain how a translated text is channelled to the target readers. In order to analyse how the identity of Taiwan is presented and reconstructed in the translation, a cognitive-pragmatic model (CPM) is used to study Taiwan's regional literature in translation.

4.1.2 Cognitive-Pragmatic Model

The cognitive-pragmatic model, which concerns both literary communication and literary reading, may help to describe the phenomenon of how a translation communicates. In the study of literary reading in translation, we need to look at readers' reactions to the TT. The model adopted to analyse Taiwan's Regional Literature in translations is based on Stockwell's (2002) cognitive poetics, Hickey's (1998) pragmatics equivalence, Richardson's (1998) deictic features, Gutt's (1998) relevance theory and Jones's (2006) cognitive-pragmatic framework (see 3.5). This adapted model studies the textual signals of a place which source readers use in order to construct the source discourse world and how these signals deliver to the target readers in the target discourse world. It offers us a clear view of text and context, circumstances and uses, knowledge and beliefs that relate to readers' understanding of the world in a systematic way (Stockwell, 2002). It enables the researcher:

(1) To discover textual signals provided by the source writer which source readers use to construct a text world;

(2) To gather information about the extra-fictional voice of the writer from his/her writing, from literary criticism and from reading historical accounts as introduced in Chapters 1 and 2;

(3) To model the literary translator as a ST reader and re-writer who receives signals from the original place and author, and then communicates these signals to the target audiences;

(4) To see the likely effects on specific target readers who have little or no knowledge of the source text culture.

An analytic procedure based around this model was developed in order to explore the phenomenon of the communicative process in translation. The first step is to analyse both the ST and the TT for the purpose of discovering the cultural and linguistic signals that were implemented in the ST, and to examine what signals the translator conveys in the TT and how these relate to signals in the ST. Signals given by language varieties and the cultural elements regarding Taiwan's Regionalism will be studied in this research. The second step is to interview the translators in order to understand the reasons of their decisions in conveying Taiwan's regional literature.

The last two steps are to investigate target readers' views on the translation strategies and their understanding of the translations. This mixed methods approach which was used to gather the data for this study will be explained in detail in the next section.

4.2 Data Collection Procedure

The advantage of the mixed methods approach (the combination of quantitative and qualitative research) is that it may neutralize the biases in one method and help to develop from one to another (Bryman, 2008; Creswell, 2003; Tashakkori & Teddlie, 1998). The application of the mixed methods approach can assist me to study the phenomenon of how a translation communicates. In the first phase, three steps of qualitative studies will be conducted: **Step 1** to analyse the texts (both the ST and the TT), **Step 2** to analyse the translator's strategies in conveying the ST and **Step 3** to study readers' responses. Following the analysis and collection of the qualitative data, the final phase of my study, **Step 4,** is quantitative research focusing on the attitudes of the TT readers.

4.2.1 Step 1: Context-based Textual Analysis

In this study, the first step of my data collection is the context-based textual analysis of the original texts and their translations. The analysis looks into the three dimensions of context: communicative (information transfer), pragmatic (the systematic study of meaning) and semiotic (signs in a given society). The semiotic dimension helps the reader to locate the message (pragmatic value) within the wider system of a particular culture (Hatim and Mason, 1990: 59).

The English Translation of Wang Zhenhe's satire *Rose, Rose, I Love You* by Howard Goldblatt (ST: 1984; TT: 1998) is the centrepiece of this thesis. The novel will be introduced and analysed in Chapter 5 and translations of two of Wang's short stories, *An Oxcart for a Dowry* (ST: 1967; TT: 1995) and *Sulan's Getting Married* (ST: 1976; TT: 1996) will also be studied and used as supplementary material to see how other translators (i.e. Rosemary Haddon, Jon Jackson, etc.) deal with similar ST signals from the same author in translations. Other supporting material is Wu Zhuoliu's autobiography *The Fig Tree – Memoirs of a Taiwanese Patriot* and Hung Hsing-fu's

two short stories *My Land* and *The Play's Over*.

Wang Zhenhe's works were chosen as an exemplifying case study, which provide a suitable context for the researcher to answer her research questions. Wang was one of the pioneers using Chinese characters to mimic the sound of Japanese, English and the Taiwanese dialect in literature. His works contain a strong linguistic and cultural element which can signal to the readers that the text is rooted in Taiwan (see 2.4.3).

The textual analysis in this study is based on the regional characteristics of Taiwan's regional prose literature and on what translation techniques have been used to convey signals relating to these characteristics. Relevant signals are items in the stories that represent Taiwan's regional elements, including linguistic, cultural and ideological constructions of place. As presented in 3.3, the most common translating techniques that are generally used by translators are addition (e.g. annotation/footnote), deletion or reduction, transliteration (i.e. phonetic translation), literal translation (i.e. direct translation from the source text), paraphrase and substitution (e.g. replacing a source text idiom with one that target text readers would be familiar with) and so on.

How the place-marked content and linguistic signals were abandoned, transferred and/or reconstructed by the translators (i.e. what techniques have been used in translation) will be analysed in Chapter 5 according to the following three main categories: (I) Language elements, (II) Hybrid culture, custom and art and (III) the Geo-political situation. In order to demonstrate the complexity of translating signals which refer to Taiwan's linguistic, cultural and political situation in the context of Taiwanese prose literature, a clear outline is presented below.

I.   Place-marked language
   i.   Taiwanese Dialect
      a) Use of Chinese characters and phonetic spelling
      b) Taiwanese Proverbs, idioms and expressions
      c) Taboo words
   ii.   Mandarin Chinese
      a) Chinese wordplay
   iii.   Foreign languages
      a) Japanese language
      b) Use of English syntax in Chinese
      c) English wordplay in the source text

    iv.   Code-switching between languages
        a) Code-switching between Taiwanese and Chinese
        b) Code-switching between Taiwanese and Japanese
        c) Code-switching between Chinese and Japanese
        d) Code-switching between Chinese and English

II.   Hybrid culture, custom and art
    i.   Indigenous culture
    ii.   ST reference to Taiwan under Japanese rule
    iii.   Chinese tradition
    iv.   ST reference to food, currency and custom in Taiwan
    v.   ST reference to dramatic art and broadcasting in Taiwan

III.   Geo-political situation
    i.   ST reference to Taiwan after WWII

4.2.2 Step 2: Translators' Interviews

In this research, interviews were conducted with the translators of the source novel and short stories. They are Howard Goldblatt, who translated *Rose, Rose, I Love You*, Jon Jackson who proofread Wang Zhenhe's translation *An Oxcart for a Dowry*, and the translator of *Sulan's Getting Married*, Rosemary Haddon.

Instead of the traditional face-to-face interview, the researcher conducted an email interview, at this stage of the research. The primary reason for this decision was that all the interviewees live outside the United Kingdom and budget constraints prevented face-to-face interviews.

There are debates on the use of email interviews. On the one hand, there is a lack of spontaneous remarks from a source or inability to probe respondents for detailed information while on the other hand there are certain advantages. One is that they can break barriers that are created by language and distance (Bampton & Cowton, 2002). Another benefit of using email is that the interviewees can choose when it is convenient to answer the questions (Houston, 2008). Email answers also need no transcription and therefore can also be quoted accurately.

In my interviews with the translators, they were asked to answer five main open-ended questions and, later, certain follow-up questions according to interviewees' answers. The aim was to discover these translators' motivations, ideologies and translating approach in translating Taiwan's regional prose literature.

Main questions:

1. What were your personal views in translating Taiwan Regional Literature, e.g. relative to the understanding of the Target Text (TT) readers (in this case Western readers); the representation of the Source Text (ST) (Taiwan's culture and history; the fluency of the TT language, etc.)?

2. Within the power relations of the dominant language (e.g. Chinese) versus minority language (e.g. Taiwanese, Japanese), what was your general approach in conveying Taiwan's regional flavour in the translation? For example, how do you normally render the dialect?

3. Were you aware that you were translating the literature of Taiwan rather than Chinese Literature? Why?

4. What is your motivation in translating Taiwanese literature? For example, do you have an ideological (or political) motivation and do you consider that your views might affect your decisions in conveying the ST into the TT? Why?

5. Could you please tell me more about your background, experience and relationship with Taiwan?

The insights gleaned from the translators' correspondence and how conscious they were regarding the issues in Chapter 1 and 2 will be discussed later in chapters 5, 6 and 7.

4.2.3 Step 3: Reader Response Studies (RRS)

The role of the TT readers and their understanding of a text are important factors in translation studies; however, there are relatively few studies on how real readers (not researchers, professional translators or critics) perceive texts. For instance, in cognitive poetic or pragmatic studies in translation, researchers all too often study the reading process by relying primarily on analysing the texts and making assumptions about the readers' understanding from elements like deixis, text structure or other linguistic aspects.

This aspect of the research involved a relatively modest number of participants, but also give the advantages of smallish sample size (e.g. depth of analysis). It helps the researcher to gather some data of what real readers think of translations and the strategies that were used to convey foreign images in the TT. More specific

objectives were to find out whether the translators' strategies in conveying Taiwan's regional prose literature were judged successful or unsuccessful and why they were successful. If they were judged unsuccessful, what kind of suggestions TT readers would give and why they preferred certain strategies over others. The researcher also wanted to know how far target readers' background knowledge might influence their understanding of the text.

According to the Columbia University Press office in New York (Hebel, 2011), 4000 copies of *Rose, Rose, I Love You* have been sold worldwide and generally 20% of their sales come from outside of the United States. However, there are very few reviews from real readers of the TT, partly because this kind of literature is not widely read by the general public and many of its readers are scholars or university students (Kung, 2009). A review of Wang's novel *Rose* found from Amazon website gives an example of how at least real readers' background and knowledge appeared to influence their understanding of a text.

> This book must have been a nightmare to translate, as it's full of Chinese, Americanglish, and Taiwanese puns and allusions. I think the translator did a good job, though the English version only brought a few smiles to my face, whereas the original had me creasing up with laughter. Perhaps this is because I'm English and the translator was American (I think). Still - humour is one of the most challenging genres to translate (Dariush: 2011).

Several things can be singled out from this remark: the reviewer's view about translating hybrid languages, the reviewer's background as English rather than American (different sense of humour), and the reviewer's knowledge in Chinese language which allows him or her to make judgements about the translation. The relevant information here is that there are more US target readership than the UK readership and presumably they would not know Chinese. In present research, the sample readers are also British and other European. They may have similar responses as the reviewer has when reading *Rose*; the only difference is that the reviewer seems to know Chinese well.

Nevertheless, because reviews are few, hard to find and probably not written by a representative sample of the book's target readers, the researcher believes that it is better to find real target readers and ask them to read and comment on passages.

By studying real readers' responses, we might be able to learn what factors influence their understanding of a foreign text in translation. For this reason, two reader response studies have been conducted in this research for collecting data; details are described below. Readers were asked to read (1) translation without metatext; (2) translation with metatext. The findings of the reader response studies will be used as supplementary material in Chapter 5 Textual Analysis.

4.2.3.1 Reader Response Study 1 (RRS1)

4.2.3.1.1 Purpose

The purpose of this experiment is to explore TT readers' perceptions of Taiwan's prose literature in translation. The aim is to find out how much the regional flavour of Taiwan has been preserved in the translation of the novel *Rose, Rose, I Love You*. The results of this reader study and interviews with the participants were used to analyse how the translators have achieved their aim to retain or reconstruct the regional flavours in the translation and to support the analysis of the TT in the research process.

4.2.3.1.2 Participants

In this study, 5 subjects who are Taiwanese nationals were asked to read Chapter 6 of the original text *玫瑰玫瑰我愛你* and the other 10 subjects (5 bilinguals and 5 English natives) were asked to read Chapter 6 of the translation *Rose, Rose, I Love You*. In other words, the participants were divided into three groups: 5 Taiwanese Native Participants who speak the Taiwanese dialect (TNP), 5 Bilingual Participants who are Taiwanese or Chinese (BLP), and 5 English Native Participants (ENP). The reason for having these three distinctive groups is to help gather information on how different cultures and age groups perceive a text that is culturally distant from or close to them and how the translation is received by the BLP and ENP groups.

The TNP group ranges in age from the early 30s to over 60 years old. The BLP group was purposely selected according to their ethnicity. Four subjects were born in Taiwan, one of whom was educated in the U.K. since she was 15 years of age; and one is from Beijing. All of them are aged between 20 and 30 years old. Four of them have a postgraduate degree in translation studies and one has a BA degree in Architecture.

The ENP group has little or no background knowledge of Chinese language, Taiwan's history and culture. They are aged between 20 and 30 years old and have a higher education degree. Some of them enjoy reading prose literature in their leisure time but not necessarily foreign literature. No paratextual materials were provided for the TT participants.

4.2.3.1.3 Procedure

The subjects were asked to provide background information (i.e. name, email, age, educational background, reading interest and so on) before they proceeded to read the text at home. Subjects were requested to read chapter 6 of the novel carefully, underlining and marking sentences, phrases and words that they did not understand according to a list provided for many of regional and linguistic elements are presented in word- and phrase-level (see Appendix C & D). A semi-structured interview was conducted once the subject finished reading the text. All interviews were recorded on tape and lasted for about an hour. The recorded data was then transcribed.

4.2.3.2 Reader Response Study 2 (RRS2)

4.2.3.2.1 Purpose

An additional reader response study was conducted in order for the researcher to compare the differences between those who read the metatext (e.g. introductory chapter) before reading the main translated text and those who did not.

4.2.3.2.2 Participants

In this experiment, two English native-speaking subjects both studying the Chinese language were asked to read the extracts from the novel *Rose, Rose, I Love you* consisting of the Translator's Preface, Afterword and Chapters 1, 5 and 6 of the story.

4.2.3.2.3 Procedure

In this study, I set up a meeting with both of the participants and had conversations with them in Chinese and English before they went home to read the story and the extracts I had asked them to read. The purpose of this was to discern how much they knew about Taiwan and its history. In the interview, one did not have background

knowledge of Taiwan, while the other had some idea of Taiwan's history and its colonial experience.

The participants were given instructions prior to their reading of the extracts from the text *Rose, Rose, I Love You*. First, the subjects were asked to provide background information, including name, email, age, educational background, reading interests and so on. The participants were then asked to read the front and back cover and Translator's Preface before proceeding to read the story.

When reading Chapters 5 and 6 of the story, the subjects were also asked to carefully select phrases by underlining and marking them with the appropriate abbreviation from those provided in the list (see Appendix E). Furthermore, they were requested to read the Afterword when they had finished their reading. To demonstrate how they should do the experiment, the participants were given a set of examples in the instructions. Semi-structured interviews regarding why they have a certain cultural sense were also conducted after the subjects finished their reading. Both interviews were audio-recorded and then transcribed.

4.2.4 Step 4: Questionnaire Survey (QS)

In addition to the reader studies, a survey was also carried out among readers. In the following sections, I will explain the reason, the design and the data of the questionnaire survey in detail.

4.2.4.1 Purpose

In the questionnaire survey, participants are asked to make judgements on various textual examples which reference to Taiwan's regional literature in translation. Readers who have little or no knowledge of Taiwan have to rely on translators' signals to distinguish the Taiwan-specific elements from the Chinese-specific ones. Therefore, it is important to see how effective translators' approaches are in rendering these elements and what the readers think about these approaches in translation.

The researcher was able to discover from Step 3 of the reader response studies how the target readers felt about the story, the degree of fluency in the translated work

and the parts they could not understand or were not interested in. In addition to this, it was useful to collect data from target readers in order to understand their general attitude and beliefs with regard to the reading of a translation. It may help the researcher to identify (1) to what extent target readers feel they can assimilate information from reading translated regional literature, (2) the likely effects of certain translation techniques on the target audiences and (3) readers' preferences for certain translation approaches.

4.2.4.2 Questionnaire design

A pilot study was carried out with two subjects. Parts of the questionnaire were improved after pilot subjects' feedback. For example, full explanations are provided at the beginning of each example in the actual survey. The questionnaire contains three parts: I, II, and III (see Appendix G). The first part is for the purpose of gathering readers' personal information, including name, gender, age and so on. The second part consists of translated sentences or phrases in English. Participants are asked to make judgements on different alternative translation strategies on a scale of 1-5 (1 = very confusing, 2 = confusing, 3 = neutral, 4 = effective, 5 = very effective). After the pilot study, specific notes on different cases were provided for this part of the questionnaire because the subjects of my pilot study complained that they could not make their judgements without being given a longer context. Therefore, instead of letting my target readers react to each target example, information about the meaning and what the translator has done was provided. For instance, the note given in question 1 was "The translator literally rendered the phrase, which is a Taiwanese expression to curse someone to 'die in hell'. What is your general impression of the translation?" Most of the findings are presented in Chapter 5, Textual Analysis.

In Part III of this questionnaire, several statements are listed and the subjects are asked to tick the box for the one which is true for them. This questionnaire is designed to see target readers' attitudes and opinions on foreign literature in translation by measuring target readers' responses on five translation-related aspects: (1) translator – author status (e.g. I always think that the author's political beliefs are important), (2) comprehending foreign works in translation (e.g. I find it difficult to read a foreign novel in translation from a culture that I have no background

knowledge of), (3) translation techniques (e.g. I find footnotes quite distracting when reading a translated text), (4) fluency and target discourse world (e.g. I prefer a translated text to sound natural in English but still contain unfamiliar cultural elements) and (5) source discourse world and foreignisation (e.g. one of my interests in reading foreign literature is to understand a foreign culture and society). All the statements will be presented and studied in Chapter 6.

Participants were asked to rate 28 statements that were true for them from the range of "not at all true, slightly true, moderately true, quite true and extremely true". The choices of "neither true nor false" and "don't know" were purposely not given to the participants, but a neutral choice "moderately true" was given to those who could not really make a decision. The data which was collected from Part III of the questionnaire will also be presented in Chapter 6.

4.2.4.3 Participants

This questionnaire originally targeted British people who have learned foreign languages or who have experienced a foreign culture by living in that environment, in particular the Chinese language and culture based on my subject of study. Finding participants for this research with a British nationality proved difficult. The return rate from undergraduates of five universities who were studying the Chinese language and culture was not high.

Therefore, after careful consideration, the researcher decided to also ask European students who are competent in English and are learning Chinese or have learned other languages to fill out the questionnaire for they may be readers of Chinese texts in English translation as well. The actual number of participants who filled out the questionnaire was 30; 21 of whom were English natives and 9 were Europeans. The total number of participants who answered the statements were 27 or 28 out of 30 because some could not make a decision on some of the statements. Statements 26, 27 and 28 are designed to be answered only by those who have learned a foreign language to intermediate level and experienced the culture intensively.

4.3 Validity and Reliability

In ensuring validity, multiple methods of data collection and analysis are used,

including interviews, textual analysis and a questionnaire survey. With regard to the researcher's interpretations of the translators' and readers' interviews, there had to be ongoing dialogue to ensure the true value of the data. For instance, when I had difficulty transcribing some words or phrases from the audio-recording, the participants would be asked to listen to the conversation again so that my transcription could be accurate. A doctoral student in Translation and Interpreting also served as a peer examiner to ensure that the data, such as my own translation, was reliable.

4.4 Evaluation

In this study, the researcher used a mixed method approach to study the phenomena of cultural communication in translation. The advantage of the textual analysis is to enable the researcher to analyse translators' techniques in translating Taiwanese regional prose literature. Although the researcher could make assumptions of why and how certain decisions had been made by the translator, it was still important to know the translator's view and ideology in translating these stories through translator's interviews. However, even when all this information is gathered, the researcher still needs to know how readers of translation would react to the target discourse world because the result of the end product relies on readers' opinions and interpretation.

Taking real target readers' views and responses into consideration is relatively new and little has been researched in the field of translation. The findings of reader response studies could be subject to readers' interpretation, reading preferences, the degree of acceptance of another culture, the background knowledge and life experiences, personality and reading habits. For example, some people are more patient than others, so they may pay more attention to details that are unfamiliar to them in the story. Some focus on the plots, characters and storyline; therefore, they may not care for information that relates to culture, history or people's ideology. However, the reader studies (RRS and QS) can help researchers to understand how real target readers regard translations (e.g. readers' awareness of a translated text) and how certain translating techniques help target readers to build up their schemata (e.g. footnote). Despite the fact that short passages and extracted chapters provided for the participants will prevent the readers learning the whole story, their opinions

can help to support or explain the current theoretical works and models in the field of translation. Particularly, *Rose* is a long novel, so the researcher can only ask the selected subjects to read a reasonable amount of work (not to read a whole novel). The objective is to find out how readers react to textual signals; therefore, only fairly narrow contexts (i.e. paragraphs rather than the whole novel) were chosen for this study.

For these reasons, the majority of findings from the reader response studies (Step 3) and Part II about the effectiveness of translation from the questionnaire (Step 4) will be seen as supplementary material to textual analysis. Moreover, Part III (readers' attitude to translation) of the questionnaire will be analysed in Chapter 6. The detailed analysis of this part (Part III) which concerns readers' views on reading foreign literature in translation provides further information on the extent of textual analysis and therefore needs to be presented separately. The analysis of Wang Zhenhe's works and translations will be presented in the next chapter.

Chapter Five
Textual Analysis:
Case Studies of Wang Zhenhe's Works

5.1 Chapter Overview

Wang Zhenhe's novel '*Rose, Rose, I Love You (Rose)*' and his two short stories *An Oxcart for a Dowry* (*Oxcart*) and *Sulan's Getting Married* (*Sulan*) will be analysed in this chapter. The rest of the supporting materials, Wu Zhuoliu's autobiography *The Fig Tree – Memoirs of a Taiwanese Patriot* (*Fig*) and Hung Hsing-Fu's two short stories *My Land* (*Land*) and *The Play's Over* (*Play*) will also be studied and analysed for the purpose of contrasting the translators' approach and technique.

The approach translators employ to convey linguistic characteristics and the cultural factors of the STs in the TTs will also be examined. The cognitive-pragmatic framework will help to explain why certain choices have been made by the translators and how effective the translations are according to target readers' (possible) responses. Before getting into the textual analysis, the background of the translators will be introduced as it presents a clear picture of why certain choices have been made in the translation process.

5.2 Background of Translators

This section introduces the three translators of Wang Zhenhe's works. The translators, Howard Goldblatt, Wang Zhenhe/Jon Jackson and Rosemary Haddon, gave Western readers the opportunity to get to know Wang's stories. Their experiences may offer some insight into how and why these stories were translated in a certain way. Their schemata (i.e. the organization of experience in the translator's mind or brain) and approach to translating Wang's works are presented in Chapter 6.

5.2.1 Translator of *Rose*: Howard Goldblatt

Goldblatt, who is a professor of Chinese, has translated many novels and stories from China, Taiwan and Hong Kong. Describing his experiences in Taiwan in an

interview with Winterton for the Taipei Times (2003), he mentioned that he had lived in a traditional Japanese-style house, which suggests that he knew that Taiwan was influenced by Japanese culture, during the early years of the Vietnam War as a member of the US military.

Because of this experience, he had the opportunity to observe Taiwan's society and its transformation in the 60s and 70s. The same interview source also shows that he could understand both the Taiwanese dialect and Chinese.

In his introduction of *Rose*, Goldblatt (1998: ix) indicated that he faced a "formidable challenge" in presenting Wang's "satirical and farcical effect", due to the mixture of languages used in the novel and the meaning behind it. His translation described by Phillip Williams (2010: Amazon editorial reviews) is "[a] polished and lively translation of a rollicking burlesque novel originally published in 1984." The translation of *Rose,* as mentioned previously, is the main focus of this study.

The novel in English translation was published by Columbia University Press (Modern Chinese Literature from Taiwan) in 1998. Its coordinator, David Der-wei Wang described Wang's comic use of local dialects and its satire as follows, "This irreverent novel by one of Taiwan's best-known writers is both a masterpiece of fiction and a vivid reflection of Taiwanese identity under the impact of Western culture" (1998: the back-cover of the translation version). We will see how Goldblatt re-created the story for the target readers in a later section (5.3).

5.2.2 Translator of *Oxcart*: the Author and Jon Jackson

An Oxcart for Dowry, translated by the author Wang Zhenhe with Jon Jackson, a previous managing editor of the Iowa Review, was first published and translated as An Oxcart Dowry in *The Chinese Pen* in 1980. Both titles were slightly different from the one published in The Columbia Anthology of Modern Chinese Literature in 1995, but the content of the translation is the same.

Wang was the main translator of the story and Jackson's job was to proofread Wang's English translation. They became acquainted when Wang was invited to do research and writing in the International Writing Workshop at the University of Iowa in 1972.

5.2.3 Translator of *Sulan*: Rosemary M. Haddon

Sulan's Getting Married was translated by Rosemary Haddon, a lecturer in Chinese at Massey University, New Zealand. The English translation of '*Sulan*', along with other stories from Taiwan translated by Haddon, was published in the book *Oxcart: Nativist Stories from Taiwan 1934-1977*. Its back cover and an introduction entitled "Taiwanese Nativism and the Colonial/Post-Colonial Discourse" were also presented in her book, in which the history of Taiwan and the development of Taiwan's literature were introduced (see Table AA-2).

Haddon's experience of Taiwan started after she graduated in Chinese from the University of British Columbia, Canada and studied Chinese at the National Taiwan University. She was intrigued by Taiwan's literary movement and spent a lot of time listening to debates among the scholars on issues such as modernisation, social change, Taiwan's history and culture, human rights and separatism (independence) versus reunification. Moreover, she was aware of the political abuses due to the implementation of Martial Law by the Nationalist government and decided to help in the underground movement by acting as a courier for Amnesty International. Due to her experience and involvement with the human rights movement, transmitting a clearer picture of Taiwan's regional literature in English became her interest and goal (details see Appendix B: III Reference 6).

In her introduction, Haddon described the story of *Sulan* as demonstrating the concept of powerlessness. In the process of modernisation, many people suffered from economic changes, especially those who were at the bottom layer of society. They had no power to change their circumstances but only to accept their fate by working manually and hourly to survive. Haddon's view of Taiwan's social conditions and her own experiences are potentially relevant as to why she chose to translate literary works from Taiwan. In the interview, she stated that her objective in translating Taiwan fiction was to convey a picture of Taiwan and its distinctive culture to English target readers. She felt that it was important to be faithful to the ST; however, she also believes that it was necessary to produce a translation that was enjoyable to read. As a result, we observe that her translating approach is inclined to the comprehensibility and effectiveness of the target discourse.

Section 5.2 briefly introduced the background of the translators and explained the

reasons why these translators came to know Taiwan and began to translate Taiwan's regional prose literature. The following section, 5.3, analyses the translations of Wang's works, in particular as to how the place or regional-marked elements were conveyed in the translation.

5.3 Place-marked Linguistic and Content Signals in Translations

Taiwan's regional prose literature incorporates hybrid place-marked languages and content. This presents translators with a big challenge if they want to re-create the ST image in an analogue TT. The textual analysis, which follows the outline listed in Section 4.2.1, examines the translators' use of techniques in translating these place-marked signals and their possible effect on target readers. Each main category contains sub-categories and within each there are sub-sections in which examples are given to present the ways they were conveyed under different translation techniques. The first main category, 'place-marked language' will be analysed in the section below.

5.3.1 Place-marked Languages

As Goldblatt first said in the preface of *Rose*, Wang's fiction often contains a mixture of linguistic signals, including Chinese, Taiwanese, Japanese, English, Hakka and indigenous languages (see Table AA-3). In order to see how these place-marked signals are translated and what the possible effects are in the TT, other regional writers' works as well as his own will be examined and presented in the following sub-categories: Taiwanese dialect, Mandarin Chinese, Foreign languages and Code-switching between languages.

It is important to note that Wang's unique writing style is very different from other Taiwanese regional writers. He has a tendency to give additional information when specific dialectic or linguistic terminologies were constructed in the original text (see also 2.5). The use of bracketed explanations or footnotes in the stories indicates that the writer was concerned with the ability of SL readers and in particular, the younger generation, to comprehend the dialectal items. He simply did not expect his readers to have enough schemata to understand the ST. The large number of annotations in

the ST creates challenges for translators. For example, they have to make decisions on whether to retain the annotations, which influence the flow of the TT and make the TT full of overloaded information, or use other translation strategies to convey the text.

5.3.1.1 Taiwanese Dialect

As mentioned above, Wang's style of writing requires ST readers to have certain linguistic abilities in order to read the text fluently. Wang Zhenhe was one of the pioneers of the use of Chinese characters and phonetic spelling (bopomofo) to represent the Taiwanese dialect in the stories. Most Taiwanese dialect terms are found in lexical items, proverbs, expressions and slang/swearwords. As the translator of *Rose* noted in the preface, spoonerisms, malapropisms and other forms of verbal twists are mingled in Wang's novel to create a satirical and farcical effect (1998: ix). This part of the analysis will focus on how the ST Taiwanese dialect was rendered in the TT. A longer version of the extract for each example will be presented in Appendix A (AA).

5.3.1.1.1 Chinese Characters and Phonetic Spelling

The above paragraph pointed to the fact that Taiwanese regional writers use Chinese characters or *zhuyin* to construct the Taiwanese dialect in their works (see also 2.2 and 2.3.2). From Example 5-1 (E5-1) below, we can see that both methods were used by Wang to inform the intended readers that the story's character was speaking in the Taiwanese dialect.

Example 5-1 (AA-1)

Translation Technique(s)	Deletion Paraphrase
ST	年歲有**澀澀**(台音如ㄒㄧㄚˋ ㄒㄧㄚˋ，與台音「四四」同**)** ，可胸部卻大的怵目驚心 [......] (22)
LT	*Age about **Xia Xia (Taiwanese pronunciation xia-xia, which shares the same phoneme with "forty four" in Taiwanese)**, but her breasts were shockingly large from the sight of it.*
TT	though only **forty-four years old**, she possessed alarmingly oversized breasts (08-09) **(Rose)**

To elaborate, the writer used the Chinese character "澀澀(se se) [unsmooth, rough]" to substitute for the original word's source, "四四(si si) [forty four]". There are two reasons for this. The first one is that both 澀(se) and 四(si) are pronounced as "xia" in Taiwanese. The second one implies that Stumpy Courtesan (one of the brothel leaders) was old with rough skin. In order for his readers to understand this malapropism, the author first demonstrated the sound in *zhuyin* (ㄒㄧㄚˋ ㄒㄧㄚˋ) and then explained to his readers what he actually meant in brackets. This inter-lingual pun, which implies multiple identities, is overt humour constructs to present Taiwan's literary regionalism, i.e. the earthy sense of humour – a middle aged woman with rough saggy breasts.

The translator chose to omit the author's explanation and pun in the brackets and simply rendered the phrase as "forty-four years old". This technique kept the main narrative meaning of xia-xia, but the pun and the regional markings were lost in the translation. The translator's decision might have been based on what he assumed about the readers' comprehension: he might have felt that if phonetic spelling and explanation were preserved in the translation, target readers would be overwhelmed by an overload of information. The effect on the target readers in regards to the image of a forty-four year old woman with oversized saggy breasts is the only aspect kept in the translation. Gutt (1998) indicates that translators must decide what information is relevant and how the TT can help target readers to minimize their processing efforts during reading (see 3.5.1).

Example 5-2 (AA-2)

Translation Technique(s)	Substitution Paraphrase Deletion Description Particularisation

ST	矮仔姬和紅毛大姊頭她們兩個**查某**，[......]⁹ 簡直就像**黑肉ㄍㄟ [日音：鬼(作者之前的解釋)]**！ － [......] 忘記穿**甲** [......] 伊那大奶，喝，**大得有夠夭壽**！想不到伊人矮得像**囝仔**，奶竟大得像**美國蕃婆**。[......]我怎麼會看上伊呢！**黑肉雞**一個 [......] (84-85)
LT	*Stumpy Courtesan and Sister Red Hair these two **women [za mo]** they simply looked like **black meat gei (o ma gei) [Japanese pronunciation: ghost (explanation from the writer in the previous chapter)]** – [......] forgot to wear a **bra [ga]** [......] her big breasts, hoh, were **big enough to make you die young [yao sü]**! Who'd have thought that someone no bigger than a **child [yin a]** could have tits the size of a Yankee woman? [......] How would I fancy her! Just one **black meat chicken (gei)**, [......]*
TT	Stumpy Courtesan and Sister Red Hair [......] looked like a couple of **ebony ghosts**! [......] she **forgot to put on anything under her blouse** [......] I tell you, those tits of hers are **big enough to choke a horse**! Who'd have thought that someone no bigger than a **little girl** could have tits the size of an **American housewife's**? [......] How could I find *her* attractive? An **ebony chicken** like that [......] (55-56) **(Rose)**

Example 5-2 (E5-2) is an extract of one-sided telephone dialogues between the character Big-Nose Lion (the manager of Rouge Tower [a brothel]) and his lover A-hen. Big-Nose Lion was the main narrator of this part of the story and most of his narration was conducted in the Taiwanese dialect, which was created in Chinese characters. The example shows how the use of Taiwanese dialect is deeply rooted in the ST culture. In the story, the narrator gave various descriptions regarding the appearance of the other two female managers "Stumpy Courtesan of Night Fragrances" and "Valley of Joy's Sister Red Hair" because their unmade-up faces and huge breasts shocked him. Various terms and phrases written to represent the Taiwanese dialect are marked in bold font, such as '查某 za mo (woman)**', '**甲 ga (bra)', '夭壽 yao sü (die young/extremely)', '囝仔 yin a (child)', '美國蕃婆 mi go huan pou (Yankee woman)' and so on. Most of these mocking expressions are well known to SL readers and the author used them to present the sense of localness in the ST.

---

⁹ Information, either added or reduced, from the researcher is always presented in square brackets [ ].

The translator chose the naturalising approach to render these usages. For instance, 'za mo (woman)' was omitted in the TT; 'yin a (child)' was particularised into 'a little girl'; 'yao sü (extremely)' was substituted by an American expression 'choke a horse' to describe the large breast size; 'mi go huan pou (Yankee woman)' was rendered into 'American housewife' which may or may not give an impression of a large size depending on whether target readers regard the phrase as implying 'big'. The sense of localness and mockery reconstructed in the TT is less pejorative than the ST. With no specific place-marked signal to indicate what language the character spoke in the TT, the regional effect is lost in translation.

In addition to the above-mentioned Taiwanese terms, the expression used to illustrate dark skin in the ST is "黑肉 ㄍㄟ o ma gei (dark skin ghost)" and "黑肉雞 o ma gei (dark skin chicken)". The phonetic spelling (ㄍㄟ gei) was used by the writer to indicate the Japanese pronunciation of the word 'ghost', but it also shares the same phoneme with the Taiwanese word 'chicken'. The comic effect created by Wang is that both of these female prostitutes looked like ghosts or dark-skinned chickens - both being considered very ugly in Taiwanese society, whereas a light complexion is regarded as beautiful.

The translator did not re-create the writer's explanation when the phrase "黑肉 ㄍㄟ (black skin ghost)" first appeared in the story but paraphrased the whole thing into "ebony ghost". This means that target readers have not been informed of the writer's creation of the pun between the two languages – Japanese (gei ㄍㄟ: ghost) and Taiwanese (gei 雞: chicken). The wordplay, which incorporates place-marked rudeness, makes the pun harder to convey in the TL. Moreover, the term 'ebony' in English gives the impression of someone precious and beautiful, which is different from the connotation of dark skin as being represented in Taiwan. The translator presumably wanted to avoid racist implications in the TT, replacing it with something much more positive. A literal translation of black skin into ugly would be seen as deeply racist and hence, unacceptable by English-language readers.

As discussed in 3.5.2, a translator's job is arguably to develop adequate contextual information to help target readers build up a knowledge bank in their reading. The knowledge bank that the translator should arguably impart or create here is the

image of 'dark skin' and its implications in Taiwan. The word "ebony" which indicates something that is precious and beautiful confuses target readers' understanding. For example, four out of five English respondents (RRS1) have problems constructing the meaning even with the help of the contextual information. Out of all the participants who were confused by the word "ebony", only one participant in my reader response interviews came close to guessing the ST meaning. According to this participant, he had never heard of "ebony ghost" or "ebony chicken", but he understood the phrases' meanings and could relate them to the English expression "mutton dressed as lamb". In his statement, he said:

> 'Obviously lamb is a very young sheep and tastes very good and tender, whereas mutton is an old sheep. So when you say 'mutton dressed as lamb' it is something that masquerades as being very nice. [......] I think they are trying to convey an ebony chicken. Ebony is nice but the chicken is not.

Although the subject misunderstood the meaning of ebony chicken/ghost in the TT, the outcome was not too far from its original implication. With the help of the context, he knew that Stumpy Courtesan looked horrible even with make-up on.

Overall, the original place-marked rudeness that the ST represents was euphemized in the TL. Both the place marking and the offensiveness have been reduced in the translation.

5.3.1.1.2 Taiwanese Proverbs, Idioms and Expressions

As mentioned previously, Taiwanese proverbs, idioms or expressions are often created in the prose of Taiwan's regional literature as indicators to the ST readers that the text should be read in the Taiwanese dialect (see 2.3.4). Due to the limitation of words, a list of Taiwanese proverbs, idioms and expressions extracted from Wang's works are demonstrated in Table AA-5.

Example 5-3 (AA-3)

Translation Technique(s)	Literal translation Transliteration Generalisation

ST	歪嘴鷄還要吃好米！[…] 給他換又大又嫩的**雙東檳榔**啊！(85)
LT	*A crooked beaked chicken still wanted to eat good rice! […] [we] change [the little ones] to the **Shuangdong betel nuts** which were big and tender.*
TT	**a chicken with a crooked beak trying to eat rice**. […] We swapped the little ones for big, **tender nuts from Shuangdong**. (56) **(*Rose*)**

Example 5-3 alludes to a well-known Taiwanese proverb "歪嘴 (crooked beak) 鷄 (chicken) 還要吃 (still wants to eat) 好米 (good rice)", which implies that one is fussy about something. In this case, Black-Face Li was fussy about the quality of betel nuts; he only chewed Shuangdong betel nuts because they were big and tender. The regional elements in this example consist of the proverb, a place name "Shuangdong (situated in Nantou County, famous for producing the best betel nuts in Taiwan)" and a regional food "betel nuts", which is constructed to present the lifestyle of certain locals and is a common expression spoken by Taiwanese.

The translator transliterated the place name in the TT and applied the generalization technique to render betel nuts as "tender nuts", as shown above. The proverb in a literal translation might well provide a signal to target readers that the language is different from their own. Some participants in my Reader Response Study pointed out that they were unable to understand its implication and could not grasp the idea of a chicken with a crooked beak trying to eat rice. This suggests that the use of literal translation may not be applicable when the surface meaning is unclear to the target readers. In general, although the sense of foreignness might be conveyed in the translation based on the unfamiliar source expression and the place name, the regional marking was not successfully communicated to the readers of the TT.

Example 5-4 (AA-4)

Translation Technique(s)	Substitution

ST	那姓董的實在是**烏魯木齊**！(83)
LT	*That Mr. Dong is **o lo mo jei [unreliable]**!*
TT	Our Mr. Dong is a **real pain in the ass, for crying out loud!** (54) (***Rose***)

In E5-4, another Taiwanese colloquial expression "烏魯木齊 o lo mo jei" was used when the pimp Big-Nose Lion complained to his girlfriend about Teacher Dong on the phone. The expression is written in the Chinese language as 烏魯木齊 (wu lu mu qi), which is the name of the capital of Xinjiang Urumqi but is used colloquially in Taiwan to mean someone who does things without following proper procedure or someone acting recklessly and unreliably (Zhou, 1995: 168). During my RRS interview, all of the SL participants could interpret this colloquial expression easily because it is commonly used in spoken Taiwanese.

For TL readers, the translator used the technique of substitution to convey its meaning. The expression "a real pain in the ass", which means someone who is a real nuisance or annoying, was reinforced by another expression "for crying out loud". The purpose was to inform the target readers that the speaker is feeling fed up with Teacher Dong. The translation does not contain a spatial signal indicating the origin of the expression, but the translator employed American idioms to imitate the ST informal speech in the TT, which may help TL readers to get the same impact as SL readers. As mentioned in Chapter 3, not every sentence/phrase can be translated when there is a specific culture or linguistic implications behind the words (Tymoczko, 1999). Translators opt for various choices when faced with multiple signals, such as presented in 3.3.1. The translator here rendered the Taiwanese expression with a substitution technique; as a result, the regional signal is lost in translation.

Example 5-5 (AA-5)

Translation Technique(s)	Literal translation Generalisation Deletion

ST	「你的某（妻子）給人欺侮去，你反而打我給人看？路旁屍半路死！(236)
LT	*Your mo (wife) was insulted; **you instead beat me to let people see [Taiwanese sentence structure]? Roadside corpse dies on the way**!*
TT	"**Your wife** was humiliated, and you turned around and beat her up to show them. **Go die in a ditch! A corpse by the roadside!** (46) (***Land***)

E5-5 is a typical example of Taiwanese dialect presented in many of Taiwan's Regional Literature. The writer clearly signals the Taiwanese dialogue by using the transliterated Chinese characters '某 mo (wife)' and '欺侮 ki hu (insult)' as well as the Taiwanese sentence structure '你打我給人看 (you beat me to let people see)' in the ST. Like Wang, its writer Hung added certain explanation in brackets to various words or phrases in his works. In this example, the translator omitted the writer's explanation and used a generalisation technique to convey the regional pointer "ni e mo (wife)" as 'your wife' in the TT. The Taiwanese syntax was also conveyed in fluent target language.

The phrase '路旁屍半路死 (roadside corpse dies on the way)' was however translated literally into "Go die in a ditch! A corpse by the roadside!". It is a well-known Taiwanese proverb that expresses one's anger toward another person. Idiomatically, this is an insult to the other person, just like saying "go to hell!" in English. This proverb presents a strong local sense in relation to the Taoist religion. At funeral services, Taoist priests would chant to help the dead release the soul from purgatory. Although the translation follows the ST literally, target readers may not be able to grasp this culturally-related concept and socially-structured implication from the TT. The regional signal therefore loses its effect in communication.

With regard to this particular example, the participants were asked to rate the effectiveness of its translation in Part II of my questionnaire survey (QS). As mentioned in 4.2.4.2, the subjects were informed about the meaning of the proverb

and how it was translated in the TT. The researcher thought about the consequence of providing notes which might influence the respondents' decisions; however, the result shows that the participants just used these notes as a bridge to make their judgements.

NOTE:	The translator literally rendered the phrase (shown in bold below), which is a Taiwanese expression to curse someone to 'die in hell'. What is your general impression of the translation?
Translation (T):	Your wife was humiliated, and you turned around and beat her up to show them. **Go die in a ditch! A corpse by the roadside!**

The average rating of this translation is 2.5 on a scale of 1-5 (1 = very confusing, 3 = Neutral, 5 = very effective). It shows that participants tended to find the translation confusing. One participant specifically commented on the translation: "Culturally this is confusing, but literally it makes sense". This suggests that the use of literal translation may confuse target readers' existing schema (see 3.5.2). In this case, because there is no further explanation informing TL readers about the culture and tradition in the use of this expression in Taiwan and because only the surface meaning was conveyed in the translation, the regional flavour disappeared in the TT.

Example 5-6 (AA-6)

Translation Technique(s)	Literal translation

ST	可是縣長連個 **ABC** 狗咬豬都不知道 (32)
LT	*but the county magistrate don't even know [how to say]* ***ABC gao (dog) ga (bite) di (pig)****.*
TT	but our county boss can't even say **A-B-C, Dog bite pig-gy** (15) **(***Rose***)**

'A B C 狗 (gao - dog) 咬 (ga – bite) 豬 (di - pig)' originates from a Taiwanese children's rhyme, which literally means that the pig was bitten by a dog. Pig in Taiwanese is pronounced the same as the English letter D, so the sentence also means that the letter D is eaten by a dog. This phrase is used to describe a person's language skills in English. If someone knows a bit of English, you could say that he knows a little A B C, Gao Ga Di. This place-rooted Taiwanese expression is an example of local humour commonly used by older generations of Taiwanese.

104

The translator has translated the rhyme literally as 'A-B-C, Dog bite pig-gy', which does not explain why there is a connection between the A-B-C and Dog bite pig-gy. Although TT readers might guess that the boss did not know any English from the context, the phrase "Dog bite pig-gy" does not say much about its origin and implication. This locally rooted expression seems to lose its humorous effect in translation.

In order to see how target readers view the translation (i.e. whether the place-marked signal in translation is clear or needs to be made clearer), the participants in my survey were asked to compare the following two translations so as to judge which translation is more effective in the TT.

> **T (1):** our county boss can't even say **A-B-C, Dog bite pig-gy.**
> **T (2):** our county magistrate can't even say **A-B-C, gao-ga-Di (dog-bite-pig).**
> **Footnote:** 'ABC gao-ga-di' is a well-known Taiwanese children's rhyme. The pronunciation of 'pig' in Taiwanese is 'Di' which is assonant as English letter 'D'. It means that the letter 'D' is eaten by a dog. Its implication is that someone knows a bit of English.

Twenty two out of twenty nine subjects thought that the second translation was more effective because culturally it makes more sense to them. Examples of their comments are: 1) The second version portrays much more clearly the folk rhyme's background and meaning; 2) For someone unacquainted with Taiwanese culture, this gives a much richer picture. Among those (6 subjects) who preferred the first translation, one pointed out that T(1) makes more sense because it was the way he learned the alphabet in primary school, for example, A for Apple and D for Dog.

From this example, we can reach the conclusion that the readers' ability to identify a place-marked signal in translation depends on their attitude to what they are reading (e.g. interests toward certain cultures) and prior learning experience. A footnote can help readers to gain insight into a specific culture. For those who enjoy reading foreign literature, the use of footnotes is acceptable; however, a footnote can also confuse a reader's understanding if it is too long or contains too much information, as was commented on by some of the participants.

Place-marking in T(2) is different from T(1) because it emphasizes the origin of the expression and its implication, highlighting Taiwanese regionalism in the translation.

Yet, the content in the footnote would probably need condensing into a readable version because unfamiliar or an overloaded cultural context can influence TL readers' comprehension.

5.3.1.1.3 Taboo Words

Taboo language is culturally or socially originated words or phrases that people use to insult others. According to Edmund Leach (Andersson and Trudgill, 1990: 15), taboo words in English fall into three major categories:

1. 'Dirty' words having to do with sex and excretion, such as *bugger* and *shit*.
2. Words that have to do with the Christian religion such as *Christ* and *Jesus*.
3. Words which are used in 'animal abuse' (calling a person by the name of an animal), such as *bitch* and *cow*.

People from different cultures have different taboo words. English speakers tend to use religious terms to curse others. Taiwanese or Chinese swear words fall into the first and third categories which relate mostly to sex, excretion and animal abuse. Taiwanese, in particular, also use indirect insults to one's mother, father or ancestor to express their anger, for example, '幹伊娘 gan yi niang' (fuck his/her mother). Taboo words in Taiwanese regional prose literature are used to represent characters that are either from a lower class or from a colonial authority (see Table AA-6). As presented in Chapter 2, Taiwan's regional literature often refers to the life of peasants, ordinary people and uneducated people under Japanese or nationalist rule. The contrast uses of swear words in Wang's works present, on the one hand, an earthy feel of the ordinary Taiwanese and on the other hand a sense of resistance toward colonial rule. Some of the swear words created in Wang's prose and their translations will be presented as follows.

Example 5-7 (AA-7)

Translation Technique(s)	Transliteration Interpolation Substitution Paraphrase Deletion

ST	幹伊娘，給你爸滾出去，幹伊祖公，我飼老鼠咬布袋，幹！ (93)
LT	*Fuck his mother, get out of your father's[10] sight. Fuck his ancestor, I feed a rat to bite the sack, **Fuck***!
TT	"**Gan! Goddamit!** Get out of here! **Gan**! Get out! I feed a rat to bite my own sack. **Gan**! " (272) (***Oxcart***)

Example 5-7 demonstrates a combination of swear words which the protagonist Wanfa used to curse his wife's lover 'Jian', including 'fuck his mother', 'get out of your father's sight', 'fuck his ancestor' and 'fuck'. The translator used a mixture of translation techniques (substitution, paraphrase and omission) to render these swear words in the TT.

The ST phrase "給(passive voice)你(your)爸(father)滾(roll)出去(out)", which literally means 'get out of your father's sight', was substituted and paraphrased into "Goddamit! Get out of here! Gan! Get out!" The taboo words '幹伊娘 (fuck his mother)' and '幹伊祖公 (fuck his ancestors)' were also omitted in the translation. The earthy language presented here is deeply rooted in a place which the source author constructs to represent the ordinary and uneducated Taiwanese who were struggling to make a living. By rendering these swear words with naturalisation techniques and replacing one of the main swear words with a religiously related curse, "Goddamit", the translator might aim to create an analogous effect and to reduce the risk of confusing TL readers with awkward and unfamiliar regional signals in the translation.

The swear word '幹 gan', which evolved from a Chinese word '姦 jian (adultery or to attack someone sexually)' originally meant 'doing' or 'tree trunk', but was retained in transliteration. When the word first appears in the story, the translators chose to use interpolation techniques to retain the SL word 'gan' in the TT and gave the explanation, "a profanity" in a footnote (see AA-7 TT2). The example above

---

[10] 'Your father (你爸)' is commonly used as an emphasis, meaning 'I/my' in Taiwanese.

demonstrates that the translator continued to retain the transliteration 'gan' in the latter part of the story.

The word "profanity", however, does not convey the same strong meaning as the English equivalent "fuck". Hence the use of transliteration, deletion and amplification techniques can be seen as a euphemizing solution. There is some interplay here between gain of regionalism in translation and loss of other stylistic effects. In this case, the ST swear word "gan" and its footnote signal that this is set in the Chinese/Taiwanese-speaking world; however, the decision to use the euphemism "profanity" minimizes the transmission of the regional effect in the TT.

Example 5-8 (AA-8)

Translation Technique(s)	Deletion Recreation
ST	「奸 13 你母底上那裏去？」(92)　　註：13 奸姦簡三字臺語同音。(97)
LT	*Where **gan** 13 **your mother** goes?*　　*Note: 13 '奸 gan' '姦 gan' '簡 gan' three words pronounced the same in Taiwanese.*
TT	"Where's '**Screw-your-mother**' off to?" (271) (***Oxcart***)

E5-8 is another example of Taiwanese swearing that is used to express local humour with regard to the application of malapropisms. The wordplay constructed by the writer is used to mock the relationship of three characters: Wanfa, Ahao (Wanfa's wife) and Jian (Ahao's lover). These names contain connotations. For instance, Wangfa means 'prosperity' whereas in fact he was very poor; Ahao means 'nice' but she committed adultery; Jian implies 'screw' because he had a sexual relationship with a married woman.

In his attempt at conveying the characters' names in the English translation of *Oxcart*, Wang tried to preserve the comic effect by translating their names into English equivalents; therefore, Wangfa 萬發 becomes 'Prosperity', Ahao 阿好 becomes 'Nice' and Jian 簡 becomes 'Screw' (Lau and Ross, 1976: 74). As mentioned in Chapter 2, Wang was greatly influenced by foreign literature. It is not an uncommon practice in English Literature to name a character according to his/her behaviour in the story.

108

For example, we can find names like 'Bottom' (Midsummer Night's Dream) and 'Quickly' (Henry VIII) in Shakespeare's works (Campbell, 1996-2008). However, when the translation was first published in *Chinese Stories from Taiwan: 1960-1970*, the editors changed Wang's rendering of these personal names into a Romanised form, i.e. Wan-fa (Wangfa in the 1995 version), Ah-hao (Ahao) and Chien (Jian). They claimed that it is "for the sake of consistency and total faithfulness" (Lau and Ross, 1976: 74). Presumably, the editors felt that confusion might build up if the connotations of these names were kept in the TT just for humorous effect.

This passage in E5-8 shows a possible reason why the writer desired to translate the peddler 'Gan' into 'Screw' in the first place. A pickle vendor wanted to know Jian's whereabouts, so he asked Wanfa's son, "where is the person your mother screws (= Gan) around?" The comic effect created in the Taiwanese dialect is the word '奸 gan (villain)' which shares the same pronunciation as '姦 gan (adultery)' and '簡 gan (a last name)'. The translator omitted the writer's annotation to avoid confusing target readers regarding the connotation and so rendered the ST literally into "where's 'Screw-your-mother' off to?" in the TT. The deixis 'Screw-your-mother' was re-created in (1) single-quotation marks, (2) words connected by hyphens and (3) a capital letter - S to signal to target readers that this is a name.

The stylistic effect of this translation seems to focus on the transmission of the comic effect rather than the regional effect. By omitting the ST footnote, the place-marked wordplay is lost in the TT, but dirty humour was re-created for the TL readers.

Example 5-9 (AA-9)

Translation Technique(s)	Amplification Deletion

ST	話沒說完，志鵬就一聲「騙肖」(註：猶如混帳) (94)
LT	*Haven't finished [his (Zhu's)] words, Zhipeng shouted **"pen xiao [in Taiwanese]"** (Note: as bastard [in Chinese])*
TT	Zhipeng had sprung before Zhu before he'd finished and cried out, "**You bastard!**" (134) **(Sulan)**

In this example, the writer constructed another Taiwanese swear word "騙肖 pen xiao" with an annotation indicating its meaning in Chinese. As mentioned previously,

the writer liked to provide a bracketed explanation or footnotes for the ST readers. The purpose was to improve the readability of the ST, especially for the SL readers who do not know Taiwanese/Japanese (see also 2.5.1). These annotations also became regional signals that highlight the differences between Mandarin Chinese and the Taiwanese dialect.

With 'You' precedes the word 'bastard', the translation expresses fully about the brother's anger toward Mr. Zhu (Sulan's husband). However, TL readers would not know that the character spoke in the Taiwanese dialect. The translation has, therefore, made the TT lose its regional effect even though it has accurately reproduced the expression's illocutionary force (the intention that the sender/speaker wants the receiver/hearer to understand).

Example 5-10 (AA-10)

Translation Technique(s)	Substitution
ST	他們這一輩青年人，[...]，才不要講什麼「**幹伊娘**」「**他媽的**」，他們現在流行講：**他奶奶的熊** (173-174)
LT	*Young people in their generation […] won't say '**fuck his/her mother**' and '**his mother**', the popular phrase they say now is: **his grandmother's bear**. Don't you know!*
TT	We're no match for kids these days, […]. No more '**fuck you**' and '**damn him**' for them, now they say things like **his granny's beaver** (122) **(Rose)**

Speaking Mandarin became a trend in the 70s and 80s in Taiwan, due to the Government's policy and cultural assimilation as presented in Chapter 2. This is a dialogue which satirically reflects politics when only Mandarin was allowed in schools and government sectors by the KMT (see 2.2). Profanities among the young always follow some kind of social trend. Here, young people, instead of saying 'fuck his mother（幹伊娘）' in Taiwanese, said '他奶奶的熊 (his grandmother's bear) in Mandarin. In other words, the regional signals which the writer constructed are two: the Taiwanese and the Mandarin swear words. Its context also helps SL recipients to notice the satiric effect implied in the ST.

The translator used the substitution technique to render these taboo languages: 'fuck

you', 'damn him' and 'his granny's beaver'. 'Beaver' is used as vulgar slang in America to mean female genitals or pubic area. Although the use of 'beaver' in the slang might be closer to American readers' schema knowledge, the phrase "his granny's beaver" is not entirely an English expression, so it will probably be taken as a literal translation of Chinese swearing. However, there is no explicit place-marked signal in translation to reveal Taiwan's socio-linguistic change, where people gradually became Mandarin users instead of users of the Taiwanese dialect.

Findings from the questionnaire survey

The taboo languages demonstrated above represent regional characteristics of ordinary Taiwanese whose lives are deeply rooted in Taiwan. As previously explained, taboo words are a social convention: regional writers often used them to make a distinction between the social classes (i.e. educated versus uneducated people) in the stories. In Taiwan's regional literature, taboo language is not only used to present an earthy feel, but also shows how colonial/political powers used languages to influence people through language assimilation.

In translations of Wang's works, translators used different techniques to render swear words like "fuck" or "fuck his/her mother". In order to discover the function of each technique (i.e. whether it could further/impede or alter the transmission of regional effects), participants in my reader study were asked to compare the effectiveness of swear words with different translations. For this particular question, they were asked to read a Note before they made their judgements on the translation strategies. The note and the result are presented below.

NOTE:	The following curse words which were translated by different methods contain similar meanings in English as "fuck", "fuck your mother" or "son of a bitch". Please scale the effectiveness of each translation.	**Mean** [11] (all subjects N = 30)
TT(1):	**Yiniang!**[4] I thought there might be some womenfolk for company. Footnote: **4. A Taiwanese profanity.** [*Oxcart*]	**2.1**
TT(2):	He barked like a mad dog, bowwow bowwow, half a day long. **His mother!** Who can understand that kind of barbarian yackety-yak? [*Land*]	**1.8**
TT(3):	**Gan!** Goddamit! Get out of here! **Gan!** Get out! [*Oxcart*]	**3.7**
TT(4):	**fuck** you [*Rose*]	**4.4**
TT(5):	**"bakayarō" (stupid bastard)** [*Land*]	**4.3**

The Taiwanese slang '*yiniang*' as described above shares a similar meaning to the American slang 'fuck his/her mother' (see also AA-7 TT2). In this task, the techniques by which TT(1) was translated are transliteration and annotation. With mean 2.1, a footnote explaining that the ST item "yiniang" is a "Taiwanese profanity" was felt by participants to be a less effective rendering of a SL obscenity than a bracketed TL equivalent. This might be due to the fact that the word "profanity" is too formal and the transliteration is also confusing. If a more colloquial explanation was used in the TT, participants might have had a different opinion about the translation. One participant specifically pointed out that he misunderstood the transliteration of the slang and thought it was a name (for names are often transliterated in the English translation). This indicates that the strategy of using phonetic spelling to render Taiwanese or Chinese slang with a euphemistic explanation in a footnote may not be clear enough. The combined use of translation techniques which was shown in this example produced an awkward prose style that contained both the ST linguistic signal and the TT expression. The ST regionalism is only communicated to the readers of the TT in the footnote, not in the text.

The swear word in TT(2) is "His mother!", a direct translation from the same Taiwanese slang 'yiniang' as mentioned above. For this translation, with mean 1.8, the data suggests that most of the participants found the translation was not very effective. Without an explanation, the literal translation of "His mother!" does not

---

[11] On a scale of 1-5 (1 = very confusing, 2 = confusing, 3 = neutral, 4 = effective, 5 = very effective)

make any sense to English target readers. Although it gives an exotic feel to the translation, the translation does not signal to the target readers that this swearing is Taiwanese.

TT(3) received an unexpected response. The translators used the technique of interpolation to convey the most popular Taiwanese swear word "Gan" (refer to E5-7). The participants did not have the opportunity to read the text of the short story; however, the mean rating is 3.7. This indicates that the participants thought the sentence moderately retains the ST obscenity (perhaps via "goddammit") in the translation. As stated in E5-7, Taiwanese regionalism was highlighted in the TT.

TT(4), on the other hand, was conveyed by the substitution technique. Swear words like "Gan or Gan ni niang [Fuck your mother]" were translated into "fuck you". The average is 4.4, which indicates that the technique is quite effective. Although there is no specific signal to indicate its place of origin, the local rudeness is retained in the TL swear word "fuck".

In TT(5), the participants were asked to judge the translation of the Japanese swear word "bakayarō" (stupid bastard). It was a common swear word used by Japanese policemen during their occupation in Taiwan. The technique of transliteration with additional information in brackets is another way of preserving the regional signal in the TT. With a mean of 4.3, the data indicates that the subjects found the translation quite effective. The translation seems to highlight the regional signal (a Japanese swear word) and makes the illocutionary force effective in the TT.

The questionnaire survey which is supplementary material to the textual analysis about taboo words in English translation suggests that participants consider the naturalisation approach most effective, even though the regional effect may be missing in the translation. However, when the regional signal is retained and sufficient explanation is provided in the TT, the translation can also be considered as effective as the one rendered in the naturalisation technique (see also 3.3). This implies that target readers' schemata can be refreshed through the newly-learned knowledge even if they are unfamiliar with the target language and culture. The interplay between gain/loss of regionalism and gain/loss of different stylistic effects is an important factor that influences the effectiveness of communication. Nevertheless,

the study discovers that when unfamiliar cultural/regional signals were heavily marked by the translator, the communication risks became less effective on the TL readers. It is, therefore, a translator's job to find the right balance on what to lose and what to gain in the translation, depending on the function of each technique.

5.3.1.2 Mandarin Chinese

Chinese characters in Wang's works function as phonetic symbols to mimic region-marked languages in the ST, including the Taiwanese/Hakka dialect, Chinese/Japanese language, indigenous languages and even English. As shown in 5.3.1.1, the characteristic of Mandarin Chinese is that it can be used to construct sounds and create humorous effects. This section focuses on the translation of Chinese wordplay.

5.3.1.2.1 Chinese Wordplay

In Mandarin, different characters can share the same sound or tone even though their meaning is totally opposite. Chinese wordplay, created by the author, often consists of regional characteristics with comic effect. The examples below present different Chinese characters used by the author and the reconstruction of these signals in translations.

Example 5-11 (AA-11)

Translation Technique(s)	Re-creation

ST	「萬一真的莫有來，那我們不成了**客家人**講『**穿鞋**』是『**遭害**』了嗎？」(23)
LT	*"If they don't come, then we will become what the **Hakka people** call '**zo hai (to put on shoes)**' is '**zao hai (to suffer disaster)**'?*
TT	"If they don't, won't we do what the **Hakka** call '**shoe fur**' – you know, **suffer**?" (09) **(Rose)**

One example of Wang's creativity in Chinese wordplay is sound representation. The pronunciation of a Hakka dialect phrase '穿鞋 (to put on shoes)' sounds like the Chinese '遭害 zao hai (to suffer disaster)'. Here, the writer ingeniously introduced the Hakka dialect in the ST (see 2.2) and also emphasised the possible disaster if the GIs did not come to Taiwan for their holiday, i.e. the opportunity of earning money

from American GIs. The translator used the recreation technique to re-create the sound effect constructed in the ST: the pun 'shoe fur' and 'suffer' achieved an analogous effect in the TT. The retention of the word "Hakka" also helps to preserve Taiwanese regionalism in the translation. In other words, the regional marking and the effectiveness of the pun further increase the transmission of the regional effect in the TT.

Example 5-12 (AA-12)

Translation Technique(s)	Re-creation

ST	「美軍就是美金囁！」 [……]「… 多一名美軍多一塊美金！」(27-28)
LT	*"American soldier is American dollar! […] "…one more American GI means one more American Dollar"*
TT	"**Olive green spells folding green for us**!" [……] "… **One GI fuck means one U.S. buck**." (12-13) **(*Rose*)**

Throughout the story, Wang continuously used sounds and tones to create irony and humorous effects. Here, "American GIs" represents an influx of cash into Taiwan's economy. In the example above, Wang constructs a near-homophone '美軍就是美金 [**Mei Jun (American soldier)** jiu shi **Mei Jin (American dollar)**]' to illustrate how Taiwan relied on America's economic assistance (see 2.1.4). The translation 'all that olive green spells folding green for us' not only creates a social connection to the American readers but the rendering, a play on words, also responds to the ST original.

Another similar sentence that follows the above expression in the ST is '多一名美軍多一塊美金 [duo yi ming mei jun (American solider) duo yi kuai mei jin (American dollar)]'. The translator also rendered this sentence creatively with the rhyme: 'One GI fuck means one U.S. buck'. It vividly expresses the purpose of the GIs' coming and the benefit to those brothels through this business.

The above examples present the technique that the translator used to render Wang's satirical subversion of U.S. dominance in the TT. The re-creation technique helps to make the neo-colonial aspect of Taiwan's regionalism explicit in the translation.

Example 5-13 (AA-13)

Translation Technique(s)	Description

ST	錢議員的公館 [……] 獨缺**書**房，因為他怕「**輸**」。 (42)
LT	*Councilman Qian's residence [……] but no **study** room, because he is afraid of '**lose**'.*
TT	Councilman Qian's residence [……] [have everything], but a place for **books**, **since the word for books sounds like the word for "lose."** (23) **(Rose)**

Taiwan, as mentioned in Chapter 2, has been greatly influenced by the Chinese culture and language. The writer used malapropism to play on words, because the sound of "book 書 (shu)" is the same as "lose 輸 (shu)". The character, Councilman Qian, who was trying to win the election, did not allow any book to be placed in his house. In order for the target readers to understand the relationship of 'book' and 'lose' in the TT, the translator used the technique of description to explain the reason why Councilman Qian's residence does not have any books. This technique may help translators to avoid the confusion created by wordplay. The effect on the target readers with reference to Taiwan's cultural tradition (in this case, superstition) was highlighted in the translation.

Example 5-14 (AA-14)

Translation Technique(s)	Deletion Explicitation

ST	見惲醫師掉臉對少年說：「你叫**李發育**？十八歲？」…… 「**渾**醫師我 － 」 「失禮。我不姓**混**，因為我不是混蛋。」 「哦！對不起對不起。那 － **揮**醫師我 － 」 「失禮。我也不姓**灰**， …… 「醫師的姓 … **念運** － 運動的運。」楊小姐第一次開口。 「對不起對不起，**惲** － 醫師，你看我會不會 ～ ？」…… (116-117)
LT	*[Siwen] saw Dr. Yun turned his face to talk to the young man, "Your name is Li Fa-Yu? 18 years old?" ……* *"Dr. Huen [渾 foolish/turbid], I …"* *"Rudeness. My last name is not Huen [混 turbid] because I am not an asshole."* *"Oh! Sorry sorry. Then, Dr. Huei [揮 **wave**], I …"* *"Rudeness. My last name is also not Huei [灰 dust] ……* *"Doctor's last name … should be read Yun – as yundong (exercise)'s yun." Miss Yang opened her mouth at the first time.* *"Sorry sorry, Dr. － Yun, do you think I might have ～ ?" ……*
TT	When Dr. Yun asked his patient, "Your name is **Li Fayu [well-developed Li]**[12]? You're eighteen years old?" …… "You don't think I'm - ?" …… (80-81)

Another example of Chinese wordplay that satirizes Taiwan's regional characters was the writer's creation of self-deprecating humour. In this example, the ST readers would read conversations between Dr. Yun (a specialist for venereal disease), the patient Li Fayu and Nurse Yang about the pronunciation of the Doctor's family name. "惲 (Yun)" is not a common family name and many people may not know how to pronounce this word. The patient Li Fayu first pronounced the word as "Huen", so the doctor teased him that he was not a fool or an asshole 混蛋 (huen dan). Li tried to correct his mistake by pronouncing the doctor's last name, but once again said it wrong in "Huei (揮 to wave)". The doctor said that his family name was not "huei" (灰 dust) also because his head and face were not covered in dust. Finally, the nurse Miss Yang had to tell the patient that the doctor's last name is "惲 Yun", pronounced the same way as "運 yun (to exercise)".

---

[12] The explanation in the square-bracket was from the translator.

For this part of the conversation, the translator chose to use the technique of omission to avoid possible confusion or lengthy explanation in the TT. Omission, as mentioned in Chapter 3, is one of the solutions to use when the phonetic creation (e.g. wordplay) in the ST cannot be conveyed in the TT. Although the conversation between the young patient and the doctor has been omitted, the patient's name "Li Fayu" is emphasized by the translator. The reason for omitting the whole 'misunderstanding' episode is probably because of the difficulty of punning and difficulty in choosing analogous English varieties. The translator's alternative was to apply the explicitation technique in the TT where it points out that the young man's name in Chinese actually implies "well-developed" which is the opposite to his physical appearance (i.e. another wordplay created by the writer).

The effect on the target readers as regards the image presented in this example might not be successful because both regional marking and the humorous effect are lost in the translation. Therefore, the self-deprecating satirical effect of the Taiwanese writer satirizing his "own" people, as part of regional literary effect, is also lost (see 2.5.1).

5.3.1.3 Foreign Languages

The foreign languages that Wang constructed in the novel *Rose* are Japanese and English. The construction of these two languages in the ST helps to present the influence of the Japanese and English languages on Taiwan during the colonial period and later under U.S. dominance (see 2.1.3 and 2.1.4). Since English is the target language, it is interesting to see how foreign languages are translated in the TT and how the hybrid image of Taiwan is reconstructed in the translation. The examples of code-switching in the ST and their translations will also be presented in Section 5.3.1.4.

5.3.1.3.1 Japanese Language

The use of Japanese words in Taiwanese could often be heard in daily conversation in the past, and is even heard today (see 2.3.1). It is still very common to hear terms like *Aniki* (older brother), *asari* (decisive and straightforward), *miso* (soybean flavoured) soup, *sashimi* (raw fish), *ichiban* (number one) and *kawai* (cute) in everyday speech, and they are also presented in Wang's novel *Rose*. The examples

below show how these Japanese terms were rendered in the TT.

Example 5-15 (AA-15)

Translation Technique(s)	Transliteration Deletion

ST	「演講要像女人的裙子愈短愈好，所以我就講到這裏**史多普(STOP** 的日音，已成台語詞匯**)**。[…]」(212)
LT	*"Speeches are like women's skirts, the shorter the better, so I will end it here **sutapu (STOP in Japanese, it has become a Taiwanese term). […]"***
TT	"Speeches are like women's skirts, the shorter the better, so I'll **su-ta-pu [STOP]** here. […]" (151) **(Rose)**

As the example demonstrates, the Japanese word '*sutapu*', which is originally from the English verb 'stop', has become part of the vocabulary of Taiwanese people. The writer's explanation of the word '*sutapu*' tells the source readers that it comes from Japanese and that it later became a Taiwanese word. This part of the explanation was, however, omitted in the TT. It is assumed that the translator tried to avoid a lengthy annotation in the TT. The effect on the target readers with reference to the use of the Japanese word "sutapu" in Taiwanese (i.e. the evidence of Taiwan being colonised by Japan) is lost in the translation; however, the translation can have a different effect on the target readers. For instance, they might think that the character pronounced the English word with a strong accent, so "stop" became "su-ta-pu".

Example 5-16 (AA-16)

Translation Technique(s)	Deletion Paratext

ST	怎麼連四、五十歲的**媽媽尚(**尚：日音，對長輩的一種尊稱**)**也要啊！(94)
LT	*How can you take 40 and 50 years old **mama-sans (san: Japanese, a respectful form of address toward elderly)**!*
TT	'You mean you'll even take forty-and fifty-year-old ***mama-sans*?'(63) **(Rose)**

As the translator explained in the Translator's Preface (1998: ix), "Foreign words appearing in the Chinese text are italicized […]". From the TT above, we can see that the word '*mama-sans*' is in italics. In order to make his readers recognise that

the Japanese term was re-created in Chinese characters, the author gave the explanation in the ST that 'san' is used as a respectful form of address in Japanese (see 2.5.1.1). However, the translator chose to omit this explanation in the TT.

In the Japanese language, '*Mama-sans*' can be older prostitutes or those who control and manage the lives of younger prostitutes. This is a well-known fact in Taiwan. The researcher previously assumed that TT readers knew the term and that it was probably well-known in America or England. However, reader response studies with the British participants revealed that most of them have difficulty recognising Japanese linguistic signals in the English translation. As mentioned in 3.4.3, translators make decisions on what is important and what is to omit in the TT. The translator probably assumed that the intended target audiences (American readers) would be familiar with some of the Japanese expressions. Yet, this assumption cannot always be applied to other English speaking readers. Japanese words might lose their regional effect in translation because British target readers may not have the schema to recognise them in the TT.

Example 5-17 (AA-17)

Translation Technique(s)	Transliteration Generalization Paraphrase Deletion Amplification

ST	看到日本人客，那些賺吃的都會先來一句：**伊來協你慢泄(**日諧音：請進來坐！**)** [……] 有幾個 […] 居然去抓日本人客的**金他媽(**日音：睪丸**)**！搞的阿本仔一口一聲**姨太姨太(**日音：痛唷**)** (139)
LT	*[When those prostitutes] saw the Japanese customers, those who tried to earn money would say this sentence first: **yi-lai-xie-ni-man-xie (a Japanese homophone: please come in to sit!)** [……] some girls […] to my surprised they grab the Japanese customer's **jin-ta-ma (Japanese: the testicle)**! Making the Japanese crying out **yi-tai yi-tai (Japanese: hurt)***
TT	"when the Japanese customers show up, the whores announce, '**Irashamase,** welcome to our establishment,' [……] Hell, I tell you, some of those girls […] grab **the men's balls**, **for crying out loud**, and all you hear is **'Ouch! *Itai*! That hurts!'**" (95) **(Rose)**

In relation to the background of the novel, Wang Zhenhe used homophones to create a comic effect. For example, the writer used the Japanese word '*irashamase*

(welcome)' to create a meaningful sentence in Chinese. '伊來協你慢泄 (yi lai xie ni man xie)', literally means 'one comes help you slowly ejaculate', implying that those prostitutes will give good service to their customers if they come to their brothel.

In the ST example, there are two other comic creations in the same paragraph that are '金他媽 jin-ta-ma (kintama)' which means 'men's balls' (testicles) in Japanese and '姨太 yi-tai (itai)' which means 'hurt' in Japanese. The comic effect occurs when the homophones of the Japanese terms in Chinese contain some implications, like "jin-ta-ma" literally meaning 'gold's mother' which implies money. In addition, when the Japanese shout 'itai', it means 'hurt' but from the denotation, the ST readers could also imagine that they are calling their concubine (姨太).

As Tymoczko has emphasised in her work: translators face the constraints of inter-cultural translation like the wordplay presented here and have to make decisions on what to convey in translation (3.3.2.1). In the translation of *Rose*, Japanese elements are in general rendered in transliteration with or without explanation and in an italic form as mentioned previously. The author's message "Japanese pronunciation" was omitted from most of the Japanese terms that appeared in *Rose*.

E5-17 shows that the translator used various techniques to convey the Japanese terms, including transliteration, omission, generalisation, paraphrasing and in-text addition. For instance, the word "irashamase" was retained in transliteration and the writer's explanation "a Japanese homophone: please come in to sit" was conveyed into "welcome to our establishment". It is assumed that the translator tried to avoid preserving the author's bracketed explanation in the TT, in order to make the TT sound natural and fluent.

As for the latter two Japanese terms, the translator used the paraphrase and amplification techniques to re-create the comic effect in the TT. Although the homophones created in Chinese characters are not conveyed in the translation, the phrases "I tell you", "for crying out loud", and "Ouch! … That hurts!" are created in the TT to increase the comic effect of the story.

The translator's decision to retain the Japanese terms in transliteration without

explaining their language origin throughout the TT can be an arguable issue. As Rumelhart (1984: 18-19) points out, when a particular clue in the text cannot be detected by the readers, the meaning of the sentence cannot be interpreted. For one thing, the target readers may not have the schema to recognise these terms in transliteration. For this reason, the regional characteristics may not be communicated through the TT.

5.3.1.3.2 Use of English Syntax in Chinese

In addition to the Japanese legacy left in Taiwan, people began to apply English syntax to Chinese under the influence of the American language and culture (see 2.1.4). Wang was one of the first people who incorporated this linguistic situation into literary writing.

One of the main characters in the novel *Rose* is the English teacher "Dong Siwen" whose role in the story is quite laughable (ridiculous) with arrogant characteristics. The example below will show how Western education influences Dong's Mandarin especially when he tries to act intelligently.

Example 5-18 (AA-18)

Translation Technique(s)	Literal translation Substitution

ST	攻讀外國語文學系的他，也許過度用功吧！**竟連自己講的國語都躲不掉西潮的影響**。[......] **我被愉快地驚異了** …… 經常自他嘴裏冒出來，常常叫對方聽的又吃力又彆扭 [......] (17)
LT	*Majoring in foreign literature [in the university], maybe he worked too hard!* ***Even his spoken Mandarin could not avoid the influence of the Western trend****. [......]* ***I was pleasantly surprised ……*** *frequently came out of his mouth, often making others hard to understand and also feeling awkward [......]*
TT	Owing, perhaps, to his industry in studying a foreign language, **even Siwen's Mandarin had a decided Western twang**. [......] **I was pleasantly surprised** … and the like poured from his mouth, making it difficult to listen to him and awkward to have to. [......] (04) **(Rose)**

This example shows that Dong's spoken Mandarin was heavily influenced by English education and that he liked to fuse Western syntax with his Mandarin. The sentence "我被愉快地驚異了 (I was pleasantly surprised)" follows the English syntax closely,

i.e. subject + auxiliary verb (be) + adverb + main verb (past participle). In the Chinese language, the sentence should be in the active voice as '我感到又驚又喜！(LT: I feel both surprised and pleased)'. The translator chose to use the technique of literal translation to convey Dong's English-style Mandarin. Since the translation is in English, it is hard for the translator to imitate the ST effect in the TT. Therefore, instead of literally translating the term "Western **trend**", the translator used the compensation technique to create a pointer "Western **twang**" in the TT. The pointer "twang" may help target readers to imagine what Dong's spoken Mandarin would be like from the translation.

In the reader response studies, a target interviewee mentioned that the word "twang" also means accent, so the message she received was that "Dong's spoken Mandarin sounds a bit like a Westerners", which is similar to what the writer wanted to convey in the ST. In other words, an analogous effect was created in the target discourse world. The translator's decision activates the participant's existing knowledge and helps her to interpret the information conveyed in the TT (see 3.5.2).

5.3.1.3.3 English Wordplay in the Source Text

Wang applied various English names, phrases and sentences to create satiric effects in the story *Rose*. To deal with the writer's use of English in the original text and to distinguish them from the TT, the translator noted in the preface that foreign words are italicized in the translation (refer back to E5-16). Below are some of the examples that show what challenges the translator encountered in the translating process.

Example 5-19 (AA-19)

Translation Technique(s)	Transliteration Reordering Paratext Particularization

ST	那些名字不是叫「死掉啦」(Stella)「愛你」(Anne)就是叫「勒死」(Ruth)「害人」(Helen)什麼的臺北貴婦人都豎起大拇指說是一級棒。(78)
LT	*Those Taipei rich women who were called "si diao la" (Stella) "ai ni" (Anne) "le si" (Ruth) "hai ren" (Helen) all thumbed up and said ichiban.*
TT	Those two stylists always got a thumbs-up from well-to-do Taipei women with names like *Stella* **[si-diao-le – dead as a doornail]**, *Anne* **[ai-ni – love ya]**, *Ruth* **[le-si – driven to death]**, or *Helen* **[hai-ren – assault and battery]**. (50) (*Rose*)

In the ST example, English names such as Stella, Anne, Ruth or Helen are given a homophone in Chinese. The writer probably tried to imitate how English names or words sounded to Taiwanese people at the time and he also created a satirical effect to the story. For example, the sound of Stella becomes "死掉啦 (si diao la)" which implies "dead" and Helen's homophone is "害人 (hai ren)" which means "to harm people".

In terms of translation, the translator retained the English name in italic form and added its phonetic spelling together with its implied meaning in a square bracket, e.g. "*Stella* [si-diao-le – dead as a doornail]". At the same time, the source sentence was rendered according to the TL syntax.

It is assumed that the translator tried to re-create the regional signal and preserve the satirical effect in the TT. One of the participants in my reader response study who is learning Mandarin Chinese thought that the translation was quite clear. The English name in italics, the pinyin and the explanation in the bracket helped her to understand what the translator is trying to say in the TT. Another participant however gave a different comment at the interview. She mentioned that the implication is hard to understand because the translation is too literal. To quote her words, she said, "For an English person, like me, I don't necessarily understand what it means". From these two opposing comments, we may conclude that target readers who have no

experience in learning Chinese may encounter certain problems with the translation (see also 3.5.2). The stylistic effect (English names + phonetic spelling + explanation) helps to retain the regional effect in the TT, but the self-deprecating satirical effect may be lost in the translation for meaning cannot necessarily be communicated to the target readers.

Example 5-20 (AA-20)

Translation Technique(s)	Transliteration Deletion Substitution Amplification

ST	「My name is **Patricia** 講！」 [......] 伊彷彿再講**臺語**：「打你去死呀！」 [......]「**罵 你 即是 是 打你去死呀！**」(236)
LT	*"My name is **Patricia**, say it!"* *[......] She said it as though she was speaking in **Taiwanese**: "pa-li-ki-xi-ya!"* *[......] "**Mei-li-ji-shi shi pa-li-ki-xi-ya!**"*
TT	"*My name is **Patricia***, say it!" [......] It sounded to everyone as if she had said **ba dee kee she ya [I'll beat you to death]**[13]! [......] "**Ma nee yee si si ba dee kee she ya [I'll give you hell and beat you to death]**! (169-170) (**Rose**)

The context of this ST example is about how Teacher Dong taught English to the prostitutes who were going to serve American GIs. In this part of the text, Dong was trying to teach Prostitute Li to say "My name is Patricia" in English. Without proper training, her English sounded like the offensive phrase "beat you to death" in Taiwanese. Again, this is one of the English wordplay that was created by the writer.

For the TT, the translator tried to maintain the sound effect of the ST in the translation. The translator applied the techniques of transliteration and annotation to convey Li's first attempt at pronouncing her English name, i.e. ba dee kee she ya [I'll beat you to death]. The source phrase "講臺語 (speaking in Taiwanese)" was omitted in the TT. To render Li's final attempt in pronouncing the whole sentence "my name is Patricia" with a strong Taiwanese accent, the translator also applied the same techniques. This time, however, the explanation was not just rendered in a literal

---

[13] The explanation in the square-bracket was from the translator.

translation. The ST words "罵你 mei-li (to scold you)" as "my name" was substituted with the phrase "I'll give you hell …" to increase the comic effect of the TL.

It is assumed that the translator's decisions could help in maintaining the regional signal and the comic effect in the translation. However, due to the omission of the source phrase "speaking in Taiwanese" in the TT, target readers might only recognize the fact that Li could not pronounce her English name correctly. In addition, the alphabetic spelling might disrupt the reader's flow of reading.

5.3.1.4 Code-switching between Languages

As mentioned in Chapter 2, code-switching between languages is common practice in Taiwan due to its colonial history and hybrid culture (see 2.3.2). There are four types of code-switching presented in Wang's novel *Rose*: Taiwanese/Chinese, Taiwanese/Japanese, Chinese/Japanese and Chinese/English. Hervey and Higgins (1992: 120) compare code-switching to a strategic device and social interactional function in a text, so that if possible, a translator should convey the effects of the ST in the TT. In the case of *Rose*, the writer constantly reminds his readers that there are language changes in the ST, but the translator did not follow Wang's approach exactly. The examples below will show how language switching was rendered in the translation.

5.3.1.4.1 Code-switching between Taiwanese and Chinese

Example 5-21 (AA-21)

Translation Technique(s)	Deletion Literal translation Amplification
ST1	「你是在變什麼蚊！**(**猶如國語：你到底在搞什麼！**)**」然後轉用國語詰難起來。「你是吃錯藥啦！」(40)
LT1	*"What mosquito you are transforming! (as in Mandarin: What are you doing!)"* Then he switched to Mandarin and said, *"Did you take the wrong medicine!"*
TT1	**"What sort of mosquito tactics are you up to?" he said in Taiwanese slang**. Then he switched to Mandarin: "Did you take the wrong medicine today, or what?" (21) **(Rose)**

Example 5-21 shows how code-switching between Taiwanese and Chinese was

constructed in the ST. A homophone was constructed into the Taiwanese sentence "你是在變什麼蚊 li xi ei bin xia mee mang (what are you doing)" by the writer to create a comic effect. The homophone '蚊 wen' in Standard Chinese means mosquito which is pronounced as 'Mang' in Taiwanese. 'Mang' can mean 'mosquito', but also means 'doing' with a negative implication. In order to avoid confusing some readers who do not know Taiwanese, the author provided a bracketed explanation to point out its meaning in Chinese.

The translator rendered the Taiwanese phrase "在變什麼蚊" into "what sort of mosquito tactics are you up to" in the techniques of literal translation and paraphrase. The bracketed explanation provided by the author was omitted in the TT, but the phrase "he said in Taiwanese slang" was added to point out the fact that the character in the story spoke in Taiwanese. This transition phrase creates a pathway for the sentences to follow where the character switched his language from Taiwanese to Mandarin.

It is assumed that the translator retained the word "mosquito" to preserve the regional signal in the translation. When this phrase appeared again in the latter part of the novel, the word "mosquito" was also preserved and the phrase was rendered into "what kind of mosquito he's turning into (see Appendix AA-21-TT2)". Presumably, the target readers can understand the TT through the words "tactics" and "turning into" without being confused by the word "mosquito". However, the results of the reader response show the opposite effect.

In the reader response study, the TNP, BLP and ENP groups were asked to read certain chapters of the novel *Rose* (see Chapter 4). Subjects from the TNP group could easily recognize the expression in Taiwanese from the ST. Those who were not familiar with the Taiwanese language in the BLP group had difficulty understanding the expression. All the target culture natives (ENP), in this case British, misunderstood the meaning of the sentence "I don't know what kind of mosquito he's turning into" even though they could read the sentence in context.

The word 'mosquito' made the ENP to think of 'Teacher Dong' as someone who was trying to suck money because mosquitoes suck blood. Several ENP were puzzled because of the phrase 'turning into'. "Is it possible that it means that this person is

going to turn into a mosquito?" one person asked. Although the translator tried to retain the regional flavour and maybe create a comic effect in the TT, the meaning could have been misunderstood by the target readers.

In addition, the questionnaire survey also asked the participants to judge whether the translator's rendering was understandable or not. Due to the fact that the participants were not able to read the whole passage, the meaning of this Taiwanese expression was first explained to the subjects in a note. As mentioned above, the same expression appeared in the ST twice. The translator reconstructed it differently according to its context, but the word "mosquito" was still retained in the TT. My note and the two translations were shown as follows;

NOTE: The bold phrases in T (1) and T (2) are actually saying the same thing as in the English expression "What are you up to? or What are you doing?" This Taiwanese expression, which was translated closely from the original text, appears in the story twice.

T (1): "What sort of mosquito tactics are you up to?" he said in Taiwanese slang. Then he switched to Mandarin: "Did you take the wrong medicine today, or what?"

T (2): I've never seen anyone more pig-headed, never in my life! […] **I don't know what kind of mosquito he's turning into.**

After reading the above translations, the participants were asked to answer the question "Do you think T(1) which appears in the story first is effective enough to help you understand T(2)?" The table below demonstrates some of the participants' views on this question.

P1	No: The mosquito tactic doesn't really seem to have any meaning. When I read these two lines I was suddenly aware that I was reading a translated book, but that's not necessarily a bad thing. However I would probably not really get it.
P2	No: The idea is not portrayed through 'mosquito' in my mind. It would need a footnote with the first phrase, however I think it could still appear comical, rather than exotic and acceptable.
P3	Yes: It's an equivocal yes, the phrase conveys that there is some sort of Taiwanese expression to do with mosquitoes that is used in a context like this, although one doesn't really understand what it literally says, and being a biologist I wonder whether it's about insect metamorphosis (larva to insect)… But the gist is clear.
P4	Yes: I think the meaning is put across more, although the mosquito bit is still confusing.

From the questionnaire survey, only 9 out of 30 participants thought that sentence 1 helped them to understand sentence 2. However, whether or not they understood these two sentences was not entirely clear. We can see from their comments (P3, P4) that they were confused by the word "mosquito" and they could not really understand its meaning. The rest of the participants all gave the answer "no" (see P1, P2). Again, the phrase "mosquito tactics" is the main reason why the participants had difficulty in comprehending the expression.

The reader studies have shown that the translator's dilemma in reproducing the regional signal (surface semantics) of the expression has failed to reproduce its tenor (underlying meaning) in the translation.

5.3.1.4.2 Code-switching between Taiwanese and Japanese

Example 5-22 (AA-22)

Translation Technique(s)	Transliteration Deletion Re-creation Amplification

ST	幹，做老師的人，做事這款莫阿殺利 **(日音：果斷之意)** (72)
LT	*Fuck, being a teacher, [he is] really not **asari (Japanese: meaning decisive)** in handling things*
TT	Shit, whoever heard of a teacher being so damned ***kadan ja nai* [fickle]**. (45) ***(Rose)***

In the ST, Big-Nose Lion complained that Teacher Dong was someone who was not really decisive in handling things: "這款莫 ji kuan mo (Taiwanese slang) - **so not**" "阿殺利 asari (Japanese expression) - **decisive**". In order to remind his readers, the author added in brackets, that '*asari*' in Japanese means decisive.

The translator applied several techniques to re-create language switching between Taiwanese and Japanese in the TT. In this case, the translator re-created the phrase into "so damned *kadan* (decisive) *ja nai* (not) [fickle]" in the TT. This reconstruction – Japanese transliteration with English definition in square brackets - has created a code switching effect in the TT. The translator's approach seems to be quite effective even though he did not mention that the language switching is between Taiwanese and Japanese.

5.3.1.4.3 Code-switching between Chinese and Japanese

Example 5-23 (AA-23)

Translation Technique(s)	Transliteration (TT1) Deletion Re-creation Interpolation (TT2) Compensation

ST1	糟糕！糟糕！幸好我想到這個問題，不然就要**糟糕一碼事(**一碼事為日語います之音。日語凡名詞變動詞即加います，**此種句型已成為調侃說笑之句)**。(98)
LT1	*How terrible! How terrible! Lucky for me to think of this problem, otherwise would be **terrible imasu (imasu is the Japanese pronunciation of** います**. When a noun changes to a verb in Japanese,** います **will be added [after the verb]. This kind of sentence pattern has been used to form a joke.)***
TT1	'Oh, no! Big trouble! Lucky for us it occurred to me, or we'd be in **ichiban** big trouble, **ah-so desu**!' (66) **(*Rose*)**
ST2	這兩人的「頂上」功夫 […] 臺北貴婦人都豎起大拇指說是**一級棒**。伊也就死心蹋地的這麼以為了。(78)
LT2	*These two stylists' "haircutting" techniques […] Taipei ladies were all thumbs up, saying **ichiban**. She also therefore believed it wholeheartedly.*
TT2	Those two stylists always got a thumbs-up from well-to-do Taipei women […]. If they thought the two men were **ichiban [tops]**, then so did she. (50) **(*Rose*)** (see also AA-19)

This example demonstrates the use of code-switching between Japanese and Chinese in the ST. As explained by Wang, when a noun changes into a verb in Japanese grammar, 'います (imasu)' is added to the noun. In the phrase "糟糕一碼事", the first two characters are Chinese which means too bad or extremely awful; the latter three characters are an imitation of the Japanese word "*imasu*".

As for the TT, the translator reconstructed the sentence in a totally different way. The original use of 'います (imasu)' in the ST is replaced by the Japanese transliteration of 'ichiban (top, or number one)' and 'ah-so desu (it is so)'. The author's long explanation in brackets was also deleted in the translation.

When the term "一級棒 (ichiban)" first appears in the source story, the translator

applied the compensation and interpolation techniques to retain the pragmatic function of code-switching in the TT (see TT2 above). The Japanese word with the annotation "ichiban [tops]" serves to reinforce target readers' schemata when it appears again in the later story (TT1).

Nevertheless, the ending 'ah-so desu' in TT1 can be quite puzzling to the TT readers. Presumably, those who watched the "Karate Kid (I and II)" movies would have probably been familiar with these Japanese words and able to recognise them from the transliteration. Those who have no knowledge of the Japanese language, however, may find it difficult to understand its meaning or recognise the origin of these transliterated words in the TT. For example, some of the target native participants in the reader response studies thought that the phrase 'ah-so desu' was incomprehensible. One participant suggested that the use of a footnote might be necessary so that readers could understand the culture it came from.

The translator's reconstruction has re-created code switching in the translation. However, the decision to reduce an explanation for the transliterated Japanese phrase in the TT may cause some confusion for the target readers who have no schemata in the Japanese language and in Taiwan's linguistic history. As discussed in 3.2.4, the foreignisation strategy can bring the foreign to the target readers, but it can also confuse readers' comprehension of the TT.

5.3.1.4.4 Code-switching between Chinese and English

Example 5-24 (AA-24)

Translation Technique(s)	Paratext

ST	**Damn!** 這些木頭！[……] 就只知道搞錢打炮，連點 **Sense of humor (幽默感)**都沒有 (29)
LT	*Damn! These blockheads! [……] All they know is making money and having sex. No **sense of humour (you mo gan)** at all.*
TT	*Damn*! Blockheads, every one of them. [……] All they know is money and a piece of ass. No ***sense of humour*** at all. (13) **(Rose)**

As mentioned previously, English names, phrases and sentences were used to present an image of Taiwan under American influence. The example demonstrats

how Teacher Dong code-switched between English and Chinese in his own thoughts. The writer added Chinese definitions in brackets for the English phrase "sense of humour".

To deal with English words existing in the ST, the translator noted in the preface that foreign words appearing in the ST are italicised in the translation (see 5.3.1.3: E5-16). The English words "damn" and "sense of humour" are therefore presented in italic form. Readers who are not in the habit of reading a preface or an introduction to a novel may just read through the main text without knowing why certain words or phrases are italicised. Without the space deixis in translation (e.g. he code-switched between Chinese and English), the effect on the target readers with reference to region-marking 'language switching' is lost.

5.3.2 Hybrid Culture, Custom and Art

In Chapter 2, Background, the researcher mentioned that Taiwan's social conditions and cultural elements are often the source materials that regional writers use to construct their stories (see 2.4). The following examples will show how Taiwan's hybrid culture, custom and art are conveyed in the translation.

5.3.2.1 Indigenous Culture

As presented in Chapter 2.2, two percent of the population in Taiwan are indigenous people. The east coast of the city, Hualien, is the home of one of the indigenous tribes, the Amis (阿美族) (it was also Wang's hometown). Many Amis actually live in Restoration Township (光復鄉) which is the place mentioned in the novel (refer to AA-25: TT1-2). In addition, indigenous girls are well-known for their beauty which was utilised by Wang in the story (see AA-25: TT3-4).

Example 5-25 (AA-25)

Translation Technique(s)	Transliteration Reordering

ST5	「卡哇以嚕！」一位山地小姐用日本話說：可愛嚕！(230)
LT	*"Kawaine!" An **indigenous** girl said in Japanese: **cute ne!***
TT5	**"Kawai ne [cute]!"** one of the **aboriginal** girls said in Japanese. (165) **(Rose)**

The above example which contains both the indigenous culture and Japanese language demonstrates the cultural hybridity of Taiwan. The translator retained the Japanese words in transliteration and moved the author's interpretation to the front with square brackets. This approach has helped the source cultural flavour to be maintained in the TT (see 3.3.1). However, in my interview with the native target participants, the word 'aboriginal' caused some confusion. They wondered why there are Australian aboriginals in Taiwan. The participants seem to have no experience of the word "aboriginal" as being applied to areas other than Australia. This is probably due to the fact that the word "native" (e.g. America) or "indigenous" are normally used in non-Australian regions. This shows that readers' existing schemata can influence their understanding of certain elements in a TT. The word 'aboriginal' is what causes the confusion to British young people, because in everyday English its main meaning is the aboriginals of Australia (i.e. they are ignorant because they do not have the schema). 'Indigenous' is much better, because it is much more accurate, but it is quite high register. As a result, the translation created a false picture of Australians in Taiwan to the target readers.

5.3.2.2 ST Reference to Taiwan under Japanese Rule

From the various examples presented above, we can see that the Japanese language and culture have influenced Taiwan's literature a great deal. Wang Zhenhe constructed many Japanese expressions to signal his readers about the phenomenon of cultural assimilation at the time. Hung Hsing-fu, however, told the story about Japan from a different angle. In the short story *My Land*, he emphasized how local peasants in the rural areas suffered from the rule of the Japanese.

Example 5-26 (AA-26)

Translation Technique(s)	Literal translation

ST	二十幾年前 […] 戰爭打起來了，很多人被**四腳仔**抓去打仗。他父親馬 […] 不識字，聽不懂「**國語**」 […⋯⋯] 戰爭越打越烈 […]「**官廳**」下命令，獎勵農民種蓖蔴，以補油料之不足 (209)
LT	*Twenty years ago […] The war broke out, many people were drafted by **the four-legs** to fight in the battles. His father Ma […] was illiterate, could not understand **"national language"** [……] As the war raged higher […] The **"government office"** ordered to encourage farmers to grow castor oil plants for supplementing the gasoline shortage.*
TT	Twenty years ago […] the war broke out. Many people were drafted by **the four-legs** to fight in the battles. His father [...] was illiterate, not being able to comprehend the **"national language."** [……] The war was raging as the days went by. […] The **"government"** encouraged farmers to grow castor-oil plants to supplement the gasoline. (27-28) (***Land***)

From E5-26 ST, the term "四腳仔 four-legs" was introduced into the story to describe the ruthlessness of the Japanese during their occupation. Taiwanese locals took an aversion to Japanese policemen, calling them names like four-legged beast (mad dog) to indicate their brutal treatment of the people of Taiwan (see also 2.1.4). Although the target readers would have read "the four-legged Japanese devils (四腳仔日本鬼)" in the previous paragraph, to translate "the four-legs" literally could still cause some confusion to target readers because its implied meaning is not explicitly conveyed in the translation.

Moreover, the bracketed ST terms "「國語 guo yu (national language)」 and 「官廳 guan ting (government office)」", which imply "Japanese language" and "Japanese government", are also translated literally into "national language" and "government" with quotation marks. The emphasis and the point that the writer aimed to make in the ST might not be clear to the target readers from the context.

In conveying ST terms that contain special emphasis or implications, a translator may need to take target readers' schema into consideration. If a certain implication is hard to comprehend from the context, translators may have to decide whether to render the word explicitly or provide further explanation in the text, etc. The regional signal which concerns the Japanese occupation of Taiwan is retained in the

translation due to its context; however, the feelings of the Taiwanese under Japanese colonization are only vaguely conveyed in the translation.

5.3.2.3 Chinese Traditions

As described in the previous chapter, Taiwanese culture and wider Chinese traditions are closely linked (see 2.1.1). Chinese customs, which Taiwanese writers would refer to in their works, are important cultural traditions that influenced society in Taiwan for a long time. E5-27 demonstrates how Chinese traditions were introduced in Taiwan's prose literature.

Example 5-27 (AA-27)

Translation Technique(s)	Paraphrase Explicitation Amplification

ST	「年關到了，多做了一會兒生意，才回來遲了。[……]冬至以來生意還沒有這款發過呢！」(63)
LT	"It's **the end of the year**. I worked longer tonight, so I came home late. [……] Since the winter solstice, the business has not yet been so flourished!
TT	"It's **the end of the year²**, so there were lots of customers. [……] Business hasn't been this good since the winter solstice!" (115) **Footnote: ²*Nian guan* is the time of the year when all fiscal accounts are settled**. [Sulan]

In Chinese tradition, "年關 nian gran (year barrier)" is the end of the lunar year when people try to pay their debts. For those who cannot settle their accounts by the Chinese New Year, it means a difficult year ahead. Therefore, it is called "year barrier" in Chinese.

The translator of *Sulan* chose to use the paraphrase technique to reveal the meaning of the word in its given context and the amplification technique to make what is implied in the ST to be explicit in the TT. In the footnote, the translator informs the TT readers that "the end of the year" is pronounced "*Nian guan*" in the Chinese lunar calendar and it "is the time of the year when all fiscal accounts are settled".

In my questionnaire survey, the participants were asked to judge two translations of the same ST passage on a scale of "Very Effective, Effective, Neutral, Confusing or

Very Confusing". The first translation is by the translator of *Sulan*; the second one was rendered by the researcher. The participants were also informed in a note about what a fiscal year is before they made their judgement on the two translations. The following are the translations as taken from the questionnaire:

NOTE: In Taiwan, a fiscal year finishes at the end of each Chinese lunar year. In the past the poor would try to settle their debts before the new year began.

T(1): "**It's the end of the year**[2], so there were lots of customers.
Footnote: [2]***Nian guan* is the time of the year when all fiscal accounts are settled**. (Translated by the translator of *Sulan*)
T(2): Sorry, I came home late. **It's the end of the year. We needed to settle our debts before the New Year**, so I worked longer tonight. Luckily, my business was flourishing. (Translated by the researcher)

The purpose of asking the readers to compare translations was to see which translation was more effective: one with a footnote or the other with in-text information. The average for T(1) was 3.9 and the average for T(2) was 3.7 which shows that both approaches are seen as moderately effective.

In other words, explicitation of implied ST cultural content (Klaudy, 1998) is felt to be useful by readers – possibly because target readers would not otherwise have adequate schematic knowledge to understand the text-world events. It also shows that readers, at least in principle, do not object to this knowledge being supplied by a footnote, which is in contrast to Lander's point of view (see 3.3.1.3). The effect of the footnote on target readers is that it highlights the traditional customs of the source culture in the TT specifically with a transliteration of the term "Nian guan", whereas the explicitation technique provides only general information to the readers of the TL.

5.3.2.4 ST Reference to Food, Currency and Customs in Taiwan

Food and customs are often the elements that are used to signal certain places and a certain culture in a story. The image of a place that target readers reconstruct from the TL may be affected by a translator's decisions. The examples below demonstrate how these elements are conveyed in translation.

Example 5-28 (AA-28)

Translation Technique(s)	Generalisation Deletion

ST	講正經的，有誰的奶比得過你的哦！不大不小，就像麻豆文旦柚 (85)
LT	*To tell the truth, whose tits are nicer than yours! Not big not small, like* **Mato's pomelos**.
TT	Truth is, nobody has nicer tits than you, not too big, not too small, like **a couple of pomelos**. (56) **(Rose)**

In the source story, Big-Nose Lion described A-hen's breasts as "麻豆文旦柚 Mato Buntan (pomelo)". The town Mato in Tainan County, Taiwan has been famous for growing pomelo (the biggest citrus fruit) since the Qing Dynasty (Chen, 1998). Mato Buntan is one of the place-marked contents used in the story. Place-marked contents, as described in 3.5.1, give references to the target readers about the place where the translation comes from.

In the TT, the translator chose to render this ST signal by a generalisation technique and to omit the place name "Mato". The target phrase "a couple of pomelos" seems to be clear to the target readers. However, most of the native target participants in the reader response interview encountered the problem of not knowing what a pomelo was. In the interviews, most of the subjects indicated that melons are used to describe breasts in England. When asked whether they prefer the translator to use melons to describe women's breasts, some agreed but one participant objected. Her comments were:

> I don't know. If he did, it would probably lose the foreign flavour, because you almost kind of 'Americanise' it or 'Anglicise' it too much. Where the novel came from will be kind of lost. I think a footnote is a good idea.

The readers' responses suggest that a translator's decision in conveying the ST may affect the way target readers perceive what they read. However, when the place-marked signal is not clearly presented in the TT, target readers may be unable to perceive a similar image from the context.

Example 5-29 (AA-29)

Translation Technique(s)	Particularisation Paraphrase
ST	喪家的生意，牽魂陣、五子哭墓等等，什麼都來 [......] 也厭惡在喪葬的行列裏刻意扭動臀部搖擺行進 (23)
LT	*the **funeral business**, including **summoning the soul array, five people crying at the grave site**, etc., and the like. [......] also hated to **deliberately twist her bottom and sway her body marching forward***
TT	[she went to work for] **a professional mourner's group, summoning the soul back, crying at the grave site**, and the like, anything in order to get by. [......] She especially hated to have to **deliberately twist and sway her body around** (79) (*Play*)

Hung's work *The Play's Over* tells the story of the decline of a Taiwanese Opera troupe and how they made a living by being professional mourners at funeral services. It was common in Taiwan to have professional mourners to sing and cry at a funeral. The funeral ritual introduced in E5-29 ST, including "牽魂陣 (summoning the soul array)", "五子哭墓 (five people crying at the grave site)" and 'hiring beautiful girls to deliberately twist and sway their bodies around in front of the funeral group', are well-known regional customs in Taiwan. According to Liu (2003: 281), "This ritual in funerals was for those who had no descendents left or only one male child. It was a way to show their respect of the dead." The family of the deceased could also make use of the opportunity to show off their wealth.

For the TT, the translator applied the particularisation technique to inform the target readers that the character worked as a "professional mourner". He then used the paraphrase technique to render the funeral rituals mentioned above. It is assumed that the translator tried to unpack the source signals to improve the level of comprehension, so that the readers of the TT would not have a problem understanding these regional customs from the given context. The effect on the target readers with regard to Taiwan's traditional funeral services is therefore retained in the translation.

Example 5-30 (AA-30)

Translation Technique(s)	Footnote (TT1) In-text addition (TT2)

ST1	「唉！能賺**兩百**就賺兩百，日子總要過的！」(06)
LT1	*Ai! If I can make **two hundred** then I will make two hundred. Need to make a living!*
TT1	"*Ai!* If I can make **a couple hundred*** then I make a couple hundred. I've got to live somehow!" Footnote: ***One US dollar is equivalent to NT$38**. (58) (*Play*)

ST2	如果可以不賣，一**百萬**他都不賣 (206)
LT2	*If he did not need to sell it, even give him **one million**, he would not sell it.*
TT2	If he did not have to sell it, he would not, even **for a million yüan**. (26) (*Land*)

Place-marked content such as the monetary system is one of the elements that represent Taiwan. The spatial signal shown in E5-30 TT is the currency symbol that is used in Taiwan, i.e. NT$ or 元 yuan. Although only the amount of money was included in the source stories, both translators gave annotations to Taiwan's currency. The translator of *The Play's Over* (TT1) chose to add the currency exchange rate between US Dollars and New Taiwan Dollars in a footnote (the only footnote in the TT). The translator of *Land* chose to render the monetary unit differently. She explicitly added the appellation of dollar '元 (yüan)' in the TT. The information "a million yüan" also preserves the place-marked signal in the TT.

In order to see how target readers respond to the footnote and in-text addition, the participants were asked to evaluate these two translations from a scale of 1 (very confusing) to 5 (very effective). The table below demonstrates the question used in the questionnaire survey.

> **Note:** Taiwan's currency can be called NT$ or yüan.
> **T (1):** *Ai!* **If I can make a couple hundred*** then I make a couple hundred. I've got to live somehow!"
> **Footnote: *One US dollar is equivalent to NT$38.**
> **T (2):** If he did not have to sell it, he would not, even for **a million yüan**.

The findings of the questionnaire show that there is no huge discrepancy between the translation "yüan" (Mean 3.8) and the use of a footnote (Mean 3.4). Although

more participants preferred the former, the data demonstrate that it has a neutral effect on both the translation techniques. For a content-based signal like this one, the technique of annotation on the one hand may give target readers more information and provide an obvious place-marker regarding Taiwan's currency. On the other, the technique of addition provides target readers with a certain signal but without footnotes to distract them. In other words, these two techniques are both applicable in conveying ST place-marked signals in translations.

5.3.2.5 ST Reference to Dramatic Art and Broadcasting in Taiwan

Wang projected Taiwan's social situation under the KMT rule in various ways, including language usage, indirect comments about the government's interference in Taiwan's broadcasting business. For instance, in AA-31, Wang injected his point of view on the government's political act against the Taiwanese language in the 60s and 70s.

Example 5-31 (AA-31)

Translation Technique(s)	Generalisation Explicitation

ST	瞧的是**台語連續劇**《西螺七劍》(那時都叫台語連續劇，後來也不知為什麼就一律改喚「**閩南語連續劇**」)。(145)
LT	*Glancing at the **Taiwanese drama** "The Seven Swordsmen of Xilo" (at the time, it was called Taiwanese dramas, but later on for some unknown reason that they became "**Southern Min dramas**".*
TT	She was engrossed in an episode from the **Taiwanese drama** *The Seven Swordsmen of Xilo* (somewhere along the line they became known as **Fukienese dramas).** (100) **(*Rose*)**

The experience of Japanese colonisation and the KMT control are often embedded in Taiwanese regional prose literature both explicitly and implicitly (see 2.3.3 and 2.3.4). In the example of *Rose*, the writer implicitly satirised the KMT's language policy in the 60s and 70s in Taiwan. In order to suppress the use of the language and Taiwanese people's sense of identity, everything that related to the title "Taiwanese" was changed to "Min-nan (Southern Min)" which is where most Taiwanese people originate from in today's Fujian province. The writer in the ST put special emphasis on the fact that all dramas at the time were called Taiwanese dramas but later on, for some unknown reason, all dramas were called Min-nan dramas.

The translator generalised the emphasis and translated it as "somewhere along the line they became known as Fukienese dramas". The author's explanation was rendered in the generalisation technique, so the satirical effect is slightly toned down in the translation. However, a more explicit pointer "Fukienese" was used in the TT, where target readers may grasp the sense of control by the KMT of the Taiwanese identity. As presented in 3.3.1.3, the technique of explicitation is applied to clarify the item that is unfamiliar to the TT audiences or the implied meaning of the ST signals in the translation.

Example 5-32 (AA-32)

Translation Technique(s)	Explicitation

ST	大同大同國貨好，大同產品最可靠 [……] (146)
LT	***Datong, Datong, the best national products***, *Datong's products are reliable [……]*
TT	**Datong, Datong, China's best buy,** on Datong products we all rely [……] (101) **(Rose)**

E5-32 ST is a section of Datong's TV advertisement that Wang borrowed to use in his story *Rose*. Datong appliances were very popular in Taiwan in the 70s and 80s. As mentioned in Chapter 2, when Taiwan was under the control of the Nationalist government, many mainlanders who fled from the mainland still believed that Taiwan held legitimate power in the Republic of China.

Presumably, taking this situation into consideration, the translator explicitly rendered the source phrase "大同國貨好 (Datong the best **national** products)" into "Datong, **China**'s best buy". In other words, the implicit source place signal "national products" was conveyed explicitly in translation as "China's best buy".

By mentioning "China" explicitly, the translator seems to have made his choice not to mention "Taiwan" in the translation. In addition, the TT may lead the readers to believe that Datong Ltd. is one of the appliance companies in the People's Republic of China. Whether the translator made a political choice toward China or deliberately made an effort to reflect Taiwan's political situation at the time is unknown. The TT content gives target readers a false impression about Taiwan's status. Negating Taiwan's regional identity and absorbing it into a 'China' identity causes the TT to

lose its ideological effect.

Example 5-33 (AA-33)

Translation Technique(s)	Generalisation (TT1) Particularisation (TT2)
ST1	他說，一個學**歌仔戲**的人去唱流行歌，就像一個規矩的婦人家討了客兄一樣，那是無恥！(12)
LT1	*He said, a **Taiwanese Opera** trainee singing popular songs is just like a well-behaved married woman taking a merchant man; that is shameless!*
TT1	He said, "For a **Taiwanese Opera** singer to sing popular songs is just like a proper wife taking a lover; it's shameless!" (65) **(Play)**
ST2	倒和**歌仔戲**的**四句聯**很像! (174)
LT2	*that sounds like **four-phrase-rhyme** in the **Taiwanese Opera**!*
TT2	that sounds a little like **something out of** a **Taiwanese opera**. (122) **(Rose)**
ST3	實在像**歌仔戲**文講的：「將在外，君命有所不從」。(182)
LT3	*This is like the line in the **Taiwanese Opera**: "A general at the battlefront may refuse an emperor's commands."*
TT3	It was like that line in the **opera**: 'When the general's away, he can ignore the emperor's commands.' (129) **(Rose)**

In this part of the analysis, the spatial signal constructed by Wang and Hung in both of their works is the dramatic art, 歌仔戲 ge zai xi (Taiwanese Opera). It began as an outdoor entertainment for villagers and a way to worship gods from the early 1900s. According to the Taiwan Yearbook 2006, "the form is said to have its origin in short songs from Yilan County 宜蘭縣. These songs were purportedly influenced by the narrative music of Taiwan's aboriginal peoples and later evolved into a more powerful musical form."

From E5-33, we can see that the translator of *Play* (TT1) applied the particularisation technique in his translation where he clearly presents the spatial signal "Taiwanese Opera" throughout the TT. The translator of *Rose*, on the other hand, chose an inconsistent method to convey this spatial signal: the particularisation and the generalisation techniques. When the term first appeared in the TT (see TT2), the translator rendered it as "Taiwanese Opera". However, it later became "opera" as shown in TT3, which does not inform the target readers of the origin of the place. We can also find that the cultural signal "四句聯 (four-phrase-rhyme)" was simply

rendered as "something out of" in the TT2. It seems that the translator tried to avoid information overload in the TT.

The generalisation technique can make the TT more fluent and easy to comprehend, but the place-marked signal was not communicated to the target readers. The term "opera" might be misguided as "Chinese Opera (京劇 Jingju)".

5.3.3 Political Situation

Taiwan's political situation after 1949, as was referred to in Chapter 2, is associated with the rule of the ROC government and the modernization of Taiwan. The following are the content-based signals which regional writers used to represent Taiwan's situation under KMT rule.

5.3.3.1 ST Reference to Taiwan after WWII

Two specific content-based signals are introduced in the section below. The first signal introduced in E5-34 is the term used to describe the day when Japan gave up its occupation of Taiwan in 1945. E5-35 presents the year system used in the Republic of China for Taiwan, counting from the year when the Qing dynasty was overthrown in the 1911 Chinese Revolution. In other words, Taiwan's calendar years are counted since the establishment of the Republic of China in 1911.

Example 5-34 (AA-34)

Translation Technique(s)	Amplification (TT1) Amplification (TT2) Particularisation (TT3)

ST1	又不是要搞什麼**光復**遊行 (97)
LT1	*It was not like we are going to do the **glorious return** parade*
TT1	like some parade to celebrate **Taiwan's restoration**? (65) (***Rose***) **In the Translator's Preface: […] Japanese (a consequence of fifty years of colonial occupation, 1895-1945) […] (see Table AA-3)**

ST2	台灣**光復**那年，馬水生二十二歲 [……] **光復**後好些年 (205)
LT2	***Taiwan glorious return** that year, Ma Shui-sheng was 22 years old. [……] Many years after **the glorious return***
TT2	That year when **Taiwan was recovered from Japan**, Ma Shui-sheng was twenty-two. [……] A few years after **the recovery**, the land reform policy was put in place (24) (***Land***)

ST3	臺灣剛**光復**那兩三年 (232)
LT3	The first two to three years after Taiwan's **glorious return**
TT3	The first two to three years following the **retrocession** of Taiwan (43) (***Land***)

The term 光復 (guang fu) literary means "glorious return", which indicates Taiwan's glorious return to the motherland (the Republic of China) from Japan's colonisation in 1945. This place-marked content in the ST world shows Taiwan's historic moment - that is the end of Japanese colonisation and the beginning of KMT rule. This signal also describes people's attitude of welcome towards the reunification of the island and the motherland at the time. As with many signals, there is both a cognitive aspect (knowing what historical event is being referred to) and an emotional or ideological aspect (sense of identity, national pride). The application of the term and related historical background are often recreated in Taiwan's regional literature as Table AA-7 demonstrates. This historical signal is subject to various renderings, such as Taiwan's "restoration (TT1)", "recovery from Japan (TT2)", "retrocession of Taiwan (TT3)", etc.

In my interview, one of my TT participants said about the term "restoration", that from the surface of the word, she sees Taiwan as a newly industrialised country, ready to get a lot of industries for imports and exports. For her, the idea of being restored back to its former glory could have two meanings: one is gaining money again; the

other is being restored and redeveloped from the war, like Britain was restored after the war.

The recipient's response suggests that the participant does not really understand the term "restoration" implied by the context. Her understanding of the text is based on knowledge of her own culture and historical events. As explained above, the symbolic meaning of Taiwan's restoration is different from Britain's experience after the war.

The word "retrocession" is also used by many other translators who translate Taiwan's regional literature; hence, the term as a place signal is probably over-familiar to the translator, but it is not necessarily recognizable by readers of the TT. The response in my previous project (Lo, 2003), shows that the participants are unfamiliar with the English word "retrocession" in the Taiwanese context.

From these examples, we can conclude that when target readers do not have sufficient knowledge to understand the situation of a region or a country, they can be misled by a simple English term and that an unfamiliar English term can affect readers' comprehension. A translator's assumption and choice of words in the translation can therefore affect the understanding of a reader.

In TT2, the translator attempted to signal her readers by using the technique of addition to inform the TT audiences that Taiwan was recovered "from Japan". The intended communicative effect may well be more successful than one-word solutions, in that it helps the TT readers to know more about Taiwan's history and political situation.

The findings above show that target readers who have no knowledge of Taiwan's history could interpret the terms 'restoration' and 'retrocession' very differently from ST readers. Without prior knowledge of Taiwan's relationship with Japan, target readers can only interpret the meaning from their own experience. Therefore, it is important for a translator, as a reader and a rewriter, to make a judgement regarding real target readers' possible schemata and give appropriate assistance either within the context, or by means of annotation to avoid misinterpretation by the target audiences when it is necessary (see 3.4 and 3.5). Because the two one-word TT

equivalents are unable to make the target readers comprehend the ST signal (i.e. the end of Japanese colonisation in Taiwan) from the context, it appears that the better solution is to give an appropriate explanation in the TT, as shown in TT2. The place-marked signal of TT2 gives emphasis to Taiwan's colonial history with Japan.

Example 5-35 (AA-35)

Translation Technique(s)	Substitution (TT1) Amplification (TT2)

ST1	(到了民國七十一年，可就要八百元啦！) (77)
LT1	*(by **Year 71 of the ROC**, the fee reached to 800 dollars!)*
TT1	(by **1982** that had shot all the way up to eight hundred!) (49) **(Rose)**

ST2	民國三十二年 (139)
LT2	***Year 32 of the Republic of China***
TT2	**Year 32 of the Republic** (173) Note and Glossary: **1943, counting from 1911**, the foundation of the Republic of China. [……] (294) **(Fig)**

As explained above, Taiwan has its unique year system which records the time of the establishment of the ROC in 1911. For example, 2010 is Year 99 of the Republic. In translations of Taiwanese literature, most translators would substitute the year of the ROC with its corresponding Western year. From E5-35 TT1, we can see that the translator of *Rose* conveys the year of the ROC as 1982.

On the other hand, TT2 shows that the translator of *The Fig Tree* tried to explain to the target readers how and why Taiwan calculates its year differently. The translator specifically annotated that the use of this system was compulsory under the rule of the Nationalist government and gave an example to support his point (see AA-35). It is assumed that the translator's schema input can help target readers to understand Taiwan's political situation better.

In order to see how target readers respond to these two approaches, the questionnaire survey asks the participants to evaluate them from the scale of 1-5 (very confusing to very effective). The Note and the two TTs are presented below.

NOTE: Two different translations of a particular "year" from the original text: T(1) was rendered in Western system; T(2) presents the year system that is used in Taiwan (the Republic of China).

T(1): By 1943
T(2): By Year 32 of the Republic
Glossary: 1943, counting from 1911, the foundation of the Republic of China. (In contemporary Taiwan the use of this system for identifying the year is characteristic of pro-government publications. [……])

With means of 4.3 for T(1) and 3.2 for T(2), the result shows that the participants find the substitution technique quite effective and the amplification technique neutrally effective. This indicates that the application of the Western system in a TT is slightly more effective than the translation in the *Fig*. This may be due to the fact that the target respondents are familiar with the Western date. T(2) contains a new place-marked signal and additional information in the glossary which may interrupt certain readers' reading flow. The result highlights the conflict between easy readability and region-marking of the TT. Place-marked signals in translation may make the TT lose its stylistic effect. Similarly, improving the readability of the TT may impede the transmission of the regional effect in the TT.

5.4 Summary

The textual analysis shows that Wang Zhenhe's novel and short stories contain many place-marked signals, involving both content-based and linguistic elements. The three translators who translated Wang's works faced constraints in conveying these spatial signals in the TL. As the translator of *Rose* expressed it in the preface, there were difficulties in fully conveying these hybrid cultural and linguistic elements in the TT. In order to reconstruct Taiwan's regional elements in the translation, a mixture of translating approaches was applied in the translation of *Rose*. The use of footnotes, however, was not one of the options. In addition, the region-marking which reflects the social and cultural background of the local Taiwanese, for example, the earthy Taiwanese dialect or code-switching in the ST has in some cases lost its communicative effect in the TT.

In the reader response study, English-speaking readers in England who have little or no knowledge of Taiwan found that the TT *Rose* is easy to read in general, but they could not understand certain spatial signals in the story and are unfamiliar with

certain expressions or usages used in the TT. In addition, without sufficient background knowledge about Taiwan's history, the participants could not really comprehend certain regional elements from the context. From the target English-speaking respondents' point of view, East Asian countries share similar cultures and customs; therefore, they found it difficult to distinguish the cultural differences between Taiwanese, Chinese and Japanese.

In the translation of *Oxcart*, Jackson's aim in proofreading Wang's translation was to make the TT more comprehensible while keeping Wang's idea of retaining the regionalism in the TT. The translation therefore contains certain elements of regional flavour in the TT. Here, for example, some place-marked signals were retained in transliteration together with footnotes. On the other hand, the translator of *Sulan* provided both the in-text additions and footnotes to help enhance readers' understanding. There is also an introductory chapter prior to the translations. The TT is conveyed in a fluent target language with readers' understanding in mind.

Apart from the translations of Wang's works, the translator of Fig (by Wu Zhuoliu) not only provided abundant information like a Translator's Note, commentaries and a glossary to enable target readers to have a better understanding of Taiwan and its history, but he also conveyed the TT in an easily understood language, in which he hoped to enhance target readers' schemas and interest from the reading of the target discourse world.

Hung's two short stories in translation are rendered in different styles by two different translators. Owing to the fact that the researcher was not able to contact the translators, their ways of conveying Taiwan regionalism could only be studied from their translations. The translator of *Land* tended to give signals that refer closely to the ST world especially in linguistic elements, e.g. a literal translation of the Taiwanese dialect into English as shown in E5-5. Although the translator tried to preserve the linguistic and cultural elements of Taiwan in the TT, some of her linguistic or content-based signals were not clear enough for the English readers to understand the 'Taiwanness' (see E5-26). The translator of *Play*, on the other hand, reconstructed the text world in a more target-reader-friendly way by rendering the source culture in an easily understood language and an introductory note was also added at the beginning of the story.

From the findings of the reader response studies, it appears that English readers are unfamiliar with Chinese or Taiwanese words being transliterated in Pinyin, e.g. the taboo words "Gan" or "Yiniang" presented in 5.3.1.1.3. The questionnaire survey shows that the transliteration of Taiwanese or the Chinese language can cause confusion to the target readers if the annotation is not clearly presented.

Although it is arguably important to convey the regional flavour of the ST in translations that could represent a region or a nation, target readers' views and understanding are the influential factors that control the effectiveness of a communication. A more detailed discussion of the translators' approach in translating regional signals and the readers' responses will be presented in Chapter 7 Discussion. The following chapter (6) will demonstrate the findings of the translator's interviews and reader response studies.

Chapter Six
Findings: Translators' Interviews and Reader-Based Studies

6.1 Chapter Overview

A translation of a foreign literary work can shed light on the origin of the source and make readers of the TT aware of a culture that is alien to them. To achieve an effective translation the translator must possess communicative competence which allows him/her to (re)construct a foreign work into a coherent TL. However, an effective translation also depends on whether target readers can make sense of what they read in terms of the stylistic and regional effects created in the TT and whether they can assimilate new cultural understanding from the translation.

This chapter will first examine the translators' views on conveying regional-marked signals in translation and how their experiences influenced their decisions on how to translate Taiwan's regional prose literature. Parts of the Reader Response Studies and Part III of the questionnaire, i.e. readers' views on foreign literature in translation, will be presented in 6.3 and 6.4 respectively.

6.2 Translators' Interviews

Most of the translators who have translated Taiwan's literature are Western scholars who are experts in the Chinese language and culture, and have had experience living on the island. For example, the translators of both *Rose* and *Sulan* experienced the political transformation of Taiwan. Their translations may help publishing teams to promote Taiwan and to introduce its history and literary works to the West. In other words, translations become a gateway to present the region/country and its history to the world.

As mentioned in Chapter 3, translation from a cognitive viewpoint involves processing human information, i.e. knowledge retrieval, knowledge learning and knowledge accessing. In the cognitive-pragmatic framework, a translator's approach, experience and ideology in translating Taiwanese Regional Literature are influential factors that potentially affect the result of the translation. This is because the

effectiveness of communication between two cultures is dependent to a great extent on the translator's actions and ability to convey the source text messages to TT readers. Moreover, a translator's ideology, view and understanding may determine his/her interpretation of a ST. As one translator's ideology and experiences differ from that of other translators, his/her interpretation of the story world will be different. Therefore, it is essential to study translators' experience of the culture in which the text was created. The ideology and experiences of each translator (Goldblatt, Jackson and Haddon) in my case studies of Wang's work will be introduced and discussed in the following sub-sections.

6.2.1 Howard Goldblatt: His Schemata and Approach

In my email interview with Prof. Goldblatt, one of the questions was: 'Within the power relation of the dominant language versus minority language, what was your general approach in conveying the regional flavour of the ST in the translation and how do you normally render the dialect?' His reply was that, although many translators have attempted to translate dialects and to find analogues in the TL, such as BBC English vs. Cockney, their attempts are rarely successful. He then used his translation as an example:

> You will see in my translation of *Rose, Rose, I Love You* that I chose to work in differing dialects (Minnan yu, Hakka, etc.) only when puns or comical interludes demanded something; even here, I normally had to explain what was going on somehow. I'm afraid that regional flavour can really only be carried over by context.

This statement shows that the translator does not prefer to use the dialect of the target language to substitute for the one used in the source text. He believes that the regional flavour can only be transferred by context. When he was asked whether he was aware that he was translating Taiwanese literature rather than Chinese literature, he stated that, indeed, he was consciously aware of it and often based it on a political and ideological decision.

However, when interviewed by Lingenfelter (2007), Goldblatt stated,

> I believe […] the translator's primary obligation is to the reader, not the writer.

> I realize that a lot of people don't agree, especially writers. I don't think that these things have to be mutually exclusive, but I do think that we need to produce something that can be readily accepted by an American readership.

Goldblatt, therefore, is more concerned over the target readers' understanding of the TT, while at the same time respecting the writers' intent and on occasion following the author's style.

> My watchword is: did the Chinese writer write it that way for a particular purpose or did his language dictate it be that way? If it's the latter, then I put it into whatever my language dictates it should be. If I assume that it's idiosyncratic, that the author was trying to defamiliarize the text, to slow the reader down, then I try very much to capture that (Lingenfelter, ibid.).

For example, in his translation of *Rose*, he recognised the fact that the author purposely created an unconventional text that contains many annotations which can slow down source readers' reading flow. From the replies to his interviews, Goldblatt seems to have two sets of translation strategies in mind when dealing with regional elements and other textual elements in the TT. On the one hand, he takes his readers' schema knowledge into consideration and on the other hand he tries to help his readers to have an experience similar to ST readers when reading Wang's work.

For instance, you can find examples in Chapter 5 where the translator's rendering is sometimes very close to the ST (e.g. Stella [si-diao-le – dead as a doornail], Anne [ai-ni – love ya]). Defamiliarisation of the text was comparable to what the author had done to his writing for the purpose of slowing the reader down.

In another example, however, we can see that the translator chose to reconstruct the ST's "Yankee women" into "American housewife". Contrary to the previous example, this time his rendering of the sentence makes the TT less pejorative than the ST.

Although Goldblatt's approach when translating tends to be target-reader oriented, the contrasting ways of approach, i.e. maintaining the writer's style and providing an acceptable TT, may make certain parts of the TT difficult to comprehend and also hinder Taiwan's region-markings in the translation. This became particularly obvious when target readers were unable to make sense of the translator's rendering from the context.

6.2.2 Jon Jackson: His Schemata and Approach

As mentioned in 5.2.2, Wang Zhenhe (the author) was the main translator of *Oxcart* and Jackson was the proofreader who assisted Wang in improving accessibility to the translation. Jackson does not read Chinese. His proofreading of the translation was based on Wang's explanation of the story. Because Wang passed away in 1990, the only person that could be contacted about the translation was Jackson. According to him, he met Wang quite often to discuss the translation of *Oxcart*. He described their contact as follows:

> The basic issue of translation, as I saw it, was to assist Wang in his own translation of the story into English. Specifically, the task was to advise and recommend to him ways in which to reconcile the differing literary idioms of Chinese and English, so that English speaking readers could gain more access to the full meaning of the story. What that meant, of course, was that first I had to gain a more complete understanding of the story through conversation with Wang.

The statement above implies that Wang's original translation of *Oxcart* was quite close to the ST. Two issues that Jackson took into consideration were the comprehensibility of Wang's original text and the inherent differences of Chinese and English literary expression. Basically, Jackson felt that his job was to make the target text easy for target readers to understand. His view on translating literary works is that it is not simply a matter of literal translation. It is not just the words that need to be conveyed but the text world and culture-specific meanings hidden behind the words.

Here, we can see that his view to translating literature focuses on the aspect of cultural representation in the TT. Moreover, Jackson was fully aware of the linguistic differences between regions. Regional cultures in America, such as the urban Atlantic coastal region, the South, and the Pacific coast, etc., are distinguished by the language (e.g. dialect/accent) they speak. Jackson's solution as to how dialect should be conveyed in translation is:

> I find that some accommodation must be made to insure that meaning is not impossible to communicate while at the same time expressing those differences. Still, one must be prepared to recognize that some idiomatic

phrasing simply doesn't have a cognate in the formal diction that prevails. And yet, it would be a shame to lose the vitality of the regional expression out of a desire to adhere too strictly to conventional phrasing.

On the one hand, Jackson recognised the fact that some expressions or stylistic elements can never be conveyed exactly in the other language; on the other hand, he felt that it would be a shame not to render an equivalent regional expression or style if overall meaning could be communicated. In the case of Wang's story, Jackson felt that Taiwanese storytelling (the structure of a story) was in a way different from conventional American storytelling, so he suggested that Wang make certain changes. The end product, according to him, has not lost much of its regional flavour and he believes that most critics would agree with him, too.

As mentioned previously, Wang's translation seems to be quite close to the original source text. It can be assumed that he wanted to preserve the cultural and linguistic elements in the target text. Although Jackson was not familiar with Taiwanese culture and languages, he tried his best to communicate with Wang, hoping to achieve a translation that English speaking readers would accept. The final product of *Oxcart* was, therefore, negotiated and agreed on by both the author and Jackson after many discussions.

It is important to note that some sentences of 1976 and 1995 versions have been retranslated and restored by the editors (mainly by Joseph Lau). For example, the article 'a' has been added in the original English title as "An Oxcart for a Dowry"; all the personal names were also rendered in transliteration. Jackson pointed out that his recollection of the story is fairly dim (though, he still remembers how he cooperated with Wang for the translation) and he did not realise that there was a later edition. He commented on the editors' decision on Romanizing the characters' names:

> As it was a fairly common style (rendering a character's name in terms of a feature or a condition) at the time, I doubt that I would have been conscious of any such sense when I worked with Wang. It's familiar to English readers from such renderings of the names of Native Americans […]. […] it might be a useful way of indicating some subtleties and complexities that might otherwise be missed by American or British readers of stories about different,

unfamiliar cultures. At any rate, I don't believe I would have encouraged Wang

to use the descriptive rendering, but I also would not have discouraged him if

he had already presented it in his own rendering.

Jackson's view regarding the issue of rendering the characters' names in transliteration or in terms of a feature shows that he had given a consideration to target readers' schemata when he worked with Wang at the time.

6.2.3 Rosemary Haddon: Her Schemata and Approach

In Chapter 5, Haddon's personal experience and her relationship with Taiwanese intellectuals in Taiwan was introduced. When asked about her personal aims in translating Taiwanese fiction her reply was,

My personal aims in translating Taiwan fiction lay in conveying to the West

(TT Western readers) a picture of Taiwan as a part of East Asia that is

intrinsically interesting, culturally distinct and politically conflict-ridden.

In addition, she felt that it was essential to be faithful to the representation of the ST, including characterisation, plot and events, the narrator's viewpoint, the language and dialect, etc. Although she recognised the importance of being accurate with regard to the original, she also felt that it was significant to produce a translation that was enjoyable to read. Haddon said:

I felt that it was necessary to slightly "doctor" the ST for the sake of

enjoyability. I justified this by rationalizing that it was necessary to do this in

order to produce a work that TT readers would enjoy and would want to

continue to read.

Although Haddon paid attention to the ST, she was also concerned about target readers' understanding of the TT. Therefore, between being faithful to the original and making the target text enjoyable to read, Haddon used different translation strategies to achieve her aims. For instance, when she was dealing with dialect, her method was to depend on the situation and context. As she explained,

Where the literature was concerned, I viewed in primarily social rather than in

political terms the inclusion of Taiwan dialect in the texts. The dialect

enhanced the literature's "regionalism" and it was important to capture this in

the translation. In general, when I encountered dialect, I dealt with it on a case-by-case basis.

Haddon went on to explain how she dealt with dialect (see Appendix B: III Reference 8). Usually, the first thing she did was to find the most appropriate English translation to render the dialect; but in some cases, she would transliterate the original in pinyin. She specifically stressed that the flow of the target text in all cases should not be disrupted. If she suspected that the TT readers would not understand the dialect, she would add footnotes when it was necessary. In addition, she would try to render dialogues between characters that involved dialect that was as colloquial as possible, almost like natural speech. However, she did not think that it was appropriate to use other dialects in the target language, such as dialect from the American South.

What Haddon tried to achieve in translation was to find the balance between the approach to naturalising the SL signals in the TT and signalling foreignness in the TT. She clearly stated her approach in dealing with literature from Taiwan. The use of the Taiwanese dialect, the inclusion of local things, people and traditions in the stories were signals about Taiwan. Moreover, she also wanted Western readers to enjoy reading and to gain some insight into Taiwan.

In addition, her ideological motivation was the factor that influenced her decision as to what to convey in literature about Taiwan. She stated:

> My ideological (or political) motivation was quite complex and included aspects of nationality (Canadian, who is vaguely anti-American and generally leftist in political orientation) and generation (Vietnam baby boomer and opposed to that war). [……] Besides Taiwan's unequal international relations with the US, there were also inequities that arose through the modernization that was engineered by the collusion on the part of the KMT with the United States. In the centre-periphery paradigm that was current at the time, Taiwan had experiences that resulted from these inequities. [.....] I felt that the texts conveyed these inequities very clearly and that, by translating them, they would be conveyed to the outside world.

This statement shows that the translator of *Sulan* has a strong sense of ideological motivation towards Taiwan influenced by her own background, national identity and experiences. The knowledge that she gained from involvement with Taiwan's

intellectuals during the time that she stayed in Taiwan gave her a deeper insight into the place and an awareness of Taiwan's situation domestically and internationally.

In other words, Haddon's urge to translate Taiwan's prose literature was motivated by her ideologies, beliefs as well as her experiences in Taiwan. Her desire to raise target readers' awareness of Taiwan's situation gave her the strength to translate Taiwan's literature for Western readers. Her strong beliefs, however, did not lead her to apply a more source culture-oriented approach in translation. Her style of translation is in some ways more reader friendly. For example, her rendering of "我打死你這條豬 (I will beat you this pig to death)" as "I'll kill you, you stupid SOB!" contains a TL animal-associated swearword that target readers may find familiar. However, the translation makes the SL wordplay and region marking get lost in the TT: pig '豬 (zhu)' and the family name '朱 (zhu)' share the same pronunciation in Chinese (see AA-9). We may assume that her reason for translating is political and ideological, but her translating style (technique/approach) is largely aesthetic, i.e. apolitical. This almost certainly follows the default translation norm of source-writer loyalty. Similar views can also be found in Jones (2011: 85-98) and Chesterman (1997: 169:188). Chesterman posits this as a default principle. Jones's interview study of poetry translators finds that "most translators were 'balancers'", which means that they tried to balance both priorities between 'semantics, pragmatics, images' and 'poetic form and style', even though it was important to "give a reliable representation of the source poem" (2011: 93-95).

From the interviews with these three translators, we discover that both Goldblatt and Haddon have clear views of Taiwan's history and situation. They both claim that they tried to convey the author's intent and to make the translation as close as possible to the source narratives. Jackson had the chance to work with Wang personally, but concentrated more on target readers' understanding of the translation so as to enhance the fluency of narration. Although Goldblatt and Haddon worked closely with the ST, they claimed that their final aim was also to make the translation easier for the target readers to understand. Nevertheless, all translators believe that it was inappropriate to use other dialects in the TL to replace the SL dialect. The target-reader oriented view may bring the ST closer to the TL readers; however, the region marking, which reflects ST style/idioms/language, can be lost in translation. A TL

dialect would not simply reproduce the Taiwan region marking and the relationship between the source-region dialect and the target region dialect is more complex, similar to how a target dialect relative to English is *like* Taiwan regional speech relative to Chinese.

In 6.3 and 6.4, the reader-response studies will show how far the translators' choices are justified. The two remaining questions are: How effective are these translations to the target readers? What is the relationship between overall communicative effectiveness and effectiveness in conveying these texts as Taiwanese regional literature?

6.3 Reader Response Studies: RRS1 and RRS2

The reasons for exploring readers' responses in my studies have been explained in Chapter 4 Methodology. It is to see how regional characteristics of Taiwan are constructed through readers of the target culture and to examine what the effects of the translation are on readers who are unfamiliar with the Chinese/Taiwanese culture and language. The data collected from the Reader Response Studies have been partially presented in Chapter 5 Textual Analysis. This chapter presents the issues that have not yet been discussed.

6.3.1 Reader Response Study 1 (RRS1)

RRS1 helps the researcher to study the possible communicative effect that influences readers' understanding in the process of reading. It focuses on the study of these three groups TNP, BLP and ENP from the issues of time, culture and place (see the following subsections). Participants were asked to read an extracted chapter from the novel *Rose*.

6.3.1.1 Taiwanese Participants (TNP) – Reading ST only

From this study, a TNP's understanding of the original text in the ST group was often determined by his or her age. The schemata and background knowledge of those over 50 years old helped them to read the ST without any difficulty and provided me with interesting information during the interviews. According to them, reading Wang's novel was easy because they could automatically translate the Chinese characters

into the Taiwanese dialect in their head. Those aged below 40 are not as competent in their schemata and language ability as those who are over 50 but they could still manage to understand the ST because of their upbringing and the author's explanation in the text.

For example, language markers like the Japanese terms 'tomari' and 'QK' have a different impact on different age groups in Taiwan. 'Tomari' means 'to get overnight accommodation' and 'QK' indicates 'to have a rest'. The word 'QK' came originally from the Japanese word 'kyukei', which means 'taking a rest', but after being integrated into the Taiwanese culture, the term took on a different connotation referring to having sex with someone in a motel or hotel for a few hours. The English letter-name used for a Japanese term in Taiwan is an example of hybridization.

The interview results also show how source participants' schemata change from generation to generation and culture to culture. Appendix F: I.(i.) shows that participant B1 (aged over 50) have better schema knowledge of the word 'tomari' and 'QK'. B2 on the other hand, who is 25 years old, has never heard of the word 'tomari'. I assume the ST writer was conscious of the fact that the younger generation may not have the schema knowledge to understand these Japanese terms and therefore used them with an explanation in brackets, i.e. 托馬力 tomari (日音 Japanese pronunciation: 住宿 overnight accommodation).

The translator chose to retain the terms as they were implied by the writer and their foreign flavour with italics as he illustrated in the Preface as "tomari [spend the night] and QK [quickie]". 'Tomari' was translated to mean 'to spend the night in a hotel' and the definition of the term 'quickie' in English shares a similar connotation. The TT appears to have the same effect on TT readers as the ST does on its readers because the ST writer also adds bracketed glosses of the Japanese words.

The information here shows that even ST readers do not have homogeneous knowledge to interpret the text, so it is essential to find out how TT readers' knowledge affects their understanding.

6.3.1.2 Bilingual Participants (BLP) – Reading TT only

It became apparent that among the bilingual participants, the place where the

individuals grew up determined their understanding of the TT. Most of the subjects in this group were either being trained or had already been trained to be a translator; therefore, they were more sensitive to the language and changes in the translation. Three Taiwanese natives said that they tended to translate the English translation back into Mandarin or the Taiwanese dialect, so that they could interpret and understand the TT. It could be said that their background knowledge and linguistic ability helped them to decode and encode the translated text. Of the two remaining participants, one was from China and the other had come to study in the U.K. from the age of 16. Their background and language schemata are in some ways different from those who came from Taiwan. They said that they could only interpret the TT according to what they had read in the translation. Only when cultural and linguistic expressions are shared between the regions, could they identify them in the TT.

The conversations presented in Appendix F: I.(ii.) exemplify that the BLP from China and those from Taiwan do not share the same schematic knowledge when a language marker is highly source-region-specific (also refer back to 5.3.1.1: E5-6). Participant B6, who is from China, does not have existing schemata to grasp the sentence fully, especially the phrase "dog bite pig-gy". However, she claimed that the basic meaning of the sentence could be understood through the context. The Taiwanese participant B7 has the precise schema to decode the English translation back to the Taiwanese dialect and give an explanation of the phrase. She believed that the translation would confuse English target readers and that only those who are from Taiwan could understand the phrase fully.

6.3.1.3 English Participants (ENP) – Reading TT only

The English native participants are the core of this study. Although the ENP did not have a problem understanding the story in general, they encountered difficulties comprehending specific regional signals provided by the translator when they did not have enough background knowledge and when the translator did not adequately compensate for this by providing clear background-knowledge support. In addition, when unfamiliar cultural and linguistic signals were translated too close to the SL, the subjects misunderstood their meaning. Moreover, the ENPs who have little or no knowledge of Eastern culture could not distinguish the differences between Chinese, Japanese and Taiwanese cultures from the textual world. It is probably because

Taiwan's culture, as signalled in the TT, is a mixture of Chinese, Japanese, and American cultures, that the different elements and their inter-relationships are not (always) clear to ENP readers.

The participants were sometimes confused by the source cultural signals that were (re)constructed by the translator. Although one or two target participants tried to identify some of the cultural signals by guessing, most of the time their assumptions were not necessarily correct. Among the five ENP, only one recognized the Japanese language because he is interested in Japanese animation. In general, therefore, when readers do not have enough background knowledge, making judgements about unfamiliar cultural signals is not an easy task.

Continuing with the "A B C, Dog bite pig-gy" example, most of the English participants found the phrase difficult to understand. All they could do was guess at its meaning from the context. Moreover, there is no specific signal to indicate the region-marking. The examples presented in Appendix F: I.(iii.) demonstrate how two of the ENPs construct their schema through their existing knowledge. Participant B11 constructs the sentence "even know a little A-B-C, Dog bite pig-gy!" by its context and his own conclusions. He was correct about the meaning of the sentence and his conclusions about the phrase "dog bite pig-gy" turned out to be quite sensible. Participant B12 was not sure about the meaning of the sentence but guessed at a different meaning which she related to an English expression 'dog eat dog'. When readers do not have enough knowledge to decode what they read, they can only use their existing schemata to decode the unfamiliar language markers so their conclusions may not always be right.

It can be assumed that a translator's job is to help readers to build and learn new schemata by using various approaches, so that the readers are able to decode each sentence with their existing schemata. The preceding examples demonstrate that when the region-marking in the TT is unfamiliar to the readers of translation, their understanding can be guided by the context; however, target readers can also make wrong assumptions from their existing knowledge and the context. A target reader's response does not necessarily have to be the same as a source reader's, but if an analogical effect can be achieved in translation, it can help the readers to avoid confusion. In this case, the place-marking and the implication was not clearly

constructed in the translation which only allows target readers to guess at its meaning from the context.

6.3.2 Reader Response Study 2 (RRS2)

In order to examine whether the translator's preface, afterword and other metatexts help target readers build up their schemata, a second reader response study was carried out following the first study. The two English native participants who were involved in this additional experiment claimed that they were helped to understand the ST and source culture more when reading because of the metatexts. Moreover, because they were already familiar with the Chinese language and culture (but not Taiwanese language and culture), they appeared to be more confident in interpreting the signals from the translation. However, misunderstanding did occur when some Japanese expressions and literal translation of the Taiwanese dialect appeared in the translation.

A statement made by participant B16 (see Appendix F: II.) demonstrates that the translator's preface does help non-native readers to be aware of the social background in Taiwan and the difficulties that the translator faces in the process of translation. However, B16 highlighted the problem that although she could understand the story in general, she was confused by the translator's rendering of certain expressions in the text. Even with the translator's preface, two participants had a similar reading experience to those in RRS1. This shows that the regional signals in the main story, such as idioms or dialects, could cause confusion or cause a loss of regional effect in translation if they were rendered only for the sake of exoticism or without any spatial signal to indicate the origin of the language.

6.3.3 Comparison between RRS1 and RRS2

From the RRS1 and RRS2, a more definite assumption which can be made is that target readers who lack internal schematic knowledge of a region may have difficulty distinguishing cultural and linguistic features in the TT, especially when the ST regional signal is not clearly marked in the translation. From these two studies, I discovered that only those who have studied the Chinese language have the ability to grasp the elements that are linked to the Chinese of the ST.

For instance, in *Rose, Rose, I Love You*, the story portrays how some people who speak the Taiwanese dialect could not pronounce Mandarin well and therefore had some kind of accent which we called Taiwanese style Chinese (台灣國語) (see 2.2). The passage in translation is shown as follows:

ST	莫騙你，這十四名七啊圭(妓女)個個都會什麼「**補破網**」 － 就是那個，那個，小學生讀的 － 對對，就是**注音符號** － 哦，原來是要念**補，婆，毛哦**！幹，我怎麼聽成「補破網」！(90) **(Rose)**
LT	*I didn't lie to you. Every one of these fourteen qi-a-guei (prostitutes) knows that '**bou** [to mend] **pua** [broken] **mang** [net]' – it is that, that, studied by students in primary school – yes yes, it is [Chinese] **phonetic scripts** – oh, it should be read **bou** [to mend], **pou** [old woman], **mou** [hair] oh! Fuck, how come it sounds like 'bou pua mang'!*
TT	" …… Every one of those fourteen prostitutes knows how to '**boar pour more**,' I'm not kidding you. You know, that alphabet they learn in grammar school – right, that's it, the **phonetic spelling** – oh, it's '**bo po mo**'! Shit, to me it always sounded like 'boar pour more'! ……" (60) **(Rose)**

In this example, Big-Nose Lion could not pronounce the phonetic spelling properly and therefore, instead of pronouncing the phonetic 'bo, po, mo' as in Mandarin, he could only utter the sounds in Taiwanese '補(bou), 破(pua), 網(mang)', which were translated as 'boar pour more' in English. In this case, the translator's strategy was to follow the ST closely without informing the target readers that the person's Mandarin had a strong Taiwanese accent. This might be because the translator felt that a footnote or in-text explanation would be clumsy for the target readers.

In this passage, there is an important cultural point that the translator might have missed during the process of translation. The three sounds "bou pua mang" are not simply a mispronunciation but the title of a Taiwanese song '補破網 (WT: Mending the damaged [fishing] net)' which was banned by the Nationalist Government during the 1950s and 60s. In other words, this is a political allusion created by the writer. For the older generation of ST participants, Wang's use of the title here brought back memories of the past. According to them, the sound of the term '漁網 hi mang (fish net)' is almost the same as the term '希望 hi mang (hope)' in Taiwanese. Therefore, its implication is that people in Taiwan should take needle and thread to stitch and mend this broken fishing net, which means that people should stand together to

mend the problem and bring hope to Taiwan. This kind of implication was lost in the translation.

In the English translation of 'boar pour more', none of the target interviewees could think of any implication to match the words. They thought it might have sexual implications following the storyline, but even this would require the TT readers' imagination. Therefore, the TT 'boar pour more' confused the subjects of the ENP group; most of them put a question mark underneath the phrase 'boar pour more', except those who have learned Chinese. The table below shows the participants' markings.

RRS	A Chinese language learner: Yes/No	Target Text: Boar pour more
RRS2	Y	T (Taiwanese usage)
RRS2	Y	C (Chinese usage)
RRS1	Y	C
RRS1	N	? (Don't know)
RRS1	N	?
RRS1	N	?
RRS1	N	?

The data demonstrates that Chinese language learners have the knowledge to recognize the function of these three English words as they sound like "bo-po-mo" and only one participant related the signal to Taiwan-specific marking. Non-Chinese language learners, however, have difficulty in comprehending its meaning even within a given context. This implies that target readers' ability to understand certain regional elements of the TT is greatly influenced by their existing schemata. In addition, the study shows that a translator's decisions can influence readers' understanding greatly as shown in this example. By not giving additional explanations to the target readers, the double meaning of the sound "boar pour more", i.e. the political allusion and how Taiwanese locals were trying to pronounce Mandarin, was not conveyed in the TT.

The Reader Response Studies provide the researcher with detailed information about how existing and newly learned schemata help readers to comprehend cultural/regional signals in a text. The questionnaire survey, on the other hand, gives

the researcher some data about the effect of translation techniques on foreign elements and readers' attitudes when they think of a piece of translated prose that is foreign to them. The following section will present the findings of the questionnaire survey.

6.4 Part III of the Questionnaire Survey

The questionnaire survey, as mentioned in Chapter 4 Methodology, was designed to see how non-professional readers read unfamiliar foreign fiction in English translation. Part I Personal Information, as explained in Section 4.2.4.2, is for my own reference about the participants. Results from Part II were presented in Chapter 5 and therefore will not be presented again in this chapter. This part of the chapter only presents Part III Target Readers' Attitude to Translated Literature. Its aim is to see how readers' experience is reflected in the way they read foreign literature in translations. The survey also furthers this aim of investigating readers' views about the approach used in conveying regionalism in translation.

As mentioned in Chapter 3, readers tend to construct a story according to their learning experience and background knowledge. It will be interesting to know whether Chinese learners (14 British and European students who learn Mandarin Chinese) and non-Chinese learners (16 participants who have never learned Mandarin Chinese) have different views about reading a translated text. The researcher computed the mean and standard error score for each of the statements made by the Chinese learners, and compared it with those of the non-Chinese learners' score. The mean score for each group represents the average.

Standard error (SE) bars were used in this study as a visual indication of whether differences between non-Chinese learners (N-C-L) and Chinese learners (C-L) are statistically significant (see Figure 1). When error bars overlap or nearly overlap, the differences between two groups are almost certainly not statistically significant. If the gap is about or larger than the size of a one-sided error bar, we can confidently say that the difference is statistically significant. In order to check these visual indicators, the t-test (the standard statistical test to compare two groups) was also used to examine the data.

Group Differences
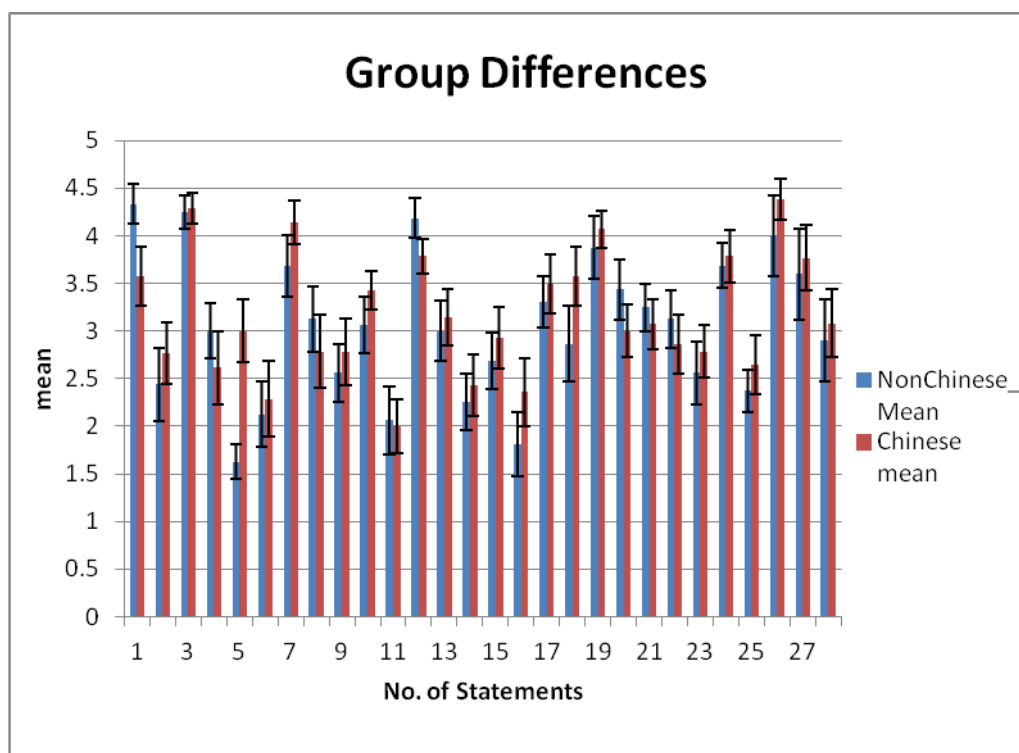
Figure 1: Error bar = standard error of the mean

The results of this statistical analysis show that only two statements have significantly different responses between these two groups: these are St1 (see 6.4.1 Theme 2) and St5. The finding of St1 appears to indicate that non-Chinese learners tend to feel that they need to concentrate more when they read translated works. However, fewer Chinese learners feel the same way. This suggests that readers who are non-language learners do not have enough schemata to understand the unfamiliar culture and linguistic expressions and therefore require extra concentration to read the text.

The p-value of St1 in the t-test is 0.049 which is only just below 0.05 (if the p-value is 0.05 or less, then there is said to be a significant difference between the groups). Therefore, this might signal a real difference, or it could be a statistical artefact, because p-value 0.05 would occur by chance in 1/20 cases anyway, and only two of the 27 questions have p-values below 0.05. This suggests that the difference between these two groups in this particular statement should be used cautiously.

The statistical analysis for Statement 5[14] (a highly significant p-value of 0.001, which is a lot lower than 0.05) shows that the participants who are Chinese learners have a higher mean compared with the non-Chinese learners regarding their interest in reading Far Eastern literature. This implies a link between reading Chinese or Taiwanese literature in translation and an interest in its culture and language.

Overall, however, differences between the two groups on the questionnaire are slight. The joint results of the data analysis will be presented in the next section.

6.4.1 Data Analysis

Part III, about target readers' attitude toward translated literature, will be examined according to the five translation-related aspects shown in Chapter 4. Theme 1 is in regard to 'translator-author status' where the researcher would look into the translator's visibility and author's existence in readers' reading attitude. Theme 2 is to see how target readers feel about 'comprehending foreign works in translation'. Theme 3 looks into readers' views about different 'translation techniques'. Theme 4 investigates the issue related to 'fluency of the target discourse world' and, finally, in Theme 5, the researcher would look into target readers' views regarding the 'source discourse world and the use of foreignising strategy in the TT'. This is to say that Theme 4 is looking from the target viewpoints and Theme 5 is from the source viewpoints.

For all statements, the participants responded with 1-5 scores, the larger the score the more the subject agrees with the statement (i.e. 1 = not at all true, 2 = slightly true, 3 = moderately true, 4 = quite true, 5 = extremely true). Consequently, we evaluate all participants' overall views on a statement by examining their mean response scores.

---

[14] *Statement 5: I am interested in Far Eastern culture such as Chinese culture, so I have read a lot of its literature in English translation.* (The researcher admits that there is a design fault in this statement where it consists of two issues: interest and reading experience. Although it is not perfectly designed, it helps to see whether Chinese learners read Chinese literature or other literature from Far Eastern countries. It was used with caution.)

6.4.1.1 Theme 1: Translator – Author Status

No.	Statement	Mean (all subjects N = 30)
St9[15]	*I always think that the author's political beliefs are important.*	2.7
St8	*One of my aims in reading foreign literature is to appreciate the literary value of the author's work.*	3.0
St11	*If I read a translation which I liked, I would look out for other work by the same translator (not necessarily by the same author).*	2.0
St12	*If I read a translation which I liked, I would look out for other work by the same author (not necessarily by the same translator).*	4.0

Theme 1 focuses on the issue of translator and author status. The first two statements (St9 and St8) ask the participants to verify their views on the author's status. With a mean of 2.7 across all subjects, the finding of St9 suggests that the respondents do not hold strong views on the author's political beliefs (note that the neutral point is 3.0). In addition, with a mean of 3.0, St8 implies that readers have neutral views on the foreign author's literary value. One participant noted that it is almost impossible to appreciate the literary value of a foreign author's work from translation even if he/she wants to, especially for Chinese novels. In the process of translation, the author's literary value might be concealed in English translation because certain linguistic and structural changes might be made by the translator to produce an understandable TT.

The respondents were further asked to answer St11 and St12 regarding the translators' status in comparison with the authors. The calculated mean for St11 is 2.0, which indicates that the participants mostly do not look out for works by the same translator. From this data, we can conclude that the status of a translator is not as visible, i.e. as important to readers, as the authors. St12 verifies the above statement. The mean rating of the participants' views on looking for other work by the same author is 4.0. This result supports what Mey (2001: 237) stresses, "You don't just buy a book: you buy an author to take home with you."

---

[15] The number presented here is not according to its original numerical order, but according to the category it belongs.

6.4.1.2 Theme 2: Comprehending Foreign Works in Translation

No.	Statement	Mean (all subjects N = 30)
St13	*When reading a translation, I am always aware that it is not the original text.*	3.1
St1	*Reading literature that is very different from my culture in translation often requires extra concentration.*	4.0
St4	*I find it difficult to read a foreign novel in translation from a culture of which I have no background knowledge.*	2.8
St10	*I doubt whether target text readers can receive similar images from the translation as readers of the original do.*	3.2
St26	*After learning a foreign language and experiencing foreign culture, I would rather read the original work rather than the translations.*	4.2

Theme 2 concentrates on the views of target readers on comprehend foreign work in translation. The mean 3.1 for St13 indicates that participants are moderately aware or only sometimes aware that what they read is not the original when reading a translation. Additionally, St1 with mean of 4.0, indicates that target subjects tend to think that it is quite true that they concentrate more when reading foreign literature that is unfamiliar to them in translation. This may be due to the fact that they have to learn new schemata from the translated story in order to understand what they read.

However, when the participants were asked to answer St4 about whether they find it difficult to read a foreign novel in translation from a culture of which they have no background knowledge, the mean rating was just 2.8, i.e., an average respondents neither agreed nor disagreed with this statement. This result was also shown in my Reader Response Studies. When the participants were asked to answer questions such as "what do you think of the translation or do you think the translation is easy or difficult to understand", their common answer was "it is easy to understand". However, if I asked them to explain certain phrases or sentences, they would tell me that they were not sure or that they found the sentence difficult to follow. This is probably because readers tend to read the storyline without thinking seriously about the difficult passages, sentences or words. By skipping the unfamiliar words, the story can be generally understood.

Moreover, St10 asked the participants to answer whether they doubted that they could receive similar images from the translation as readers of the original do. Participants responded 'moderately true' on a mean of 3.2, which suggests that respondents agreed only moderately with this statement.

Finally, when language learners were asked whether they would rather read the original work than the translation after learning the language, their average response was 'quite true' (mean 4.2). This result, however, might only happen in an ideal situation: whether language learners would really read a full-length novel in Chinese, for example, rather than a translation in their first language, is still questionable.

6.4.1.3 Theme 3: Translation Techniques

No.	Statement	Mean (all subjects N = 30)
St18	*I prefer to have some kind of introduction on the culture before starting to read the story.*	3.2
St19	*I think footnotes or endnotes should be provided when necessary if there is no background introduction beforehand.*	4.0
St16	*I find footnotes quite distracting when reading a translated text.*	2.1
St17	*I often assume that some information has been added or deleted in the translation.*	3.4
St20	*If a translation sticks very closely to the wording of the original it is hard to understand.*	3.2

Theme 3 focuses on the effect of certain techniques which translators employ to render cultural elements in translation. The first question (St18) asked the participants whether they preferred to have some kind of introduction before reading the main text. With a calculated mean of 3.2, the participants' response was 'moderately true', which shows that respondents have varied or neutral preferences. On the contrary, when the participants were asked to answer St19, the calculated mean was 4.0. This indicates that when target readers face unfamiliar cultural references, they tend to prefer some kind of annotations for extra information. In other words, readers agreed strongly that footnotes or endnotes should be provided when necessary if there is no background introduction beforehand. This finding confirms the participant's response in St16 (2.1) where they tended not to consider

footnotes distracting.

In St17, the mean rating of the participants' view on the technique of addition and omission is 3.4, which indicates a very slight tendency to assume that some source information has been added or deleted in the translation. This is also reflected in my Reader Response Studies. In my interview with the participants, some of them would tell me that they are not sure whether the explanation in the brackets is from the author or the translator. This suggests that readers are aware that what they read is a translation.

Moreover, when the recipients were asked whether they thought it was difficult to understand a translation that is very close to the wording of the ST, the mean of their opinion was 3.2. This indicates that participants have a wide variety of views about word for word translation and whether it makes the TT hard to understand. One participant specifically noted that it depends on the language it is translated to/from; another respondent, however, who is learning Chinese, commented that if the translation is too close to the ST, it is impossible to understand even in the case of Chinese.

6.4.1.4 Theme 4: Fluency and Target Discourse World

No.	Statement	Mean (all subjects N = 30)
St6	*When reading a translated work, I don't think about what the original work was like or who the author was.*	2.2
St15	*When reading a translated work, my main interest is seeing an unfamiliar culture being presented by an easily-understood language.*	2.8
St2	*When reading foreign fiction in translation, I only focus on the plot, characters and how the story ends rather than details of description or use of language.*	2.6
St23	*I think it is a good idea for the translator to use a dialect from my own language to represent dialect speech in the original text.*	2.7
St22	*For a humorous or ironic passage, I prefer the translator to use expressions that are familiar in my own language.*	3.1
St24	*I prefer a translated text that sounds natural in English but still contains unfamiliar cultural elements.*	3.7
St28	*From my experience, I think it is better for those who have little or noknowledge of another culture to read a translation that sounds as though the book was originally written in English.*	3.0

Theme 4 focuses on target readers' views in regard to fluency and their habits of reading translated fiction, i.e. target discourse world. In St6, when the participants were asked whether they did not take the original work and the author into account in their reading, their response was 'slightly true (2.2)'. The data suggests that readers have a slight tendency to be aware of the fact that the story they are reading is a translation written by a particular writer from a certain country.

For St15, the mean 2.8 shows that the participants only moderately agree with the statement which implies that respondents have a neutral view on whether or not to read an unfamiliar ST in an easily-understood TL. In addition, when the subjects were asked whether they tend to focus more on the storyline when reading translated fiction (St2), the mean is 2.6, which implies that readers hold no strong view either way.

In terms of translating dialect, some translators may choose to replace a source dialect with a target expression to achieve its fluency. In St23, participants responded

with a mean of 2.7, which suggests that the recipients have a variety of views about the idea of using TL expressions to substitute for the original dialectal speech. Moreover, when translating humorous expressions into the TT, translators often reconstruct the passage with something familiar to target readers so that the humorous effect can be achieved in translation. A mean of 3.1 (St22), implies that respondents have varied or only moderately agree that a humorous expression can only be communicated when it is familiar to them.

The disadvantage of employing a naturalising approach is that fluent translation can sometimes make the TT lose its foreign flavour. In St24, with a mean of 3.7, the finding implies that the majority of the respondents in this research slightly preferred a translation to sound natural but still contain unfamiliar cultural elements.

Furthermore, the calculated mean of 3.0 for St28 indicates that the participants' views are varied or only moderately agree that it is better for those who have little or no knowledge of another culture to read a translation that sounds natural in the target language. In response to St15 and 24, the data implies that respondents have neutral views about reading a translation that sounds natural in the TL.

6.4.1.5 Theme 5: Source Discourse World and Foreignisation

No.	Statement	Mean (all subjects N = 30)
St7	*One of my interests in reading foreign literature is to understand a foreign culture and society.*	3.9
St3	*Reading foreign literature, such as post-colonial literature or regional literature which often puts special emphasis on a place and its history with strong cultural and linguistic flavours, gives me a deeper insight into the culture.*	4.3
St25	*I prefer a translated text to sound foreign.*	2.5
St14	*When reading a translated work, my main interest is seeing whether the book conveys a sense of a completely different culture with exotic expressions.*	2.3
St21	*If a translated text is full of cultural expressions from the original language, I can still figure out their meaning through context.*	3.2

Theme 5 reflects upon the issue related to foreignising approaches and target

readers' views on source discourse world in translation. With a mean of 3.9, the finding of St7 shows that most of the participants 'quite agreed' with the point that one aim of reading foreign literature is to understand a foreign culture and society. This statement echoes with St3. The mean of the estimate is 4.3, which suggests that when a given context has strong regional or cultural flavours, readers believe that they have learned new schema from this type of literature.

In Theme 4, we discuss how participants think of the naturalising approach. The result shows that the respondents prefer to read a translated text that sounds natural in the target language but still contains unfamiliar cultural elements. The average responses to the latter two statements (St25, 14) are low to neutral, which are 2.5 and 2.3 respectively. The data indicates that generally, most subjects do not prefer a translation that is too exotic. It also implies that the recipients' main interest is not in cultural difference and exoticism but storyline or literary quality.

Participants' response to St21, was mean (3.2), which is 'moderately true', suggesting that respondents only moderately agree that it is possible to work out different meanings through context even if there are many unfamiliar cultural expressions in the translation.

6.4.2 Participants' Views on Reading Translated Fiction

From the data above, we can make various assumptions about target readers' opinions of reading translated fiction. First, we can assume that most of the readers are interested in knowing the culture, society and use of expressions from the works they are reading.

Second, the data may also be applied to explain why it is essential to promote translated literature from a specific source region, such as post-colonial countries or regional places. Readers tend to believe that they can receive a deeper insight into a culture. However, they are also aware that reading literature from these specific source regions requires extra concentration when they do not have enough knowledge of the culture.

Third, we can assume that readers tend to choose works by an author they know or like but not by a translator they know. Fourth, we can assume that footnotes or

endnotes should be provided when necessary. In other words, the appropriate use of footnotes or endnotes in translations would not be considered distractive by the readers of the TT.

Fifth, readers do not prefer to read a translated text, with exotic expressions, as that sounds too foreign. They like to read a translation that sounds natural in English but still contains unfamiliar cultural elements.

Sixth, most of the language learners believe that their experiences in learning the foreign language and culture help them to comprehend the translations more. Once they are competent in the language they are studying, they claim they would prefer to read the original rather than the translation.

6.5 Summary

From the Reader Response Studies (RRS), we have seen how non-professional readers view translation from the end product. The different views between non-Chinese and Chinese learners show that a person's reading process is in some way influenced by his/her existing schemata and learning experience. However, the data show that almost no questions elicited a very strong response either way. This is probably caused because people have similar reading habits even if the novel is a translation. For example, readers probably tend to focus on the storyline rather than the literary form/art or specific regional elements/sceneries. Perhaps only those who are really interested in the source cultures would pay attention to details, such as the linguistic or regional aspects of the source culture (though it is, not meant to be inferred that general readers would not be fascinated by an exotic culture; they tend to focus more on what is happening in the story). Most of the participants (i.e. British readers) have a better chance of knowing the translated literature from the areas like Europe. They are accustomed to these cultures due to their UK's history, political policy and geographic position but they might not have had the opportunity to think deeply about the translation from other foreign countries such as Taiwan (a place which is unfamiliar to them). This might also explain why there is no strong response from the participants.

The questionnaire survey also provides us with some useful information about what translation could bring to readers of the TL and what could be done to improve the effectiveness of a translation, particularly when the work involves translating cultural and regional elements in a TL. In the next chapter, the researcher will discuss the implications based on the findings of textual analysis, translators' interviews and reader-based studies.

Chapter Seven
Discussion and Conclusion

7.1 Chapter Overview

Negotiating cultural and linguistic signals is dependent on the translator's knowledge and creativity in mapping between the source and target discourse worlds. When dealing with such elements, the translator may need to inform the readers about the historical or cultural factors relating to them while at the same time reshaping the linguistic signals in the TT so that the stylistic and regional effects can be communicated to the target receivers.

The original hypothesis of this research was that English target recipients would be able to gain knowledge about Taiwan regionalism from reading Taiwan's regional literature. However, the reader response studies indicate that those with little or no knowledge of the TT culture have more difficulty in relating to their existing schemata in the unfamiliar target discourse world, especially when they are unable to construct the translator's signals in the translation. This may suggest that English participants gain little knowledge of Taiwan's regionalism from the reading itself. Although certain regional signals were seen as exotic and foreign, their implications and the characteristics of specifically Taiwanese linguistic and cultural markers were not successfully communicated to the respondents.

Translators rarely transmitting regional signals successfully might be for laudable reasons; for example, they want to convey earthy language in the TT, or render the TT more fluent. However, without transmitting these signals successfully, how can readers be expected to learn what is specially Taiwanese, as opposed to general Chinese? In other words, the effect of communication not only is to a certain extent dependent on target readers' knowledge and reading experience, but also relies greatly on translators' efforts and whether their translation regarding regional signals can be transmitted successfully to target receivers.

In chapters 3 and 5, the researcher discusses the stylistic form of Taiwan's regional prose literature (e.g. language varieties) and the techniques that the translators use to convey the place-marked elements. Section 3.3.2 in particular looks into research

studies of literary translation that concern characteristics of regionalism, e.g. translating dialect and multiple languages, etc. These researches help the present study examine the translation of Taiwan's regional literature in terms of (1) the literary representation of the ST culture (e.g. the function of linguistic varieties in Taiwan's literary discourse world), (2) the translating methods (e.g. the application of translation techniques and their advantages and disadvantages), and (3) the views of the translators and the communicative effect of the translation (e.g. whether regional effect can be communicated or not through certain rendering). In this chapter, the researcher will discuss her findings about how place-marked signals were rendered in English translation of Taiwan's regional literature with reference to the studies and theories in Chapter 3.

7.2 Negotiation and Communication

The main focus of this study is the cognitive pragmatics of regional prose literature in translation. As described in Chapter 3, a translator's assumption about target readers' schemata is one of the factors that influence the translator's decisions in conveying the ST to the TT audiences. This section discusses the importance of schematic effects and how they relate to translation, especially on the issue of what translators assume to be target readers' mental map for achieving effective communication (see also 3.4.3.1).

7.2.1 Schema and Translation of Regional Literature

Translating a foreign text into a target language is a means of carrying a new discourse world into a place or culture where readers might or might not be familiar with. From linguistic signals to literary styles and from socio-cultural elements to the ideological implications of the ST, a translator is constantly making decisions and these decisions are based on his/her individual knowledge, experience, ideology, writing style and research into the two languages and cultures. The translators' interviews in this study show that each translator has different schemata and cultural experiences, which influence their interpretation of Wang's works (see 6.2 and 7.4.2.2). For example, from the translators' knowledge and past experience, we are able to learn why Goldblatt rendered the scenes about the American GIs clearly, why Wang retained the Taiwanese swearwords in transliteration and why Haddon was

eager to introduce Taiwan's literature to the Western world.

Tymoczko (2003: 196) argues "one must conceptualize the translator not as operating between languages, but as operating […] in a system inclusive of both source language [SL] and target language [TL], a system that encompasses both." In other words, a translator, who is a reader and a rewriter, is not only responsible for transmitting the meaning and function of the ST into the TT, but also working to operate in a system that contains both the SL and TL. The presumption of this case is that the translator's schemata are relatively solid: that he/she understands the source text well and is fluent in the target culture and language. However, it is often the case that translators are not always aware of the gap between translation knowledge and that of the readers. For these reasons, this study does not address the issue of how expert the translators' knowledge is, but rather how he/she conveys the ST signals into a TL.

Moreover, because different translators have different writing styles and viewpoints (and perhaps even knowledge) in regard to the source culture and language, their decisions about what to convey in the translation are a crucial factor that influences receivers' reading experience. Added to this, a translator cannot possibly take every target reader's schema into account. He/she can only make a general assumption of what to convey in the TT. More specifically, in the translation of post-colonial or regional literature, even when the translator has tried to interpret the ST into a fluent target language, the diversity between source and target cultures still causes confusion to certain readers of translation because they do not have sufficient schemata to understand certain cultural signals that are alien to them.

Goldblatt's translation of Wang's novel *Rose* can be used as an example to explain the complex process of mapping between the ST and TT worlds. In the illustration below, the right square shows the **Text World** (source text world) which is specifically created to signal the place, Taiwan. The characters, backgrounds and events created in the story help source readers construct the text world. The place-marked signals include Taiwanese dialect/regional elements, Japanese language/culture, Chinese language/tradition, a colonial background and so on. The translator may need to make decisions on maintaining or deleting certain space signals in the TT. The translator may also take into account why the regional writer, in

this case Wang Chen-ho (Wang Zhenhe), exploited the local roots with satirical effects and what the social historical background behind the author's creation was (i.e. **Extrafictional Voice**).

The translator, Howard Goldblatt (the middle square), plays the role of a reader as well as a rewriter of **Source Discourse World**, which means that the source signals he constructed in the target map would be affected by his image of regional Taiwan and his own American identity. This **Target Discourse World** (left) will then be constructed by various target individuals whose cognition and imagination of the target discourse world are different according to their own identity and background.
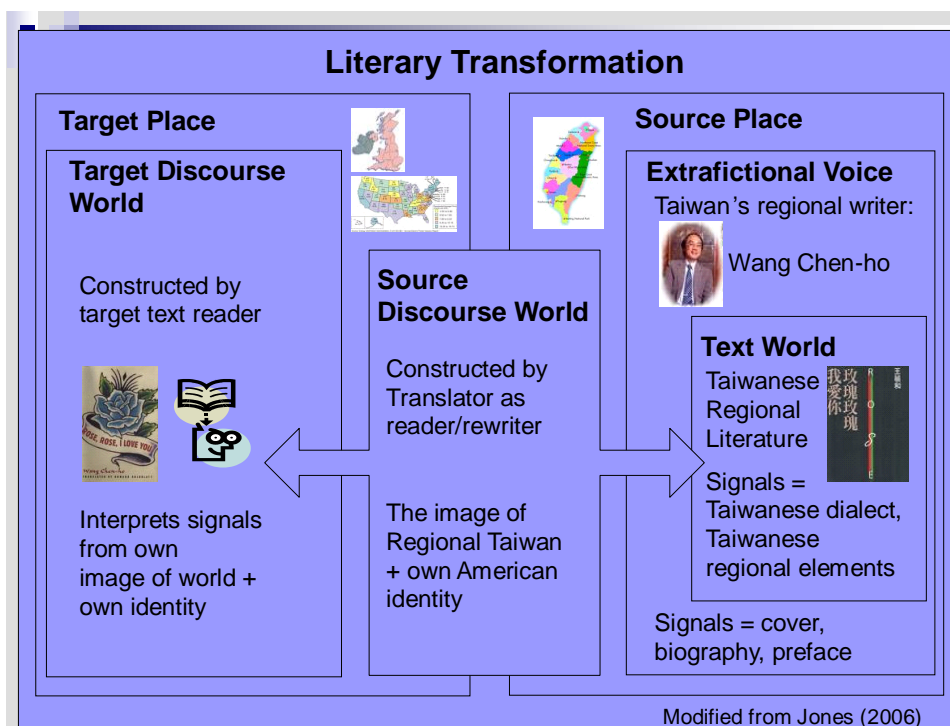
The findings of the reader response study support this assumption. Although the British participants usually recognize the use of Americanisms in the discourse, they admit that certain American expressions are not familiar to them. Presumably if the target reader is an American, the text world would be more familiar because the translator is American. This indicates that the target reader's construction of a target discourse world is greatly dependent on his/her existing schemata and the translator's re-creation of the text.

As stated by Jones (2009: unpublished), "signals transmitted by a translator interact

in turn with the translation reader's own ideologies and identities." His statement can be applied particularly to the cases where source texts are themselves overtly marked for ideology and where target readers have ideologically-influenced views toward the source place. Since U.K. readers may simply not have an ideological view or be in ignorance of Taiwanese regionalism, ideological factors are less likely to affect their reading experience. In other words, readers' background knowledge and identity are probably the prime factors affecting their reading experience and interpretation of the TT in this case.

In addition, as presented in Chapter 3, readers' understanding is influenced by their language schema (e.g. knowledge about certain language use), text schema (e.g. knowledge about specific literary genres) and world schema (e.g. knowledge to construct the discourse world). A target reader's text schemata and language schemata could be altered by a translator's reconstruction of the text and language structure in the TT, e.g. the "su-ta-pu" example presented in Section 5.3.1.3: E5-15.

However, when the received information conforms to a reader's schematic expectation (i.e. a norm), he/she would not have a problem understanding its meaning (Cook, 1994). When the information received is different from a reader's schematic expectation (i.e. a sense of deviation), he/she could experience difficulty in comprehending the message. For instance, the "dog bite pig-gy" example demonstrated that bilingual target readers from Taiwan have the schema to decode the region-marking from the TT; English target readers however could only guess its meaning from the context (see 6.3.1.2 and 6.3.1.3). The findings of the reader response studies show that target readers' understanding of a given discourse which are either normal or deviant depend first of all on their existing knowledge and secondly on the translator's reconstruction of the language structure, the text structure and the target discourse world. That is to say that a target participant's schematic expectation is constantly changing in the process of reading. The figure and passage below will explain how a target reader's schema may change through reading target discourse.
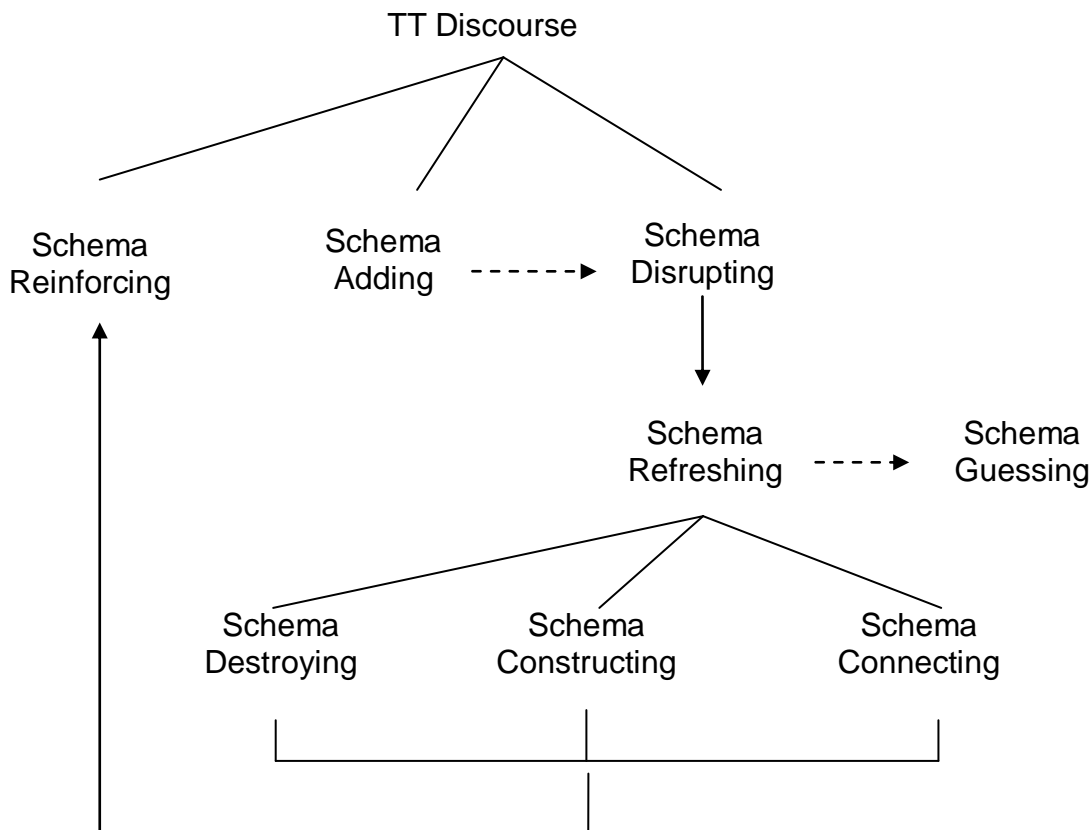
```
                          TT Discourse


    Schema              Schema              Schema
   Reinforcing          Adding    - - - - ►  Disrupting


                                                │
                                                ▼

                                         Schema     - - - ►  Schema
                                        Refreshing            Guessing


                         Schema          Schema            Schema
                        Destroying      Constructing      Connecting
```

Figure 7-1 possible effects on target reader's
schemata (modification of Cook's
concept of schema) (1994: 191)

From this study, the target discourse may be divided into three major types, schema reinforcing, schema adding and schema disrupting (see Figure 7-1). Schema reinforcing indicates that the translation has maintained and reinforced the target reader's schemata. The highlighted phrase in the example, "even Siwen's Mandarin had a decided Western twang" reinforces the target readers imagination of Teacher Dong's English style Mandarin (see 5.3.1.3.2: E5-18). In other words, the effect of translation is acceptable and understandable according to readers' existing knowledge. Schema adding occurs when a target reader's accrued knowledge from additional information is created by the translator in the target discourse. For example, the translation "That year when Taiwan was recovered **from Japan**" consists of additional information (the bold text) which the translator created to assist target readers' understanding (refer to 5.3.3.1: E5-34).

However, schema adding may result in schema disruption where receiving

information is unfamiliar to readers of translation. When a target reader's schema is disrupted, the process of schema refreshing may occur which involves destroying the existing schemata, constructing new schemata and connecting the new with the old schemata (Cook, 1994: 191). This is to say that when one is taking in new information or learning about a new culture, one's idea of the discourse world changes through the process of destroying, constructing and connecting. Once new information is remembered, the reader's schema will be reinforced when he/she encounters another book that contains the same information. Tymoczko (1999: 48) raises this issue by posting some evidence from cognitive studies: "we tend to assimilate new and unfamiliar information to patterns that are already recognized and that have already become familiar." She shows how translators of early Irish literature build up, for readers, a literary schema of Ireland as a non-British region with a very distinct identity. As she (ibid.: 111) describes, "The content was presented […] as a common heritage for Irish people; as […] foundation for the emerging Irish literature and culture in English." From emphasis on "content (literary scenes/cultural content)" to later emphasis on "form (regional aspects/local roots/literary style)" in the 20th century, translators were able to gradually build up and reinforce readers' schemata in the stories they (re)constructed. Because of their efforts, target readers have gradually accepted the regional form of Irish literature represented in the target discourse world (Tymoczko, 1999: 108-141).

In some cases, schema destroying may result in schema constructing or connecting in the process of reading (i.e. readers learn, and the exotic becomes familiar). In the example of *Rose*, the translator tried to convey some local expressions in the foreignising technique to preserve the regional flavour, e.g. "a chicken with a crooked beak trying to eat rice" (see 5.3.1.1.2: E5-3). However, as shown in the reader studies, some target readers could not understand the pragmatic implication of this phrase. The occurrence of schema disruption has destroyed the participants' existing schemata because the language use in the TT is different from their prior expectations. According to Segal (1995: 16), "What a sentence means depends, in part, on its sequence of words, […...]. Readers must use general knowledge, logical and pragmatic constraints, and special stances toward the text to experience and interpret it correctly."

Therefore, the effectiveness of a translation not only depends on a translator's rendering but it also depends on the target reader's existing knowledge. If readers do not have enough knowledge or information to proceed through the process of refreshing, i.e. schema destroying → schema constructing → schema connecting, they may try to interpret the meaning by guessing. Yet, readers' imagination can sometimes lead to misinterpretation. For example, when ST place-marking (e.g. local expressions) failed to get through to target receivers, they could only interpret the source reference region-marking by guessing its meaning and therefore the communicative effect was lost in the translation.

In other words, the problem-solving techniques used to render the place-marked signals in the translation could have different effects on target readers' understanding. The section below will discuss the techniques used in this study, and in particular the mapping of the regional signals in the TL.

7.3 Problem-solving in Regional-marked Prose Literature

When an original text, like Taiwanese regional prose literature, is complexly structured with hybrid elements in regard to history, dialect, idiom, ethnicity, humour and identity, a translator cannot always find all the direct equivalents for these elements in the TL. He/she therefore needs to find certain less direct counterparts for SL items in the TT and may even have to abandon some of these elements. Translators' assumptions about TT readers' schemata influence what approaches and techniques they use to convey these elements.

Researchers have discovered from interviewing translators that they all share similar views about translating foreign literary works; that is, literary translation is not simply a literal translation. They believe that the text world and the specific cultural meanings of words (either implicit or explicit) should be treated carefully in the translating process, e.g. the cultural significance of the word in the ST; the target readers' schemata (see 6.2).

For this reason, culture-specific features, such as proverbs, slang or Taiwanese expressions, which are commonly found in a sentence or in phrases (refer to 3.3),

are elements that require the translator to make an adequate decision; i.e. what is the function or the implied meaning of these words in the ST and how effective are these words in the TT? The translator not only has to take the co-text and context into consideration, but also the TT readers' possible schemata which are a constant reminder and reference to decision-making (e.g. what technique is going to apply) during the process of translation. A translator as a reader and a rewriter, therefore, should have both the communicative competence and the literary competence to (re)create an accessible TT discourse world for the target readership (Bell, 1991; Jin, 2003). This is why in section 7.4, I will focus on the type of signals being presented in the translation and their possible communicative effects.

In this part of the thesis, the researcher discusses the functions of certain translation techniques: their advantages and disadvantages in conveying signals in Taiwanese regional literature and their regional identity. As presented in Chapter 3, these techniques can be categorised into three major groups: (1) signalling foreignness in the TT (2) naturalising the SL signals in the TT and (3) providing information to the readers of translation.

7.3.1 Signalling Foreignness in the TT

Signalling foreignness in the TT highlights the source specific signals by keeping them as close as possible to the source discourse world in the target prose. In the translations of Taiwan's regional literature, some translators tried to reproduce the regionally marked linguistic signals in the ST by mentioning the place, people, food and other elements in the TT; others chose to retain the regionally marked signals (e.g. customs) whilst giving additional information in the TT. Nevertheless, the target discourse world was not always cohesive or coherent when the translator tried to preserve certain regional elements in the TT.

(a) Literal translation

From this analysis, it can be seen that some translators like to use literal translation to convey place-marked expressions. The technique provides target readers with the possibility of obtaining knowledge of the source culture and language through its content. However, in some cases, over-marked place signals in translations may

burden the TT readers' understanding and cause them to lose interest in what they are reading. Thus, this type of translation is sometimes avoided because literal translation can confuse readers' comprehension, as for example, the four-legged Japanese devils (see 5.3.2.2: E5-26). This preservation-based strategy retains the original semantics in the ST; however, the TT readers' schemata may be disrupted by the unfamiliar information in the TT. As Leppihalme (1997) describes it, the successful use of the literal translation technique is often affected by the readers' existing schemata.

Another example of this phenomenon is "mosquito tactics" (5.3.1.4.1: E5-21). By making the region-marking "mosquito" a focal point without explicating its role in the TT, the translator challenged the target readers' existing schemata and their understanding of the text. The difference between the ambiguity that readers understand and appreciate (e.g. the pun/wordplay for ST readers) and the ambiguity they do not understand (and which merely mystifies TT readers – e.g. "mosquito") is often determined by readers' cognitive knowledge and the source cultural image they create from the target discourse. The twin and opposite pressures on translators who try to meet the readers' desire are constrained by the translators' pragmatic assumptions about readers' experience and literary competence, i.e. the ability to absorb new information (regional signals) from the target narrative. In addition, despite the translator's efforts to save the source region-marking in the TT, the meaning of the sentence and the regional effect has been lost.

Therefore, conveying regional expressions literally in Standard English or grammatically structured English may not always be a good solution for comprehension because the pragmatic implications may be hindered and the word-for-word structure may not allow readers to construct a meaningful message in the context.

However, the advantage of using foreignising techniques cannot be denied entirely, because context can always help readers to interpret unfamiliar cultural expressions. The findings of the reader studies also show that target participants believe that they can still work out the unfamiliar through the context even if they lack the knowledge. However, the reader response study demonstrates that target readers' assumptions are not always right. With regard to the translation of *Rose*, even though most of the

native English participants claimed that they could guess the meaning from the context, their interpretations were often inaccurate when they encountered certain place-marked signals in literal translation.

(b) Transliteration

Transliteration of a Chinese, Taiwanese or Japanese name in the translation of Wang's works is a common strategy that translators employ to signal the region-marking in the TT. However, it is not a customary convention to find other Chinese words or terms transliterated into English spelling. The use of this technique in the translation of Taiwan's regional prose literature often depends on quite a few factors. For instance, even if a translator decided to transliterate a Chinese word (other than a name), the technique of addition either in-text or for annotation is always applied in the TTs studied here, as in for example the footnote "A Taiwanese profanity" with the transliteration 'yiniang' (see 5.3.1.1.3).

However, the findings presented in Chapter 5 show that the transliteration of this taboo word and its explanation lost its communicative effect even though the region-marking is preserved in the TT. By contrast, the Japanese swearword with its in-text annotation "bakayaro (stupid bastard)" was evaluated by the target participants as being quite effective. These examples suggest that the equivalent, "stupid bastard" (especially in the body text) communicates swearing better than the description "a profanity". In addition, Chinese terms or phrases being rendered in phonetic spelling is still not a common practice in English translation and may distract readers' reading flow and comprehension. In other words, even if the foreignising technique preserves the place-marked signal in the translation, communicating regionalism to target readers still depends largely on whether they can comprehend the meaning from the given context.

7.3.2 Naturalising the SL Signals in the TT

The naturalising approach, as explained in Chapter 3, consists of techniques that make the TT closer to target readers' existing schemata. Some translators would use a more generalised TL term or phrase to convey a cultural signal or replace a ST element with a TL one or modify the original expression thereby achieving an

analogous effect in the TT. Taken from the viewpoint of the readers' communication, naturalising techniques for regionally-marked discourse like Taiwan's regional literature, are sometimes preferable to foreignising. Weighing the balance between being able to communicate and transmit place-marking in a TT is an important task that a translator faces in the process of translation.

(a) Substitution

Using the substitution technique, as for example in the Taiwanese expression *烏魯木齊* (implying someone acting recklessly), it is rendered colloquially in the TL as "real pain in the ass, for crying out loud". As explained in 5.3.1.1.2: E5-4, if the translator chose to convey it literally, the target readers would not be able to comprehend it. In other words, the interplay between loss of regionalism and gain of stylistic effect helps the target readers to comprehend the TT more easily even though they would not receive the signal of Taiwanese regionalism from this technique. In principle, it could be substituted with a target-culture regionalism (e.g. Louisiana U.S. English); however, the translator chose to change the register from regional to standard.

The advantage of applying the substitution technique is to avoid confusion and to create an analogous effect in the TT when the regional elements cannot be communicated directly to the readers of the translation. The questionnaire survey also shows that readers like to receive an unfamiliar cultural context of the ST from an acceptable TL. In other words, an unfamiliar foreign work rendered in an accessible native-like language is in principle more preferable to target readers.

(b) Re-creation

The example demonstrated in 5.3.1.2.1: E5-12 *美軍就是美金* (American **soldier** is American **dollar)** rendered as "One GI **fuck** means one U.S. **buck**", shows how the use of the re-creation technique not only points out the original implication of the SL, but also recreates the wordplay in the TT. The stylistic effect helps to explicate Taiwan's neo-colonial political signal in the TT which also increases readers understanding of Taiwan in the Post-War period.

The risk of applying more naturalising techniques is that the domesticating move

may lose the source-context's regional signals in the translation (Venuti's criticism to domestication strategies - Venuti, 1995/2002). ST ideology and values with the STs studied can be categorised into three factors: 1) regional signals, such as the cultural hybridity of Taiwan, 2) post/neo-colonial political signals, and 3) literary constructs of regional identity, e.g. Taiwanese = "hard-working children of the soil". These three factors are often implicit in the ST, because ST readers have the necessary schemata. In translation, they risk being lost if they are not made explicit. The potential differences between these three factors are for example, that the literary constructs of regional identity may be less sensitive to deletion by the word-level decisions of the translator. In addition, the implication of these signals, if made obvious in the TT, may change the way that the story is written. However, the translators' choice of making political signals overt in translation could also make a different impact on the readers of translation. For example in the translation of *Rose*, the implicit source place signal "national products" was conveyed explicitly in translation as "China's best buy" which gives target readers a false impression about Taiwan's status (see 5.3.2.5: E5-32). This indicates that whether a ST's regional identity would be made explicit in the TT is decided, at least in part, by a translator's ideology as well as by other communication-oriented decisions.

In most cases, translators would present target readers with the ST's regional identity and literary value separately in an introduction or in footnotes. For example, some translators of Taiwan's regional prose literature would employ a more naturalised language in the TT with annotations for the purpose of maintaining readers' reading flow and preserving regional ideology/identity/value for readers of the translation, respectively. Moreover, the reader studies show that the foreignising technique may not always convey the ST ideology values with reference to regionalism as Venuti would claim. The effectiveness of a communication depends on whether target readers are able to absorb the foreign signal from the TT.

7.3.3 Information-giving to Readers of Translation

As presented in Chapter 3, paratextual information, explicitation and amplification aim to add or introduce information in the TT that is implicit in the ST (Vizcaíno, 2008; Pym, 2005). From the findings of textual analysis, we can see that the translators of Taiwan's regional prose literature in this study adopted these techniques for various

reasons, as discussed below.

(a) Amplification, Explicitation, Description

Amplification, explicitation, and description are techniques that a translator could use to help readers expand their schemata. An example is the superstitious pun on 書 shu /輸 shu (see 5.3.1.2.1: E5-13). The possible main reason for its effectiveness is that the signal is rendered naturally in the text, which would not make readers stumble through the translation; at the same time, Taiwan's tradition is communicated to the target readers. The application of these techniques can help to highlight the regional effect for communicative purposes.

(b) Paratext

Some scholars support the idea of providing some kind of introduction, illustration or other material (e.g. title, preface, commentaries, afterword) to accompany the actual translated text, so the readers can have a better understanding of the cultural context of the work, as for example in the translation of *Rose* (see Table AA-2 and -3) (Tahir-Gürçağlar 2002, Genette 1997, Kovala 1996).

The findings of the reader studies show that target readers tend not to read a paratext (e.g. introduction, back cover) before reading the main story. This means that readers like to get into a new story right away without any distraction unless they find the text and information difficult to follow and comprehend. The result is what Graves predicted in the preface of his Suetonius. Venuti (1995/2002: 31) gives a summary of Graves' consideration:

> At one point, he considered adding an introductory essay that would signal the cultural and historical difference of the text by describing key political conflicts in late Republican Rome. But he finally omitted it: "most readers," he felt, "will perhaps prefer to plunge straight into the story and pick up the threads as they go along" (Graves, 1957:8)

In addition, during the interviews most native target participants said that they generally enjoyed the experience even without reading the introduction on Taiwan's culture and history. This means that if the target readers' schemata have been

building up during their reading, whether they know the culture beforehand or not is not a significant factor anymore, because unfamiliar cultural and linguistic signals can be learned from the translator's efforts through the context. The combined use of these approaches (e.g. foreignisation, naturalisation and annotation) can help the target discourse be more effective.

In addition to the background or introduction presented before the main text, footnotes are also thought to be an interruption for readers because they break the flow of a text and destroy the illusion created by the writer even though the information provided in footnotes is useful and gains the regional effect (Fawcett, 1997; Landers, 2001; Sharkas, 2009). In the texts studied, translators seem to have different views regarding footnotes. For instance, the translators of *Rose* and *Land* did not use footnotes at all while *Play*'s translator only used one footnote in his translation. On the other hand, *Sulan*'s translator used a few footnotes; *Fig*'s translator provided a glossary at the back to explain place-marked contents (e.g. colonial/neo-colonial signals) and languages (e.g. dialects and Japanese language); and the writer and translator of *Oxcart* used footnotes to annotate certain regional elements in the TT, just as he did in his own original work.

The findings of the reader-based studies show that in principle readers do not find footnotes as distracting as other researchers have suggested. The readers also do not reject the idea of footnotes as long as the TT can assist them to expand their schemata on specific cultural factors. In other words, footnotes provide an opportunity for readers who wish to take in new information. A possible reason for this is that as 'optional extras', readers make decisions on 'whether' and 'when' they read footnotes or glossaries. They are not compelled to look at footnotes if they do not want extra information. The added value of doing this is that it can also compensate for any minor disruptions. As explained in Chapter 3, readers look for relevant information in order to make sense of what they read in the process of communication (Li, 2005). If certain cultural contexts are not clear, footnotes can have a positive cognitive effect on readers. Moreover, in contrast to an introduction or glossary, readers only need to glance down to the bottom of the page and back to the superscript number. Turning the pages back and forth is more time consuming and may distract readers' reading flow. It is therefore feasible to use footnotes in

translated fiction, in particular to regional literature in translation and if applied appropriately, it can help increase the regional and communicative effects of a TT.

7.4 Spatial Signals in Translating Regionalism

A spatial signal or space deictic signal, as explained in Chapter 3, can be seen as a pointer that helps readers to construct the meaning of a text. This section looks at this from a different viewpoint – that is the type of signal in translation rather than the type of technique.

7.4.1 Content-based Signals

Content-based signals in translation are place-marked signals that are provided by the translator and which target readers use to construct a TT world. These signals, if effectively used, can enhance target readers' background and cultural knowledge of the place where the story was constructed (Tymoczko, 1999; Rollason, 2006). The first type of content-based signal is an overview of the ST background presented in an introduction or at the back of the book by translators or publishers.

The introduction which Haddon constructed in her anthology can be seen as an example that demonstrates how translators aim to help readers learn new schemata relevant to interpreting the TT. Haddon tried to bring TT readers into a position where they experience an 'analogous effect' as ST readers by explaining the concept of Taiwanese nativism and the post/neo-colonial status in paratextual readings so as to help them enhance their schemata.

The translator of *Rose* also provides certain background knowledge in the Translator's Preface and Afterword which gives a political and historical background, information about the writer's linguistic style, translation strategies and the implication of the title (also see Table AA-3 and AA-8). The translator specifically mentioned that Wang Zhenhe created a narrative that was not only difficult for the translator to convey but which also created a big challenge for both the ST and the TT readers to fully understand the text without their knowing the languages and culture. These spatial signals constructed in the paratexts help translators to interpret the author's ideology further and at the same time prepare or bring target readers relevant information which helps them to understand the ST cultural context in the

translation. However, as previously mentioned, readers might not always remember to read the introduction.

The second type of content-based signal is constructed in the target discourse where a source reference to a specific region-marking requires further explanation. Readers of the TT often lack the cultural knowledge to understand certain ST signals that are culturally or socially exotic to them. The content-based signals which translators provide are intended to help target readers to decode the unfamiliar cultural signals into meaningful messages. For instance, annotation, paraphrase etc. can help to build a relevant cultural signal (e.g. festival) without disrupting target readers' reading flow (see 5.3.2.3 E5-27). In some cases, translators cannot help but omit certain region-marking in the TT to avoid an overload of information and lengthy TT. Reduction and deletion avoids confusion, minimizing schema disruption and permitting readers to extract information contained in the text on the basis of their existing knowledge.

The questionnaire survey suggests that the motivation for reading is that readers want their schemata to be expanded by the TT but the precondition is that the process of reading should be unproblematic. This suggests that translators need to find a balance between providing cultural knowledge in the text and reconstructing the place-marked signals in easily understood language. The difficulty in achieving the balance is that regional signals could be lost when the text is presented in a natural TL. Translators may need to make up for this by adding footnotes or maybe glossaries (less effective), so that readers of the TT can get access to the knowledge bank of their own accord. Although scholars like Landers (2001) believe that the use of footnote will interrupt readers reading flow, this study proposes that the adequate use of footnotes can help target readers gain more knowledge about the source culture (see 5.3.1.1, 5.3.2.3 and 6.4.1.3).

7.4.2 Place-marked Linguistic Features

In the case of the STs studied here, some of the regional writers purposely applied non-standard language (e.g. dialect) or colonial language (e.g. Japanese) in Chinese characters to signal Taiwan's socio-cultural position within the Chinese cultural world. Translators face challenges to successfully reproduce the particular signals, i.e.

culturally specific or ideologically related to a culture or region, in translation (Lane-Mercier, 1997). The following sections will look at four types of place-marked linguistic features in translation that signal Taiwanese Regionalism.

7.4.2.1 ST linguistic Signals in Standard TL

In these translations, ST linguistic features such as dialects were normally conveyed in non-place-marked/non-colloquial TL – i.e. a standard target language (see 3.3.2). For example, when translating a place-marked language like the Taiwanese dialect, none of the translators in the case studies attempted to translate in a TL dialect or give constant notice of the dialectal features throughout the stories. This echoes findings of several recent studies on translating linguistic varieties, e.g. Määttä (2004) and Ramos Pinto (2009). As Ramos Pinto (ibid.: 295) states, the "target system and public do not easily accept the idea of having foreign characters in foreign territory speaking national non-standard varieties".

Goldblatt in particular does not think that replacing dialects or finding similar differences (e.g. BBC English vs. Cockney) in the TL dialects is achievable. In this respect, Hervey, Higgins and Haywood (1995: 112) state, "The translator always has the option of rendering the ST into a bland, standard version of the TL, with no notable dialectal traces. This may be appropriate if the dialectal style of the ST can be regarded as incidental, at least for the specific purposes of the TT. […] However if the dialectal nature of the ST cannot be regarded as incidental […] the translator has to find means for indicating that the ST contains dialectal features." The researcher considers that the dialectal style of Wang's works is not incidental but purposely constructed to create the regional root, so the translators' approach in conveying such signals becomes an essential factor even when they are presented in Standard English. Määttä (2004: 320-322) points out that non-standard literary dialects are specifically marked (e.g. different pronunciation from the norm) by writers to reflect the social, ethnic, and geographic situation of a place and therefore should be treated carefully in translation. As he (ibid.: 336) concludes, "emphasizing the role of dialect in the polyphonic structure of the text might give the readers of the translation an equal opportunity to discover the ideological framework of the novel by themselves." If a translator chooses to render them unmarked or unexplained in the TT, place-marked linguistic features in translation can cause confusion to readers.

When this happens, target readers will fail to grasp the text world meaning or the place signal, or both.

In addition, most translators in this study tend to render the dialogue according to the context when dealing with code-switching between languages (e.g. Taiwanese dialect vs. Mandarin; Taiwanese dialect vs. Japanese). They sometimes use a standard language plus additional statements to inform the readers that the speaker has code-mixed or code-switched between a standard language and a regional dialect. Wang and Jackson also transliterated certain Taiwanese swear words in the TT. In many cases, however, the languages in code-switching style were only rendered in Standard English. The Japanese language in the translation of *Rose* is an exception to this. Goldblatt purposely preserved or re-created some of the Japanese terms in the TT to illustrate how the speakers of the story switched between the Taiwanese dialect and Japanese language as a result of Japanese colonization. However, the direct insertion of Japanese words in the English TT as mentioned above lacks explicit support pointers to signal the language switch for the readers. This technique is only effective when the participants have learned or are interested in the Japanese language and culture, as shown in Section 5.3.1.3. Therefore, the TT solution was unclear and incomprehensible to many readers.

The efforts of regional writers to transliterate the Taiwanese dialect and Japanese language into Chinese characters in the ST are an important form of place-mark, which represents the voice of Taiwan, but such a voice is often very difficult to convey in the translations, for both author and translator. As Sánchez (1999: 305) observes, "in the same way the author is confronted with a very difficult task from the moment when he/she decides to use dialectal forms, the task will be very difficult for the translator when the time comes to do his/her job – so difficult, […] it may prove impossible to carry it out in a really satisfactory way."

The textual analysis in Chapter 5 also shows that the translators' efforts to translate place-marked elements do not always achieve the analogous effects in the TT, e.g. losing the regional flavour or humorous effects (e.g. wordplays) in translation, thus making the TL difficult to understand. Conveying dialects or multiple language varieties in a TT, therefore, is indeed a difficult task (see also 3.3.2). It might be useful to think whether more creative strategies rather than the translators' tendency

to do de-localisation could be used.

7.4.2.2 ST References to Regional Identity and Literary Value in TL

The feasibility of conveying regional identity (e.g. Taiwan's post/neo-colonial status) and literary value of Taiwan's regional literature in translation (e.g. the plots that reflect Taiwanese people's lives under Japanese colonisation) are other factors that influence translators' decisions. Conveying the ST's reference to region-marking in translation might help present a nation to a foreign audience (Tymoczko, 1999). For example, the stories regional writers created to represent Taiwan's experience (e.g. land reform) and the life of ordinary people under Japanese colonisation or KMT rule gives a strong sense of regional roots. In addition, Japanese words and code-mixing between the Taiwanese dialect and Japanese, or sometimes Mandarin, are linguistic features constructed in the regional literature of Taiwan which represent Taiwan's colonial and neo-colonial experience with Japan and the KMT government. The hybrid languages and local roots can be regarded as unique and distinctive in the big Chinese cultural world. However, such features in Taiwan's regional literature create a great challenge to translators because, in translation, the gain in stylistic effect is often at the cost of the loss of regional effect in communication, and vice versa.

Expressing Taiwanese terms or expressions in Chinese characters and/or phonetic spelling is another example that reveals Taiwan's resistance to linguistic assimilation. Translators sometimes have to ignore these types of signals in order to allow for the accessibility of the text, as shown in the examples in Chapter 5. Even if the translator applies foreignising techniques to highlight language differences, the result might not always be effective. For instance, target readers might not even realise that the items were Japanese or Taiwanese from the context, so Taiwan's colonial or post-colonial status was lost in the TT. The sense of regionalism has therefore weakened, as the place-marked signal is unclear to the target readers.

In terms of literary style which the writer creates to represent a region's social/cultural situation (e.g. the ordinary/uneducated people struggling for livelihoods), translators often use colloquial or low register TL to present the characters who are uneducated and from a lower class of society. The focal point of Wang's style of writing is the representation of Taiwan's region-marking, showing

how uneducated common people made a living in the post/neo-colonial environment. The hidden messages and word-play in the novel often created difficulties for the translator to fully (re)construct them in the TL (see examples in 5.3.1.3).

Moreover, the satirical effects created in Wang's works also give signals about the writer's views on social and political changes (examples see 5.3.2.5: E5-31). If translators did not choose to make this type of signal explicit in the TT, the messages would most likely not be transmitted to target readers. Even when the message was clearly pointed out in the TT, readers of the translation might not perceive the writer's sarcasm (e.g. ridicule or mockery of the characters exposing Taiwan's social and political turmoil) in the translation due to different cultural roots and social experience.

In other words, translators' motivations (e.g. the wish to introduce Taiwan's literature to the Western world) and choices in communicating the overall literary effect and ST content are strongly influenced by how far regional features are highlighted in the original text and what effects the translator decides to deploy in the translation (see 3.4.3). The source references which specifically highlight the image of regional ideology and identity become a key factor that challenges a translator's decision on whether to make radical transformation of the ST in a target discourse. For instance, it is evident that Goldblatt seems to distinguish between regional and other aspects of style in his translation of *Rose*. As he claims in his preface, this is probably because regionalism presents special stylistic challenges. Although he was concerned with regional effects and the literary style created by Wang, he paid more attention to the comprehensibility of the TT.

Haddon's view about literary translation is concerned primarily with aesthetic and social aspects rather than political aspects even though her reason to translate Taiwan's Regional Literature is driven by political or ideological factors (see also 6.2.3). In contrast with Venuti's view of a translator's textual decisions as politically relevant, Haddon's view ties in with Jones's (2009) poetry-translation research. Translators' political views would not necessarily influence their low-level translating decisions in specific works that are culturally, linguistically and politically intertwined. Their concern is often with the aesthetic aspect and the readers' comprehension. For instance, Haddon preserved the socio-cultural signal of "Niang guan" in a footnote to inform target readers about Taiwan's social traditions, but the meaning of the words

in the main TT was paraphrased using an easily understood English phrase (see 5.3.2.3: E5-27). This suggests that the aesthetic aspect of the TL not only enriches the story but also helps to attract target readers' attention.

7.4.2.3 Explicit Space Deixis in the TT

The third type of place-marked signal in translation is space deixis (i.e. dialect indicator/ explicit metalinguistic comment), which provides extra signals about the source place or language in the TT (see 3.5.1). When regional dialect/accent or code-switching appears in a text, the space deixis, such as 'his Mandarin has a strong Taiwanese accent' or 'he switched from Mandarin to Taiwanese', can be added to signal target readers that the character is now speaking in Taiwanese rather than Mandarin. When regional languages can only be rendered in Standard English or colloquial expressions, space deixis provides explicit place-mark in the TT and can function as an informative message to readers of translation. The example from the TT *Rose* "he said in Taiwanese slang (5.3.1.4.1: E5-21)" explicates the ST place-deixis (i.e. ST dialect-use) in translation, which provides target readers extra context with an impression of Taiwan's language use, i.e. Taiwanese and Mandarin.

From other examples, we know that target readers do not have enough knowledge to know about Taiwan's linguistic situation. Thus, adding a dialect indicator like 'he said, switching between Japanese and Taiwanese-style Mandarin', might be one way of enabling target readers who have no existing schemata to know what languages are being spoken here. If the given signal in the TT alludes to Taiwanese regionalism, the translator can provide extra signals (like the place name) to increase target readers' awareness of Taiwan's identity as distinct from the Chinese one.

Yet, translators' primary purpose may not be to increase this awareness, but also to provide a fluent reading experience. Their concern might be that too much focus on identity might make it appear irrelevant to readers. A pleasurable reading experience can help to bridge the gaps between two languages and cultures. It can also motivate readers to read more widely about the source literary works.

7.4.2.4 Colloquial Target Language

In translating dialect, some translators replace a regional expression with a colloquial

target expression. According to Chiaro (2009: 181), "in translation, non-standard language can also be connoted through the insertion of linguistic features common in colloquial speech […]." For example, in AA-9, the colloquial TL "I'll kill you, you stupid SOB!" is used to convey the original Taiwanese expression. This approach may create an analogous effect in the TT.

Although regional linguistic signals may be lost in this kind of rendering, naturalising certain ST expressions can make the TT more accessible and build readers' confidence up. As Newmark (1988: 195) states, "The important thing is to produce naturally slangy, possibly classless speech in moderation, hinting at the dialect, 'processing' only a small proportion of the SL dialect words." For instance, Wang Zhenhe constructed many annotations in his novel *Rose* which can be a source of disruption for target audiences. In order to reduce the number of annotations in the TT, its translator has to find ways to construct these annotated signals differently.

For instance, E5-17 in 5.3.1.3.1 shows that the translator used colloquial expressions such as "grab the men's balls, for crying out loud" to replace the phrase that consists of a Japanese linguistic element and a bracketed explanation in a TT passage which already contained several transliterations of the Japanese words and in-text explanations. This technique is applied to avoid an overly-marked translation and to improve the accessibility of the TT passage. Conveying the regional language in a colloquial TL expression could bring the TT closer to target audiences; the disadvantage is that the ST stylistic and regional effect might be lost in the translation.

7.4.3 Signal and Cognition

A cognitive-pragmatic model tells us that target readers take in a lot of signals from their reading, but they can only process a limited amount of information according to their existing and newly learned schemata. Information overload may be a burden to target readers and lessen their interest in continuing to read the book.

During the process of translation, a translator, just like a reader and a rewriter, has to decide how much information to provide so that target readers will not be overburdened by the message. One challenge in translating Taiwan's regional prose

literature, as discussed previously, is signalling Taiwanese regionalism within the Chinese-speaking world and at the same time making the TT comprehensible to target readers.

From the findings of reader-based studies, we discover that ST readers' understanding is influenced by their age and social experience. Bilingual readers' schemata are largely affected by the place they grow up (i.e. Taiwan, China or overseas Chinese), educational background and language competence. English natives, who have little or no knowledge of the source culture, can only process a limited amount of information according to their general knowledge and newly learned schemata about the text world (e.g. Far Eastern literature); this happens when the translation cannot help its readers to fully comprehend the unfamiliar regional signals rendered in the target discourse. By contrast, those who are learning Mandarin have already started building schemata, so they tend to have a better understanding of the text world. These findings reveal an important aspect of a schema: one's knowledge and memory of a place or culture determines the ability to understand a text that contains strong regional elements.

Another influential factor which affects the reading habits and interest towards a translated literary discourse is the attitude of the reader. Readers have different opinions regarding how foreign literature is conveyed in translation due to the fact that every individual has different existing schemata and preferences. Some readers do not appreciate reading a translated text that consists of expressions that sound exotic or foreign, whereas other readers prefer to read literary works that are full of exotic flavours. They do not mind reading a translated text that is close to the ST language as long as the meaning in translation is comprehensible.

From the translators' interviews and textual analysis, it would appear that translators in principle aim to make a translation that is acceptable to the target readers while at the same time highlighting certain source region-marking in the TT. Translators might be unable to convey place-marking to the same extent and in as many places as the source writer. If the translator could not find analogue TL or other methods to convey cultural/regional signals in the translation, translating regionalism would be impeded by linguistic and cultural constraints.

Also, a target discourse may not be cohesive if the translator imposes as many regional marked signals as in the ST. It is presumed that translators believe the TT must consist of a cohesive structure and coherent place-marked signals. These would enable target readers to construct a target discourse world and to gradually build up schemata regarding the background of the story. Maintaining a cohesive TT structure and coherent place-marked signals may not necessarily hinder the incorporation of regional elements in the discourse world. On the contrary, regionalism may be highlighted in the TT because it allows target readers to interpret the signals without triggering the wrong schema. As presented above, readers' pre-existing knowledge is one factor that influences the effectiveness of communication. Incorporating foreign signals in a cohesive text structure and coherent TL can make the target story more accessible and reader friendly. The method also helps to enhance the transmission of source cultural knowledge to target receivers.

7.5 Ideology and Identity

From the cognitive-pragmatic perspective, language consists of two sides: the functional (pragmatic) dimension and the cognitive dimension (Nuyts, 2004: 135). The study of these two dimensions can help in investigating the role of language in communication and the cognitive orientation of readers and in this case, the interrelation between literary translation and communication.

The study of Wang Zhenhe's works in English translation provides us with valuable information about issues of communication between senders and receivers, i.e. the author – translators as source readers and rewriters – target readers. As mentioned previously, one's cognitive orientation is influenced by the place where one grew up and by one's learning experience and one's attitude towards other cultures and languages. Literary communication in translation is not simply a transformation of code or the culture of authors/translators/readers. The complexities of literary communication correlate with one's identity, ideologies and beliefs about the world.

In the case of regional literature, for example, regional writers used language(s) as an operational tool to create stories and novels that concern society, political situations, people's wellbeing and the place they call "home". Wang's intention of portraying Taiwan's social languages (Japanese, Taiwanese and Chinese) during the

1960s and 70s (which were different from the use of Chinese and Taiwanese in 1983/4) can be seen as a resistance to the rapid changes of society and political assimilation. He intended to record the voices of common people of the time in literature because this was one way to demonstrate the multiple identities of Taiwanese (Qiu, 1994). The survival of Taiwanese dialects has also contributed to those cultural differences from the Chinese cultural world, which has helped to secure a sense of Taiwanese identity within the political fabric of China. An author's values, perspectives and assumptions about a place come from his/her association of the social and linguistic system. Lye's (2008) definition of language further enhances this view: "Language is inherently ideological. It is material, historically located, performative. Ideas, expressed in language, are located as outcomes of social and historical processes." In other words, Wang's idea of constructing dialects and other languages in Chinese characters was motivated by his own ideology, viewpoints and social experiences.

Wang was also consciously aware of his readers' understanding and therefore constantly used overt statements to remind his readers about the meaning of certain terminologies, the origin of the language and the transition between two languages. This was to make sure that his younger readers could also absorb the information and the message created in the works. The transformation of these works into translations relied on translators' personal experiences and efforts in rendering another language system into their own and, at the same time, building up the target readers' schemata in the translations.

In most cases, literary worth is the first consideration for translators when choosing a work. Translators' personal knowledge (e.g. as Sinologists) and literary interest also help to promote Taiwan's literature because they are fascinated by the cultural and linguistic elements in the text and believe that the literature has literary worth (Kung, 2009: 128). Translators' motivation can be political/ideological or simply aesthetic; however, what motivates a translator to translate Taiwanese literature may not necessarily be reflected in his/her work.

As it is impossible for translators to take into consideration all the target readers' knowledge, they can only convey the text according to their ideologies and beliefs, i.e. what they think is central or absent; whether they think it is important to make

regional identity obvious in translation; and what writing style would affect target readers' understanding.

In order to find optimal communication, translators have to guess what knowledge target readers have, e.g. what kind of ST cultural signals would confuse readers of the TT. Once they have made the assumption about target readers' schemata, translators then further decide what knowledge needs to be (re) constructed in the TT; e.g. what techniques would help enhance target readers' existing schemata. Wang's highly specific style of creating a hybrid as well as place-marked signals in the STs forced translators to consider various alternatives to achieve the analogies in the translations.

The process of re-creation not only allows the translator to have more space in mapping the TT, but it also makes the translator's ideology and identity more visible. According to Jones (2009: unpublished), "the translators' and paratext writers' own ideologies and identities interact with those of the source writers." A translator's ideology and identity can influence readers' understanding of a culture. For instance, the overt information provided by the translators, such as paratexts have the function of making target readers aware of the source culture and identity. However, it is sometimes difficult to distinguish between the views of the writer and the translator. A target reader can only rely on a translator's given signals to recognize who gave the signals of ideology and identity - the writer or the translator.

Nevertheless, the effectiveness of communication is still influenced by readers' schemata and educational background. When a target reader chooses to read a literary work from a less well-known region or minority culture in translation, it means that they are also interested in that part of the world and hope to learn more about the culture and language. Those who study East-Asian studies or Chinese literature fall into this category. In Kung's interviews with Goldblatt and Crewe (Kung, 2009: 127), they both mentioned that translations of Taiwan's literature are only read or purchased by those who are interested in Chinese culture, such as university scholars and libraries. Those receptors may have different ideologies and expectations in reading translated literature from China or Taiwan compared with those who simply come to know the works of a region accidentally without any background knowledge of the sources cultural world. When learning Chinese,

University scholars or possibly some students may choose to read Taiwan's literature because of their own ideology (like Haddon) or experience of the source culture. Those who teach or study foreign literature may well be interested in the ideology in the texts they read. General readers often only read a story without giving any ideological thought about a specific culture. In specific terms, how target readers react to the ideology of a specific regional-marked translation depends on their own space-marked identity and existing schemata.

7.6 Conclusion

This section provides an overview of the study, the research questions, the implications, the contribution of this thesis and finally the limitations and suggestions for future research.

7.6.1 Concluding Remarks

In the cognitive-pragmatic model (CPM), we know that communication through translation is not a simple matter of coding and decoding. The translators of Taiwanese regional prose literature, who are readers as well as rewriters, play important roles in mapping the ST culture into the target discourse world. Their double role demands that they are able to recognize the author's intentions, to understand Taiwan's social and historical background, to experience the story and to interpret the important messages that are hidden in the ST. Additionally, when place-marked signals or ironies are strongly constructed in the ST, translators may hope to re-create or to preserve those signals in the TT. However, they will have to weigh these against the need to do other things in the TT (e.g. provide a clear story) and they may decide that reproducing these signals is not possible, or would not give a readable text.

In other words, the act of translation requires a translator to be competent in reading the ST and knowledgeable about the source culture and history. On the other hand the translator has to make decisions about what to preserve and what needs to be reconstructed in the TT so that real target readers can perceive a foreign story in translation and enjoy reading the story. The cognition and the ideologies of these translators are factors that influence the process of their decision-making. Since the

translation of Taiwan's literature is an act of "cultural exportation", the translators are responsible for transforming Taiwan and introducing its unique literary entity outside the world of Chinese literature (Liu, 2003).

There are four main research questions guiding this study which were discussed and introduced in section 1.2 and also in chapters 4, 5, 6 and 7. They were:

(1) to what extent translators attempt to convey features of regional culture, language and identity when translating Taiwan's Regional Literature into English

(2) how far translators convey socio-political aspects of Taiwan regional identity through their works

(3) why translators might wish to make certain renderings in some contexts, e.g. whether it is worth their while, given all the other big gaps they have to bridge

(4) whether their attempts are likely to achieve an analogous effect with English readers who have little or no knowledge of Taiwan

To answer the four main research questions listed above, the researcher sought to investigate how and to what extent regional place, culture and identity are conveyed and communicated in recent English translations of Taiwan's modern regional prose literature. As presented in the previous chapters, translators only sometimes attempt to convey features of regional culture, language and identity when they are culturally important or specifically constructed by writers in the ST. When dealing with socio-political aspects of Taiwan's regional identity, translators often use paratext, such as introductions, to provide background knowledge to readers of the TT. Translators' motivation in translating Taiwan's literature is that they believe it is worth their while to bridge the double culture and language gap - English vs. Chinese and Chinese vs. Taiwanese. However, the translators' attempts in transmitting Taiwan's regional signals are rarely successful in certain parts of the TT. For example, some renderings of the expressions are too literal to be recognised by the readers while others are too general and lost their regional effects. Moreover, target participants are sometimes ignorant or lack knowledge to understand the earthy language and cultural contents represented/reconstructed in the TT. As a result, target readers can hardly distinguish Taiwanese culture apart from those of Chinese if they only read the translation without reading the introduction or annotations.

The issue of the double culture and language gap - English vs. Chinese and Chinese

vs. Taiwanese – creates a major question as to whether translators should try to convey this double gap in the target text world. If this double gap can be conveyed in English, Taiwan's distinctive culture and identity may be more recognisable in the Western world. There are many translation techniques that can narrow the gap in the text world, especially with regard to place-marked content, such as the translator's preface, introduction, annotation, addition and explicitation, etc. However, multilingual textuality is hard to convey in monolingual TL.

In the translation of *Rose* for example, the translator not only tried to preserve Taiwan's linguistic and cultural elements by using the techniques of literal translation, borrowing and transliteration, but also by naturalising certain regional elements into colloquial TL terms or expressions to re-create the ST image for the readers of the TT. The effectiveness of the communication varies among readers and is in some cases unsuccessful but the translator's efforts can be seen in the TT. Another example is the translation of *Sulan*; the translator reconstructed the text world in a more target-reader friendly way but specific content-based signals were added to activate the reader's understanding of the source culture. The translation of *Oxcart* was also conveyed in a hybrid approach. The transliteration of Taiwanese slang was difficult for the target readers to understand but in some parts of the passage, the translation of the slang with additional information in the text was smooth and fluent. The combination of the linguistic signals in the context gave the target readers a real opportunity to experience the place in an exotic way, but some of the place-marked signals have created a language gap for readers of the TT.

Although it might be difficult to mediate the specific signals in the TT, a fundamental aim for a translator of Taiwan's regional literature is arguably to enable the TT readers to find "Taiwanness" highlighted in the TT. As Tymoczko (2007: 200) indicates that, "translators in postcolonial contexts have engaged in […] constructing cultural images and identities, […] and creating knowledge through their work." If the translator chose to emphasise the "Chineseness" at the expense of the "Taiwanness" in English, then the author's ideology of constructing a Taiwanese identity in the text world was not highlighted. A translator should - if stylistically and linguistically feasible - carefully render place-marked signals because the effectiveness of a TT is often decided by target readers' comprehension of the target discourse world.

In other words, the effectiveness of the translation depends not only on the translator's decisions, but also on target readers' processing efforts and literary competence. Inference, as the basis of communication, explains how humans have certain expectations in the process of interpretation (Sperber and Wilson, 1986). That is to say that we need to know how a human processes information in order to understand the nature of human cognition. A reader's cognition comes into effect when their existing schemata and newly-learned information interact with each other. If deviance occurs, the target reader's schema might be disrupted or refreshed in the process of reading, depending on whether readers can make sense of the place-marked signals in translation.

Moreover, when unfamiliar source information in the TT confuses target readers' understanding, schema guessing becomes the final solution for the readers to comprehend the target discourse. The reader studies suggest that target readers could not really grasp the cultural points or ironies created in the TT without existing knowledge of Taiwan's history and culture. We might ask what the causes of confusion are: Could it be because the translator's English is awkward? Could it be that the translator is not triggering the right schema (e.g. as in dog-bite-piggy)? The dilemma for translators in translating regionalism is that naturalisation approaches can sometimes make the TT lose its regional effect and foreignising approaches can make the TL difficult to understand. Therefore, providing additional information (e.g. amplification or footnote) can help to highlight regional signals in a TT and also connect readers' old schemata with the new information (see 7.3.3). The researcher argues that any given signals from translators should be comprehensible and informative. If the linguistic signals were implicitly rendered or too close to the original, the readers of the TT may receive the wrong signals from their reading based on the text presented.

7.6.2 Implications

Taiwan's regional prose literature is in itself hybrid and contains elements that require a translator to make compromises and to negotiate between different languages and cultures. This study has presented and discussed the approaches that translators employ to deal with dialect, code-switching and other region-marking in translation. In translating Taiwan's regionalism, the ST style, literary devices, idioms or

languages which signal the regional identity and culture are crucial factors that affect how the ST's region-marking is conveyed in the target discourse world. Translators' ideologies, motivations, literary interests, experiences and decisions in mapping the ST and TT cultures can also influence target readers' understanding of the text.

As mentioned previously, foreignising the TT is a way to make the source discourse world visible to the readers of the target culture. This gives target readers an image of the source culture, but the result may not be effective if target readers do not have enough knowledge to interpret the region-marking in the TT.

The naturalising approach, on the contrary, provides a reader with friendly target discourse and encourages readers to enjoy the story. The disadvantage is that, depending on how translators render them, regional effects can be lost. For these reasons, the translators in this study tend to apply mixed-approaches with the inclusion of paratextual and annotation techniques like an introduction, footnote, in-text addition etc. to convey source region-marking in the TTs.

This study also reveals that readers need a coherent translation to develop their schemata. A coherent target structure can give readers of translation more opportunities to explore a new culture. In addition, because most of the translators discussed here are well-known, their translations may help to shed light on the promotion of Taiwan's regional prose literature and bring in more translations from Taiwan to the UK and other Western countries. The efforts of these translators and also that of editors/publishers make the visibility of Taiwan's literature possible in the target discourse world.

However, unlike Chinese literature, which has gained popularity in recent years, Taiwan's literature in English translation does not have a broad readership (see 7.5). This phenomenon shows that Taiwan's voice is still not communicated in general to Western readers. According to Jones and Arsenijević (2005: 87), "translation into a global language such as English has the potential both to homogenize and to betray the local, and to globalize local needs and desires." Translating Taiwanese literature into English can help to globalise Taiwan's needs and desires; however, as interest in Taiwanese literature is limited in the Western world, considering the effects of both potentials seems to be a secondary issue.

Translating Taiwanese in a reader-friendly TL might be one solution to enable its literature to attract more target receivers. As most British readers do not know much about Taiwan (e.g. its geographic position, cultural/political situation), promoting Taiwan's literature in an accessible English translation with specific regional/cultural signals imbedded in the translation is a way of making British readers know more about the culture and the region in the Chinese-speaking world.

On the basis of this research, the practical suggestions for translators tackling regional literature are, (1) to apply an accessible target language in the TT, so that target readers are able to connect their schemata with the unfamiliar cultural discourse world (2) to provide relevant background information like paratext or footnotes when the place-marked element is constructed specifically by the writer to signal the source place and (3) to add appropriate space-deixis like, 'he spoke in Taiwanese' in the TT if the SL dialogue is a representation of a specific dialect or a language. The objective is to help target readers to absorb new information easily and develop schemata that will assist the readers to understand the regional aspects of the works translated.

In short, this study also helps to provide sufficient information to future translators about what can be improved to enhance the effectiveness of communication and how far place-marked signals can be accepted or absorbed by readers of translation. Readers' general preference is that the TT is coherent and accessible but it should still contain certain region-markings of the source culture. A translator's task is to find a balance between stylistic effects and regional effects in a target discourse.

7.6.3 Contribution

The work explores the concepts of mapping, processes and phenomena from a cognitive-pragmatic perspective, which incorporates the ideas of a schema, signalling, and communication in the process of reading and rewriting. More specifically, this thesis attempts to use a cognitive-pragmatic model to describe the phenomenon of how a translation of regional prose literature is communicated to readers in the target culture. The concepts of interpretation and human information processing provide the wider framework for this study. The contributions of the thesis to translation studies can be summarised as follows.

The basic objective of this thesis was to study how the place and identity of a specific region are communicated in translations, where linguistic variations and local elements are involved in the original texts. The study of Taiwan's regional literature in English translation provides us with opportunities to understand how the region's social languages and ideologies in the 1960s and 70s are conveyed in English translations and what the effects of these translations are to the receivers among native English speakers.

The CPM framework contributes a systematic and analytical method to the study of regional voice and minority literature in translation studies. A key contribution of this thesis to translation studies is the application of the cognitive-pragmatic model which proposes a new way of looking at translation of regional literature from the aspect of literary communication and the comprehension procedure. The thesis forwards an array of ideas revolving around the concepts of literary reading, understanding and interpretation in the translation process. The CPM enables the researcher to study how translators as readers and rewriters comprehend the ideology and identity of a regional writer, how and why translators make certain decisions in translating and how the inferential processes of comprehension affect target readers' understanding of the TTs.

The thesis explores this phenomenon based on a mixed-methods approach which combines both qualitative and quantitative methods in a single study. Also, besides the traditional source-target text contrastive analysis, this thesis exploits target readers' responses from readers' interviews and the questionnaire survey. The reader studies help the researcher to have a better understanding of how reading proceeds and why certain translations confuse readers of the translation.

The study has demonstrated that readers' views on certain place-marked signals and translation techniques depend firstly on their existing schemata and secondly on the information they receive from the translation. A translator's assumption or inference of target readers' schemata has also been shown to be a crucial factor that influences the effect of communication. The data collected from the reader studies have the potential to raise further questions regarding the quality of translation, the invisibility of translators and the acceptability of translation strategies. In all, the CPM can play an important role in understanding the possible communicative effect of

regional literature in translation. More specifically, it gives clues to those who are interested in Chinese or Taiwanese literature about how Chinese or Taiwanese regionalism is communicated in translation.

7.6.4 Limitations of the Study and Avenues for Future Research

A number of issues were not explored in this study due to time and other constraints, such as limited word count. As mentioned in Chapter 1, the research mainly focused on the case study of Wang Zhenhe's novel and two short stories. The supplementary materials which were written by other regional writers (i.e. Hung and Wu) could help to explore the translators' strategies in conveying local elements in the TTs. However, due to the fact that each writer has a different writing style, translators' decisions might be altered and translations rendered differently. In addition, the analysis would be more applicable if two or more TT versions of one text were available for comparison. Unfortunately, there are none. Future research could collect further data from Wang's other works in translation (different versions if applicable) and other regional writers' works to compare the results.

The researcher was not able to interview the translators of her case studies personally (email correspondence only) and this also represents a minor limitation in the study. Future researchers could have personal interviews with the translators as well as editors or publishers if necessary.

The reader response study (RRS) was constrained by participants' literary competence. Future researchers could find more subjects from different languages and age groups, especially from BLP (bilingual participants) and ENP (English native participants) to see how different cultural, age or language groups affect their understanding. Also, if possible, future researchers could ask participants to read the whole text (e.g. novels, short stories, poems), giving them more context to aid schema development which will help them to learn more about the region or culture. Moreover, participants may have problems recalling the story during the interview and about why they made certain choices on their markings of the words or phrases. Hence future researchers might ask the participants to record their thinking during the reading process, so that they might know each individual reader's inferences

about the translation.

In addition, the numbers of the participants in the questionnaire survey (QS) was relatively small, but the data can still help us to look at target readers' attitudes and opinions in regard to the reading of foreign fiction in translation. This sub-study was confined to readers' opinions on foreign fiction in translation and to certain strategies that are used to convey the unfamiliar cultural and linguistic elements in TTs. Future researchers could collect further data from other areas of fiction or poetry translation (e.g. fantasy literature or classic poems). They could also expand the study further by studying readers' views and responses on other translation related issues quantitatively.

Despite its limitation, the current use of CPM could help future researchers to identify how a translator plays the double role of reader and rewriter. Moreover, the model can help in discovering the issues of readers' reading attitude toward translation and to examine the effectiveness of a translation from the target readers' points of view.

Bibliography

Akmajian, A., R. Demers, A. Farmer and R. Harnish (2001). *Linguistics: An Introduction to Language and Communication*. Massachusetts: MIT Press.

Andersson, L. and P. Trudgill (1990). *Bad Language*. New York: Penguin Books.

Alexander, David (2006). *A Brief History of the Presbyterian Church in Taiwan*. [Online]. Available at: http://www.scribd.com/doc/23353259/Taiwan-Church-History. [Assessed 18 April 2011].

Allio, Fiorella (2000). Special – Ethnic and national identities in Taiwan/The Dynamics of the Identity Issues in Taiwan/Understanding uniqueness, diversity and the whole (Philip Liddell, Trans.). *China perspectives*. No. 28, March-April, pp 43-50.

Anderson, Benedict (1991). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London and New York: Verso.

Andrés, Susana N. Vittadini (2006). *Taiwan Public Policies for Indigenous People. Working Paper* No. 23 Centro Argentino de Estudios Internacionales International Law Program. [Online]. Available at: http://www.caei.com.ar/es/programas/di/23.pdf. [Assessed 18 September 2008].

Armstrong, Nigel and F. M. Federici (eds.) (2006). *Translating Voices Translating Regions*. Roma: Aracne.

Auer, Peter (ed.) (1998). *Code-Switching in Conversation: Language, interaction and identity*. London and New York: Routledge.

Baker, Linda and Ann L. Brown (1984). Cognitive Monitoring in Reading. In James Flood (ed.) *Understanding Reading Comprehension: Cognition, Language, and the Structure of Prose*. Delaware: International Reading Association.

Baker, Mona (2006). *Translation and Conflict: A Narrative Account*. London and New York: Routledge.

Baker, Mona (1992). *In Other Words: a coursebook on translation*. London and New York: Routledge.

Bampton, R. & C. Cowton (2002). The E-Interview. *In Forum: Qualitative Social Research*, Volume 3, No. 2, Art. 9.

Barbour, S. and C. Carmichael (eds.) (2000). *Language and Nationalism in Europe*. Oxford: Oxford University Press.

Bauer, M. W. & G. Gaskell (eds.) (2000). *Qualitative Researching with Text, Image and Sound*. Thousand Oaks, London, New Delhi: Sage.

Bassnett, Susan and André Lefevere (eds.) (1990). *Translation, history and culture*. London, New York: Pinter.

Bell, Roger T. (1991). *Translation and Translating: Theory and Practice*. London and New York: Longman.

Benjamin, Walter (2000). The Task of the Translator. In Lawrence Venuti (ed.) *The Translation Studies Reader*. London: Routledge.

Berry, Michael (2002). Rose, Rose, I Love You (review). *China Review International*. University of Hawaii Press, Volume 9, Number 2, Fall. pp 568-572.

Boehmer, Elleke (2005). *Colonial & Postcolonial Literature – Migrant Metaphors* (Second Edition). Oxford: Oxford University Press.

Bosco, Joseph (1995). *Regionalism, Nationalism, and Han Identity in Taiwan*. [Online]. Available at: http://www.aasianst.org/absts/1995abst/china/csess123.htm. [Accessed 5 February 2006].

Bosseaux, Charlotte (2007). *How Does it Feel? Point of View in Translation – The Case of Virginia Woolf into French*. Amsterdam and New York: Rodopi.

Brown, Melissa J. (1996). On Becoming Chinese. In Melissa Brown (ed.) *Negotiating Ethnicities in China and Taiwan*. Berkeley: The Regents of the University of California.

Brown, Melissa J. (2004). *Is Taiwan Chinese? The Impact of Culture, Power, and Migration on Changing Identities*. Berkeley, Los Angeles and London: University of California Press.

Brown, Deborah (2004). Organizations That Support Taiwan Studies: A Select Overview. *Issues & Studies* 40 (3/4), pp 281-314.

Brubaker, B. L. (1995). *Language Attitudes and Identity in Taiwan*. MA dissertation.

Bryman, Alan (2008). *Social Research Methods*. Oxford: Oxford University Press.

Calzada-Pérez, María (ed.) (2003). *Apropos of Ideology: Translation Studies on Ideology – Ideologies in Translation Studies*. Manchester: St. Jerome Publishing.

Campbell, Donna M. (2007). *Regionalism and Local Color Fiction, 1865-1895*. [Online]. Available at: http://www.wsu.edu/~campbelld/amlit/lcolor.html. [Accessed 24 August 2007].

Campbell, Mike (1996-2008). *Behind the Name – the etymology and history of first names: Shakespeare*. [Online]. Available at: http://www.behindthename.com/glossary/view/shakespearian_names. [Accessed 18 November 2008].

Casanova, Pascale. (2009). Consecration and Accumulation of Literary Capital: Translation as unequal exchange. In Mona Baker (ed.) *Translation Studies: Critical Concepts in Linguistics*. London and New York: Routledge/Taylor & Francis Group.

Cash, J. D. (1996). *Identity, Ideology and Conflict: The structuration of politics in Northern Ireland*. Cambridge: Cambridge University Press.

Catford, J. C. (1965). *A linguistic Theory of Translation – An Essay in Applied Linguistics*. London: Oxford University Press.

Chang, Sung-sheng Yvonne (2007). Taiwanese New Literature and the Colonial Context – A Historical Survey. In Murray A. Rubinstein (ed.) *Taiwan – A New History* (Expanded Edition). Armonk, New York, London: M. E. Sharpe. pp 261-274.

Chanseawrassamee, S. and S. J. Shin (2009). Participant- and discourse-related code-switching by Thai English bilingual adolescents. *Multilingua - Journal of Cross-Cultural and Interlanguage Communication*. Volume 28, Issue 1, pp 45–78.

Chiaro, Delia (2009). Key Concepts: Dialect Translation. In Jeremy Munday (ed.) *The Routledge Companion to Translation Studies*. Oxon and New York: Routledge.

Chatman, Seymour (1990). *Coming to Terms – The Rhetoric of Narrative in Fiction and Film*. Ithaca and London: Cornell University Press.

Chatman, Seymour (1978). *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca and London: Cornell University Press.

Chen, Mei-ru (陳美如) (1998). *A Review and the Future of the Language Education Policy in Taiwan (台灣語言教育政策之回顧與展望)*. Kaohsiung (高雄): Fu Wen Publishing Company (高雄復文圖書出版社).

Chen, Fang-ming (陳芳明) (2002). *Postcolonial Taiwan: Essays on Taiwanese Literary History and Beyond (後殖民台灣－文學史論及其周邊)*. Taipei (台北): Rye Field Publications (城邦文化事業股份有限公司).

Chen, Fang-ming (2007). Postmodern or Postcolonial? An Inquiry into Postwar Taiwanese Literary History. In David Wang & Carlos Rojas (eds.) *Writing Taiwan: A New Literary History*. Durham and London: Duke University Press.

Chen, Jian-xing (陳建興) and Shu-Juan Lin (林淑娟) (1998-2005). *Taiwan's Xiang-Tu Literature in the 1970s – Regional Writer: Hung Hsin-Fu*. [Online]. Available athttp://life.fhl.net/ic975/RegionalLiteratures/HongXingFu/01.htm. [Assessed 23 March 2006].

Chen, Xi-tan (陳溪潭) (1998). Mato Buntan Cultivation Management (麻豆文旦栽培管理). *Tainan District Agricultural Research and Extension Station Technical Bulletin (台南區農業改良場技術專刊)*, 87-6 No. 78.

Chesterman, Andrew (1997). *Nemes of Translation – The Spread of ideas in Translation Theory*. Amsterdam/Philadelphia: John Benjamins Publishing Company.

Chi, Pang-yuan (齊邦媛) (1998). *The Fog is Clearing Up (霧漸漸散的時候)*. Taipei (台北): Chiuko (九哥文庫).

Chiu, Kuei-Fen (邱貴芬) (1992). *A historiography investigation on Taiwan (Women) Fiction (台灣（女性）小說史學方法初探)*. Chung-Wai Literary Monthly (中外文學) 27: 9, pp 5-25.

Chiung, Wi-Vun T. (2004). *Oceanic Taiwan: History and Languages*. Tainan: National Cheng Kung University.

Chiung, Wi-vun Taiffalo (2000*). Language Attitudes toward Taibun – Written Taiwanese*. [Online]. Available at http://ebook.de-han.org/attitude/taibun/ch2/ch2.htm. [Assessed 23 March 2006].

Chou, li, Kuo-Chin Tu and chi-ling Chang (卓立,杜國清,張季琳) (2006). The Study of Taiwan Literature in Europe, America and Japan (歐美日對台灣文學研究概述). In Rei-Ming Lin (Ed.) *The Almanac of Taiwan Literature (台灣文學年鑑)*. Tainan: National Museum of Taiwan Literature. [Online]. Available at: http://almanac.nmtl.gov.tw/opencms/almanac/pdfView.html?atype=Review&ctype=F&volume=2006&id=2007122006158174. [Assessed 8 May 2011].

Chun, Allen (1996). Fuck Chineseness: On the Ambiguities of Ethnicity as Culture as Identity. *Boundary 2*, Vol. 23, No. 2, pp 111-138.

Creswell, John W. (2003). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (2nd edition). Thousand Oaks, London, New Delhi: Sage Publications.

Cronin, Michael (2006). *Translation and Identity*. London: Routledge.

Crystal, David (1997). *The Cambridge Encyclopedia of Language* (Second Edition). Cambridge: Cambridge University Press.

Council for Cultural Affairs (2011). *Encyclopedia of Taiwan*. [Online]. Available at: http://taiwanpedia.culture.tw/web/content?ID=1663. [Assessed 5 May 2011].

Cook, Guy (1994). *Discourse and Literature: The Interplay of Form and Mind*. Oxford: Oxford University Press.

Coward, D. (1997). The sociology of literary response. In J. Routh & J. Wolff (Eds.), *The Sociology of Literature: Theoretical Approaches*. Staffordshire: University of Keele.

Culler, Jonathan (1981). *The Pursuit of Signs – Semiotics, Literature, Deconstruction*. London: Routledge.

Culler, Jonathan (1975). *Structuralist Poetics – Structuralism, Linguistics and the Study of Literature*. London: Routledge & Kegan Paul.

Czarniawska, Barbara (2004). *Narratives in Social Science Research*. Thousand Oaks, London, New Delhi: Sage.

Dariush, UK (2011). *Amazon Customer Review*. [Online]. Available at: http://www.amazon.co.uk/Rose-Love-You-Chinese-Literature/dp/0231112025. [Assessed 15 April 2011].

Davies, Stephen (2006). Authors' Intentions, Literary Interpretation, and Literary Value. *British Journal of Aesthetics*. Vol. 46, Issue 3, pp 223-249.

Davis, S, K. M. Higgins, R. Hopkins, R. Stecker and D. E. Cooper (eds.) (2009). *A Companion to Aesthetics*. Oxford: Blackwell Publishing Ltd.

Dickens, Eric (2009). Macaronics, Regionalism, and Translation in Finland-Swedish Literature. In B. J. Epstein (Ed.) *Northern Lights: Translation in the Nordic Countries*. Oxford, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Wien: Peter Lang.

Dijk, Teun A. van (1998). *Ideology: A Multidisciplinary Approach*. London: Sage.

Duchan, J. F., G. A. Bruder & L. E. Hewitt (eds.) (1995). *Deixis in Narrative: A Cognitive Science Perspective*. New Jersey: Lawrence Erlbaum Associates, INC.

Eastman, Lloyd E. (eds.) (1991). *The Nationalist Era in China 1927-1949*. Cambridge: Cambridge University Press.

Edwards, John (1985). *Language, Society and Identity*. Oxford: Basil Blackwell.

Enkvist, Nils Erik (1991). On the Interpretability of Texts in General and of Literary Texts in Particular. In Roger D. Sell (ed.) *Literary Pragmatics*. London: Routledge.

Fairclough, Norman (2001). *Language and Power (Second Edition)*. Edinburgh: Pearson Education Limited.

Faurot, Jeannette L. (1980). Introduction. In Jeannette L. Faurot (ed.) *Chinese Fiction from Taiwan Critical Perspectives*. Bloomington: Indiana University Press.

Fawcett, Peter (1997). *Translation and Language: Linguistic Theories Explained*. Manchester: St. Jerome Publishing.

Feifel, K. (1994). *Language Attitudes in Taiwan: A social evaluation of language in social change*. Taipei: The Crane Publishing Company.

Ferrari, Chiara (2006). Translating Stereotypes: Local and Global in Italian Television Dubbing. In N. Armstrong and F. M. Federici (eds.), *Translating Voices, Translating Regions*. Roma: Aracne.

Findlay, Bill (1996). Translating into Dialect. In David Johnston (ed.) *Stages of Translation*. Bristol: Longdunn Press.

France, Peter (2005). *The Rhetoric of Translation*. The Modern Language Review, Vol. 100, pp. 255-268.

Freund, Elizabeth (1987). *The Return of the Reader: Reader-Response Criticism*. London: Methuen.

Garver, John W. (1997). *Face Off: China, the United States, and Taiwan's Democratization*. Seattle: University of Washington Press.

Gao, Quan-zhi (高全之) (1997). *Wang Chen-ho's World of Story (王禎和的小說世界)*. Taipei (臺北)：San Min (三民).

Genette, Gérard (1997). *Paratexts: Thresholds of Interpretation*. Jane E. Lewin (trans.) Cambridge: Cambridge University Press.

Gerloff, Pamela (1987). Identifying the Unit of Analysis in Translation Some Uses of Think-Aloud Protocol Data. In Claus Faerch and Gabriele Kasper (eds.) *Introspection in Second Language Research*. Clevedon: Multilingual Matters

GIO. (2007). *Taiwan Yearbook*. [Online]. Available at: http://www.gio.gov.tw/taiwan-website/5-gp/yearbook/ [Accessed 11 November 2008].

Gordon, Leonard H. D. (1988). Taiwan and the Limits of British Power, 1868. *Modern Asian Studies*, 22, pp 225-235.

Government Information Office (2006). *Taiwan Yearbook*. [Online]. Available at: http://www.gio.gov.tw/taiwan-website/5-gp/yearbook/2006/19Culture.htm#FolkArts. [Assessed 21 June 2008].

Grosman, M. (1994). Cross-Cultural Awareness: Focusing on Otherness. In C. Dollerup & Lindegaard (eds.), *Teaching Translation and Interpreting 2: Insights, Aims, Visions*. Amsterdam: Benjamins.

Gu, Y. (1993). The impasse of perlocution. *Journal of Pragmatics* 20, pp 405-432.

Gubrium, Jaber F. and Holstein, James A. (eds.) (2002). *Handbook of interview research: context & method*. Thousand Oaks, CA: Sage.

Gutt, Ernst-August (2000). *Translation and Relevance: Cognition and Context*. Manchester and Boston: St Jerome Publishing.

Gutt, Ernst-August (1998). Pragmatic Aspects of Translation: Some Relevance-Theory Observations. In L. Hickey (ed.), *The Pragmatics of Translation*. Clevedon: Multilingual Matters Ltd.

Gutt, Ernst-August (1996). Implicit Information in Literary Translation: A Relevance-Theoretic Perspective. *Target* 8:2, pp 239-256.

Haddon, Rosemary (1990). Taiwan xiangtu wenxue: the sojourner-narrator. *B. C. Asian Review*. Vol. 3-4, pp 227-260.

Haddon, Rosemary M. (1996). *Oxcart: Nativist Stories from Taiwan 1934 – 1977*. Translation with introduction by Rosemary M. Haddon. Dortmund: Projekt-Verl.

Hamrin, Carol Lee and Zheng Wang (2004). The floating Island: change of paradigm on the Taiwan question. *Journal of Contemporary China*, 13: 39, pp 339-349.

Harman, Nicky (2006). Foreign Culture, Foreign Style. *Perspectives*, 14:1, pp13-31.

Harrell, Stevan (ed.) (1994). *Cultural Encounters on China's Ethnic Frontiers*. Seattle and London: University of Washington Press.

Hatim, Basil and Ian Mason (1997). *The Translator as Communicator*. London: Routledge.

Hatim, Basil and Ian Mason (1990). *Discourse and the Translator*. London and New York: Longman.

Hebel, Brad (2011). Director of Sales and Marketing Columbia University Press. Email correspondence.

Hervey, Sándor and Ian Higgins (1992). *Thinking Translation – A course in translation method: French to English*. London and New York: Routledge.

Hervey, Sándor, Ian Higgins and Louise Haywood (1995). *Thinking Spanish Translation*. London: Routledge.

Hickey, Leo (1998). Perlocutionary Equivalence: Marking, Exegesis and Recontextualisation. In Leo Hickey (ed.), *The Pragmatics of Translation*. Clevedon: Multilingual Matters Ltd.

Hickey, Leo (2004). Perlocutionary pursuits: persuading of/that/to. In María Pilar Navarro Errasti (eds.) *Pragmatics at Work – The Translation of Tourist Literature*. Bern: Peter Lang.

Hillenbrand, Margaret (2007). *Literature, Modernity, and the Practice of Resistance: Japanese and Taiwanese Fiction, 1960-1990*. Leiden and Boston: Brill.

Hirsch, E. D. Jr. (1967). *Validity in Interpretation*. New Heaven and London: Yale University Press.

Holmes, James S. (1994). *Translated! Papers on Literary Translation and Translation Studies* (Second Edition). Amsterdam: Rodopi.

Hong, Quan-hu (洪泉湖) (2005). *The Multi-culture in Taiwan (台灣的多元文化)*. Taipei (臺北): Wu-Nan (五南圖書出版股份有限公司).

Hong, Wei-ren (洪惟仁) (1992). *The crisis of Taiwanese language (台灣語言危機)*. Taipei (台北): Avanguard Publishing Company (前衛出版社).

Houston, Muir (2008). Tracking Transition: Issues in Asynchronous E-Mail Interviewing. *In Forum: Qualitative Social Research*, Volume 9, No. 2, Art. 11.

Howard, Robert W. (1987). *Concepts and Schemata: An Introduction*. London: Cassell.

Huang, Y. (2007). *Pragmatics*. Oxford: Oxford University Press.

Huang, Jun-jei (黃俊傑) (2006). *Taiwan conscious and Taiwan culture (臺灣意識與臺灣文化)*. Taipei (台北): National Taiwan University Press (國立臺灣大學出版中心).

Huang, Fu-san (2005). *A Brief History of Taiwan – A Sparrow Transformed into a Phoenix*. [Online]. Available at: http://www.gio.gov.tw/taiwan-website/5-gp/history/tw10.html. [Accessed 17 August 2007].

Hung, Hsing-fu (1998). My Land. Trans. by Cathy Chiu. In Tu, Kuo-Ch'ing and Robert Backus (eds.) *Taiwan Literature – English Translation Series, No. 4*. CA: University of California, Santa Barbara.

Hung, Hsing-fu (1980). The Play's Over. Trans. by Michael S. Duke. In Nancy Chang Ing (ed.) *The Chinese Pen (Spring)*. Taipei: Taipei Chinese Center, International P.E.N.

Hung, Hsing-fu (洪醒夫) (1978). *Dark Face Kieng-ah (黑面慶仔)*. Taipei (台北): Er Ya Publisher (爾雅出版社).

Hunter, Duncan (2002). Translator's Note. In Zhuoliu Wu *The Fig Tree – Memoirs of a Taiwanese Patriot*. Dortmund: Project Verlag.

Hutchinson, J. and A. D. Smith (eds.) (1994). *Nationalism*. Oxford and New York: Oxford University Press.

Hsiau, A-chin (2000). *Contemporary Taiwanese Cultural Nationalism*. London: Routledge.

Hsiao, A-chin (1997). Language Ideology in Taiwan: The KMT's language policy, the Tai-yu language movement, and ethnic politics. *Journal of Multilingual and Multicultural Development, 18*(4), 302-315.

Hsu, Shiou-Iuan (許琇媛) (ed.) (2001). *Taiwan's Chinese-language literature in translation - An Interview with Chi Pang-yuan*. Translated by Elizabeth Hoile. [Online]. Available at: http://www.etaiwannews.com/Viewpoint/2001/02/21/982745710.htm. [Accessed 3 November 2003].

Hsu, Jun-ya (許俊雅) (1997). *The Discussion on Taiwan Literature: from Modern to Contemporary (臺灣文學論：從現代到當代)*. Taipei (臺北): SMC Publishing Inc. (南天書局有限公司).

Hsu, Hui-ju and John Tse (2007). Syllable-Final Nasal Mergers in Taiwan Mandarin – Leveled but Puzzling. *Concentric: Studies in Linguistics*. 33.1, 1-18.

Ingarden, Roman (1973). *The Cognition of the Literary Work of Art* (R. A. Crowley & K. R. Olson, Trans.). Evanston: Northwestern University Press.

Jackson, Peter and Penrose, Jan (eds.) (1993). *Constructions of Race, Place and Nation.* London: UCL Press.

Jarvella, R. J. & W. Klein (Eds.) (1982). *Speech, Place, and Action: Studies in Deixis and Related Topics.* Chichester: John Wiley & Sons Ltd.

Jauss, Hans Robert (1982). *Toward an Aesthetic of Reception* (T. Bahti, Trans.). Minneapolis: University of Minnesota Press.

Jauss, H. R. (1992). The Theory of Reception: A Retrosepective of its Unrecognized Prehistory (J. Whitlam, Trans.). In P. Collier & H. Geyer-Ryan (Eds.), *Literary Theory Today.* Cambridge: Polity Press.

Jenkins, Richard. (2004). *Social Identity* (Second Edition). London and New York: Routledge.

Jiang, Wenying (2001). Handling "Culture Bumps". *ELT Journal*, v55 n4, pp 382-90.

Jin, Di (2003). *Literary Translation: Quest for Artistic Integrity*. Manchester: St. Jerome Publishing.

Jones, Francis R. and Allan Turner (2004). Archaisation, Modernisation and Reference in the Translation of Older Texts. *Across Languages and Cultures.* Vol. 5, No. 2, pp 159-185.

Jones, Francis and Damir Arsenijević (2005). (Re)constructing Bosnia: Ideologies and Agents in Poetry Translation. In Jeremy Munday (ed.) *IATIS Yearbook.* Cornwall: T. J. International Ltd.

Jones, Francis R. (2006). *A cognitive-pragmatic model of dialect translation.* Seminar handout. Newcastle University.

Jones, Francis R. (2009). *Translating Social Space-time.* Unpublished.

Jones, FR. (2011). *Poetry Translating as Expert Action: processes, priorities and networks.* Amsterdam: John Benjamins,.

Joseph, John E. (2004). *Language and Identity – National, Ethnic, Religious.* New York: Palgrave Macmillan.

Kegley, C. W. Jr. and E. R. Wittkopf (2001). *World Politics Trend and Transformation.* Boston: Bedford and St. Martins.

Kinder, J. J. and V. M. Savini (2004). *Using Italian: A Guide to Contemporary Usage.* Cambridge: Cambridge University Press

Klaudy, K. (1998). Explicitation. In Mona Baker (ed.) *Encyclopedia of Translation Studies.* London: Routledge. pp 80-85.

Klöter, Henning (2004). Language Policy in the KMT and DPP eras. *China perspectives*, 56, 1-11. [Online]. Available at: http://chinaperspectives.revues.org/442. [Assessed 13 March 2011].

Kohn, Margaret (2006) Colonialism. *Stanford Encyclopedia of Philosophy*. [Online]. Available at: http://plato.stanford.edu/entries/colonialism/. [Accessed 5 July 2010].

Kovala, Urpo (1996). Translations, paratextual mediation, and ideological closure. *Target* 8 (1), pp 119–147.

Kung, Szu-Wen Cindy (2009). Translation agents and networks, with reference to the translation of contemporary Taiwanese novels. In Anthony Pym & Alexander Perekrestenko (eds.) *Translation research projects 2*. Spain: Intercultural Studies Group. pp 133-148.

Lamley, Harry J. (2007). Taiwan Under Japanese Rule, 1895-1945 – The Vicissitudes of Colonialism. In Murray A. Rubinstein (ed.) *Taiwan – A New History* (Expanded Edition). Armonk, New York, London: M. E. Sharpe. pp 201-260.

Lau, Joseph S. M. and Howard Goldblatt (eds.) (1995). *The Columbia Anthology of Modern Chinese Literature*. New York: Columbia University Press.

Landers, Clifford E. (2001). *Literary Translation: A Practical Guide*. Clevedon: Multilingual Matters Ltd.

Lane-Mercier, Gillian (1997). Translating the Untranslatable: The Translator's Aesthetic, Ideological and Political Responsibility. *Target* 9:1, pp 43-68.

Larson, Mildred L. (1984). *Meaning-based translation: A guide to cross-language equivalence*. Lanham, MD: University Press of America.

Lau, Joseph S. M. (ed.) (1983). *The Unbroken Chain: An Anthology of Taiwan Fiction since 1926*. Bloomington: Indiana University Press.

Lefevere, A. (1992). *Translation, Rewriting, and the Manipulation of Literary Fame*. London: Routledge.

Leppihalme, Ritva (1997). *Culture Bumps: An Empirical Approach to the Translation of Allusions*. Clevedon: Multilingual Matters Ltd.

Levy, lital (2003). Exchanging Words: Thematizations of Translation in Arabic Writing from Israel. *Comparative Studies of South Asia, Africa and the Middle East*, 23: 1&2, pp 106-127.

Li, Conghe (2005). A Cognitive-pragmatic Account of Interjections. *US-China Foreign Language*, Volume 3, No. 9 (Serial No. 24), pp 65-70.

Li, Hsiao-feng (李筱峰) (2001). *The 228 Incident (二二八事件)*. [Online]. Available at: http://www.twcenter.org.tw/e02/20010228.htm. [Assessed 15 April 2011].

Li, Xiao-feng (李筱峰) (2002). *Quick reading on Taiwan history (快讀台灣史)*. Taipei (台北): Tipi (玉山出版社).

Liebkind, Karmela (1999). Social psychology. In J. A. Fishman (ed.) *Handbook of Language and Ethnic Identity*. pp 140-151. Oxford: Oxford University Press.

Liao, Sze-Wei (2010). *Identity, Ideology, and Language Variation: A Sociolinguistic Study of Mandarin in Central Taiwan*. PhD thesis.

Liao, Silvie (2008). A Perceptual Dialect Study of Taiwan Mandarin: Language Attitudes in the Era of Political Battle. *Proceedings of the 20th North American Conference on Chinese Linguistics*. Vol. 1, pp 391-208.

Lin, Jenn-Shann (林鎮山) (2002). *Taiwan Fiction and Narratology (台灣小說與敘事學)*. Taipei (台北): Avanguard Publishing Company (前衛出版社).

Lin, Tsung-Kuang (1998). The Taiwanese Identity Question and the '2-28 Incident'. In Tsung-yi Lin (ed.) *An Introduction to 2-28 Tragedy in Taiwan: For World Citizens*. Taipei: Taiwan Renaissance Foundation Press.

Lin, Yao-Te (林燿德) (1993, 2000). *Contemporary literary criticism in Taiwan: trends & topographics of recent Taiwanese writing (當代台灣文學評論大系 2 - 文學現象)*. Taipei (台北): Cheng Chung Book (正中書局).

Lin, Zeng-Yi (林增益) (2004). *The Analysis of Wang Zhenhe's Writing Style (王禎和小說創作風格析論)*. MA dissertation.

Lin, Zhi-qi (林芷琪) (2008). *The Creole Writing in Hanyu Literature During the Japanese Ruling Period (1920-1930s) (日本時代漢字文學中書寫語言的透濫)現象(1920-1930 年代)*. MA dissertation.

Lingenfelter, Andrea (2007). Howard Goldblatt on How the Navy Saved His Life and Why Literary Translation Matters. *Full Tilt: A Journal of East-Asian Poetry, Translation and the Arts*. The Interview, Issue 02. [Online]. Available at: http://fulltilt.ncu.edu.tw/Content.asp?I_No=16&Period=2. [Accessed 5 September 2007].

Liu, S.H. Kenneth. (2003). *Translation and Cultural Exportation: A Case Study of Huang Chun-ming's Short Stories*. London: University College London.

Liu, Huan-Yu, A-Chou Chen and Jing-Fang Chen (劉還月 陳阿昭 陳靜芳) (2003). *Taiwan Islanders' Life Ceremonies (台灣島民的生命禮俗)*. Taipei (台北): Formosa Folkways (常民文化).

Lo, Yun-Fang (2003). *Translation Strategies as Compensation for Loss of Meaning – A Case Study of A Thousand Moons on A Thousand Rivers*. MA dissertation.

Lodén, Torbjörn (1996). Nationalism Transcending the State: Changing Conceptions of Chinese Identity. In Stein Tønnesson and Hans Antlöv (eds.) *Asian Forms of the Nation*. Surrey: Curzon.

Lye, John (2008). *Mikhail Mikhailovich Bakhtin on Language*. [Online]. Available at: http://www.brocku.ca/english/courses/4F70/bakhtin.php. [Assessed 5 December 2008].

Määttä, Simo K. (2004). Dialect and point of view: The ideology of translation in The sound and the fury in French. *Target*, 16: 2, pp 319-339.

Manthorpe, Jonathan (2005/2009). *Forbidden Nation: A History of Taiwan*. New York: Palgrave Macmillan.

Matterson, Stephen and Darryl Jones (2000). *Studying Poetry*. London and New York: Arnold.

McEwan, Cheryl (2009). *Postcolonialism and Development*. London and New York: Routledge.

Mey, Jacob L. (2001). *Pragmatics: An Introduction* (Second edition). Oxford: Blackwell.

Moeschler, Jacques (2004). Intercultural pragmatics: a cognitive approach. *Intercultural Pragmatics* 1-1, pp 49-70.

Molina, Lucía and Amparo Hurtado Albir (2002). Translating Techniques Revisited: A Dynamic and Functionalist Approach. *Meta*, XLVII, 4, pp 498-512.

Morini, M. (2008) Outlining a new linguistic theory of translation. *Target* 20:1, pp 29-51.

Munday, Jeremy (2001). *Introducing Translation Studies: Theories and Application*. London and New York: Routledge.

Newmark, Peter (1988/2005). *A Textbook of Translation*. New York and London: Prentice-Hall.

Newmark, Peter (1981). *Approaches to Translation*. Oxford: Pergamon Press.

Niranjama, Tejaswini (1992). *Siting Translation – History, Post-structuralism, and the Colonial Context*. Berkeley, Los angeles, Oxford: University of California Press.

Nuyts, Jan (2004). The cognitive-pragmatic approach. In Istvan Kecskes (eds.) *Intercultural Pragmatics* 1-1, pp 135-149.

Oakes, Leigh (2001). *Language and National Identity – Comparing France and Sweden*. Amsterdam: John Benjamins Publishing Company.

Oppenheim, A. N. (1992). *Questionnaire Design, Interviewing and Attitude Measurement*. London: Pinter Publishers Ltd.

Paasi, Anssi (2003). Region and Place: Regional Identity in Question. *Progress in Human Geography* 27: 4, pp 475-485.

Pettersson, Bo (1992). *The Postcolonial Turn in Literary Translation Studies: Theoretical Frameworks Reviewed*. [Online]. Available at: http://www.uqtr.ca/AE/vol_4/petter.htm. [Assessed 16 May 2007]

Phillips, Steven (2007). Between Assimilation and Independence – Taiwanese Political Aspirations Under Nationalist Chinese Rule, 1945-1948. In Murray A. Rubinstein (ed.) *Taiwan – A New History* (Expanded Edition). Armonk, New York, London: M. E. Sharpe. pp 275-319.

Poole, Ross (1999). *Nation and Identity*. London and New York: Routeledge.

Pym, Anthony (2005). Explaining Explicitation. In Krisztin Károly and Ágota Fóris (eds.) *New Trends in Translation Studies – In Honour of Kinga Klaudy*. Budapest: Akadémiai Kiadó.

Pym, Anthony (1996). Venuti's Visibility. *Target* 8:1, pp 165-177.

Qiu, Yen-ing (丘彥明) (1994). Leaving happiness to the world (把歡笑留給人間). *玫瑰玫瑰我愛你 (Rose, Rose, I Love You)*. Taipei (台北): Hong Fan Literature Series (洪範文學叢書), pp 253-261.

Radio Taiwan International (中央廣播電台). *Taiwan Literary Writer Series – Wang Chen-ho (臺灣文學作家系列 – 王禎和)*. [Online]. Available at: http://www.rti.org.tw/big5/recommend/Literator/page16.htm. [Accessed 12 February 2006].

Ramos Pinto, Sara. 2009. How important is the way you say it? A discussion on the translation of linguistic varieties. *Target* 21(2), pp 289-307.

Renditions (1992). *Twentieth Century Memoirs* - Wu Zhuoliu: *The Fig Tree*: excerpts (translated by Duncan B. Hunter). No. 38, pp 84-106. The Chinese University of Hong Kong.

Reiss, Katharina (2000). *Translation Criticism – The Potentials and Limitations*. Trans. by Erroll F. Rhodes. Manchester: St. Jerome.

Richardson, B. (1998). Deictic Features and the Translator. In L. Hickey (Ed.), *The Pragmatics of Translation*. Clevedon: Multilingual Matters Ltd.

Ridonato, Giuseppe (2006). *Translating Andrea Camilleri: Strategies for the Translation of Linguistic Variations*. MA dissertation.

Robison, Douglas (2001). *Who translates? – translator subjectivities beyond reason*. Albany: Sate University of New York.

Rochwell, J. (1977). A theory of Literature and Society. In J. Routh & J. Wolff (Eds.), *The Sociology of Literature: Theoretical Approaches*. Staffordshire: University of Keele.

Robinson, Douglas (1997). *What is Translation? - centrifugal theories, critical interventions*. Ohio: The Kent State University Press.

Rollason, C. (2006). *Beyond the Domestic and the Foreign: Translation as Dialogue*. Jawaharlal Nehru University, Delhi: Cultural Studies Seminar and Writers' Meet, March 2006. [Online]. Available at: http://seikilos.com.ar/TranslationDialogue.pdf. [Assessed 21 November 2009]

Ruhlen, Merritt (1987). *A Guide to the World's Languages*. London: Edward Arnold Publisher Ltd.

Rumelhart, D. E. (1984). Schemata and the cognitive system. In R. S. Wyer Jr., & T. K. Srull (eds.), *Handbook of Social Cognition* (Vol. 1, pp 161-185). Hillsdale, NJ: Lawrence Erlbaum.

Rumelhart, D. E. (1980). Schemata: the building blocks of cognition. In R. J. Spiro, B. Bruce and W. Brewer (Eds.), *Theoretical Issues in Reading Comprehension: Perspectives from Cognitive Psychology, Linguistics, Artificial Intelligence and Education*. New Jersey: Lawrence Erlbaum.

Said, E. W. (1994). *Culture and Imperialism*. London: Vintage.

Said, E. W. (1995). *Orientalism*. London: Penguin Books.

Sánchez, María T. (1999). Translation as a(n) (Im)possible Task: Dialect in Literature. *Babel* 45:4, pp 301-310.

Schäffner, Christina and Beverly Adab (1997). Translation as intercultural communication – Contact as conflict. In Mary Snell-Hornby (eds.) *Translation as Intercultural Communication*. Amsterdam: John Benjamins Publishing Company.

Schäffner, Christina (1999). The Concept of Norms in Translation Studies. In Christina Schäffner (ed.), *Translation and Norms*. Clevedon: Multilingual Matters Ltd.

Schiavi, Giuliana (1996). There Is Always a Teller in a Tale. *Target* 8:1, pp 1-21.

Schubert, Gunter (1999). A New Rising Nation? The Discourse on National Identity in Contemporary Taiwan. *China Perspectives*. No. 23, May-June, pp 54-63.

Segal, Erwin M. (1995). Narrative Comprehension and the Role of Deictic Shift Theory. In Judith F. Duchan (eds.) *Deixis in Narrative: A cognitive Science Perspective*. New Jersey: Lawrence Erlbaum Associates, Inc. pp 3-17.

Selden, Roman and Peter Widdowson (1993). *A Reader's Guide to Contemporary Literary Theory*. Hertfordshire: Harvester Wheatsheaf.

Sell, Roger D. (ed.) (1991). *Literary Pragmatics*. London: Routledge.

Sidiropoulor, Maria (2004). *Linguistic Identities through Translation*. Amsterdam: Rodopi.

Simon, Sherry (1997). Translation, Postcolonialism and Cultural Studies. *Meta*, XLII(2), pp 462-477.

Simon, Sherry (1992). The Language of Cultural Difference: Figures of Alterity in Canadian Translation. In Lawrence Venuti (ed.), *Rethinking Translation: Discourse, Subjectivity, Ideology*. London and New York: Routledge.

Simon, Scott (2003). Contesting Formosa: Tragic Remembrance, Urban Space, and National Identity in Taipak. *Identities*, 10: 1, pp 109-131.

Smith, Anthony D. (1987). *The Ethnic Origins of Nation*s. Oxford and New York: Blackwell.

Smith, Anthony D. (1991). *National Identity*. London: Penguin Books.

Smith, Anthony D. (1995). *Nations and Nationalism in a Global Era*. Cambridge: Polity Press.

Sharkas, Hala (2009). Translation Quality Assessment of Popular Science Articles Corpus Study of the Scientific American and Its Arabic Version. *Trans-kom* 2 (1), pp 42-62.

Shih, Cheng-Feng (2002). *Ethnic Identity and National Identity – Mainlanders and Taiwan-China Relations*. [Online]. Available at: http://mail.tku.edu.tw/cfshih/default2.html. [Accessed 10 February 2006].

Shih, Claire Yi-Yi (2006). *Translators' revision processes*. PhD thesis.

Shih, Fang-Long (2007). The 'Red' Tide Anti-Corruption Protest: What Does it Mean for Democracy in Taiwan? *Taiwan in Comparative Perspective*, Vol. 1, pp 87-98.

Soanes, Catherine and Stevenson, Angus (2005). *Oxford Dictionary of English* (Second edition, revised). Oxford: Oxford University Press.

Sousa, Cristina. (2002). TL versus SL Implied Reader: Assessing Receptivity when Translating Children's Literature. *Meta*, XLVII(1), pp 16-29.

Sperber, D. & D. Wilson (1986). *Relevance: Communication and Cognition* (First edition). Oxford: Basil Blackwell Ltd.

Sperber, D. & D. Wilson (1995). *Relevance: Communication and Cognition* (Second edition). Oxford: Basil Blackwell Ltd.

Stephens, John (1992). *Reading the Signs – sense and significance in written texts*. Kenthurst: Kangaroo Press Ltd.

Stine, Philip C. (2004). Revisiting the Classics – Dynamic Equivalence Reconsidered. *The Translator*, Volume 10, Number 1, pp 129-135.

Stockwell, Peter (2002). *Sociolinguistics*. London and New York: Routledge.

Stockwell, Peter (2002). *Cognitive Poetics: An introduction*. London and New York: Routledge.

Stockwell, Peter (2003). Schema Poetics and Speculative Cosmology. *Language and Literature*, 12(3), pp 252-271.

Su, Wei-hsuan and Staff Reporter (2011). *US footprints left in Taiwan*. [Online]. Available at: http://www.wantchinatimes.com/news-subclass-cnt.aspx?cid=1503&MainCatID=15&id=20110508000030. [Assessed 15 April 2011].

Sullivan, Kate (2006). Beyond Post-colonial Selfhood: Redefining Source and Target in Literary Translation. *Norwich Papers – Studies in Translation*. Volume 14, pp 29-38.

Tabouret-Keller, A. (1997). Language and Identity. In F. Coulmas (Ed.), *The Handbook of Sociolinguistics*, 314-326. Cambridge: Blackwell Publishers.

Tahir-Gürçağlar, Sehnaz (2002). What texts don't tell: The uses of paratexts in translation research. In Theo Hermans (ed.) *Crosscultural Transgressions*. Manchester: St. Jerome Publishing. pp 44–60.

Tashakkori, A. & C. Teddlie (1998). *Mixed Methodology: Combining qualitative and Quantitative Approaches*. Thousand Oakes, CA: Sage.

The Taiwan Human Right Workshop (2009). The White Terror of Taiwan, from 1947 to 1987. [Online]. Available at: http://www.scribd.com/doc/17454244/The-White-Terror-of-Taiwan. [Assessed 15 April 2011].

Tu, Kuo-ch'ing and Robert Backus (eds.) (1996). *Taiwan Literature: English Translation Series*, No. 1. Santa Barbara: University of California.

Tu, Kuo-ch'ing (1997). The Study of Taiwan Literature: An International Perspective. In Kuo-ch'ing Tu and Robert Backus (eds.) *Taiwan Literature: English Translation Series*, No. 2. Santa Barbara: University of California.

Tu, Kuo-ch'ing and Robert Backus (eds.) (1999). *Taiwan Literature: English Translation Series*, No. 4. Santa Barbara: University of California.

Tu, Kuo-ch'ing (2003). Taiwan Literature and History. In Kuo-ch'ing Tu and Robert Backus (eds.) *Taiwan Literature: English Translation Series*, No. 13. Santa Barbara: University of California.

Tong, Y.-Y., Y.-Y. Hong, S.-L. Lee & C.-Y. Chiu (1999). Language Use as a Carrier of Social Identity. *International Journal of Intercultural Relations, 23*(2), pp 281-296.

Torgerson Jr., Richard C. (2005). *A Comparison of Beijing and Taiwan Mandarin Tone Register: An Acoustic Analysis of Three Native Speech Styles*. MA dissertation.

Toury, Gideon (1995). *Descriptive Translation Studies and beyond*. Amsterdam and Philadelphia: John Benjamins Publishing Company.

Toury, Gideon (1999). A Handful of Paragraphs on 'Translation' and 'Norms'. In Christina Schäffner (ed.), *Translation and Norms*. Clevedon: Multilingual Matters Ltd.

Tsai, Shih-shang H. (2009). *Maritime Taiwan: Historical Encounters with the East and the West*. New York and London: M. E. Sharpe.

Tymoczko, M. (2007). *Enlarging Translation, Empowering Translators*. Manchester: St. Jerome Publishing.

Tymoczko, M (2003). Ideology and the Position of the Translator: in What Sense is a Translator 'In Between'? In María Calzada Pérez (ed.) *Apropos of Ideology*. Manchester: St Jerome Publishing.

Tymoczko, Maria (1999). *Translation in a Postcolonial Context*. Manchester: St. Jerome.

Tymoczko, M. (1999). Post-colonial writing and literary translation. In S. Bassnett & H. Trivedi (eds.), *Post-Colonial Translation: Theory and Practice*. London: Routledge.

Tymoczko, M. (1999). *Translation in a Postcolonial Context: Early Irish Literature in English Translation*. Manchester: St. Jerome Publishing.

Tønnesson, Stein and Antlöv, Hans (eds.) (1996). *Asian Forms of the Nation*. Surrey: Curzon.

Valdéon, Roberto A. (2010). Schemata, Scripts and the Gay Issue in Contemporary Dubbed Sitcoms. *Target* 22(1), pp 71-93.

Veggeland, Noralv (1996). *"Region", "Regionalism", "Regionality": Key concepts in regional Europe*.[Online]. Available at: http://www.geo.ruc.dk/nst/NST26/Veggeland26.html. [Accessed 17 August 2007].

Venuti, L. (ed.) (1992). *Rethinking Translation: Discourse, Subjectivity, Ideology*. London. Routledge.

Venuti, Lawrence (1995/2002). *The Translator's Invisibility – A history of translation*. London and New York: Routledge.

Vermeer, Eduard B. (2007). Up the Mountains and Out to the Sea – The Expansion of the Fukiense in the Late Ming Period. In Murray A. Rubinstein (ed.) *Taiwan – A New History* (Expanded Edition). Armonk, New York, London: M. E. Sharpe. pp 45-83

Vizcaíno, María José García (2008). Cisneros' Code-Mixed Narrative and its Implications for Translation. *Mutatis Mutandis* Vol. 1 No 2, pp 212 – 224.

Wachman, A. (1994). *Taiwan: National Identity and Democratization*. New York, NY: M.E. Sharpe, Inc.

Wang, David Der-Wei and Rojas, Carlos (eds.) (2007). *Writing Taiwan – A New Literary History*. Durham & London: Duke University Press.

Wang, Jing (1980). Taiwan Hsiang-t'u Literature: Perspectives in the Evolution of a Literary Movement. In Jeannette L. Faurot (ed.) *Chinese Fiction from Taiwan Critical Perspectives*. Bloomington: Indiana University Press.

Wang, Zhenhe (1996). Sulan's Getting Married. Trans. by Rosemary Haddon. In Rosemary Haddon, *Oxcart: Nativist Stories from Taiwan 1934-1977*. Dortmund: Projekt-Verl.

Wang, Chen-ho (王禎和) (1980). Sulan's Getting Married (素蘭要出嫁). In *Xianggelila (香格里拉)*. Taipei (台北): Hong Fan Literature Series (洪範文學叢書).

Wang, Chen-ho (王禎和) (1994). *Rose, Rose, I Love You (玫瑰玫瑰我愛你)*. Taipei (台北): Hong Fan Literature Series (洪範文學叢書).

Wang, Zhenhe (1998). *Rose, Rose, I Love You*. Trans. by Howard Goldblatt. New York: Columbia University Press.

Wang, Chen-ho (王禎和) (1993). *An Oxcart for a Dowry (嫁粧一牛車)*. Taipei (台北): Hong Fan Literature Series (洪範文學叢書).

Wang, Chen-ho (1976). An Oxcart for Dowry. Trans. by the author and Jon Jackson. In Joseph S. M. Lau and T. A. Ross (eds.) *Chinese Stories from Taiwan: 1960-1970*. New York: Columbia University Press.

Wang, Zhenhe (1995). An Oxcart for a Dowry. Trans. by the author and Jon Jackson. In Joseph S. M. Lau and Howard Goldblatt (eds.) *The Columbia Anthology of Modern Chinese Literature*. New York: Columbia University Press.

Wajnryb, Ruth (2005). *Language Most Foul*. Sydney: Allen & Unwin.

Wardhaugh, Ronald (1998). *An Introduction to Sociolinguistics* (Third Edition). Oxford: Blackwell Publishers.

Weedon, Chris (2004). *Identity and Culture: Narratives of Difference and Belonging*. Berkshire: Open University Press.

Wei, Jennifer M. (2008). In Search of "Postmodern" Chinese: Language and Politics in Taiwan. *Issues in Political Discourse Analysis*. 2(1), pp 29-44.

Wills, John E. Jr. (2007). The Seventeenth-Century Transformation – Taiwan under the Dutch and the Cheng Regime. In Murray A. Rubinstein (ed.) *Taiwan – A New History* (Expanded Edition). Armonk, New York, London: M. E. Sharpe. pp 84-106.

Williams, Phillip (1996-2010). *Amazon Editorial Reviews: Rose, Rose, I Love You – Wang Chen-Ho* [Online]. Available at: http://www.amazon.com/Rose-I-Love-You/dp/0231112025. [Assessed 05 October 2010]

Wilson, D. & D. Sperber (2004). Relevance Theory. In L. Horn & G. Ward (eds.), *Handbook of Pragmatics*. Oxford: Blackwell.

Wimsatt, W. K. & M. C. Beardsley (1976). The Intentional Fallacy. In D. N. Molina (ed.), *On Literary Intention: Critical Essays*. Edinburgh: Edinburgh University Press.

Winterton, Bradley (2003). Bringing Taiwanese Literature to the World (interview with Howard Goldblatt). *Taipei Time*. [Online]. Available at: http://www.taipeitimes.com/News/feat/archives/2003/02/16/194836. [Accessed 8 April 2006].

Wu, Guo-Zhen (1998). *A Discussion on Taiwanese Songs in the Works of Wang Chen-ho (試論王禎和作品中的台語歌曲)*. [Online]. Available at: http://www.taiwan123.com.tw/MUSIC/MUSIC_SAY1.HTM. [Accessed 23 March 2006].

Wu, Zhouliu (吳濁流) (1995). *The Fig Tree (無花果)*. Taipei (台北): Grass Roots Publishing Company (草根出版事業有限公司).

Wu, Zhuoliu (2002). *The Fig Tree – Memoirs of a Taiwanese Patriot*. Trans. by Duncan Hunter. Dortmund: Project Verlag.

Yu, Yi-ping and Yun-ching Chang (2008). Chinese Translation of Literary Black Dialect and Translation Strategy Reconsidered: The Case of Alice Walker's The Color Purple. *Translation Journal*, Vol. 12 No. 1. [Online]. Available at: http://translationjournal.net/journal//43colorpurple.htm. [Accessed 23 February 2011].

Wolff, J. (1977). The interpretation of literature in society: the hermeneutic approach. In J. Routh & J. Wolff (Eds.), *The Sociology of Literature: Theoretical Approaches*. Staffordshire: University of Keele.

Yang, Robert Yi (1980). Form and Tone in Wang Chen-ho's Satires. In Jeannette L. Faurot (ed.) *Chinese Fiction from Taiwan Critical Perspectives*. Bloomington: Indiana University Press.

Yin, Robert K. (2009). *Case Study Research: Design and Methods* (Fourth edition). Thousand Oaks, CA: Sage.

Ying, F.-H. (1997). *The Study of Taiwan Literature in America*. [Online]. Available at: http://ws.twl.ncku.edu.tw/hak-chia/e/eng-hong-hong/ti-bikok.htm. [Accessed 23 February 2007].

Young, Robert J. C. (2001). *Postcolonialism: An Historical Introduction*. Oxford: Blackwell.

Ye, Shi-tao (葉石濤) (1987, 2003). *Taiwan literary history (台灣文學史綱)*. Kaohsiung (高雄): Chuen Huei publishing Ltd (春暉出版社).

Zauberga, Ieva (2000). Rethinking Power Relations in Translation. *Across Languages and Cultures* 1 (1), pp 49-56.

Zhao, Xia-Qiu and Lü Zheng-Huei (趙遐秋, 呂正惠) (eds.) (2002). *A Historical Overview: An Ideological Trend of Taiwan New Literature (台灣新文學思潮史綱)*. Taipei (台北): Ren-Jian Publisher (人間出版社).

Zheng, Robert L. (鄭良偉) (ed.) (1990). *Essays on Taiwan's Sociolinguistic Problems (演變中的臺灣社會語文 － 多語社會及雙語教育)*. Taipei (台北): IDN (自立晚報社文化出版部).

Zeng, Yung-yi (曾永義), You, Zong-rong (游宗蓉) and Lin, Ming-de (林明德) (2002). *The Beauty of Traditional Dramatic Arts in Taiwan (臺灣傳統戲曲之美)*. Taichung (台中): Morning Star (晨星出版有限公司).

Zhou, Ming-feng (周明峯) (1995). *Taiwan History – Appendix – Taiwan historical poem/Allusion and expression (台灣簡史|附錄|台灣史詩 典故趣談)*. Taipei (台北): Avanguard (前衛出版社).

Zhou, Wan-yao (周婉窈) (2010). *Illustrated History of Taiwan (臺灣歷史圖說) (Third Edition)*. Taipei (台北): Linkingbooks (聯經).

Appendix A (AA)
ST & TT

Most of the Source Text (ST) examples (in Chinese) are collected from Wang Zhenhe's works **Rose, Rose, I Love You** (**Rose**)**, An Oxcart for a Dowry** (**Oxcart**) and **Sulan's Getting Married** (**Sulan**). Other examples are collected from the secondary materials: Wu Zhuoliu's **The Fig Tree** (**Fig**), Hung Hsing-fu's **My Land** (**Land**) and **The Play's Over** (**Play**) The shorten word *Rose*, *Oxcart*, *Sulan*, *Fig* and *Land* will be found in the end of each TT example according to the place where the source comes from. In addition, all the Target Text (TT) examples (in English) are completed by the professional translators.

I. Examples

AA-1

ST: 年歲有**澀澀**(台音如ㄒㄧㄚˋ ㄒㄧㄚˋ，與台音「四四」同) ，可胸部卻大的怵目驚心 [......] 「我是在擔心到時候美軍他們根本就不來我們花蓮**辶日廹**(ㄑㄧˋ ㄊㄡˊ渡假遊玩之意)！」(22)

TT: though only **forty-four years old**, she possessed alarmingly oversized breasts [......] "I am just afraid that the GIs might not come to Hualien for their **R&R**!" (08-09) **(Rose)**

AA-2

ST: 矮仔姬和紅毛大姊頭她們兩個查某，平常還人模人樣，今天沒洗沒梳，又沒搭粉抹胭脂，幹伊娘，簡直就像**黑肉ㄍㄟ** [日音：**鬼** (作者之前的解釋)]！ ─ [......] 忘記穿甲 [......] 喝，看現現，伊那大奶，喝，大得有夠**夭壽**！想不到伊人矮得像**团仔**，奶竟大得像**美國蕃婆**。[......]我怎麼會看上伊呢！**黑肉雞**一個，我怎麼會看上伊囁！[......] 我只講伊的奶**夭壽膨風**，大得驚死人 [......] (84-85)

TT: Stumpy Courtesan and Sister Red Hair usually look halfway decent, but today, without washing up or brushing their hair and no make up at all, well, shit, they looked like a couple of **ebony ghosts**! [......] she forgot to put on anything under her blouse [......] I tell you, those tits of hers are big enough to **choke a horse**! Who'd have thought that someone no bigger than a **little girl** could have tits the size of an **American housewife's**? [......] How could I find her attractive? An **ebony chicken** like that, how could I fall for her? [......] All I said was they looked like **drop-dead balloons**, so big they scared the hell out of me [......] (55-56) (Rose)

AA-3

ST: 歪嘴鷄還要吃好米！給他買呀！當然給他換又大又嫩的雙東檳榔啊！(85)

TT: […] **a chicken with a crooked beak trying to eat rice**. Yeah, sure we bought some for him. We swapped the little ones for big, tender nuts from Shuangdong. (56) (**Rose**)

AA-4

ST: 你聽哪！那姓董的實在是**烏魯木齊**！我還莫見過像姓董的這款莫阿殺利的人，我實在莫有見過！(83)

TT: I'll tell you. Our Mr. Dong is a **real pain in the ass, for crying out loud!** I've never seen anyone more pig-headed, never in my life! (54) (**Rose**)

AA-5

ST: 這時大家都趕到了，七嘴八吱吱喳喳聽了簡略報告，大家都說那四弟媳不對，水生的四弟大手一揮，啪的一聲，一個巴掌結結實實打到他女人臉上去 [……] 女人挨了打，愣了一下 [……] 她用手摀住臉，哭起來：「**你的某（妻子）給人欺侮去，你反而打我給人看？路旁屍半路死！**」(236)

TT: By this time everyone had hurried over. After hearing a brief report over the babble of voices, everybody said that the sister-in-law was wrong. Shui-sheng's fourth younger brother swung his big hand, and whap! A big slap solidly landed on his woman's face. [……] For a moment the woman was stupefied by the slap. [……] She covered her face with her hands and started crying, "**Your wife** was humiliated, and you turned around and beat her up to show them. **Go die in a ditch! A corpse by the roadside!** (46) (**Land**)

AA-6

ST: 你們大家知道莫？電報上寫的是豆芽菜，可是縣長連個 **ABC 狗咬豬都不知道** (32)

TT: Just so you'll know, it was written in bean-sprout squiggles [English], but our county boss can't even say **A-B-C, Dog bite pig-gy** (15) (**Rose**)

AA-7

ST1: 幹伊娘，給你爸滾出去，幹伊祖公，我飼老鼠咬布袋，**幹**！ (93)

TT1: "**Gan! Goddamit!** Get out of here! **Gan**! Get out! I feed a rat to bite my own sack. **Gan**! " (272) (**Oxcart**)

ST2: 「**幹 —** 沒家沒眷，羅漢腳⑦一個。鹿港仔，說話咿咿哦哦，簡直在講我羅!**伊娘的**，我還以為會有個女人伴來!」 (75)

註： ⑦羅漢腳：單身漢。(97)

TT2: "**Gan**!3 He has no dependents at all. He is all alone and single. He is from Lugang, you know. Talks just like any Lugangnese, like with a heavy cold. So hard to make out his babbling. **Yiniang**!4 I thought there might be some womenfolk for company."

Footnotes: 3. A profanity; 4. A Taiwanese profanity. (258) (**Oxcart**)

AA-8

ST: 「**奸** **13** 你母底上那裏去？」[……] 「**簡底**，簡底，那個**奸**你母底上那裏去 ……？ (92)

註：13 **奸姦簡三字臺語同音**。(97)

TT: "Where's '**Screw-your-mother**' off to?" [……] "I mean **Jian**. Jian, that Jian who screws your mother. Where is that '**Screw-your-mothe**r'?" (271) (**Oxcart**)

AA-9

ST: 話沒說完，志鵬就一聲「**騙肖**」**(註：猶如混帳)**地跳到姓朱的跟前，猛一把提起那姓朱的衣領就狠命拳頭母下去 — 拳頭母下去 —。

「**我打死你這條豬**！我打死你這條豬 —」(94)

TT: Zhipeng had sprung before Zhu before he'd finished and cried out, "**You bastard!**" He grabbed roughly at his shirt and began pummelling him with his fist. "**I'll kill you, you stupid SOB**!" (134) (**Sulan**)

AA-10

ST: 「**他奶奶的熊**」什麼意思?那你就要去問我那個讀大專的兒子了。他們這一輩青年人，比我們進步了，懂斯文了，才不要講什麼「**幹伊娘**」「**他媽的**」，他們現在流行講：**他奶奶的熊**，你知莫！(173-174)

TT: What does 'his granny's beaver' mean? Go ask that son of mine who's in college. We're no match for kids these days, they understand refinement. No more '**fuck you**' and '**damn him**' for them, now they say things like **his granny's beaver**, know what I mean? (122) **(Rose)**

AA-11

ST: 「萬一真的莫有來，那我們不成了**客家人**講『**穿鞋**』是『**遭害**』了嗎？」「嘿！你煩惱什麼曉？」[……]「新聞都賣出來了，白紙寫黑字，講美軍已經從越南坐船出發了。你煩惱什麼曉？」(23)

TT: "If they don't, won't we do what the **Hakka** call '**shoe fur**' – you know, **suffer**?" "What the hell are you worried about?" [……] "It's been in all the papers, right there in black and white. The American GIs have already left Vietnam by ship. So what's the problem?" (09) **(Rose)**

AA-12

ST: 「好嘉哉哦！多出這麼多美軍出來！你們大家知道嗎？**美軍就是美金囉！**」
「四十塊哦！驚死人！一塊美金就是四十塊新臺幣！」[……]
「… **多一名美軍多一塊美金！**」(27-28)

TT: "Great news! We're getting more than we expected! You know, don't you, that all that **olive green spells folding green for us**!"
"Forty? Don't give me a heart attack! Are you saying that one U.S. dollar equals forty NT?" [……]
"… **One GI fuck means one U.S. buck**." (12-13) **(Rose)**

AA-13

ST: 錢議員的公館 [……] 應有盡有，不虞缺乏，就是獨缺**書**房，因為他怕「**輸**」。(42)

TT: Councilman Qian's residence [……] everything a player could ask for, nothing was missing – nothing, that is, but a place for **books**, **since the word for books sounds like the word for "lose."** (23) **(Rose)**

AA-14

ST: 見惲醫師掉臉對少年說：「你叫**李發育**？十八歲？」斯文便訕訕地蕩到一邊去。……

　　「看你發育的很不錯的嘛！怎麼會一身痛了(ㄌㄧㄠˋ)了囉？」
　　「**渾**醫師我 － 」
　　「失禮。我不姓**混**，因為我不是混蛋。」
　　「哦！對不起對不起。那 － **揮**醫師我 －」
　　「失禮。我也不姓**灰**，因為我不灰頭土臉。」惲醫師的語調相當親善幽默的。
　　「醫師的姓不念渾，也不念揮。**念運** － 運動的運。」楊小姐第一次開口。
　　「對不起對不起，**惲** － 醫師，你看我會不會 ～？」少年兜地小下聲音，就聽不清楚他在說什麼。(116-117)

TT: When Dr. Yun asked his patient, "Your name is **Li Fayu [well-developed Li]**? You're eighteen years old?" Siwen moved self-consciously to the side ……

　　"Now why would a well-developed [fayu] kid like you have so many physical complaints?"

　　"You don't think I'm - ?" The young man's voice softened abruptly, and Siwen didn't hear the rest. (80-81)

AA-15

ST: 「演講要像女人的裙子愈短愈好，所以我就講到這裏**史多普(STOP 的日音，已成台語詞彙)**。最後我敬祝各位學業進步，前途無量！謝謝！」(212)

TT: "Speeches are like women's skirts, the shorter the better, so I'll **su-ta-pu [*STOP*]** here. I wish you all success in your studies and a great future! Thank you!" (151) **(*Rose*)**

AA-16

ST: 想都莫有想一下他就跟我說：阿尼基，人數怕不夠，你不會找上一代的！[……]我着了一大驚，忙問他：怎麼連四、五十歲的**媽媽尚(尚：日音，對長輩的一種尊稱)**也要啊！(94)

TT: Without even taking time to think, he said, 'Aniki, if you're afraid there won't be enough, then make up the shortage with girls from the previous generation. [……]' That knocked me for a loop, I tell you. So I said, 'You mean you'll even take forty-and fifty-year-old *mama-sans*?'(63) **(*Rose*)**

AA-17

ST: 那些查某真會拉人客，你甘知！[......] 喝，看到日本人客，那些賺吃的都會先來一句：**伊來協你慢泄(日諧音：請進來坐！)**然後就緊抓人家衣服不肯放，[...]！實在！喝，有幾個較不知見笑的，居然去抓日本人客的**金他媽(日音：睪丸)**！搞的阿本仔一口一聲**姨太姨太(日音：痛唷)** － (139)

TT: "Those girls sure know how to drag in the customers, know what I'm saying? [......] And when the Japanese customers show up, the whores announce, '*Irashamase,* welcome to our establishment,' before grabbing a handful of clothing and refusing to let go [...]. Hell, I tell you, some of those girls are so shameful they grab **the men's balls**, for crying out loud, and all you hear is **'Ouch! *Itai*! That hurts!'**" (95) **(*Rose*)**

AA-18

ST: 攻讀外國語文學系的他，也許過度用功吧！**竟連自己講的國語都躲不掉西潮的影響**。談話的物件知識水準越高，他的話就越似拙劣翻譯小說裏的詞句，像：**多麼胡說 － 我很高興你跟我同意 － 這是我的認為 － 他不知道他在說什麼 － 我為你感到很驕傲 － 我被愉快地驚異了** …… 經常自他嘴裏冒出來，常常叫對方聽的又吃力又彆扭 [......] (17)

TT: Owing, perhaps, to his industry in studying a foreign language, **even Siwen's Mandarin had a decided Western twang**. And the greater the intellect or educational background of the person to whom he spoke, the more inclined he was to pepper his speech with words from translated novels: **What rot – I'm delighted you share my view – This is my considered opinion – He simply doesn't know what he's saying – I am so very proud of you – I was pleasantly surprised** … and the like poured from his mouth, making it difficult to listen to him and awkward to have to. [......] (04) **(*Rose*)**

AA-19

ST: 花蓮做頭毛師傅手藝，伊嫌太鄉蠢，十分不入伊底法眼。伊只得每個月上台北一趟美容修剪伊底頭毛。到台北，要是法蘭克忙，伊就要菲律賓的史蒂芬·卡諾。這兩人的「頂上」功夫，那些名字不是叫「**死掉啦**」(Stella)「**愛你**」(Anne)就是叫「**勒死**」(Ruth)「**害人**」(Helen)什麼的臺北貴婦人都豎起大拇指說是**一級棒**。伊也就死心蹋地的這麼以為了。(78)

TT: Hualien beauty operators were much too rustic for her tastes, so she was forced to travel to Taipei once a month to get her hair done. If Franco was unavailable, she asked for Stephen Kano, the Filipino. Those two stylists always got a thumbs-up from **well-to-do** Taipei women with names like *Stella* **[si-diao-le – dead as a doornail]**, *Anne* **[ai-ni – love ya]**, *Ruth* **[le-si – driven to death]**, or *Helen* **[hai-ren – assault and battery]**. If they thought the two men were ichiban [tops], then so did she. (50)

AA-20

ST:「**My name is Patricia** 講！」[…]
「罵 你 即 是 打(ㄅㄚˋ) [emphasized by the author with phonetic alphabet: the SL readers should read this in Taiwanese dialect] —」
「Patricia」
伊咬著嘴唇沉吟了一會便一鼓作氣地把洋名念了出來，乍聽之下，**伊彷彿再講臺語：**「打你去死呀！」
[……]「把整個句子講出來！」
「罵 你 即是 是 打你去死呀！」(236)

TT: "*My name is Patricia*, say it!" […]
"Ma nee yee si ba - "
"*Patricia*."
She chewed on her lip and whimpered for a moment, then pressed on to the finish and got the whole alien name out. **It sounded to everyone as if she had said ba dee kee she ya [I'll beat you to death]!**
[……] "Say it again."
"**Ma nee yee si si ba dee kee she ya [I'll give you hell and beat you to death]**! (169-170) (*Rose*)

AA-21

ST1:「你是在變什麼蚊！(猶如國語：你到底在搞什麼！)」然後轉用國語詰難起來。
「你是吃錯藥啦！」[……] 錢議員[…]又板起臉。「我問你，早上在電話裏，你不是明明答應要全力以赴嗎？怎麼，今晚在他們面前 [……] 你怎麼東推西推，顧左右而言他呢？」(40-41)

TT1: "What sort of mosquito tactics are you up to?" he said in Taiwanese slang. Then he switched to Mandarin: "Did you take the wrong medicine today, or what?" [……] Councilman Qian […] regained his stern demeanour. "Did you or did you not agree this morning over th ephone to spare no effort on this? Then tonight, in front of everybody […] you started hedging big time, coming out with all those maybe this and maybe that's. How come?" (21) (*Rose*)

ST2: 你聽哪！那姓董的實在是**烏魯木齊**！我還莫見過像姓董的這款莫**阿殺利**的人，我實在莫有見過！哼！還是做老師的！還是教英語的，做事那有這一款想到那裏說到那裏！**就唔知道他到底在變什麼蚊**。(83)

TT2: I'll tell you. Our Mr. Dong is a **real pain in the ass, for crying out loud!** I've never seen anyone more **pig-headed**, never in my life! And him a teacher, no less! Some English teacher! He says whatever pops into his head. **I don't know what kind of mosquito he's turning into**." (54) (*Rose*)

AA-22

ST: 幹，做老師的人，做事這款莫**阿殺利(**日音：果斷之意**)**，變來變去，主張拿不穩！事情交給他辦 […] 我實在有淡薄(一點)擔心。(72)

TT: Shit, whoever heard of a teacher being so damned *kadan ja nai* **[fickle]**. He changes his mind so often he can't stick to a single idea. Handing this business over to him […] I tell you, I'm worried. (45) **(*Rose*)**

AA-23

ST1: 他說選出來的小姐，你們有沒有查清楚她們每一個人來月經的日期。[……] 我跟他講：沒有去查人家這些。他立刻回我說：糟糕！糟糕！幸好我想到這個問題，不然就要糟糕一碼事(一碼事為日語います之音。日語凡名詞變動詞即加います，此種句型已成為調侃說笑之句)。(97-98)

TT1: He asked me if we'd checked to see when the girls had their periods. […] I told him that's something we hadn't considered. 'Oh, no! Big trouble! Lucky for us it occurred to me, or we'd be in **ichiban** big trouble, **ah-so desu**!' (66) **(*Rose*)**

AA-24

ST: **Damn!** 這些木頭！董斯文轉頭往門外看去。就只知道搞錢打炮，連點 **Sense of humor (**幽默感**)**都沒有，Damn！這些木頭石頭！(29)

TT: *Damn*! Blockheads, every one of them. Dong Siwen turned to look outside. All they know is money and a piece of ass. No *sense of humor* at all. *Damn*! A bunch of stones, blockheads every one. (13) **(*Rose*)**

AA-25

ST1: (他根本不是花蓮人。他是在花蓮**光復鄉**長大的。) (14)

TT1: (He was not from Hualien originally. Rather, he grew up in **Restoration Township**, near **Hualien**.) (02) **(Rose)**

ST2: 他問是什麼動機讓你挑上目前的工作！你看，是唔是問得高明！喝，查某怎麼答這題，你知莫？大部分**阿美族查某**就空下來不答。(183)

TT2: he asked them, 'What motivated you to select your present occupation?' Pretty fancy, wouldn't you say? Want to know how they answered that? Most of the **Ami aboriginal girls** left that question blank. (130) **(Rose)**

ST3: 一回要二十名查某，一回要三十名，這回又要五十名，喝，五十名裏頭還要多少又多少的**山地小姐**。為什麼？喝，**他說這樣才能代表花蓮的特色**。(72)

TT3: First he asks for twenty girls, then thirty, now it's fifty, and this many or that many are supposed to be mother-humping **aborigines**. How come? **That's how you get a fair representation of Hualien's unique ethnic makeup**, he says. (45) **(Rose)**

ST4: 尤其那一些**高山蕃仔**，實在有夠水，我看了非常滿意。這一款的美人陣容，喝，在花蓮來講實在是空前的啦！(93)

TT4: especially the **aboriginal girls**, all up to par. I couldn't find fault with any of them. This lineup of beauties, hell – Hualien's never seen the likes of it. (62) **(Rose)**

ST5: 有的小姐格格笑，一面國台語夾雜地叫：「像石松的嘴巴，古錐古錐(可愛)啦！莫歹看啦！」[……]「卡哇以囒！」一位山地小姐用日本話說：可愛囒！(229-230)

TT5: Some of the girls giggled and said, in a mixture of Mandarin and Taiwanese, "It's a cute mouth, like Shi Song's. Not bad at all!" [……] "Kawain e [cute]!" one of the aboriginal girls said in Japanese. (165) **(Rose)**

AA-26

ST: 原先**四腳仔日本鬼**在這裡 — 離海不遠的沙丘地，**種了千千萬萬棵的合歡樹，做為保安林 [……]**

　　二十幾年前，當馬水生還是十五六歲的少年時，戰爭打起來了，很多人被**四腳仔**抓去打仗。他父親馬 […] 不識字，聽不懂「**國語**」[……] 戰爭越打越烈，物資缺乏，尤其燃料油更甚。「**官廳**」下命令，獎勵農民種蓖蔴，以補油料之不足，[……] (209)

TT: Originally **the four-legged Japanese devils** were stationed here on a sand hill not far away from the sea. **They planted thousands of silk trees as a forest reserve. [……]**

　　Twenty years ago, when Ma Shui-sheng was still a lad of fifteen or sixteen, the war broke out. Many people were drafted by **the four-legs** to fight in the battles. His father [...] was illiterate, not being able to comprehend the **"national language."** [……] The war was raging as the days went by. Materials were getting scarce, especially gasoline. The **"government"** encouraged farmers to grow castor-oil plants to supplement the gasoline. [……] (27-28) **(Land)**

AA-27

ST: 「**年關**到了，多做了一會兒生意，才回來遲了。昨天批發進來的塑膠花和太空被全賣光了，全賣光了！冬至以來生意還沒有這款發過呢！」(63)

TT: "It's **the end of the year²**, so there were lots of customers. I managed to sell all the plastic flowers and nylon quilts I got wholesale yesterday! Business hasn't been this good since the winter solstice!" (115)

Footnote: ²*Nian guan* is the time of the year when all fiscal accounts are settled. [Sulan]

AA-28

ST: 我只講伊的奶夭壽膨風，大得驚死人，像美國蕃婆仔，這樣會比你好看嗎？講正經的，有誰的奶比得過你的哦！不大不小，就像**麻豆文旦柚** (85)

TT: All I said was they looked like drop-dead balloons, so big they scared the hell out of me, like an American housewife. How could tits like that be nicer than yours? Truth is, nobody has nicer tits than you, not too big, not too small, like a couple of **pomelos**. (56) **(Rose)**

AA-29

ST:後來，實在無可奈何，就兼做喪家的生意，**牽魂陣、五子哭墓**等等，什麼都來，生活勉強過得去。然而，秀潔實在不喜歡，[……] 也厭惡**在喪葬的行列裏刻意扭動臀部搖擺行進** (23)

TT: When there was really nothing else to do about it, she went to work for a professional **mourner's group, summoning the soul back, crying at the grave site**, and the like, anything in order to get by. But Hsiu-chieh certainly didn't like it. [……] She especially hated to have to **deliberately twist and sway her body around** (79) (*Play*)

AA-30

ST1: 秀潔曾經勸她離開，不要再演歌仔戲了，翠鳳歎氣說：「唉！**能賺兩百**就賺兩百，日子總要過的！」 (06)

TT1: Once before when Hsiu-chieh had advised her [Ts'ui-feng who played the Imperial Mother] to leave and not appear in Taiwanese Opera any more, she had replied with a sigh, "*Ai!* If I **can make a couple hundred*** then I make a couple hundred. I've got to live somehow!" (58) (***Play***)

ST2: 如果可以不賣，**一百萬**他都不賣，但是 …… 他猶豫了，他轉過頭看富貴伯，意思是讓他說個數字做參考。因為他不知道應該說多少，才不會讓人佔了便宜。 (206)

TT2: If he did not have to sell it, he would not, even for **a million yüan**. However, he hesitated, turning his head to look at Old Wealth, seeking his input, because he did not know how much to ask for so as to keep from being taken advantage of. (26) (*Land*)

AA-31

ST: 一盤白皮瓜子便放在沙發上，伊邊嗑邊瞧電視，瓜殼子丟了一地。瞧的是**台語連續劇《西螺七劍》(**那時都叫台語連續劇，後來也不知為什麼就一律改喚「閩南語連續劇」**)**。這連續劇，伊是每晚必看的，自八點三十分觀賞到九點。(以前的閩南語戲劇，電視臺喜歡擺在什麼時段就擺在什麼時段，非常自由，不受什麼法或規則的拘束干預。待斯文到臺北電視臺工作，也不知為什麼新聞局就通令電視臺：**閩南語連續劇晚上只能排在六十卅分至七時卅分之間**。每晚不得逾越三十分鐘的範疇。換句話說每家電視臺每晚只能播半小時的閩南語節目，且必須安排於七點半「晚間新聞」之前。以前三家電視臺晚間「新聞氣象」也都自由自在，愛那時段播，就挑在那時段播。中視就曾把新聞氣象排在晚上六時播映；台視新聞就安排在六時卅分播出。[……]) (145)

TT: She nibbled white-shelled melon seeds from a plate on the sofa as she watched TV, spitting the shells onto the floor. She was engrossed in an episode from the **Taiwanese drama *The Seven Swordsmen of Xilo* (somewhere along the line they became known as Fukienese dramas).** She never missed an episode, nightly as from 8:30 to 9. (Back then the Fukienese dramas were broadcast at almost any hour, free of all laws and regulations. But by the time Siwen went to work for the Taipei TV station, for some reason the Ministry of Information required that **all TV stations broadcast their Fukienese dramas between 6:30 and 7:30 at night**, and for no more than thirty minutes. In other words, each station was restricted to half an hour of Fukienese programming, which had to be completed before the evening news at 7:30. All three stations were free to broadcast news and weather whenever they pleased: Central TV went on at six o'clock, Taiwan TV at 6:30. [……]) (100) **(*Rose*)**

AA-32

ST: 但接而來的畫面竟是**大同**的廣告，除了聲量特高廣告詞，還唱歌呢 － 大同大同國貨好，大同產品最可靠，大同冰箱式樣新 **……** 家家歡喜人人愛，品質優良最老牌，大同大同服務好 …… (146)

TT: but what followed close on the heels of the others were ads for **Datong appliances**, which included not only booming background music but also jingles: **"Datong, Datong, China's best buy, on Datong products we all rely, Datong fridges, styles brand new, right for families, my oh my, first-rate goods, the ratings high, Datong, Datong, our service is tops** . . ." (101) **(*Rose*)**

AA-33

ST1: 好多查某耐不住餓，把行李丟在地上就跑到附近面攤吃飯。[......] 我們這邊是又急又氣，大著喉嚨坑命令她們快進去快進去。他們也拼命吼拼命叫，呼天搶地，就是不聽命令。幹！實在像**歌仔戲**文講的：「**將在外，君命有所不從**」。(182)

TT1: Some of the girls were so hungry they dropped their belongings where they stood and ran over to a nearby noodle stand to get something to eat. [......] We were so flustered and so mad we screamed at them to get their asses back here. But they screamed right back at us, complaining and arguing and refusing to listen. Shit! It was like that line in the opera: 'When the general's away, he can ignore the emperor's commands.' (129) (*Rose*)

ST2: 金發伯說：不行！**餓死了也不能去唱流行歌**！他說，一個學**歌仔戲**的人去唱流行歌，就像一個規矩的婦人家**討**了**客兄**一樣，那是無恥！(12)

TT2: Uncle Chin-fa said, "No! **Even if you're starving, you can't sing popular songs**!" He said, "For a **Taiwanese Opera** singer to sing popular songs is just like a proper wife taking a lover; it's shameless!" (65) (*Play*)

AA-34

ST1: 難道要大家走路到港口？又不是要搞什麼**光復**遊行，你講是唔是？(97)

TT1: Did he think we were going to walk all the way over there, like some parade to celebrate **Taiwan's restoration**? Am I right? (65) (*Rose*)

ST2: 台灣光復那年，馬水生二十二歲，今年三十八，算算也不過十五六年，這十五六年變化真大，光復前，連一畦菜園都沒有，光復後好些年，土地政策一實施，一家人種的那十幾甲地，竟然都變成自己的！(205)

TT2: That year when **Taiwan was recovered from Japan**, Ma Shui-sheng was twenty-two. This year he was thirty-eight. It had only been fifteen or sixteen years. How things had changed in those fifteen or sixteen years! Before the recovery, there was not even a single vegetable garden. A few years after **the recovery**, the land reform policy was put in place, and overnight more than ten acres of land rented by the family became their own. (24) (*Land*)

ST3: 臺灣剛**光復**那兩三年，因為四腳仔走了，一切又都還沒有上軌道，尤其在這個窮鄉僻壤的地方，根本也沒有誰來講過什麼，所以大家都大大方方的把合歡樹挖掉，把土地墾出來 (232)

TT3: The first two to three years following the **retrocession** of Taiwan, after the four-legs left, everything was still unsettled. No one said anything, especially in this remote place. So everyone openly dug out all the silk wood trees to open up the land. (43) (*Land*)

AA-35

ST1: (到了民國七十一年，可就要八百元啦！) (77)

TT1: (by **1982** that had shot all the way up to eight hundred!) (49) **(*Rose*)**

ST2: 民國三十二年 (139)

TT2: Year 32 of the Republic (173)

Note and Glossary: 1943, counting from 1911, the foundation of the Republic of China. (In contemporary Taiwan the use of this system for identifying the year is characteristic of pro-government publications. Not using it is a political act which until recently would not have been tolerated by the authorities. In early semi-clandestine editions of The Fig Tree, Wu's date of completion of the work follows the official system. In later editions the conventional western system is used. (294) *(Fig)*

II. Table

Table AA-1

Author	Fiction Title	Source taken from	Translator	Paratext
Wang Zhenhe	*Rose, Rose, I Love You (Rose)*	A novel: by same name	Howard Goldblatt	1. Front/back cover 2. Translator's preface 3. Afterword
Wang Zhenhe	An Oxcart for a Dowry *(Oxcart)*	A short story from: *The Columbia Anthology of Modern Chinese Literature*	Wang Zhenhe and Jon Jackson	1. Title 2. Front/back cover 3. Background Introduction 4. Biographical Sketches
Wang Zhenhe	Sulan's Getting Married *(Sulan)*	A short story from: *Oxcart – Nativist Stories from Taiwan 1934-1977*	Rosemary M. Haddon	1. Title 2. Front/back cover 3. Translator's introduction
Wu Zhuoliu	*The Fig Tree – Memoirs of a Taiwanese Patriot (Fig)*	A fictional autobiography: by same name	Duncan Hunter	1. Title 2. Front/back cover 3. Translator's introduction 4. Commentaries 5. About the author 6. Headings
Hung Hsing-fu	My Land *(Land)*	A short story from: *Taiwan Literature – English Translation Series, No. 4*	Cathy Chiu	1. Title 2. Front/back cover 3. Note on author 4. Editor's introduction
Hung Hsing-fu	The Play's Over *(Play)*	A short story: *The Chinese Pen*	Michael S. Duke	1. Title 2. Front/back cover 3. Notes on authors and translators 4. Translators' Note 5. Note on the original work

Table AA-2

Back cover of *Oxcart: Nativist Stories from Taiwan 1934-1977*
Taiwanese nativism (xiangtu wenxue) emerged during the Japanese colonial period (1895-1945) as a branch of Taiwan's social and political movements for reform. As a literature of resistance, nativism constituted a type of populist, liberation narrative. The themes in nativism range from the loss of sovereignty and identity to the re-enactment of difference, the latter occurring despite Japan's attempts to "Japanize" the island. Nativism re-appeared in Taiwan during the 1960s and peaked with the nativist movement of the late 1970s. Rich in political metaphor, the short stories of these two decades were directly engaged with the dilemma of the post-war period. Taiwan's rapid transformation into a modern state, its westernization under American influence, and its increasing international isolation generated a crisis of identity for many under Nationalist rule, particularly the intellectuals. The anti-imperialist slant of Taiwan's nativism of the 1960s and 1970s provides the rationale for placing it on a colonial/post-colonial continuum.

Table AA-3

Translator's Preface
[…] it is Wang's ingenious use of language that sustains the comic exuberance of Rose, Rose, I Love You and "creates a cacophony of discourse, not only mocking Taiwan's multifarious culture, but also stressing the novel's rebellion against the monophonic system on which traditional orthodox novels depend." **A unique mixture of Taiwanese, Mandarin Chinese, Japanese (a consequence of fifty years of colonial occupation, 1895-1945), and English, and the even more interesting mix of people who use and frequently abuse one or more of those languages**, afford Wang a wealth of comic possibilities, few of which he lets pass. Puns, spoonerisms (insofar as they are possible in Chinese), mangled foreignisms, malapropisms, and a host of other linguistic oddities pour from the mouths of Wang's characters, both the high and the low, to great satirical and farcical effect. For the translator, however, this feature presents a formidable challenge, which in turn requires a bit of explanation to readers. Wang Chen-ho knew that few of his Chinese readers would be linguistically adroit enough to follow all the verbal twists and turns embedded in his novel, and found it necessary to help them along by including parenthetical definitions, clarifications, even foreshadowings of changes to come. For the foreign reader, the problems are compounded by both linguistic and cultural chasms far too vast for literal renderings. It has been my goal to replicate the tone where exact parallels between English and Chinese (or Taiwanese or Japanese or whatever) do not exist or where they miss the point altogether. Foreign words appearing in the Chinese text are italicized; mnemonic, and frequently outrageous, Taiwanese renderings of English and Mandarin words are given in comic re-creations in brackets; while other linguistic aberrations have simply been altered to produce an effect close to that of the original. [……] (viii-ix) **(*Rose*)**

Table AA-4

Phonetic Notation (Taiwan)	ㄅ	ㄆ	ㄇ	ㄓ	ㄔ	ㄕ	ㄗ	ㄘ	ㄙ
Hanyu Pinyin (China)	**b**	**p**	**m**	**zh**	**ch**	**sh**	**z**	**c**	**s**

Table AA-5

Source Text (ST) Examples	Target Text (TT)
抬頭三尺有神明	the gods listening three feet above your head (*Land*)
鷄公不啼，啼到鷄母去	The rooster doesn't crow, so let the hen do it (*Land*)
路旁屍半路死	Go die in a ditch! A corpse by the roadside! (*Land*)
鴨子聽雷	like a duck hearing a clap of thunder (*Rose*)
烏魯木齊	a real pain in the ass, for crying out loud (*Rose*)
歪嘴鷄還要吃好米	A chicken with a crooked beak trying to eat rice. (*Rose*)
一塊**芋仔番薯**也拿不回來	**not one dime** of the capital invested by Mr. Xin could be recovered (*Sulan*)
我只是嫌他錢給的愛太鹹了！**軟土深掘**，專欺侮你們這款斯文人！	It's just that he's too tightfisted! **He can see you're a softy** and only wants to take advantage of you! (*Sulan*)
地方上的醫生都**阿婆嫁孫女**，無主意了。	The local doctors were mystified. (*Sulan*)
快紡無好紗，快嫁無好婆家	Spun too quickly, the silk is bad; wed too quickly, you'll soon be sad. (*Sulan*)
這費用像尼姑要孩子哪裡撈啊？	At the back of her mind, Mrs. Xin had a second anxiety. (*Sulan*)
一技在手，穿吃都有	(*Sulan*)
三年水流東，三年水流西，總有時來運轉底時候吧！	She reminded her children of a saying that fortunes change every three years. After three years, their bad luck should also change. (*Sulan*)
飼老鼠，咬布袋	I feed a rat to bite my own sack. (*Oxcart*)
烏鴉笑豬黑	Shame on you. You are like the hog who doesn't know he is filthy. (*Oxcart*)
嘴巴有屎哈坑大	[she] has a yap as big as a toilet bowl. (*Oxcart*)
向天公伯借膽了啦	You must have swallowed tiger balls! (*Oxcart*)

Table AA-6

Source Text (ST)	Target Text (TT)
伊娘咧 (TS)	His mother/ damn their mothers/ Your mother (*Land*)
伊娘咧 (TS)	Goddammit (*Play*)
幹伊娘 (TS)	fuck you (*Rose*)
駛伊娘 (TS)	Mother-humper (*Rose*)
他媽的 (CS)	damn him(*Rose*)
他奶奶的熊 (CS)	his granny's beaver (*Rose*)
你娘祖公 (TS)	Mother of all ancestors (*Rose*)
幹 (TS)	dame (*Land*)
幹 (TS)	Fuck (*Land*)
幹 (TS)	*Gan!* ³ Footnote: 3. A profanity. (*Oxcart*)
伊娘的 (TS)	*Yiniang*!⁴ Footnote: 4. A Taiwanese profanity. (*Oxcart*)
「奷⑬你母底上那裏去？」 註(Note)：⑬奷姦簡三字臺語同音。 **("奷 Jiān" "姦 Jiān" "簡 Jiǎn" three words pronounce the same in Taiwanese.)** (TS)	"Where's '**Screw**-your-mother' off to?" (*Oxcart*)
幹伊娘，給你爸滾出去，幹伊祖公 […] 幹！(TS)	Gan! Goddamit! Get out of here! Gan! Get out! […] Gan! (*Oxcart*)
沒囊巴的 (TS)	you gutless bastard (*Land*)
騙肖 (註：猶如混帳) (TS)	You bastard! (*Sulan*)
騙肖 ¹⁴ ¹⁴騙肖：混帳 (TS)	God damn you! (*Oxcart*)
我打死你這條豬 (TS)	I'll kill you, you stupid **SOB**! (*Sulan*)
巴格野魯/八個野鹿 (JS)	bakayarō (stupid bastard)/ bagayarō (*Land*)
「馬該野郎！」(JS)	"Bakayaro!" (*Fig*)
Note: (TS) Taiwanese swearword; (CS) Chinese swearword; (JS) Japanese swearword	

Table AA-7

ST (Source Text)	TT (Target Text)
台灣光復那年	That year when Taiwan was recovered from Japan (added by the translator) (**Land**)
臺灣剛光復那兩三年	The first two to three years following the retrocession of Taiwan (**Land**)
光復節	Retrocession Day (**Rose**)
光復	Restoration (**Fig**)
光復遊行	Parade to celebrate Taiwan's restoration (**Rose**)

Table AA-8

Afterword
The Mandarin song "Rose, Rose, I Love You" has had a long and florid history, spanning half a century and two continents. Written by Chen Gexin, with lyrics by Wu Cun, it emerged from 1930s Shanghai [......] Following World War II, it was the first popular Chinese song to return to America; recorded in English, it became a minor hit in the U.S. and among British troops stationed in Hong Kong. [......] In 1954, a film entitled *Meigui meigui wo ai ni* (yes: Rose, Rose, I Love You) was released in Hong Kong. [......] Easily the most popular Mandarin movie of its time in Hong Kong, Taiwan, and Southeast Asia, this film is likely the source of Wang Chen-ho's inspiration, for the title song was enormously popular in Taiwan and became a favorite tune in dance halls. A final note on the most popular of flowers. As we learn in the novel, a particularly virulent form of gonorrhea was nicknamed Saigon Rose. The Chinese rendering of the South Vietnamese capital's name is *Xigong*, a literal translation of which is "Western tribute." Thorny indeed! (181-182) (**Rose**)

Appendix B
Interviews with the translators

I. Responses from Howard Goldblatt

Reference 1

Many have attempted to render various dialects within a text where dominant and minority languages appear; that includes finding similar differences in the target language, such as BBC English vs. Cockney, southern US black idiolect, etc. In my view, these attempts are rarely, if ever, successful. The illusion that characters in a Taiwanese novel are speaking English at all is difficult to maintain; when further foreignisms are introduced, the illusion breaks down. You will see in my translation of *Rose, Rose, I Love You* that I chose to work in differing dialects (Minnan yu, Hakka, etc.) only when puns or comical interludes demanded something; even here, I normally had to explain what was going on somehow. I'm afraid that regional flavor can really only be carried over by context.

Reference 2

Absolutely. It was, and is, a conscious, often even political (ideological) decision.

II. Responses from Jon Jackson

Reference 3

Yes, I did meet Wang. Indeed, we met often and discussed the stories in question, particularly, "An Oxcart For A Dowry." The basic issue of translation, as I saw it, was to assist Wang in his own translation of the story into English. Specifically, the task was to advise and recommend to him ways in which to reconcile the differing literary idioms of Chinese and English, so that English speaking readers could gain more access to the full meaning of the story. What that meant, of course, was that first I had to gain a more complete understanding of the story through conversation with Wang.

Reference 4

I had worked with some other authors in the International Writing Workshop at the University of Iowa in the same kind of project. Some of them wrote in Polish, Portuguese, and Croatian (Serbo-Croatian, to be precise.) The problem was the same as with Wang and the Chinese language. I'm not proficient in any of these languages, certainly not as a speaker, and relied totally on the initial translation of these authors who, like Wang, had greater or lesser skills in English. What I learned was that translation of literary subjects is not simply a matter of transliteration. That is, it isn't sufficient to merely translate word-for-word, when one is dealing with literature.

[…] with literature it isn't merely the words that need to be translated but the culture that lies beyond the words. For that purpose one needs a more extensive relationship with the author, extended discussions -- in effect, at least a short course in education.

Reference 5

In American culture, as it happens, this is a familiar literary situation. America has many regional cultures, as you may know, due to the nature of this country which has been largely settled by diverse groups of immigrants from other countries and cultures -- German, English, Spanish, Chinese, and so on. Beyond that, there are geographical differences between, say, the urban Atlantic coastal region (New York, Boston, Philadelphia, etc.) and the South, the Mountain West, the Pacific coast, and so on. Dialect is a common feature of these differences. There are ways of accomplishing the dialectical differences, to make them intelligible to more formal expression without losing their interesting, indeed fascinating, differences. I find that some accommodation must be made to insure that meaning is not impossible to communicate while at the same time expressing those differences. Still, one must be prepared to recognize that some idiomatic phrasing simply doesn't have a cognate in the formal diction that prevails. And yet, it would be a shame to lose the vitality of the regional expression out of a desire to adhere too strictly to conventional phrasing. Further, in the case of Wang's story, I felt that the structure of rural, agriculturally based Taiwanese storytelling was somewhat different in its desired effects than conventional American storytelling (which is, itself, heavily derived from European style narrative.) To a degree, I argued with Wang to make some changes. There are some effects, I believe. But to a large degree, I felt confident, storytelling is much the same world wide. The intent is all but universal, as I think most critics would agree. I don't feel that much was lost.

III. Responses from Rosemary Haddon

Reference 6

When I first travelled to Taiwan, I had just completed my BA in Chinese at the University of British Columbia, Canada. Back then, I wanted to travel abroad to a Chinese-speaking country in order to gain fluency in Mandarin and to deepen my understanding of Chinese culture. My teachers suggested that I go to Taiwan (rather than China), because the education system in China was still suffering the effects of the Cultural Revolution. In Taiwan, I spent the first year or so studying at the Mandarin Training Centre and in the Chinese Graduate Programe at NTU (Taida).

The period in question was the mid-1970s and the Xiangtu wenxue yundong was getting underway. This was a period of intense intellectual ferment and the whole country, it seemed, was caught up in the movement. I myself became increasingly intrigued by the movement, including the literature and the debates. At the time, some American friends introduced me to Professor Chen Guying, who had recently lost his job in the Philosophy Department at NTU and was giving lessons in Chinese philosophy from his house in Jingmei. Chen's house was a meeting place, or salon, for many of the writers and intellectuals associated the movement. My friends and I

spent quite a lot of time at Chen's house, listening to the debates on modernization, social change, social injustice, class structure, Taiwan's history and culture, human rights, civil rights and separatism (independence) versus reunification. Either at Chen's house or through him, we met people such as Wang Tuo, Chen Yingzhen, Huang Chunming, Yang Kui, Ye Shitao, Zeng Xinyi, Wang Xiaobo, Hu Qiuyuan, Su Qingli, Jiang Xun, Chen Ju, Linda Gail Arrigo, and many others. At the time, I began to spend quite a lot of time reading the xiangtu wenxue stories and articles published in local journals, such as Xiachao zazhi.

Reference 7

My personal aims in translating Taiwan fiction lay in conveying to the West (TT Western readers) a picture of Taiwan as a part of East Asia that is intrinsically interesting, culturally distinct and politically conflict-ridden. Even now, it seems that the country's history, culture and issues of sovereignty are virtually unknown. I was fortunate to be in Taiwan during the period of the *Xiangtu wenxue yundong* (Nativist Literary Movement) (mid to late 1970s.) Accordingly, I came to believe that Taiwan's nativist literature constituted an excellent means to convey the Taiwan experience. I thus selected and translated eleven (previously untranslated) short stories that encapsulated the essence of the country's experience.

Regarding the representation of the ST, I felt it was important to do so as faithfully as possible. Taiwan's history and culture are a pivotal part of Taiwan's experience and should similarly be faithfully rendered. I felt that to do so was to show respect to both authors and this other culture. In the process of translation, I thus aimed as much as possible for accuracy in rendering the sentiment, mood and tone; the content with respect to characterization, plot and events; the language and dialect; and the narrator's viewpoint. I did so, even though I felt that some aspects of the ST could be discordant to TT readers. Where possible, I found and made use of unabridged, complete ST and included everything in my translation.

It is one thing to be faithful to the original; it is another to produce a translation that is enjoyable to read. Thus, I developed a concept that what I was reproducing was similarly a work of art. In some case, I felt that my rendition was perhaps more artistic, or better, than the original. Some of the early texts, such as those that date to the Japanese colonial period, were marred by linguistic imperfections, including incomplete sentence structure or strange punctuation. Thus, I felt that it was necessary to slightly "doctor" the ST for the sake of enjoyability. I justified this by rationalizing that it was necessary to do this in order to produce a work that TT readers would enjoy and would want to continue to read.

Reference 8

Where the literature was concerned, I viewed in primarily social rather than in political terms the inclusion of Taiwan dialect in the texts. The dialect enhanced the literature's "regionalism" and it was important to capture this in the translation. In general, when I encountered dialect, I dealt with it on a case-by-case basis. Usually, I made use of the most appropriate English translation I could think of; in other cases, I romanized the original, usually in Hanyu pinyin but I sometimes also used Hoklo. In all cases, I was aware of the aesthetics of translation and that it was necessary not

to disrupt the flow.

Sometimes, I assumed that the TT readers would not understand the encounters with dialect, no matter how I dealt with it, so I added footnotes where appropriate. [……] In my translation, I romanized the term and explained the meaning in a footnote. [……] In many of the original ST, authors themselves added footnotes to explain the dialect, concept or event referred to in the narration. I sometimes translated these footnotes and added them to my translation, too. In general, however, because the renditions are works of literature, I didn't want to burden the reader with too many footnotes, so I attempted to deal with instances of dialect in such a way that they were integrated seamlessly into the TT.

For dialogues between characters that included dialect, I tried to render it as colloquially and close to natural speech as possible. I included contractions and slang and now and then dropped a letter or two from words in order to convey the essence of the speech. As much as possible, however, I attempted to maintain characters' dignity and avoided imposing a hillbilly effect. I didn't feel it was appropriate to impose the type of speech associated with, for instance, the American South. I occasionally felt that I was inadvertently raising the level of the language, but also felt that I had no choice but to do so and that the effect was quite natural and convincing anyway. [……]

Reference 9

My views undoubtedly affected my decisions in conveying the ST into the TT. However, they related to my reasons for taking on the project; they did not affect the way that I undertook the translation. My ideological (or political) motivation was quite complex and included aspects of nationality (Canadian, who is vaguely anti-American and generally leftist in political orientation) and generation (Viet Nam baby boomer and opposed to that war). More specifically, it lay in my awareness of the inequities with the West, particularly, the United States. Besides Taiwan's unequal international relations with the US, there were also inequities that arose through the modernization that was engineered by the collusion on the part of the KMT with the United States. In the centre-periphery paradigm that was current at the time, Taiwan had experiences that resulted from these inequities. To this extent, I was motivated by empathy and was aware of the way that the people of Taiwan had suffered from these various types of inequity. I felt that the texts conveyed these inequities very clearly and that, by translating them, they would be conveyed to the outside world. Where the TT readers were concerned, I desired to raise readers' awareness of the existence in these inequities; the role played by the US in their formation; and, more generally, of Taiwan's plight. (With hindsight, perhaps some of this was a bit naive and a little misplaced! However, at the time I was quite young and idealistic.)

Appendix C
Reader Response Study I

Conducted by Yun-Fang Lo

y.f.lo@ncl.ac.uk

I would like to thank you for taking the time to do the survey. The survey will take you some time to complete; therefore, I am grateful for your help.

The survey aims to find out how much the regional flavours of Taiwan have been preserved in the translation of the novel "Rose, Rose, I Love You". This novel is written by Wang Chen-ho (Wang Zhenhe) and translated by Howard Goldblatt.

Please take a moment to answer the following questions. The information provided in this survey is strictly confidential. Tick the appropriate box or insert as applicable – there is no space limit. Further instructions will follow these questions.

Full name or e-mail address:

Gender: □ Male   □ Female

Age group:
□ 18~20 □ 21~30 □ 31~40 □ 41~50 □ 51-60 □ 61 above

Country of origin:

Educational background
□ High school □ Undergraduate □ Postgraduate □ PhD
Major/Institution:
_____

Do you read foreign fiction books?
□ Never □ Seldom □ Sometimes □ Often □ A lot
Most of them are from which countries:
_____

How many languages are you competent in?

_____

Reading Instructions:

Please read Chapter 6 of the novel carefully and select phrases in each sentence which can be analysed into categories by underlining and marking them with the abbreviations listed below. Please also see the demonstrated example.

Your cultural sense	Abbreviation
General usage that is commonly used and understood by everyone in the world	G
Far **Eastern** culture in general	E
Chinese culture and language (e.g. typical Chinese expression)	C
Specific culture and languages used in **Taiwan** (e.g. typical Taiwanese dialectical expression)	T
Japanese culture and language	J
Western culture (e.g. American culture and expression)	W
Don't know	?

Example:

The ground-floor furnishings were considerably more austere than those upstairs: Naugahyde sofas **[E]**, squat tables **[E]** made of inferior lumber, rattan chairs **[E]** so old they were rubbed shiny (these you could not buy anywhere, and had been supplied by Mrs. Qian **[C]**, who had her servants claim them from the garbage dump near Mingli public school **[T]**, and even then it took some doing). Downstairs visitors were treated to black tea that cost a mere fifty New Taiwan dollars a catty **[T]**! For this brilliant suggestion, they had Teacher Dong **[C]** to thank. At first, Chief Qian **[C]** opposed the idea: "Why should we act like paupers **[G]**? We can afford better." Then, with a couple of loud snorts, he switched to Taiwanese **[T]**: "People will die laughing at our phony act **[G]**."

This outburst had sent Dong Siwen **[C]** into a fit of fingernail chewing; his cheeks puffed out as if he had stuffed apples into his mouth. He always did that before saying something momentous, words that must be articulated in perfect dot-the-i's-and-cross-the-t's Mandarin **[C]**.

"Chief, you're a damned candle, that's what you are! If you're not lit you don't shine **[?]**. There are *at least* two *advantages* in doing it my way. First, you'll be seen by the people as an 'honest and upright civil servant **[W]**.' Second, you will create the illusion in the eyes of most people that even though you're a councilman **[G]**, you're no better off than they are. They'll be able to identify with you that way. ……" (p23)

(Find Chapter 6 of the novel *Rose* in Appendix E)

Appendix D
Chinese Questionnaire

問卷調查

羅芸芳
y.f.lo@ncl.ac.uk

這份問卷調查的主要目的是從文學翻譯中找出台灣文化特有的鄉土色彩，在此僅以原文進行探討，希望藉由王禎和的小說「玫瑰玫瑰我愛你」來了解台灣人對台灣文化的認識。

這份問卷或許會耽誤您寶貴的時間，不便之處僅請原諒，在此非常感謝您的幫助。請您回答以下問題。下一階段問卷請參照指示，閱讀所備之文稿「玫瑰玫瑰我愛你」第六章。

所有資料皆不會轉為其他用途，敬請安心填寫。請選擇最恰當的答案並在空格內打√或在空行處填寫答案。

姓名或電子郵件地址：

性別： □ 男 □ 女

年齡：
　　□ 18~20 歲 □ 21~30 歲 □ 31~40 歲 □ 41~50 歲 □ 51-60 歲
　□ 61 歲以上

國籍：

教育程度：□ 中學　　□ 大學　　□ 碩士　　□ 博士
　就讀科系/學校名稱:

_____
_

請問你會哪幾國語言？如果你精通以下的某個語言，請另外在格子邊上打個星號，謝謝！
□ 中文 □ 台語 □ 客家話 □英文 □ 日語 □ 其他 _____

閱讀導覽

請仔細閱讀這篇小說的第六章，並且以下面所提供之類別項目，選擇性的在句子的左方畫線及標上縮寫代號。請參照以下之例子。

文化特有之項目	縮寫代號
<u>全世界通用</u>之普遍用語及習慣	G
普遍所知之<u>東方</u>文化	E
<u>中國</u>文化及用語	C
<u>台灣</u>特有文化及特殊用語	T
<u>日本</u>文化	J
<u>西方</u>文化	W
不知道	?

例子：

而一樓的陳設與二、三樓相比就顯得寒傖得十分。合成皮的沙發 **[E]**，楠木矮几 **[E]**，舊得發亮的藤椅子 **[E]** (這還是無處可買呢！是錢太太 **[T/C]** 派人往明禮國校附近的垃圾場費盡心力才撿來的呢！)招待的是一斤才五十幾元 **[T]** 的紅茶 **[W]**！這可統是董老師 **[T/C]** 福至心靈幫他想出來的點子。起初錢老大 **[T]** 很反對：「要這款扮窮裝寒酸幹麻 **[T]**！錢又不是花不起！」哼了一哼，改用起台語調侃 **[T]**：「假先假搭(假模假樣)，笑死人呢 **[T]**！」

聽他這麼說，董斯文就咬起手指，腮幫子鼓得好似臉上結了兩個五爪蘋果，每當要說什麼嚴肅的，他就這模樣，而且還必須用ㄓㄔㄕ和ㄗㄘㄙ涇渭分明的國語 **[T]**。

「老大！你真他媽得蠟燭，不點不亮 **[C/T]**，教你這樣子搞，at least (至少)會給你兩個 Advantages (好處) **[T 中英文交叉講 (code-switching between Chinese and English)]**。其一能夠讓你留下『你是清清廉廉的從政』的深刻的印象；其二可以讓一般人產生幻覺，以為你一個議員過的生活也跟他們一般水準 **[T 台灣的選舉現象 (Taiwan's election phenomena)]**。這樣一來，他們便容易和你認同。……」(42-43頁)

玫瑰玫瑰我愛你

ROSE

王禎和

那裏，你
你要出去
同伴——你
我要去
不要給那
你又要
舞給那老師
尼斯——從你
絕死
去跳——那
你——不一樣
出來舞
怕肥你
舞到現在
不要來及怎麼說

莫有喝回
只喝幾裏
莫有人參
莫講起——杯咖啡那要你
杯咖啡又胆
順便我選來就大嬸去
我聽——不然我就貴火大！
你選哪——那怎不從那裏去
那從火大，你
那吃做童的尼斯繪給你那要去
是做童的實在那裏鐵
吃飯？我現在那童裏去
好幾年的選是吃得死
好幾年的一選舞吃到死怕肥
是教的英語見得不去打你
以後的英語水滴都不會
的民國連身不會
做民國的就不會飯吃
七十一年就不會來不及禮上
他想有這無開到喝過哩
一款想到過我衣裳要
他想像姓現我就動好好
那裏到的參詳好——好好
文章說到莫量好在我不管
斯里蘭的吃——我不管你
他那裏利到那實在好喫你
依然知道簡好選覺得學你
故悟知道那量慢慢講這電
那實在喫那吃有學莫有我

時內政部正大聲疾呼要取締電動玩具。只要能賺錢又對社會有害的生意便有高度興趣去經營的他，當然也遭到波及。那時阿恨便經常諦聽他這麼嘀咕內政部：變什麼蚊（把戲）！一會下令全面取締電動玩具，一會又改口說只取締沒牌的。一會說五月就要開始取締有照的，一會又宣佈從七月起。等到七月又公告從明年元月一號起才開始執行。說好要收購有牌照的，一台一萬三千塊。到時又講不收購了！變什麼蚊！和那個姓董的英語老師一款一樣，想到那裏說到那裏，一絲絲定見都莫有！）

不過，講起來也很好笑！──你聽哪！你聽我從頭說啊！你知莫？我離開你那裏，就趕緊叫三輪車坐。一到店裏（他還蠻客氣的，沒說「一到公司」），我就趕緊敲電話叫黑面李、矮仔姬、紅毛大姊頭他們趕緊來。喝！我打電話時，他們個個都還在睏呢！實在太過好命！

──我就叫他們五分鐘內統統給我起來！喝，他們眞的就在五分鐘內趕到咧！比軍隊集合還要快！喝，你就沒見着。他們居然個個莫有洗臉刷牙就趕來啦！個個散頭垢面，就像那裏逃來的難民！你就莫看到！矮仔姬和紅毛大姊頭她們兩個查某，平常還人模人樣，今天沒洗沒梳，又沒搽粉抹胭脂，幹伊娘，簡直就像黑肉ㄍㄟ！──我不騙你，眞是這款樣，那矮仔姬一張臉，喝，你就莫看到，夭壽黑兼靑又兼黃，和芒果皮簡直是同款樣！不過，不過，我看最好還是不要跟你這個大醋甕講。──ㄇㄞˋ吵ㄇㄞˋ吵（別吵）！好啦，我講我講。矮仔姬早上臨時臨抓趕來，外衫裏頭，你知莫？忘記穿甲，莫穿那款佩奶的，你們用來佩奶的那個呀！──喝，看現現，伊那大奶，喝，大得有夠夭壽！想不到伊人矮得像囝仔，奶竟大得像美國蕃婆。喝，還白姦姦，滑溜秀。──我有摸過？神經呢！──我怎麼可以亂來！滑溜秀，是我自己感覺，是我自己亂想的！喝，你怎麼靜唧唧，莫應話啊？喝，吃醋啦！哈哈哈，你原來在吃醋啦！神經呢！我怎麼會看上伊呢！黑肉鷄一個，我怎會看上伊囁！伊年歲又那麼大！看上伊，神經呢！

──天地良心，我莫有講伊的奶比你的好看哦！我只講伊的奶夭壽膨風，大得驚死人，像美國蕃婆仔，這樣會比你好看嗎？講正經的，有誰的奶比得過你的哦！不大不小，就像麻豆文旦柚

──好好好，ㄇㄞˋ講ㄇㄞˋ講！

有啊有啊！黑面李也趕來了。你知莫，他一入門就向我要檳榔啃！我又莫好咕（吃）檳榔，那裏有？莫有檳榔好（ㄏㄠˋ）咕，他又坐立不安，像個中嗎啡毒的。話講莫幾句，不叭哈流眼油，就趴在桌上啄龜（瞌睡）。實在莫法度跟他參詳事情。只好叫人出去買。七早八早，那有賣檳榔！附近幾條街路找透透，就是莫有人賣。後來在那裏買到，你知莫？──在火車站！檳榔好不簡單買了回來送到他手裏，喝，你知道他怎麼講嗎？這黑面李實在無罪好宥，居然講買唔對啦！買唔對啦！花蓮的檳榔又小、渣又粗、嚼起來無味無素，他是不吃的，他要嚼的是那種，那種大大的，渣又嫩的雙冬檳榔。幹伊娘，這個黑面李！──對啊對啊！歪嘴鷄還要吃好米！給他買呀！當然給他換又大又嫩的雙冬檳榔啊！多開（花）錢是莫關係！可是他這一亂，浪費多少時間你知莫？足足有半點鐘。什麼事都莫法度辦！

都一個規規矩矩，又叫「哈——哈——哈」他笑得過莫有，他們想新的旅館光一叫「哈——哈——哈」他笑得過莫有，他們想新的旅館光一叫「哈——哈——哈」他笑得

些地聽了這時暈歎叫了幾個居然笑起來就有道理最高明可靠？懂醫師的定靠他們都怎麼像這都是私家偵察什麼就會道理最高明可靠？懂醫師的定靠

有好幾個發來。他們偉那一切都要女安置一下要來定女學生後面泡在臨床上懂醫師的線查怎麼有好幾個發來。他們偉那一切都要女安置一下要來定女學生後面泡在臨床上懂醫師的線查怎麼

是同行回來——有管人的講好好的，有法子——有政府印照顧客人這——醫師是那些人做他是同行回來——有管人的講好好的，有法子——有政府印照顧客人這——醫師是那些人做

好以後就好執照對不對——衣補遲起馬局利那轉——那務美軍大的總老好以後就好執照對不對——衣補遲起馬局利那轉——那務美軍大的總老

八告地那就趣緻要提交小姐選個美好眼的和最安全的——他們那些同學怎麼八告地那就趣緻要提交小姐選個美好眼的和最安全的——他們那些同學怎麼

說——這款就不聽不對切照當然是好然這款講那可信——他們那些同學可以說——這款就不聽不對切照當然是好然這款講那可信——他們那些同學可以

什麼頭去訓一切講你營業我們講那款你哪聽都講什麼講出來講是個接就什麼頭去訓一切講你營業我們講那款你哪聽都講什麼講出來講是個接就

我們喝告訴子不喝，你哪聽都講不喝道個也不他們

要話裏哥哥也囑千交代萬交代合。董這講這再用十排電你就再長黑面畫有雙

——是明！文代講起我在到去講還老只分鐘來，每每有雙——是明！文代講起我在到去講還老只分鐘來，每每有雙

呼！是代我們這款選上你讓他們自己像乾萬文代再送在紅毛大頭頭就

我也代的查阿羅蘭公查不比來擦乾淨文代送地那款少查多多浪書大都就

也懂這款萬一囑裏公那樣可以擦乾淨那款待有人哈哈知訓練的寶貝

眼講他懂所便頭那可那款要款怎樣做你們那款候件利那款剛等著我喝

也眼他裏那一年三款要什麼？好那一子呼麵軍那款馬寶提最我都莫你

——說這款就面紹地好好在一鐘面頭迎！伊開你款

就他員然查你在忙！——在乾講道趣你莫等——喝會那莫

講我——嗎可面好查候面後業提最就要亮要款——你款

他們聽到去我就紹地候跑迎不要打亮電來——你笑什麼分

也懂拉款的說不怎麼就超打你回去莫莫在分鐘要

你莫款的說得過去亮小姐就要那款十分清楚我們

的就在電國像不電子也在那美國像姓

真唔知悟知得我就是這樣──大嚷（。怪樣──大嚷

點過分！一句接著一句，你例伊甸前

荀！一句接著幾歲，你說到伊甸甜

我夢過海把我叫老師，成著要老

和夢過把我叫伊甸個小圓圓圓

子把你講給你聽──

十四名再講給你聽──

二十歲的小姐比來──

──是圖個十四名

我實在懂得荀什你

而且而且一動一動，真真要喝

你稍稍等一下，我再講究好

你稍稍等一下，我再講究

修理人打皮肉打已是丁面三錢重的金

分帶抽面帶回，是丁面三錢重的金

衝一路的七節八節。就算以夢遮眼不致到到到。范謝遲皇毛伊足去去。（單）將——他像日本春夢卻使不在眼皮下的螢幕上映。西秀在空中走秀。一面大搖大擺。一面大搖就那個走起那麼。呷一喝。那是不要浪費我看火是真的像有個人在遊。一有時

就又是家他們哪哪？你做起來反正只是要唱得好？你意思是給去國家回來的生意客也致意致款你你知款款了這唱款不通這就讓他溜溜滑過意唔那麼好？伊即講。對這款同里唔達——眼明跟達你明者跟達眼眼——哈哈都一說——那時將天光這時將天光伊說對款唱這是對款真在。我說的。

例——就可以講衝子你意思是給去到到天唱的唯一對。那樣好？——我就唱了。好意致款你就講天光致你致到唔是人罷？是唔是人講。那款你就講款地唔錯——是唔是人客的唔昀講不唔意好意伊唔對喙明眼——是唔家的人。那時聽已沒全套唔要意趣。實在人家在講天唔明的人客？不必身分。唔知款這種事辦得較清

死，道某會講過的某對這十五點——你公司的對這十名他比較大。就是那音符就是女校女選兩個都七名選女你就。原——呃我個個都要校七比較大啊。門（中）乃呀啊欲欲破總補一原個你我怎補補網破啦——伊伊就補破網伊倆都破補網破啦呀呀講這是啊總補啦嗯啦欲補補那網破破啦啊你補破網破補原個個網小學時補破啦——小比你那時讀的莫編

我房間有客去生那裏我講我啦她她小姐？——好啦講別個女人呀？——A個B狗欲馬上去她打妳啦就嫁去的女人？C欲馬上她們呀伊不放妳不是就選——四名延準不准欲去喝是有挑馬和的。就有個個個小姐就辦辦莫事莫事莫事好幾——有條有個個個都要莫路必去——一哈哈笑我說——伊搖搖頭伊描頭莫事莫事那——

整晚例伊等著人客莫事都有辦法怎辦？十四名晚有辦客就辦——怎麼辦？一名你奇怪可以辦選怎麼辦你就是莫辦居然有個小姐等個小姐等我報銷說奇怪居然有個小姐等這款男人在你那待個待了

總付了錢講伊看著人客莫好路莫好路必候美啊美美的時候莫好莫講了沒啦沒講總伊自遵己總是

一啊伊付了錢講伊看著人客小姐？好好做款別叫那天光欲欲欲欲欲——十四的伊打款就就就辦——你莫欲莫欲我你要去放欲啊在鼻鼻最晚的事——有辦有辦伊等人客莫莫好好講款這情都啊伊懂醫

小姐這麼多邊（日）普通電話打響有夠命令全
但不是有功？你總不要回他的話，而且美國大兵的同我說……
怎麼？你聽他連忙說：我同他轉回來好嗎。你聽嚇到
你在嗎？——（球網）某——仔的真是拿來
好。——你怎麼可以這樣？真美——你知
我看著綱——不到一個小時內就好。
你轉回來但——又可以去審查？令小到內
選出來那幾個先餐花，就選出三個人。果然在
交代兩他們都講，我聽講——就是這小時內
款這是他的老師叫死死就死。（次代用在
莫代的老師還有先像一個人頭，一馬送到這裏內
不過選出來有莫西當完全家般出時先生的身上
天下那個要看他們的陶勇夢。
那有女人的草代中意那夢是這裏——就是那裏他們
來的功，不挑反馬來那裏也是那
我可以保證大的一個出生廳尼斯老
可以是大的一個小
個個都。

懷的裏像經伊拿冠軍有這款會就伊這
比裏像經伊拿冠軍有這款會就伊這
例寶會得很多家的伊同——不知
伊同伊。——我時我拍——你知到伊後面浴室
什麼候有周國的紹——不由子正在洗
你要線有周國的報告——我光不相洗乾
這破底阿根想——你算算著像大要兩三
你要死生——不算看，不了三下就可以一下喝
？——哈咪這個——我真萬效客一喝過
——哈咪這個新聞仔喜不——這裏歡的
？喝喝我們的小姐福
你紛大都。

基見了還：其實也不講那幾款，代五歲最大的量，那些嘴嘟嘟的嘟尼基的
你一個講個乖乖爆爆個文，實在看畫，再安嚷個阿嘟咦！這是代有資格的嘟尼基的
你是講款荷的對吧，重要長得的意思去做。每一個都在忙了好好大軍——
我要美得到回房參加勿的人死那嚷，功荷就是嚷得太高……每一個人都有權利去服務！
選下畫打協荷意去死的選，對小嚷子的選，我想喝再想喝再想去！別消停了你！好了你
只以小圓圈轉團團下那再說不是沒什麼代啊……對每一個都在幾上五，公以合格的本——用眼睛擠止來，喝——好消停了你記切記切記
一大過是講什麼喝，你就是嚷那就總統樣兩個本——五公尺以合格的本
那等就是皇來就他們講什麼喝，那有的嚷那有起，總統樣有兩個本
我再來畫子起他就不——，總統樣攜掉，用眼睛擠止來，喝
吧還喝接待美國人呼，那有起來紅毛嬤仔姬——小接經慢你聽過這個阿嚷荷照
那我冷笑待一下去，喫冷笑裡圓圓查某人女人大後以得小的眼照美國勝來
一句話題隨隨便說……現再數年小大成以得美國勝來有多買當
那說阿嚷意嚷，現在數年小大成以後是

（奶）莫歲的他早就用電話間過得加參來跟他講個模樣大就是小有他
阿嬤尚嗒實在上講……你會在上笑！就是數女人啊如果選明局長掉啊像他
你荷你會在笑！照他再電話裡連著長啊！我選不夠以咦且柚子哪子好不標準是柚尼基
阿嬤尚分款這方法——。十歲的嬤怕不太爽——我間幾就什麼代的嬤問這款做標準——定好奶
阿嬤尚講這款很令年子再這意思多冷奶的阿嬤間這外行了他講他柚尼基
那你說好阿嬤荷十五歲的本查某人飽啊——是個答呼如大到荷行不講他阿嬤他啊
如果嬤尚那上十五歲的查某三十歲女人飽啊——你不聽我講意思有周圍那啊那樣把
十歲誰算上五十歲的查某啊十四荷——是我倒是老師下了他阿嚷尼基
功大的幹娘荷？——可便子再查某某啊五十歲奶奶想到這點也行他就跟我樣把
夠數目到底——十三十歲的女人飽五十歲……你懂嬤？你懂嬤那嚷它
誰底黑啦亂了——十三十歲啊對嬤荷！你講好想到奶奶——
目黑白亂了——五十歲啊五十歲呼我荷照嬤仔想啊即
上代的選——選是十幾就是奶奶的荷大想到這外行了
代的選——只在講過個查荷他講他——他拜託我接畫上
選——只在講這個查某是就是他拜託——我接畫上
上——法分十

事的？

你聽哪，你聽哪？

——當然——哈哈哈——你聽哪裏要緊摘扼，用北部國語講起來，我火扒就是炸巴士，我扒去扒巴士，你的小組阿尼基，你有沒有注意到，他們查清楚給他每個人，一件事，每一件重要的事情，至多每月總要通知——一同，這麼。——一（好）什麼

你想到哪裏又不是叫他王醫師，可是要好快的毛病，那小姐阿尼基那個姓，我總給他雙又想到哪……那個姓病行遊去老大已繞到我給他，他載到就沒法主辦……那個就在診所等你——一叫他他去。

——哈哈，你又不是說在這個醫生你選大士士。

龍太鳳花柳王花柳花鳳生選老醫……補花柳病的專家，嗚嗚王醫是每學長是他他你選用等小姐？今天星期一王醫師他他正在他診所——我當下提繁打繁給那姓那現在就你聽——讓你聽讓小組尼基，他講他的術？

低做壓下氣，你慢呼的一絲——伊甲等權（甲）法庚

你看伊看伊就他看他真，你就道款叫伊就很真，你就道款小圓呵呵再講呵伊的，伊甲等總絡後攻功，小圓圓圓圓口呵呵乳，我圓圓圓面兩相罩，那酒的口乳乳，大圓面圓圓圓旦相這，那款大圓圓冠的愛人——真要又要愛的女人，每伊尼基伊娘娘娑仔那款，伊娘伊的圓圓圓像像，那人款像是大款相人認死去，那錢錯，別人字是相不

的、三十歲真是忙得有件事要趕那裏辦那分別到那裏分
對啊！足足十大個半天才把小妹送頭去美容得先把他
那忙到頭足見了目又摘了來。——他，名字外還是得要人
——阿嬤真快！十點多鐘來，怎麼不聽哪是娶金美得先
嗎荷嫂？你得詳細一對了！對啊。你——他幾年作戰是
你下個小時去參把小妹送頂不——好久阿你聽哪呢？在
他講有多少男人會知道三十喜歡的小實在這款哪一年齡
在某三十歲的身，我把伊現只是在，母——我母想哪個規
就會花錢買些呀尚單可以瞭簡容只款金額選出。所以哪
我就退給人家結果意沒送（丫）名老哪講我然母哪用這
除身上都沒有幾個斯文兩個總都不動封，但定就行的電話
你像伊這個幾十四，黃橋丁（丫）尚且大美那他竟然心血
你能瞭懂這一個五四，合居期的那他想定不來亮紅來
你不當當行那個鐘他恐怕在青中真結是大超過三十想想
...

姐。下關懂的果間，只想意撐路
講出去好處他們喝美對代
——才發小姐實在會笑的一性五要
伊娘又在會車頭對我們心，這
董的。伊——見什身尋開去款之懂
瓶補媽。娘樣仙花的小姐進思有他
的來！幹——他——姊姊我
大公司四冬居借人——他不
話催促倒咕大叫喝——就是
我實在會居然十差吵架
下——阿四級女仔又冇講樣
他要紅好臉時關講的教語我
那時鼓勵著伊留下便你說
那想到周個關留了——怎麼
死去那人說四那我們去忙
想到（未）音初幸好
到（末）流去扶人，只好向
那結周借小應

你看有紅襄那好——丁所有眼服我不喝酒的
丁？真自己願勝過夜了？你看目己願意
呀。對呀！好！你看我給這個血本又死
呀。你不是太好就死了新鮮我受訓拜
你在會真講會嗎？你把那一——例你列入後受訓
玩笑！

你有看數個個國人你拜個拜——喝酒
丁了眼服務要我對了個再講受
而且目己顧意而且只講
你看給錢要生又死又統
只是太好新鮮放玩我向
你到了一次就在此死放玩到
齊來夜——惟那樣——一例你
那老師發眼——是這個到天天活的
整啊——點就很清楚向另外要候
曉得什麼那應跟大的好玩
可算早上算什麼事情講你上
就記總眼過你會——你考
來爲上早已學講一你看考
淚起尼斯幹了手這想可暫停
決不吸哦——一——講可語

一我——誰——想看
你？你想知道來——安
像你打鐵尼斯就想說你有全是不懂一向樺亮
打鐵那麼我你講你想——可是但是我講深票
這不講了那我想跟不出來你——我是不是在黑板自
根斯說你聽知道的個好保持開不聽是我
你那麼就知道後備我——很多參應黑板
對哦！那不來忙無論如何大勿開呀你
眼應那比較好也講——到點好萬是

就對了其實候女的有那好那文要去人
老師也就成年的講女——而且實有辦是
講講個人經有誰的——可且有人辦了
英人跟到十的毛紅總有不通過呀
語就這——九——網——無看查通過你
增你定要大歲長可——那不管是那不過
進說要馬長三以美大毛有過來
——那我霸我過十女扶圖那好網
你聽幹好去大歲知的阿就你
呀——嚴是夫就針三好姐的怎
你我針模槿對十政好我扶好麼
好說規得——不歲好——不圖辦
你呀定底不要好扶尚要花？
把說又夫要知尚好自花可
它真知大心道但也己是以
總格道網是而且沒有不
——備那——但總有講
種模看你會不想看
樂看那打樣寫跟尼
像你會鐵打鐵尼斯

Appendix E
Reader Response Study II

Conducted by Yun-Fang Lo (Cary)

y.f.lo@ncl.ac.uk/ 07855449528

I would like to thank you for taking the time to do the survey. The study will take you some time to complete; therefore, I am grateful for your help.

The study aims to find out how much the regional flavours of Taiwan have been preserved in the translation of the novel "Rose, Rose, I Love You". This novel is written by Wang Chen-ho (Wang Zhenhe) and translated by Howard Goldblatt.

Please take a moment to answer the following questions. The information provided in this survey is strictly confidential. Tick the appropriate box or insert as applicable – there is no space limit. Further instructions will follow these questions.

Full name and e-mail address:

Gender: □ Male   □ Female

Age group:
□ 18~20 □ 21~30 □ 31~40 □ 41~50 □ 51-60 □ 61 above

Country of origin:

Educational background
□ High school □ Undergraduate □ Postgraduate □ PhD
Major/Institution:
_____

Do you read foreign fiction books?
□ Never □ Seldom □ Sometimes □ Often □ A lot
Most of them are from which countries:
_____

How many languages are you competent in?
_____

Reading Instructions:

1. First of all, read the front and back cover before proceeding to the next step;

2. Then, go on to read Translator's Preface and Chapter 1;

3. After finishing step 2, please read Chapter 6 of the novel carefully and select phrases in each sentence which can be analysed into categories by underlining and marking them with the abbreviations listed below. Please also see the demonstrated example;

4. Finally, read Afterword.

Your cultural sense	Abbreviation
General usage that is commonly used and understood by everyone in the world	G
Far **Eastern** culture in general	E
Chinese culture and language (e.g. typical Chinese expression)	C
Specific culture and languages used in **Taiwan** (e.g. typical Taiwanese dialectical expression)	T
Japanese culture and language	J
Western culture (e.g. American culture and expression)	W
Don't know	?

Example:

The ground-floor furnishings were considerably more austere than those upstairs: Naugahyde sofas **[E]**, squat tables **[E]** made of inferior lumber, rattan chairs **[E]** so old they were rubbed shiny (these you could not buy anywhere, and had been supplied by Mrs. Qian **[C]**, who had her servants claim them from the garbage dump near Mingli public school **[T]**, and even then it took some doing). Downstairs visitors were treated to black tea that cost a mere fifty New Taiwan dollars a catty **[T]**! For this brilliant suggestion, they had Teacher Dong **[C]** to thank. At first, Chief Qian **[C]** opposed the idea: "Why should we act like paupers **[G]**? We can afford better." Then, with a couple of loud snorts, he switched to Taiwanese **[T]**: "People will die laughing at our phony act **[G]**."

This outburst had sent Dong Siwen **[C]** into a fit of fingernail chewing; his cheeks puffed out as if he had stuffed apples into his mouth. He always did that before saying something momentous, words that must be articulated in perfect dot-the-i's-and-cross-the-t's Mandarin **[C]**.

"Chief, you're a damned candle, that's what you are! If you're not lit you don't shine **[?]**. There are *at least* two *advantages* **[W]** in doing it my way. ...... (p23)

At the prospect of fleecing a shipload of lusty and lonely American soldiers, a Taiwanese village loses all perspective—and common sense. The local high-school English teacher convinces the owners of the four major brothels in town to enlist his services in teaching the prostitutes some useful English phrases. But his plans soon spiral out of control. This irreverent novel by one of Taiwan's best-known writers is both a masterpiece of fiction and a vivid reflection on Taiwanese identity under the impact of Western culture.

"[A]n affectionate look at lowlife in Taiwan, with its mix of people and languages—Taiwanese, Mandarin, and Japanese—and the cacophony they create."
—*Asiaweek*

"[A] ribald, scandalous little Taiwanese social satire."
—*Publisher's Weekly*

"A polished and lively translation of a rollicking burlesque novel originally published in 1984. . . . Delightfully irreverent."
—*World Literature Today*

WANG CHEN-HO (1940–1990) is one of Taiwan's best-known writers, and is popular in China and the Chinese-speaking communities of Southeast Asia and the United States. He is counted among the first generation of native Taiwanese writers, is the leading exemplar of that nation's "back to the roots" movement of the 1960s and '70s, and is famous for his comic use of local dialects. This is the first of his novels to be translated into English.

HOWARD GOLDBLATT is a professor of Chinese Literature at the University of Colorado, Boulder, and the translator of numerous books, most recently Mo Yan's *The Republic of Wine* and *Red Sorghum*. He is the founder and editor of the journal *Modern Chinese Literature* and coeditor, with Joseph Lau, of *The Columbia Anthology of Modern Chinese Literature*.

ISBN 0-231-11203-3

9 780231 112031

Rose, Rose, I Love You

WANG

COLUMBIA

Wang Chen-ho

TRANSLATED BY HOWARD GOLDBLATT

ROSE, ROSE, I LOVE YOU

273

Rose, Rose, I Love You

WANG CHEN-HO

Translated by Howard Goldblatt

MODERN LITERATURE FROM TAIWAN

Columbia University Press
Publishers Since 1893
New York   Chichester, West Sussex

Contents

275

Wang Chen-ho once revealed to an interviewer that his wife began but never could finish *Rose, Rose, I Love You*. "Why," she wanted to know, "do you have to write such trash?" Wang's daughter was even more direct: "It's so dirty!" she complained, looking over his shoulder as he wrote.

Well, so it is. But then what should we expect from a novel dealing with the training of local bar girls to service American GIs—who do not appear in the novel except in the fertile imaginations of the girls and their patrons—about to arrive on an R & R visit from Vietnam? Deftly combining farce and satire, plus a liberal amount of kitsch,[1] Wang Chen-ho has molded this "tawdry" material into the most raucous comic novel in modern Chinese literary history, a work reminiscent of John Kennedy Toole's *A Confederacy of Dunces*; here, however, Ignatius Reilly's noisy and intractable pyloric valve is replaced by the more common malady of flatulence in the novel's protagonist, Dong Siwen, a pompous high school teacher whose name means "one who understands refinement." As both the tar-

1. See Jeffrey C. Kinkley's "Mandarin Kitsch and Taiwanese Kitsch in the Fiction of Wang Chen-ho," *Modern Chinese Literature* 6 (1992): 85–113. This is the best and most comprehensive analysis of both "Chinese kitsch" and Wang's novel in print. Kinkley reminds us of Gilbert Highet's dictum on kitsch, that it "took a lot of trouble to make and is hideous." That, of course, is why it works so well as satire.

get and initiator of lethal satiric barbs, "Teacher Dong" takes his place alongside such comic tricksters as Joseph Heller's Milo Minderbinder, Hasek's "good soldier" Svejk, and, of course, Rabelais's Panurge.

First published in 1984, Rose, Rose, I Love You (the title of a popular song from the 1930s—see my note following the translation) offended and delighted contemporary readers in Taiwan at a time when the island-nation was coming to grips with the consequences of modernization, the heady beginnings of political liberalization after more than three decades of martial law and subjugation by Chiang Kai-shek and his heirs, and the breakdown of cultural traditions. Wang pokes delicious, and often scatological, fun at all of these, and more. In addition to a schoolteacher who trains whores, we are introduced to a doctor who cares more about fondling men and young boys than healing patients, a lawyer who turns the law into a weapon and a money tree, and a politician who strips naked at a campaign rally to show his constituents why they should vote for him.[2]

The setting of the novel is the coastal city of Hualien, a relative backwater in 1960s Taiwan. As in Joyce's Ulysses, the central action of Rose, Rose, I Love You takes place in a single day, and centers on the opening ceremony of a crash course for "bar girls to be" in a lovingly described Christian church that is then defiled by an assemblage of flesh-peddlers and the flesh they peddle, as "The Lord's Prayer" competes with visions of untold riches from a project with strong nationalistic overtones.

Yet with all the social misfits and buffoons who populate the novel, and the incongruous, madcap adventures in which they participate, it is Wang's ingenious use of language that sustains the comic exuberance of Rose, Rose, I Love You and "creates a cacophony of discourse, not only mocking Taiwan's multifarious culture, but also stressing the novel's rebellion against the monophonic system on which traditional orthodox novels depend."[3] A unique mixture of Taiwanese, Mandarin Chinese, Japanese (a consequence of fifty years of colonial occupation, 1895–1945), and English, and the even more interesting mix of people who use and frequently abuse one or more of those lan-

2. This and other revealing observations appear in an appendix to the 1994 Hongfan reprint of the novel by Hsiao Chin-mien, pp. 265–78.

3. David Wang, "Radical Laughter in Lao She and His Taiwan Successors," in Howard Goldblatt, ed., Worlds Apart: Recent Chinese Writing and Its Audiences (Armonk, NY: M. E. Sharpe, 1990), p. 53.

guages, afford Wang a wealth of comic possibilities, few of which he lets pass. Puns, spoonerisms (insofar as they are possible in Chinese), mangled foreignisms, malapropisms, and a host of other linguistic oddities pour from the mouths of Wang's characters, both the high and the low, to great satirical and farcical effect. For the translator, however, this feature presents a formidable challenge, which in turn requires a bit of explanation to readers.

Wang Chen-ho knew that few of his Chinese readers would be linguistically adroit enough to follow all the verbal twists and turns embedded in his novel, and found it necessary to help them along by including parenthetical definitions, clarifications, even foreshadowings of changes to come. For the foreign reader, the problems are compounded by both linguistic and cultural chasms far too vast for literal renderings. It has been my goal to replicate the tone where exact parallels between English and Chinese (or Taiwanese or Japanese or whatever) do not exist or where they miss the point altogether. Foreign words appearing in the Chinese text are italicized; mnemonic, and frequently outrageous, Taiwanese renderings of English and Mandarin words are given in comic re-creations in brackets; while other linguistic aberrations have simply been altered to produce an effect close to that of the original. I doubt that Wang Chen-ho ever expected his comic masterpiece to move beyond the linguistic realm—admittedly broad and amorphous to begin with—in which it was created; I hope that he would approve of this attempt nonetheless. Wang's premature death in 1990 (at the age of fifty) robbed not only Taiwanese readers but also a prospective readership throughout the world of a strong satiric voice, for while the locale and the incidents of the novel may be limited, human foibles all too easily transcend time and place.

I am grateful to Lin Pi-yen, Wang Chen-ho's widow (who surely has managed to read Rose, Rose, I Love You all the way through by now), and Yeh Pu-jong of Hong-fan Book Company for permission to translate. Thanks, too, to David Wang for choosing this novel to launch a series of Chinese fiction from Taiwan by Columbia University Press, whose Publisher for the Humanities, Jennifer Crewe, and editor, Leslie Kriesel, have been instrumental in seeing it into print. Taiwan's Council for Cultural Planning and Development and the Chiang Ching-kuo Foundation for International Scholarly Exchange generously supported the translation, for which I thank them. Finally, my heartfelt thanks to Sylvia Lin, who carefully checked the

Translator's Preface

finished manuscript against the original and made numerous suggestions for improvement, and to whom I dedicate this translation.

Rose, Rose, I Love You

Chapter One

The Sino-American Theater was located on China Avenue in downtown Hualien, a scant few hundred yards down the street and around the corner from the city's red-light district. And that was where you would find Mercy Chapel, run by the aging mother of Dr. Yun. It was a neighborhood where good coexisted comfortably with evil. The chapel's door stood open all night long to give neighborhood sinners a shot at repentance. No wonder so many people visited the area time and again. You would, too, if you could taste the wicked delights of the flesh and the joy of salvation and rebirth in a single outing. But if you have the opportunity to come to Hualien these days—for pleasure, not business—don't waste your time looking for Mercy Chapel or for Dr. Yun's aging mother. You won't find them. Now, if you feel a need to seek repentance, I recommend walking a bit farther, say to a church on Sun Yat-sen Avenue or the one next to Taiwan Electric Company or that one at the foot of Huagang Mountain—houses that have been filled with the spirit of God for ages. They are all fine places to gain salvation and find Jesus.

Mercy Chapel occupied about 300 square feet of a single-story concrete building whose tile roof had begun to sprout clumps of green moss after a decade of weathering. Except for the rectory, where the pastor managed her affairs, the rooms were given over to fellowship, Bible study, prayer, and choir practice. When you passed

beneath the words *Mercy Chapel* on the steel gate, you were confronted by a life-sized knotty-pine crucifix nailed to a limestone wall. Much of the red lacquer had peeled away to reveal the original wood color, transforming what remained into drops of blood that threatened to stain a four-by-seven-foot speaker's platform below. A brand-new pulpit, donated by Sister Li two weeks before the events recounted here—that is, three days before she was summoned by the Lord—stood in front of the platform, and an organ donated by yet another female parishioner occupied an entire corner. Rows of high-backed wooden pews, so old and beat-up they seemed ready for the grave, fanned out all the way to the rear. The offering box by the door, on the other hand, was strong and dauntless as it dispensed powerful whiffs of guilt to all who passed by without stopping. But while the offering box was old yet sturdy, the bookcase behind it looked like a sickly old man about to topple over. The gilded Bibles, the hymnals, and the psalm books were brand new, all having been recently received through the mail from an overseas religious order. Alongside the rickety bookcase stood a small wooden door. Open it and walk ten feet or so, and you would reach an outhouse, one of those old-fashioned hole-in-the-ground types where, when you squatted down, the smell just about bowled you over; then you looked down and had a bird's-eye view of piled-up shit and swarms of wriggling maggots.

It would be another four or five years before the Hualien Municipal Office would discover, to its astonishment, the advantages of cesspools and would urge the city's residents to fill in their latrines and install flush toilets, even offering a 5,ooo New Taiwan dollar subsidy. But by then Dong Siwen was already up north working for a TV station in Taipei, having given up his job as English teacher at the Hualien high school. In Taipei, he happily busied himself with newspaper and magazine articles, writing stuff like: "Ah! Ah! How I miss Hualien's old-fashioned privies! Especially the clang of an iron scoop when it strikes the sides of a cement latrine late on a quiet night! Such a lovely, memorable sound. Ah! Ah! When I recall the clang clang of an iron scoop on a cement latrine, I succumb to homesickness! (A lie. He was not from Hualien originally. Rather, he grew up in Restoration Township, near Hualien.) I am overcome by melancholy!" (Another lie, for he was never one of those mawkish, sentimental types.) This particular essay was filled with "Ah! Ah! Ah!" from start to finish, but, ah, it still won a literary award. Ah! The courtyard fronting Mercy Chapel was quite spacious, a good 200 square

Rose, Rose, I Love You

feet or so. A pair of breadfruit trees, unique to Hualien, stood in the courtyard, one in front, one in the rear. Both were a rich, clean green—dense lotus-sized leaves that spread out in tiers, one on top of the other, to form a thick emerald cloud that all but blocked out the sky. Wonderfully inviting in the summer, the trees had evolved into favorite cooling-off spots for local residents. Clusters of golden yellow decorated the overhead sunshades—from a distance they looked like grapefruits—which the Hualien residents called *bochitloo* (probably an aboriginal word for breadfruit). When the fruit was at its ripest, gusts of wind sent it thudding to the ground, where the scaly golden rinds would split to reveal white fleshy fruit, like manna sent to Moses by God. The fruit was fair game for anyone sitting in the shade below, who would take it home to peel and boil it in fresh water with some dried minnows, which gave it a flavor like it says in the Bible: biscuits dipped in honey.

Beyond the breadfruit trees stood a whitewashed wall roughly five feet high. On one side of the gate, the words *God Loves All His Children* were painted in black, each word a commanding presence that yielded before no one, as if it were impossible for anyone *not* to be loved by Him. A bulletin board on the opposite side of the gate displayed announcements for "Fellowship," "Bible Study," "Prayers For The Sick and Disabled," "Seek, seek, seek the Holy Spirit," and so on.

I have taken pains to describe Mercy Chapel in some detail because it is an important setting in the novel. But please don't assume that this tale is in any way tied up with Christianity, for in fact it is unrelated to any and all religions. It does, however, have more than a passing relationship to off-color rituals, so put your mind at ease and read on!

It was nearly nine o'clock in the morning when a large contingent of people filed into Mercy Chapel. None was a believer, and none qualified as a friend of the church; most were here for their first walk with God. They were the people who ran neighborhood brothels. Besides the whoremasters and madams from such second-class establishments as Lovely Ladies, Tender Town, Peony Pavilion, and Happy Hamlet, the managers of the elite bordellos, the so-called Big 4—Garden of Spring's Black-Face Li (male), Stumpy Courtesan of Night Fragrances (female), Big-Nose Lion from Rouge Tower (male), and Valley of Joy's Sister Red Hair (female, of course)—all showed up. And they were just the ones who came in person. Also arrayed around the pulpit were baskets of fresh flowers; squeezed into all available space, they had been sent not only by these first-time parishioners, but also by an assort-

ment of legislators and bureaucrats who were too busy to make an appearance. Truly, they comprised a garland of exquisite color! Most of the red cards on the flower baskets conveyed one of two sentiments: "Congratulations on the Grand Opening, May Riches Flow Your Way" or "Spring Breezes Bring Rain, Education Without Discrimination."

But this contingent of visitors to the church had not come for morning prayers or to seek the Holy Spirit or even to listen to a sermon. They had been invited to attend a 9:30 indoctrination—not Bible study, but a "Crash Course for Bar Girls."

I'll bet that took you by surprise!

The teacher for this "Crash Course for Bar Girls" was none other than the local high school English teacher, Dong Siwen. Surprised? Teacher Dong's name, Siwen, means "refinement," but it belied his outward appearance. Standing not quite five and a half feet tall, he weighed as much as a super heavyweight, except that the pounds were distributed less equitably, owing to his aversion to exercise; his ample hindquarters and enormous belly made him look like anything *but* an English teacher, in fact were better suited to a general affairs department head who was on the take. Surprised? Well, I have an even bigger surprise for you: Teacher Dong was the spitting image of Shi Song, you know, the fellow who always played the TV clown; that combined with the similarity of physique—the word *blubbery* leaps to mind—well, if you didn't look closely, you might indeed mistake him for Shi Song himself. Not only that:

1. Owing, perhaps, to his industry in studying a foreign language, even Siwen's Mandarin had a decided Western twang. And the greater the intellect or educational background of the person to whom he spoke, the more inclined he was to pepper his speech with words from translated novels: *What rot—I'm delighted you share my view—This is my considered opinion—He simply doesn't know what he's saying—I am so very proud of you—I was pleasantly surprised . . .* and the like poured from his mouth, making it difficult to listen to him and awkward to have to. Sometimes, like ducks listening to thunderclaps, no one could understand a word he said!

2. No matter how busy or tired he might be, and whatever the weather or the day of the month, he never forgot to take 3,000 milligrams

4

of vitamin C (he'd read a medical report somewhere that heavy daily doses of vitamin C were invigorating, but could not be sure if that included enhancing his virility); he never ate food that had been in his refrigerator more than a week, for fear that it had become carcinogenic; sorry, but he never used plastic eating utensils, having heard that plastic releases carcinogens when exposed to high temperatures; and he refused to eat meat barbecued on metal grills—cancer again. He would not use laundry detergents until absolutely necessary (ordinary folk like us didn't know until the end of 1981 that there were coarse and fine detergents, and that the coarse ones were far more dangerous)! Each night at bedtime, without fail, he cleaned the spaces between his teeth with twelve inches of dental floss, sawing it back and forth to ward off periodontitis. With such meticulous attention to personal hygiene, no wonder his body weight was going the opposite direction of TV program quality: in his case, up.

3. Teacher Dong was slightly over thirty, yet still a bachelor; so to meet his biological needs without getting into any sort of trouble (by this I mean contracting syphilis or some other venereal disease, herpes not included. Back then, like the rest of us, herpes didn't mean a thing to him; he'd never even heard of it), on the first and fifteenth of each month, as if it were a sacred rite, he locked himself in the school's bachelor dormitory and prudently pleasured himself, as conscientiously as someone taking a prescribed medication: on time, precise dosage.

4. Hard to say if something was wrong with his digestive tract, or if it was a genetic condition, but he was almost ceremoniously flatulent, day and night. Sometimes stentorian, sometimes silent.

Surprised?

Wearing a dark blue suit and a Christian Dior silver-gray silk tie—a gift from Councilman Qian—on this day, Dong Siwen actually did look sort of refined. He was leaning against the offering box, which stood about desk high, gazing fixedly out the door. *The fruit on the breadfruit trees is coming awfully early this year! Who'd have thought that my "bar girl class" would actually get underway today, the fruit of my efforts?* He was as nervous and

5

excited as an actor mounting the stage for his debut performance. Summer had just arrived in Hualien, with light breezes morning, noon, and night, and low humidity—the best time of the year. But Teacher Dong felt hot all over, as if these were the sweltering dog days of summer; sweat filled his armpits and soaked his forehead. He took out a handkerchief and mopped his brow. God, how I could use a cigarette! Stuffing the handkerchief back into his pocket, he reached into his right suit coat pocket and felt around.

Cigarettes? No such luck!

Reluctantly he recalled that he'd quit smoking. Three weeks earlier, the health department had come to his school with a documentary on smoking and lung cancer. Given his deep-seated fear of cancer, before the film was half over he was in such a state of terror—you'll pardon me for using crude yet appropriate language here—that he nearly released a thunderclap of wind and a torrent of piss. As soon as the film ended, he announced with heroic determination that as of that day he was ending his love affair with tobacco.

Boy, could I use a cigarette now!

He turned to size up today's guests, trying to guess who among them might be a smoker. Most looked exactly like people in the flesh trade ought to look; they were bunched in twos and threes in back pews, sitting up straight and not moving a muscle, like folks in the presence of God ought to sit. A few stood under the arched windows, glancing out cravenly, as if Satan awaited them on the other side. The fiftyish Big-Nose Lion, who managed Rouge Tower, was dressed like a cabaret performer: bright red sport coat, flashy green bell-bottoms, slicked-down, dyed black hair combed straight back to expose every inch of a still-narrow forehead; his nose, worthy of the nickname, was so big that at first glance his face seemed occupied by little else. He and the managers of a couple of second-class brothels were standing five or six feet from Teacher Dong, studying epigrams tacked to the wall next to them: "Don't put off till tomorrow what you can do today." "What ye sow, so shall ye reap." "Stride forward, head high and chest out." "Be open in how you act, and fair in all matters." Big-Nose Lion turned and whispered to the other two:

"Brilliant! That calligraphy is a work of art! And the messages, well, what can you say! The place really does look like a classroom with those up there."

The compliment caused Teacher Dong some unease, for the epigrams had been tacked up in the dead of night by his four assistants. If only they hadn't been so rushed, he wouldn't have had to settle for a harum-scarum

6

job. In addition to the epigrams along the sides of the room, the front was decorated with four large words cut out of red cardboard: Propriety, Justice, Honor, Shame. A piece of floor-length scarlet flannel dangled in front of the pulpit, and a three-by-four-by-four-foot blackboard (back then Magic Marker boards hadn't yet made an appearance) stood beside it. . . . Mercy Chapel did indeed look like a classroom.

Teacher Dong had known Big-Nose Lion only a few days, and each time he saw him, the man was puffing away like a train engine. Now this fellow's got to have cigarettes on him.

"Aniki." (He used the Japanese word for older brother, since that's what everyone else called him; why not follow the crowd?) Waiting until he saw Big-Nose Lion look his way, he asked loudly, "Got a smoke?"

"Smoke?" The befuddled look caused Big-Nose Lion's face to shrink, and seemed to enlarge his already prominent nose.

Teacher Dong scissored two fingers and raised them to his lips. "Got any smokes?"

"Yeah—sure." A bit of hesitation there.

"Can I have one?"

"Huh?" That really stumped Big-Nose Lion, whose face continued to shrink, making his nose grow even larger. "Teacher, are you asking—is it OK to smoke in church?"

"Who says we can't?"

"Hey! Hear that?" Big-Nose Lion blurted out gleefully, like the class dunce who has accidentally solved a tough math problem. "You heard him. We can smoke in church!"

Like a magic incantation, this outburst breathed life into the crowd. Those with cigarettes whipped out their packs and lit up; those without smoked O.P.s. Big-Nose Lion preferred his gold-plated pipe. In a flash, out came pent-up chatter and laughter, as if these neophyte churchgoers had come not to pray, but to party.

The man called Ah-cai, a second-class whoremaster, handed Teacher Dong a second-class American cigarette—a Camel. But as Dong put it up to his lips, he stopped and handed it back ruefully.

"I quit."

"Smoke it, what's the difference?"

Siwen steadfastly shook his head, which was revisited by scenes from the

7

282

documentary shown at school. From that day forward he would keep his vow to treat his body like fine jade and never rekindle his love affair with tobacco, not even a minor flirtation. When he later went to work at the TV station, he submitted one of those "ten-thousander" reports (in this case it was well over ten thousand words, including, of course, plenty of "Ah!"s and "Ah-ah!"s) to the station manager, asking him to forbid employees from smoking on the job and fouling the air (he actually used the word "fouling," which was standard at the time, although in March or April 1983; magazines and newspapers abruptly began using the word "polluting," for reasons that escape me) for nonsmokers. With unassailable logic, he declared: Nonsmokers have an inalienable right to be smoke-abhorrent. Ah, ah! This right must be respected, ah! He was the first person in that crowd to use the term "smoke-abhorrent," and where he got it is a mystery. The station manager had sure never heard it, and even now, as late as 1984, you can scarcely find a soul who has. Which is why the station manager can be forgiven for laughingly tossing the "ten-thousander" into the wastebasket. (Dong was actually lucky the man "laughingly" threw it away, and not "angrily." Don't you think so?)

Refusing the cigarette, it seems, was no insignificant event, and it had a soothing effect on Siwen; sweaty armpits and a damp forehead ceased to be much of a problem. A couple of the chattier guests crowded up to tell him that if he hadn't spoken, they might have thought that Shi Song himself had come to Hualien.

"Teacher—"

"Hm?"

"Will they really come?"

"You mean Councilman Qian and that bunch?"

"No!" Stumpy Courtesan, the motherly manager of Night Fragrances, shook her head vigorously, propelling the dangling gold earrings back and forth beneath her tiny ears. She had a tiny body so light that when she stepped on the mat of an automatic door, nothing happened. However, though only forty-four years old, she possessed alarmingly oversized breasts (I'll let you in on a secret: she'd had implant surgery in Taipei, but three years and eight months later her Marilyn Monroe tits suddenly started migrating, and even after a prolonged hospitalization, they stubbornly refused repatriation). She wore a bright yellow maxi-skirt, and her glistening hair was combed straight back into a bun at the back of her head, covered by a black

8

hairnet, and adorned with a red velvet flower; her face, all rouged and powdered, beamed as if she were in church to get married. "I'm not worried about Councilman Qian, I know he'll come. I'm talking about—" She reached back to touch the artificial flower and smiled through pinched lips, introducing crow's feet at the corners of her mouth. "I'm just afraid that the GIs might not come to Hualien for their R & R!"

"Yeah, what if they don't come—" "That from Black-Face Li, manager of the first-class Garden of Spring, a man who looked like a stick of charcoal, with a face as dark as the bottom of an old wok, a rail-thin body (excessive masturbation, perhaps?), and his customary black martial-arts outfit. In the days to come, whenever an American GI on R & R ran into him in the Hualien bar, the startled comment would inevitably be, "Aha! So there are Chinese negroes, too!" Well, our Chinese negro was standing beside Stumpy Courtesan, chewing incessantly on betel nuts, his mouth stained with the red drool as if he'd vomited a bowlful of blood.

"If they don't, won't we do what the Hakka call 'shoe fur'—you know, suffer?"

"What the hell are you worried about?" Big-Nose Lion blew a mouthful of smoke in his face. "It's been in all the papers, right there in black and white. The American GIs have already left Vietnam by ship. So what's the problem?"

"I know that's what the papers say—"

"Hold on, Teacher!" Stumpy Courtesan interrupted. "Hold on. What I'm saying is, there's a war in Vietnam, right? Well, what I'm saying is, what if the Americans get their butts kicked—"

"On the contrary," Dong Siwen cut in, switching to Mandarin, a smug look on his face.

"Huh?" Stumpy Courtesan shook her head uncomprehendingly, setting her dangling gold earrings in motion once more and initiating a series of round-trip expeditions by her Marilyn Monroe tits.

The other guests shared her bewilderment: "What are you saying, Teacher?"

"What I'm saying—" With a smug grin, Dong Siwen switched to Taiwanese for their benefit: "It's the opposite of Americans losing the war! The opposite of losing the war, of course, is not losing the war! Heh, heh, heh, how could a superpower like America lose a war?"

"Oh!" They nodded their heads. "So that's it!"

9

283

"Teacher is a learned man! He doesn't talk like us," Ah-cai volunteered in Mandarin with a thick Hakka accent.

"On the contrary. Ha!" A thunderclap of laughter from Big-Nose Lion. "Now you know where the "lion" in his name comes from," "A very interesting way to put it."

"Well, if that's the case—" Before Black-Face Li could finish, he flew to the doorway and propelled a mouthful of bloody betel-nut juice onto the carpet of green grass, then flew right back. "So the American GIs in Vietnam are definitely coming for R & R?"

"On the contrary of the contrary," Siwen said with a laugh.

"Hold on! What did you just say, Teacher?" Stumpy Courtesan cozied up and punched him lightly on his meaty shoulder. Her heavy bracelet glinted. "I don't get it!"

"You're joking, right? How could you not get something so simple?" Another thunderclap of laughter from Big-Nose Lion. The pipe clasped between his teeth quaked like a child in a thunderstorm. "On the contrary of the contrary means the opposite of the opposite of what you said, which takes you right back to where you started. Isn't that right, Teacher?"

Without waiting for Dong Siwen's answer, Stumpy Courtesan snuggled up like a schoolgirl and aimed another playful punch at his shoulder, her gold bracelet glinting again. "Teacher, don't talk—don't talk with such refinement, all right? When you turn things upside down like that, you make a dumb old broad like me feel like she's got a swollen head!"

Feeling very pleased with himself, Dong Siwen stroked his jowls, up one side and down the other, like massage therapy.

"The warship bringing the GIs is scheduled to reach port Saturday afternoon at two. Everyone, from the mayor and the county boss to the municipal representatives and county councilmen, plus a contingent of students and another of local citizens, will be there to greet them. Do you folks realize how much work all those people, from the mayor to the county chief, and from the municipal representatives to the county councilmen, have put into getting things ready for these GIs—"

"How many are coming?" Black-Face Li blurted out. "One day the papers say a hundred, the next day it's two hundred."

"Yeah! How many? If it's only a hundred, it's hardly worth the effort."

"How many, Teacher, do you know?"

Eyes staring in anticipation, they awaited Dong Siwen's answer. But he was in no hurry. He fished out his handkerchief to mop his sweaty face before stating with calm assuredness:

"Three hundred."

"So many?" Stumpy Courtesan and a few of the second-class whoremasters and madams nearly shrieked their astonishment. "Three hundred? Really?"

"Are you sure about that?" His question asked, Black-Face Li ran out to deposit another mouthful of bloody betel-nut juice on the carpet of green grass.

"That's what the telegram said. Three hundred American officers and men stationed in Vietnam are coming to Hualien for some R & R. If the telegram said three hundred, then three hundred will be here, no more, no less. That's how Americans do things—one means one, two means two, unlike the peddlers in our marketplace, who are always giving short weights."

Siwen spoke with enthusiasm, drawing out the last comment with studied slowness, as if to allow his listeners a chance to hear the humor in it; then he paused to give them time to react. But damned if not a single one of them laughed, or even smiled, at his little joke. Was he disappointed? To be sure. But like a dedicated scientist, he refused to abandon his experiment.

"Um—believe it or not," he continued with unabated enthusiasm, "in order to give our GIs the royal treatment, everyone—from the mayor to the county boss and so on—is so busy they don't even have time to sweat!" He clamped his lips shut and surveyed his audience, a tiny smile on his fat face, eyes closed to a squint. Still no one laughed. Damn! he cursed inwardly. A bunch of stones. Undaunted, he tried again, this time enunciating each word carefully: "Believe it or not, in order to give our GIs the royal treatment, everyone—from the mayor to the county boss and so on—is so busy they don't even have time to sweat!"

My God! None of them laughed. Another inward curse: Damn. What a bunch of stones! Undeterred, he made an impromptu correction: "They're so busy they don't even have time to shit!" That was more like it. Those obstinate stones should get a kick out of that. With hope swelling his breast, his eyes swept the faces of the flesh peddlers. Not a snicker. Damn, nothing but stones. He licked his lips and decided to abandon gentility: "County boss mayor councilmen so busy they don't even have time to get laid!" That ought

to do it. Or will it?

But he'd barely opened his mouth when Big-Nose Lion broke the silence.

"Three hundred is a hundred more than the two hundred we were expecting, do you realize that?"

Damn! Dong Siwen's eyelids slid downward. He couldn't bear to look at those blockheads, those stones, any longer.

"Wow! A hundred more!" some of the second-class whoremasters and madams said admiringly.

"Not ten, not twenty, but a hundred more!"

"Ai—wow—wee—a hundred more, can you believe it? What great news!"

Was that the manager of Valley of Joy, the one everybody called Sister Red Hair? Siwen looked up. It was her, all right. Somewhere along the line she had left the other guests and was standing behind Black-Face Li like a towering tree. As she blurted out "What great news!" she shoved the charcoal stick, Black-Face Li, aside and stepped up next to Big-Nose Lion.

God, is she big! Monstrous hips, no waist, a mop of fiery red hair held down by a cluster of gold hairpins, and a bright red rose stuck behind one ear, rippling biceps emerging from an imported vest she'd bought at a consignment shop in Taipei made her look like a lady wrestler, and no man who laid eyes on her could escape with his masculine dignity intact. Anyone who hooked up with her slinked away before a month was out, worn to a frazzle. By 1981, her business had spread all the way to Taipei, so twice a month she went north to check things out, traveling on the newly expanded Northern Rail Line. With inexhaustible energy, she showed up in restaurants and clubs on Linsen North Road on the arms of strapping young midnight cowboys; sooner or later, every one of those gigolos screamed bloody murder, and if they saw her they took cover, as if she were an avenging angel.

"Great news! We're getting more than we expected! You know, don't you, that all that olive green spells folding green for us!"

Everyone laughed, happy at last. Big-Nose Lion roared like the king of beasts after a kill.

By then everyone was talking at once, pulsating with excitement.

"That's the truth, for crying out loud. Olive green spells folding green!"

"Olive green spells folding green, that's the ticket!"

"Anybody know the conversion rate for U.S. dollars?"

"Forty!"

Rose, Rose, I Love You

"Forty? Don't give me a heart attack! Are you saying that one U.S. dollar equals forty NT?"

"More than that on the black market!"

"How much more?"

"At least forty-five."

"No!"

"I'll drop dead if I'm lying."

"Hey, try this out. One GI fuck means one U.S. buck."

"That little? Says who?" This time Ah-cai spoke in Mandarin, albeit with a thick Hakka accent.

"How much are you going to charge them for a night with your girls?"

"U.S. dollars or local currency?"

"American GIs, U.S. dollars. What else?"

"I'd say—"

"We shouldn't be carrying on like this in church!"

"What's the difference? They have weddings in church."

"Drop dead! What the hell is that supposed to mean?"

Ha ha ha. They couldn't have been happier.

Damn! A bunch of stones, blockheads every one of them. Dong Siwen turned to look outside. All they know is money and a piece of ass. No *sense of humor* at all.

"You Big 4 are really on top of things!" Ah-cai looked admiringly at Big-Nose Lion, Sister Red Hair, Black-Face Li, and Stumpy Courtesan. "You've got it made. Your brains work faster than ours. First you open a bar to rake in the foreigners' dollars, then you set up a training session for bar girls! Well, you've got my respect. I'll bet that by joining forces, you Big 4 will make a killing. I take my hat off to you. Aniki—" He gazed into the face (at the nose is more like it) of Big-Nose Lion. "If you have any more good deals in the future, how about letting us second-class folk taste a bit of that honey?" He switched to Taiwanese for this last sentence, lowering and softening his voice in the process, almost flirtatiously, very uncharacteristic for a flesh peddler.

The other second-class whoremasters and madams jumped in with their opinions:

"Right! Aniki, we're all in this together."

"Together, through thick or thin."

"When the Big 4 team up, us little guys, like Black-Face Li says, are left with 'shoe fur,' as the Hakka say, to suffer!"

"No way!" A pout appeared on Sister Red Hair's blood-red lips.

"Aniki!" Ah-cai gave Big-Nose Lion the thumbs-up. "No wonder you're the big honcho. I hear that opening the bar and training bar girls was all your idea. You're amazing, Aniki!"

All his idea, my ass! On the contrary! Dong Siwen shot a contemptuous look at Ah-cai. Damn! No wonder he's a second-class whoremaster. He sure talks like one.

With the hint of a smile on his gold-pipe-enhanced lips, Big-Nose Lion was about to reply modestly when Ah-cai continued: "Aniki, you Big 4 are really going to make a killing this time! Wow! And in U.S. dollars, no less! Like you'd died and gone to Heaven!"

"Ai—wow—wee, Hualien's never had a real bar before, this is the first time. We're a bunch of amateurs at this. And talk about problems! Ai—wow—wee, so much trouble, you'd never guess. And all the money we've sunk into this! Make a profit? We'll thank Buddha if we don't lose our shirts."

To help make her point, Sister Red Hair threw out her hands, palms up.

"No false modesty now, Big Sister."

"I'm just telling it like it is."

"Hold on." Stumpy Courtesan switched to Mandarin to sound a little more refined, her one chance to show that she'd read a book or two. "I really don't care if we turn a profit. I'm just worried that the GIs won't come. If they don't, then all our work will have gone for naught!" In order to impress her listeners, she repeated herself. "All our work will have gone for naught!" After patting Dong Siwen on his meaty shoulder, she switched back to Taiwanese. "But we have this great news. Teacher says they're coming for sure. We won't have to worry ourselves sick over spending all that money!"

Damn. Go ahead and worry yourself sick, I don't care!

"Teacher, you said you got a telegram, right? What I'm saying is what I'm saying is say it again say it—"

With a loud harrumph, Big-Nose Lion said, "You said I said he said, what the hell's wrong with you?"

"No, what I'm saying is the teacher saw a telegram from Vietnam, isn't that right?"

14

The now-deflated Dong Siwen merely grunted "Um, um."

"Ai—wow—wee, a telegram from Vietnam! Ai—wow—wee." Sister Red Hair reacted like a worshipper who has just seen a vision of Christ. Joyfully she shook her head, as if not daring to believe the good news; the artificial rose behind her ear leaped and bounced excitedly.

"Who got the telegram, Teacher?"

"That's right, who got it?" A clump of ashes—hard to say whose—landed on the shoulder of Big-Nose Lion's red sport coat. Sister Red Hair reached out to brush it off; as she did, the muscles in her arm popped and rippled as if a mouse were loose under the skin.

"Oh." Seeing himself once again the focus of attention, Dong Siwen felt his pulse quicken; his face reddened and the strong willowy scent of his Yaninagaya hair tonic seemed to saturate the air around him. "It was sent to the county boss."

"The county boss? Not to you?" The questioner, a second-class madam, flicked the ashes of her cigarette onto the newly swept and mopped hardwood floor.

"The county boss the county boss, of course the county boss, why would they send it to me? Just so you'll know, it was written in bean-sprout squiggles [English], but our county boss can't even say A-B-C, Dog bite pig-gy—" Finally someone laughed. In line with his award-winning diction, Siwen should have said: Ah! Ah! That's nothing to sneeze at, ah! A couple of the second-class madams laughed like sows in heat—oink-oink-oink, oink-oink-oink. "Now tell me, how could a county boss like that understand a telegram? Tell me, am I right? How could he possibly understand it?"

The next opinion was not long in coming: "How about his staff, you know, his secretary, or his assistant secretary, his department heads, people like that? At least one of them should know dog bite pig-gy!"

Even more laughter this time, with the volume turned up on the oink-oink, oink-oink-oink mating calls.

"On the contrary. They're just like the county boss. They may know a lot about our master Confucius, but nothing about those red-haired barbarians!"

Sister Red Hair didn't lose a beat: "Ai—wow—wee, are you talking about me? Teacher, me and the county boss go way back!" She pointed to her own nose.

15

"Idiot! Are you even listening?" Big-Nose Lion gave her a steely look. Sister Red Hair returned the look, but turned coquettish: "I was just joking with the teacher, you know." This woman, who looked like the bandit innkeeper in *Men of the Marshes*, had a soft touch when she needed it. Surprised?

The "you know" still hung on her lips when Teacher Dong Siwen recaptured the initiative. "All they know is bean-curd writing [Chinese], not a thing about bean-sprout squiggles. The county boss had to go looking for Councilman Qian—"

Another interruption: "That makes sense. Councilman Qian's been to college."

"He should know dog bite piggy, if anyone does."

More laughter. This time some of them even slapped their thighs.

"Aniki, aren't the county boss and Councilman Qian sworn brothers or something?"

"I hear they drank chicken blood together."

"So they *are* sworn brothers."

"Sure, that's why I went to Councilman Qian to get a license, because he and the county boss are sworn brothers."

"Really?"

"Ai—wow—wee, if not for Councilman Qian, God knows if we'd even have a bar."

"Really?"

"Aniki here wore himself out getting the green light on this. Mother-humper! When bureaucrats say they won't give a license, they won't give one. Mother-humper! All those Keelung and Kaohsiung women, they're mother-humpers too! Money's all they care about. They don't give a mother-humping shit about doing something for the country!"

"This is a church, Black-Face Li, so stop with that mother-humping nonsense!"

They all laughed, everyone but Siwen. The second-class madams really oink-oink-oinked up a storm, as a few late-arriving second-class whoremasters and madams walked in the door. Spotting all the hilarity, the latecomers gathered round to see what was going on. "What's so funny?" they asked. "What are you talking about?"

Teacher Dong took advantage of the first little pause to have his say.

16

"Councilman Qian didn't study English in college, he studied animal husbandry—animal husbandry, you know, raising cows and pigs. His specialty was breeding swine—" Fearful that someone else might be waiting to jump in, like a bolt of lightning that strikes before you can plug your ears, he forged ahead: "Breeding swine! A whaddayoucallit, a porker poker!" That sparked a number of shocked "Ha ha ha"s and a "Really?" or two. Even some sighs. "Ah! So Councilman Qian studied porker poking! Strange, I never thought you had to go to college to do that." Siwen ignored these comments and went on, speaking faster and faster. "So he couldn't figure out couldn't understand what sort of hormonal crap the telegram was talking about. That's why he came looking for me why they came looking for me, to help the county boss read the telegram help the county boss read the telegram and translate the bean sprouts into bean curd so the county boss will know the county boss will know what's what I remember clearly that the telegram said clearly that three hundred GIs are on their way—"

"Aniki!" Ah-cai's voice rang out so loud he might as well have been a first-classer, but that was the only way he could bring an end to Teacher Dong's frenetic rambling. "How much are you going to charge the GIs?"

That question really got the crowd talking.

"Right! Do we make them pay U.S. or NT?"

"Ai—wow—wee, you already asked that."

"U.S., of course." Another staccato comment by Black-Face Li, and another dash out the door to deposit his betel-nut juice on the grass.

"What do you think? You're doing business with Americans, and they spend U.S. dollars."

"Will you tell us what you people are talking about?" the late-comers—all second-class flesh peddlers—asked in unison.

No one paid them any attention.

"Wow!" Ah-cai blurted out, beaming with admiration. "U.S. dollars!"

"How much?"

"What?" Big-Nose Lion stared at the inquiring guest.

"What I mean is, how much do they pay each time?"

"Each time?"

"What I mean is, how much will you charge the Americans to get laid?"

"The going rate?" Ah-cai asked with mounting enthusiasm.

"First-class rates?"

17

287

"Um." Big-Nose Lion gave Siwen an imploring look, hoping Mr. Refinement would come to his rescue.

But before Siwen could answer, another whoremaster spoke up.

"I say three hundred apiece!"

"U.S.?" one of his cohorts asked.

"No, stupid, local currency!"

"That's not even eight U.S. dollars. Why should they get such a bargain? Those big-nosed GIs are coming here for one reason: s—e—x."

"That's right, he's right! With their big tools, they ought to pay extra, just to be fair. Am I right? Besides, if we're not careful, they might sneak a Vietnamese rose past us. We'd be crazy not to charge extra!"

"What the hell is a Vietnamese rose?"

"You don't know? Where the hell have you been? Vietnamese rose is a super v.d."

"Ai—wow—wee, you bunch of pot-bellied idiots, keep talking like that in church, and you'll go straight to hell."

This caused an uproar of hilarity, with Big-Nose Lion leading the pack, as always.

Damn!

Dong Siwen straightened up and aimed his enormous belly outside without even taking pains to give the clamoring guests a parting glance. Black-Face Li fell in behind him to noisily deposit yet another mouthful of blood-red betel-nut juice in the lush green Korean grass. The cuffs of Teacher Dong's suit pants came just that close to being an unintended target.

Damn!

"Where are you going, Teacher? The girls—oh, I mean the trainees—will be here any minute." Black-Face Li was standing in the doorway, wiping drops of betel-nut juice from his mouth with the back of his hand.

"I'm going to see if Councilman Qian and the pastor have arrived."

"The pastor? She's coming too?"

"Yes." Siwen headed for the breadfruit tree.

The spacious courtyard of Mercy Chapel was generously planted with Korean grass, tender and green as a rice paddy. Clusters of rich azalea blooms, some red, some purple, lined the base of the wall. Only here, only in this courtyard, had Teacher Dong not disturbed a single blade or moved a single twig.

Rose, Rose, I Love You

As he sat on a bench under the breadfruit tree, he heaved a sigh and bit down on one of his fingers. *Damn! All your idea, Aniki? Heh heh heh. Could you have managed that bar without me? Could you expect to get a single U.S. dollar out of those GIs without me? Damn!* At that moment, a fart escaped, a loud one, as if in protest against the inequity of it all.

He looked up into the tree, where new leaves flourished like ears of maize, soft green with specks of yellow peeking through, fresh and clean as if washed by a gentle rain. The leaves shuddered as a breezy gust of wind swept through, rustling softly. This reminded him of the one tenacious problem he had not been able to resolve over the past couple of days: When the *bar girls* greet the GIs at the pier, what should they sing? It ought to be something lively. "Mountain Green"? Not bad, not bad at all, but somehow not quite right. "The Blue Streetlight"? Too sappy, probably not to the foreigners' liking. What, then? They can't sing "Bitter Wine Fills My Cup" or "The Past Lives Only in Our Memory." How about "Wonderful Taiwan"? That's it, they can sing "Wonderful Taiwan"—another gusty breeze set the leaves of the two breadfruit trees rustling—but it might require a bit too much artistry from this bunch of girls. Could they handle it? Besides, it could be too somber. Yes, a little too somber for GIs on R & R. (What a pity that "Children of the Dragon," "Plum Blossoms," and "Hymn to the Republic of China" weren't written at the time. Otherwise, Dong Siwen would certainly have thrown them into the pot of his cogitations. You can bet on it.)

leave."

"Forget it."

"It's still early, not even seven-thirty."

"I said, forget it!"

She looked up at him with anticipation in her almond-shaped eyes. "Will you be back tonight?"

Cupping his pipe in one hand, he blinked hard a time or two, as if trying to clear his slitty eyes. "I guess so." He blinked a couple times more. "Tell you what. I'll spend the week here at your place. The teacher plans to use that lady pastor's church for the training sessions, you know. It's only a few steps from here to the church, which will make everything easier."

Chapter Five

A-hen didn't get out of bed until the obasan came to do the laundry and make lunch, sometime around eleven o'clock. After brushing her teeth and using the toilet, A-hen began putting on her face—some red here, a little white there, then some eyebrow pencil, nice and long, and eyeliner beneath her long, almond-shaped eyes, and finally bright red lipstick—until you would have thought she was making herself up for a part in a Peking opera. That done, she told the obasan to brew a cup of coffee—no cream or sugar. That was her usual breakfast—a cup of black coffee. For some strange reason, over the last year or so she had been putting on weight, certainly not what she had in mind. In recent days, Big-Nose Lion had begun teasing her about how well-fed she looked, and wondering how a woman not yet thirty, with no children, could have a waist as broad as her hips. As part of a reducing plan, she went to the courts at Huagang Mountain twice a week to play tennis. At three hundred fifty NT an hour (by 1982 that had shot all the way up to eight hundred!), most people considered it pricey, but not her. Just think, when she was one of the hottest items around, a half-hour session cost her john four hundred or more! And that for lying down and taking it easy! Now, several years later, aerobic dancing had made its way into Taipei, and as soon as she heard it was a sure-fire way to slim down, she took off for Taipei—hang the expense—to enroll in a class. No one could have been

a more conscientious aerobic dancer, and still her body weight acted like a sovereign nation, taking orders from no one.

She finished her coffee and made some phone calls to arrange that afternoon's mahjong game—at the home of Mrs. Zhu, whose husband was a bank manager—then gave the obasan money to buy pig's knuckles to braise for Big-Nose Lion's dinner. Finally, she placed a long-distance call to Star Beauty Shoppe in Taipei (the word *star* here was not the name of the beauty shop, but came from "star high school," and is what most people called the place); at the time you couldn't direct-dial long-distance, so she had to wait until the call went through. She told Manager Cai she'd be in Taipei on Monday and would stop by the beauty parlor the next day; she asked for an appointment with the overseas Chinese beautician, Franco, insisting that he make time to do her hair. Hualien beauty operators were much too rustic for her tastes, so she was forced to travel to Taipei once a month to get her hair done. If Franco was unavailable, she asked for Stephen Kano, the Filipino. Those two stylists always got a thumbs-up from well-to-do Taipei women with names like *Stella* [si-diao-le—dead as a doornail], *Anne* [ai-ni—love ya], *Ruth* [le-si—driven to death], or *Helen* [hai-ren—assault and battery]. If they thought the two men were *ichiban* [tops], then so did she. Their fees, of course, were also ichiban, but that didn't matter to her. Money? She had plenty. Just look at Big-Nose Lion and his pot of gold, the Rouge Tower! As long as there were men on this planet, he didn't have to worry about an income. All this business about skyrocketing oil prices, downslides, economic slumps—none of it had the slightest impact on him.

Several years later, two years or so after the fall of Vietnam, Big-Nose Lion's sex appeal would vanish and a hard object would wilt, giving the lie to the theory of so many experts: "Live long, use it hard." And that was when A-hen would begin making regular trips between Hualien and Taipei. By then the Star would no longer be called a beauty shoppe; all such establishments would be referred to as hair salons. A-hen would regularly make appointments at several of the salons—new wave, avant-garde, ahead of their time—where not only would ichiban stylists like Franco style her hair, but where young—and very muscular—hunks would give her a shampoo and a massage, plus the latest gossip. If she liked her shampoo "boy," she would follow the lead of the well-to-do Taipei ladies—Anne, Stella, Ruth, and Helen—and take him out on a date, a romp with an ichiban hustler worthy of the name.

50

It wouldn't be long before one of those ichiban hustlers presented her with a dose of v.d. (no, not herpes). Soon afterward, she would wholeheartedly make a gift of it to another ichiban hustler, who would pass it on—sub rosa, of course—to one of Taipei's well-to-do housewives, who even had a Filipina servant. This housewife, not daring to attain the distinction alone, would share the gift with her beloved husband, who in turn would bestow it upon one of his favorite co-workers (a man). . . . The multiplication process would not stop at this point, no, it would even make its way to Los Angeles (the city to which that well-to-do housewife would emigrate). But Big-Nose Lion would be completely shut out of the gift-giving. Apparently, there is an upside to male droop after all, wouldn't you say?

A-hen sat slouched on the sofa, her feet up on the coffee table, with the hem of her yellowish-green sleeveless Western dress hitched up all the way to her thigh. She was smoking an American menthol cigarette, feeling very laid back, now and again blowing smoke rings, one, then a second, and a third. . . she watched their progress, one after another, getting bigger and flimsier, fading away, then gone. . . . After a while, she flipped the butt toward the wastebasket next to the wall; it missed and fell to the floor, but instead of going over to pick it up, she made a phone call.

"Hello—hello—is Ebony Chicken in? Who's this? A-su? You don't know who Ebony Chicken is? All right, I'll tell you. Ebony Chicken is the woman you work for—now do you know? All right, MAY I ASK YOU PUH-LEEZ, is she in? She is? All right, PUH-LEEZ ASK her to come to the phone—" She took her feet off the table and, still holding the receiver in one hand, sat up straight, hugging her knees with her free arm. Her dress was still hitched up around her thighs, and anyone sitting across from her could have seen her pretty red panties, in fact, couldn't have avoided seeing them.

"What do you mean, who's this who's this? You've forgotten who A-hen is? You don't recognize my voice? Is there something you can do for me? Aiyo! Please, enough of that phony courtesy! My dear boss lady, there's nothing you can do for me, but there is a LIT-TLE matter I'd like to discuss with you. What did you do with those two blouses you were making for me? They turned out, like they say in Mandarin, a damned mess! You followed the pattern you showed me? Well, if you followed the pattern, the sun has finally risen in the west! They're a damned mess, I can't figure out what they are. You followed the pattern? Hah! Lucky I dropped by yesterday to check them

51

290

out, or I don't know what you'd have turned them into—yesterday afternoon, around three or four o'clock! You weren't even there! A-su was alone in the shop. The problem? *Ah-so desu!* That's a good question. Let me tell you, boss lady; there are many many problems. Go get the blouses, then we'll talk about them in detail. O-KAAY?" She lowered her head, causing several locks of shiny black hair to cascade down over her penciled eyebrows. She brushed them back with her free hand, then began picking the skin between her toes, whose nails were the same bright red as her fingernails. She kept at it for a while, then shifted her attention to her armpit, which she scratched and rubbed, before looking up and holding the receiver right next to her glossy red lips.

"Ready? Now, boss lady, see that yellow one? I didn't say I wanted button-holes, so why'd you put them in? Are there buttonholes on the pattern? Well, are there? Then there's the collar. What's that supposed to be? Is there an inside seam? You were supposed to put one in. The whole thing's wrong, you know that, don't you? Now let me ask you this. You know how a collar has a hem? How come you can't do that? Like that white one you made for me last time. Add a flap, put it on the inside! If that isn't bad enough, the collar's too small and the bustline's too tight. Small collars are out of fashion, you know that, don't you? And blouses without hems are ugly! What kind of collar lies flat on the shoulders? It should stand up. You know what you are? An ebony *ghost!* Drop dead, I mean it! You know perfectly well I said I wanted it to stand up, but the way you did it, it's a drop-dead kindergartener's muffler. I tried calling you last night, over and over, but couldn't get through—I'd like to know who you were having such a nice romantic chat with! Drop dead! All night I tried, but I couldn't get through. I'll drop dead if I'm lying. Ebony Chicken, I made it clear that I wanted only master tailor Yali to work on my clothes. Those girls of yours weren't to touch them—Yali did the work? You GA-AVE THEM to him?" She raised her fist, just aching to use it. "That's strange! What? Why you, that mouth of yours. . . . Quit changing the subject. What I want to say is, no visible buttonholes, please. Why do you insist on putting buttonholes in it? That's crazy! I want you to change it—you can't? Why? Tell me—then put the buttonholes on the inside! You know, hidden buttons. You can't? I find that hard to believe. If you put the buttons on the inside, they'd be hidden by the flap. Impossible? What do you mean, impossible? Then use snaps. Don't give me that nonsense! Then there's the collar

with black flowers on a white background. It's all wrong. How come it's so short? How am I supposed to wear a skirt with something that short? Ebony Chicken, you listen to me. The sleeves are too narrow, I want them looser. And the shoulder pads, I want the collar to stand up above them. Don't do anything yet, wait till I come over. I said don't do anything, I'll be right there. I told you what I wanted. The pattern was perfect, then you go and mess things up—every one's the same, every one of them's messed up—well, you can just drop dead, you ebony ghost!"

She slammed down the receiver, displaying the "hate" that made up her name, A-hen.

Chapter Six

"You're going out? You're going out to have more clothes made? Only last week you—all right, fine, it's up to you, I don't care. I don't dare tell you what to do, A-hen. I'm Big-Nose Lion, and I don't even get a little time to show my affection for you. But take my advice and get clothes that are a little roomier, so you won't grow out of them after you wear them a time or two. You won't? Oh, no? You'll see when it happens. Have you eaten already? You haven't? A cup of coffee, that's all? That's not such a good idea. Don't be so concerned about your weight. You'll ruin your health if you don't eat.

"Have I eaten? Have I eaten? Just saying it pisses me off. I haven't had so much as a drop of water since I left your place. Lucky for me I drank that ginseng tea. Otherwise, that teacher would have me in my grave by now. You know, he's run my ass off nonstop till this minute. That's a fact, that is a fact! —You're not busy, are you? No *tennis* today? Oh, it's tomorrow, that's good. We can talk, then. While I'm at it—eat? How could I eat anything now? While I'm at it, there's something I want to discuss with you. What? I'll tell you. Our Mr. Dong is a real pain in the ass, for crying out loud! I've never seen anyone more pig-headed, never in my life! And him a teacher, no less! Some English teacher! He says whatever pops into his head. I don't know what kind of mosquito he's turning into."

(Years later, in 1982, the man's opinion of Dong Siwen

Rose, Rose, I Love You

would not have changed a bit. The Ministry of the Interior would be making a big push to ban video games, and as someone interested in making a pile of money in any shady business, naturally he would be seriously impacted by this situation. A-hen would often overhear him grumbling against the Ministry of the Interior: "What kind of mosquitos are they turning into? First they say they're banning video games altogether, then they change their mind where unlicensed ones are concerned. They say they're going to revoke licenses in May, then make an announcement that they won't start till July. So July rolls around, and they say it won't go into effect until the first of the year. They tell us they're going to buy the machines from the licensed owners for thirteen thousand, then when the time comes, they decide not to buy them after all. What kind of mosquitos are they turning into? They're just like Mr. Dong, the English teacher, saying whatever pops into their heads.")

"But it's kind of funny when you think about it. Just listen! I'll start from the beginning. As soon as I left your place, I hailed a pedicab, you know. The minute I arrived at work (he was modest enough to avoid saying "The minute I arrived at the office"), I got on the phone to Black-Face Li, Stumpy Courtesan, and Sister Red Hair, and told them to come over right away. Hell, they were still in bed when I called. Talk about living right! I said they had five minutes to get out of bed and get over here. Would you believe it, they showed up five minutes later! Faster than soldiers scampering for morning muster! You should have seen it! They didn't even have time to wash their faces or brush their teeth. Their hair was a mess, their faces were grubby—they were like refugees on the run. You've never seen the likes of it. Stumpy Courtesan and Sister Red Hair usually look halfway decent, but today, without washing up or brushing their hair and no makeup at all, well, shit, they looked like a couple of ebony ghosts! That's the truth, I'm not making it up. That face on Stumpy Courtesan, boy, too bad you missed it—black and green and yellow all mixed together, a dead ringer for an unpeeled mango. But, but maybe I shouldn't be talking about this to a jealous old vinegar vat like you. Now, don't get in an uproar, don't do that! All right, I'll tell you the rest. Stumpy Courtesan was in such a hurry to come over that she forgot to put on anything under her blouse, know what I mean? Well, without one of those, you know, a bra, well, you could see everything. I tell you, those tits of hers are big enough to choke a horse! Who'd have thought that someone no bigger than a little girl could have tits the size of an American housewife's? And

so smooth and soft! Touch them? Are you out of your mind? I don't do stuff like that! Smooth and soft was just an impression, just some crazy thought. Oh? How come you're so quiet all of a sudden? You're not saying anything. Oh! You're jealous! Ha ha ha, so you're actually jealous. And crazy. How could I find *her* attractive? An ebony chicken like that, how could I fall for her? Not to mention her age. Fall for her? You're out of your mind! Cross my heart, I never said her tits were nicer than yours. All I said was they looked like drop-dead balloons, so big they scared the hell out of me, like an American housewife. How could tits like that be nicer than yours? Truth is, nobody has nicer tits than you, not too big, not too small, like a couple of pomelos. OK OK, that's it, I won't say any more!

"Yes yes, Black-Face Li came too. As soon as he walked in the door, know what he wanted? Betel nuts. I don't chew the things, so how could I have any around the place? Without his precious betel nuts, he sat there fidgeting the whole time, like a dope fiend. He didn't speak more than a sentence or two, before his eyes started watering, and before long he put his head down on the table and fell asleep. No talking to him. So I sent someone out to buy some. Now where are you going to find betel nuts at seven or eight in the morning? They ran up and down every street in the neighborhood, but no one was open for business. Finally they got some. Guess where? At the train station! So after I went to all that trouble to buy his precious betel nuts, guess what he said when I handed them to him. I tell you, there's no pleasing Black-Face Li. He said we bought the wrong kind. Bought the wrong kind! Hualien's betel nuts are small, grainy, and tasteless. He won't chew them. Only big, tender nuts from Shuangdong. Shit! That's Black-Face Li for you! That's right, that's it exactly, a chicken with a crooked beak trying to eat rice. Yeah, sure we bought some for him. We swapped the little ones for big, tender nuts from Shuangdong. The extra cost didn't bother me, but do you know how much time we wasted on this little farce? A whole half hour. With people like that, nothing ever gets done.

"Once Black-Face Li popped a couple of those Shuangdong betel nuts into his mouth he was ready to go, laughing and talking throughout our meeting like a new man. Shit, we wasted a whole half hour over him and his precious betel nuts. And you know, it took me all of ten minutes to solve our problems. How many girls each company is supposed to send for training, the conditions and qualifications for each girl, things like that, I took care of it all.

Rose, Rose, I Love You

Not like our pig-headed Mr. Dong. I'm a go-getter, ten minutes, that's all it took. If I'd let it go on a little longer, I hate to think what condition my bathroom would have been in, thanks to Sister Red Hair. She headed straight for the toilet as soon as she walked in the door, and then kept going back every few minutes. I don't know if she had diarrhea or if the Red General had paid a visit—what are you laughing at? Did you just call me a dirty old man? Ha ha ha! OK OK, stop that, stop saying that. It's OK. I'm calling from a secret room. Even the ghosts don't know this place. No one can hear me.

"When the meeting was over it was time for me to go pick out my girls, so I told them they had to leave. I wasn't about to let them stay another minute, or else my bathroom—OK OK, filthy, filthy, I won't say anything more about that, I promise. At the meeting I told the three of them they had exactly one hour to choose their girls and send them here in a group, you know what I mean? Then I'd take them all over to Dr. Yun's place. For what? For a checkup. To see if they're clean or not. Our Mr. Dong made it clear over the phone that the girls who were chosen not only had to be in the flower of their youth, but each had to have the face of a flower, and had to be as clean as a flower, as clean as a magnolia blossom—not a hint of anything unclean. He reminded me that we'd be servicing American GIs this time, soldiers fighting in Vietnam, not a bunch of horny locals. What would we say if one of them carried back some of our filth with him? He insisted that I take all the girls over to Dr. Yun to be examined. No dirty ones. Dirty ones are out. That's right, you're right. That's what I said, exactly what I told him. And what do you think his answer was? 'What makes you think the regular exams at the health clinic are reliable? How can we believe anything those people say? You have to take them to be examined by Dr. Yun.' He said Dr. Yun's medical skills are top of the line. Dr. Yun was Councilman Qian's classmate, his too. So of course he'd say that. But on the other hand, he made sense. We're servicing American GIs this time, after all! Nothing but the best and the safest for them.

"Ha ha, just the thought of it makes me laugh. Really laugh. The girls were still in bed, so I had Mengxie [wet dream] roll them out of bed and send them into the lobby, where I could line them up and choose the ones I wanted. Boy, you should have seen them scurry around the place. They were shouting, 'Surprise police inspection! Surprise police inspection!' The johns who were still in bed with them scooped up their clothes and ran bare-assed

into the back. I didn't want things to get out of hand, so I yelled, "There's no police, take it easy!" It took a few shouts to calm everyone down and bring the bare-assed johns out of the back, clothes in hand, their weapons hanging between their legs. Shit, they're not afraid to get a little on the side, but they split at the first sign of cops. Sure, that's what I told them: "This is no hotel or unlicensed whorehouse, it's a class-A brothel, licensed by the government. An authorized enterprise that pays its taxes every year. We're completely legal, so there's nothing to worry about." After hearing me out, the girls started yawning, you know what I mean, and headed back for some more sleep. The ones whose johns were still hanging around were eager to head back to their nuptial chambers—what do you mean, they're not nuptial chambers? The girls had their bridegrooms beside them, so why aren't they nuptial chambers? OK OK, no more of that, I'll change the subject. When I saw them all leaving, I told Mengxie to drag them back so I could tell them I was going to select some to undergo training to service the American GIs. They couldn't believe their ears. That's right! I thought they'd be jumping for joy. Not a peep. When it finally sank in, a bunch of them started jabbering away. What were they saying? Listen to this! They said things like, "I'm not going to sleep with no American! We don't speak the same language, they've got yellow hair and blue eyes, and their noses are like beaks. You expect me to sleep with freaks like that? Aiyo! Don't make me puke." That's what they fucking said.

"So I turned real mean-like and shouted: 'What are you bitching about? If I hear any more trash talk about the American GIs, I'll stop being Mr. Nice Guy.' As soon as that gorilla Mengxie heard me bellow like that, he whipped off his belt and snapped it in the air, scaring the hell out of the new girls. I tell you, it was a riot. The old pros didn't bat an eye, and I saw sneers on some of their faces. Little Yuanyuan actually burst out laughing. Who's Little Yuanyuan? You don't know? Don't tell me you don't know her, the girl who took first prize in last year's competition. She took on a hundred johns in one day, shattered the old record. Oh, now you remember. Right right, when it was over, she couldn't drag herself out of bed for a day and a night. Finally she had to get up to pee. But it was worth it. She won a gold medal that weighed three ounces. She's the one who laughed out loud. She even tried to calm the new girls down: 'Don't be scared, if they're going to punish someone, this isn't how they do it.' She knows her business, that's why she won the

gold medal. Mengxie was just doing that for show, trying to assert his authority. But I had to laugh at the way the new girls were shaking in their boots. Who in his right mind would punish someone like that? A leather belt leaves marks. Do you think I'd do something like that? Hell, those stupid girls don't realize that their bodies are worth their weight in gold. What kind of idiot would sacrifice those fair, white bodies of theirs? Stop worrying. I told you I'm in my secret room, there's nobody else around. Hell, turn those bodies into a mass of scars? What a bunch of dumb girls I've got! If I wanted to punish them, I wouldn't use a fucking leather belt. Never have and never will!

"Hold on a moment, I need a sip of coffee. My throat's dry as a bone from all this talking.

"Hell, we've got better ways than that to punish someone. Probably more than any criminal division, and that's the truth. I don't have time to go into detail now, but our punishment is swift, it fits the crime, and it's plenty severe. Give me one minute, and I'll have them writhing on the floor screaming for mercy. Hell, not only that, what makes it perfect is that I don't leave a single mark, no evidence.

"Hold on again, I need some more coffee. This Brazilian stuff is terrific!"

(Here Big-Nose Lion went on to describe the way he punished the girls, and believe me, it's as shocking as you might imagine. I'm not going to repeat it here—I don't want to scare you off, and I sure don't want to give you any ideas. Painful as it is, I'm going to delete this "stirring" passage completely. I hope you understand.)

"—That doesn't interest you? No interest at all? OK OK! I'll shut up if you're not interested. How's that? Hell, that sneer was frozen on Little Yuanyuan's face. And she kept looking at me out of the fucking corner of her eye. 'That really set me off, so I walked up with this mean look on my face and all, and I said, 'You think you're hot shit, don't you? You say they're a bunch of freaks, is that it? Well, what makes you think those freaks will give you a second look? You're an old hag, you know that? Nobody wants the likes of you. Those American GIs are in the market for eighteen-year-olds in the flower of their youth, you know that? And how old are you? Well into your twenties. Hell, you're the last thing those freaks will want. You think you're hot shit, well, you're wrong!' And that wasn't all I said. 'You want to join this beauty contest? Wait till the next time you come around in life!' Boy, you should have seen her. Her veins were popping, she was so mad. She didn't

say another word, just turned on her heel and went back to her room. Maybe I should have gone a little easier on her. I sure didn't mean to set her off like that. I guess I went too far. You ask why? I'll tell you in a minute.

"I tell you, it wasn't easy, but Mengxie and I finally managed to choose fourteen girls between the ages of eighteen and twenty. That's right, fourteen. Since we're bigger than the other companies, I chose a couple extra. The other three companies each chose twelve. Altogether that makes exactly fifty. Every one of those fourteen prostitutes knows how to 'boar pour more,' I'm not kidding you. You know, that alphabet they learn in grammar school—right, that's it, the phonetic spelling—oh, it's 'bo po mo'! Shit, to me it always sounded like 'boar pour more'! Every girl we chose knows how to—oh, hell, it's easier for me just to say 'boar pour more'! They know how to boar pour more, and they can write a little. Two of them went to middle school, so they even know a little A-B-C, Dog bite pig-gy! And that's not all! They're like flowers, every one of them, just like flowers. Now why do you say that? That's ridiculous! How could I? How could I fall for any of them? They can't hold a candle to you! Those little girls? As soon as I say anything about some other girl, you jump up and down. What am I supposed to do? A big vat of vinegar is what you are. You should know by now that you're the girl for Big-Nose Lion. You, A-hen! You know that, don't you? Lie to you? I should drop dead if I'm lying to you! OK OK, no more of that kind of talk. I'll tell you something funny, all right? What's that? You have to pee? OK, go on, hurry up—What? You changed your mind? Aren't you afraid you'll pee your pants?

"Listen to me. After we chose the girls, I told them to go wash up and get dressed, that as soon as Stumpy Courtesan and the others' girls came over, we were all going over to see Dr. Yun. I told them they could put on their make-up, but not to take too long. So one of the girls says to me—just listen. She says she's got a john in her room who's waiting to take care of business, so what's she supposed to do? She was the only one of the fourteen who had an all-nighter. The only one. So I said to her, 'Shit, the sun's up already, You want to take care of business now?' Forget it. Go tell the john to put his pants on and go home.' She says he's already paid, and she can't just tell him to hit the road, she'd be embarrassed to. So I said, 'That's weird, the guy's been in your room all night, one whole night, and he hasn't done a thing?' She just shook her head. 'Can't he get it up?' That's what I asked her. 'Can't he get that thing of his up?' And she said, 'That's not it. It's the way he wants it. He

likes to wait till morning to take care of business. The guy said he can get a good look when it's light out, and that way when he takes care of business he won't make any mistakes.' That's right! That's what she said. Ha ha, I damn near fell over I laughed so hard. In this business, even if you don't have eyes you can feel your way around to keep from entering the wrong door, right? You don't know? You say you don't know? Wise ass! Now listen up. I told her to tell the john to go take lessons from a blind man. Besides, ours is a night-time operation. 'We don't do business in the daytime, we'd offend the gods if we did. And if you offend the gods, they send lightning down on your heads. You tell him to put his pants on and go home, understand? What did she say? She said he'd already paid for a whole night, and if he didn't take care of business and just put on his pants and went home, she'd be mortified. 'What do you mean, mortified?' I said. 'He spent the night with you, so he got his money's worth.' But she said, 'It'll only take a minute. I can finish him off without holding up the rest of you.' I really blew my stack when she said that. I screamed, 'The devil's really knocked you down this time. Use your head! From now on you're going to be servicing American GIs, a different class of clientele altogether! Different, you understand? You can't be coddling some john off the street, you know?' She saw I was really pissed, so she backed off, muttering to herself like one of those opera singers.

"Well, she hadn't been gone a minute before I started worrying that that john of hers might pressure her into getting what he came for, which would waste everybody's time. So I told Mengxie to come along with me to her room and check things out. Mengxie led the way, swaggering along. You know how he is. Give him something to do, and he puffs himself up and struts that big ass of his, just like the police during the Japanese occupation. While he was swaggering along, like Generals Fan and Xie, the two warrior gods, he kept snapping his belt in the air. Like any underling who was standing outside the girl's door, just in time to catch her coming out of the room carrying a basin of water, still warm. She was shocked to see us standing there, but that passed quickly, and she smiled to me and whispered, 'Aniki, I took care of things. He's getting dressed now, he'll be out in a minute.' Then she walked out back with the basin of water. I tell you, I was one surprised man. That fast? They took care of business in less than three minutes! And during that time she had to get undressed and get dressed again, then make sure that thing of his was

all cleaned off. A space rocket isn't any faster than that! Don't you agree? You don't know? You really don't know, or are you just saying that? Heh heh heh! Well, I didn't believe her, so I walked up and sneaked a look inside. Hell, the john was putting on his pants. He was still naked from the waist up, and his face was all lit up, happy as a clam. He was even whistling some fucking tune. That made a believer out of me. They did it, and that's a fact. Hard to believe anyone could be *that* good. So I followed her into the bathroom, where she was squatting on the same warm water she'd cleaned that thing of his with to wash her . . . OK OK, I'll skip the details.

"I need some more coffee, hold on a minute.

"Know what she said? 'Aniki, I told you it would only take a minute to finish him off.' So I patted her on the shoulder. 'You're a real pro!' I said. Hell, if all the girls had her skills, we'd do a land-office business! Figure it out for yourself, go ahead. I told her she was a cinch to take first prize in this year's competition. She could easily break Little Yuanyuan's record. A-hen, it never occurred to me that this new girl would be one of Rouge Tower's treasures. Find out when she's got some free time! Why should I do that? What? Ah-ah! What the fuck are you thinking? I can't do that! Those skills of hers are reserved for johns, not for the teacher! You know that, don't you? OK OK! No more nonsense!

"—Yes, yes they did. Within the hour, Stumpy Courtesan and the other two—talk about efficiency, they treated my orders like military commands—within the hour they sent the troops they'd chosen over to my place. And every one of them knew their boar pour mores, they could write a little, and they were flowers, every one of them, noses and mouths just the way you like them, especially the aboriginal girls, all up to par. I couldn't find fault with any of them. This lineup of beauties, hell—Hualien's never seen the likes of it. Aiyo! Are you crazy? Why the hell would I want to take one of those aboriginal girls home with me? After we counted heads, I told A-yong and Mengxie to escort the girls over to Dr. Yun's. I figured I was home free and could send out for something to eat. So wouldn't you know it, Teacher Dong picks that moment to call me on the phone. What did he want this time? You'll get plenty thin from laughing when I tell you, no need to knock yourself out playing *tennis* anymore. First he asked if we'd chosen the girls. When he heard that everything was taken care of, and that they were already on their way to Dr. Yun's, he told me to run out and call them back, all of them.

I turned and told Black-Face Li to run after Mengxie and the others. What was the matter? Listen, I'll tell you. Mr. Dong asked if we'd checked bust sizes when we chose the girls. I asked why we had to do that, and he said the Americans like big-busted girls, the bigger the better. So we had to make sure all the girls had tits, and big ones at that. Hold on, just listen. He even said that *both* tits had to be big, not one big and one small. Heh heh heh, pretty funny, don't you think? He's one teacher who hasn't been around much. Have you ever heard of a girl with one big tit and one small one? What did I say? I told him, 'You didn't say anything about that this morning.' But I gave him my word that every girl we chose had tits, and he said, 'Just having tits isn't enough, Aniki, they've got to be big. I want big ones. Please, Aniki, please replace all the ones with small tits.' So that I could do a good job for him, I asked how big the tits should be, what was I to use as a standard. He said if they were the size of pomelos, that was big, and if they were the size of Grass Mountain tangerines, that was small. Ha ha, this time he answered me like a pro, no rank amateur, a real titi man. He said to choose girls using pomelos as the standard—of course! Yes, that was the first thing that crossed my mind. So I said, 'What if there aren't enough to fill the quota? There aren't that many girls between eighteen and twenty in the previous generation. Without even taking time to think, he said, 'Aniki, if you're afraid there won't be enough, then make up the shortage with girls from the previous generation. As long as they've got pomelos, you can send them for training.' That knocked me for a loop. I tell you. So I said, 'You mean you'll even take forty- and fifty-year-old *mama-sans*?' 'That's not what I meant,' he said, 'that's not it at all.' So I said, 'The next generation after twenty-year-olds will be forty- or fifty-year-old *mama-sans*, won't they?' Hold on, just listen. He said no. Then I heard him laugh over the phone. 'Aniki,' he said, 'I thought women were your rice bowl.' Those were his exact fucking words. If he hadn't been a teacher, I'd have hung up on him.

"He said, 'Women, then he laughed some more. 'With women, a generation is five years, you follow? So with twenty-year-olds, the previous generation will be twenty-five. The previous generation for them will be thirty, understand?' Shit! Have you ever heard anything like that? What a joke! According to him, A-hen, since you're thirty, that makes you this group's grandmother. Ha ha ha, Grannie A-hen! What a joke! Don't you think so, Grannie? How should I know if he was making it up as he went along, or if

he was telling the truth? That's not all, Grannie. Before he hung up, he told me again that if there weren't enough twenty-year-olds with big tits, I should choose some from the previous generation, some of the older girls. Then he said, 'But, Aniki, absolutely none from the generation before that. Keep that in mind, Aniki.' So Grannie, the way things stand, you're out of the picture. The Yanks will just have to do without you. No big deal? Well, you'll still get your chance. Right! I'll get to that in a minute, don't worry. I've got plenty of good news for you, my dear Grannie, just listen.

"This Mr. Dong of ours is a real pain in the ass. He says whatever pops into his head, and he's driving me nuts. Sister Red Hair, Stumpy Courtesan, Black-Face Li, and me, Aniki, the four of us, we ran our fucking asses off (hell, that Stumpy Courtesan never stopped grumbling, drop-dead this and drop-dead that), we ran our asses off trying to find enough qualified girls. Of course we did it Mr. Dong's way. Every girl was at least five-feet-one-inch tall—we eyeballed it! Who's got the Yankee leisure time to run down a tape measure? If they looked tall enough, they were in. Every girl had a set of pomelos—hell, some were the size of grapefruits! Of course we replaced all the ones with tangerine tits, all of them, every one. The youngest among them is eighteen, the oldest twenty-six. In Mr. Dong's terms, that's two generations under one roof! I said, two generations under one roof! One generation every five years for grown-up girls, that kills me! Oh, right, I forgot to tell you. That Little Yuanyuan is a real dumb-ass! Remember how all those pomelo grannies were bitching about freaks at first, how they refused to service the Americans? Well, they were still saying they wanted no part of it, but I gave them hell until they shut up and went to their rooms to doll themselves up. All except that drop-dead, dumb-ass Little Yuanyuan. At first she absolutely refused, then she sneered at me and said, 'Aniki, didn't you tell me I'd be in the beauty contest in my next life? Well, then, come see me in my next life.' Now that was just a bunch of talk, but she threw it right back at me. Give her hell? Not me! She's the Rouge Tower champ, our money tree! She's like one of those canaries on TV. Give her hell? What if she turned on me and moved to some other house? That way I'd win the battle but lose the war! Besides, those tits of hers are like a pair of button-tipped pomelos, not too big and not too little, a perfect match to her name, Little Yuanyuan—little round ones. Ha ha ha, little round ones. Nothing like those round things of Stumpy Courtesan—big round ones, like basketballs. They scare the hell out of a guy!

But, hell, those tits of Little Yuanyuan's—there you go again, the minute I start talking about some other woman you turn into a vat of vinegar, I don't know what I'm going to do with you. And then? Then I sweet-talked her till I turned blue in the face, and finally agreed to her conditions. What? You're a raving lunatic! Agree to marry her? That's ridiculous! You're the one I love, don't you know that? For crying out loud, you! Of course she agreed. Even the heart is just a bodily organ. As Aniki, by being honest and open with her, and keeping my voice down, I gave her plenty of face. How could she make a scene after that? How could she not agree? I'm telling you, A-hen, even the heart is just a bodily organ.

"—Ten o'clock, at ten o'clock sharp. Mengxie and Black-Face Li took the fifty lucky girls over to see Dr. Yun, and I thought my biggest headaches were behind me. So I opened a bottle of Napoleon brandy—people say it's the best you can buy, but who the hell knows? I poured everyone a full glass, and was raising my glass to Stumpy Courtesan and Sister Red Hair, now that we could relax a little, and I'll be fucked! All morning long we ran our asses off, didn't even have time to take a leak—just listen, OK? We were just about to drink, when, I'll be fucked! We haven't seen the first U.S. dollar, and we're ready to drop! What happened? Just listen. We were about to take our first sip, our very first sip, when Black-Face Li comes running in gasping for breath, and the minute he sees me, he says, 'We've got problems, Aniki, big problems.' We put down our glasses and asked him what was wrong. I figured our Mr. Dong had dreamed up some new idiotic plan. Just listen. Black-Face Li heaved another sigh. He was still chewing those Shuangdong betel nuts that I, Aniki, bought for him. He says, "The doctor has an emergency at the provincial hospital, and can't make time for us. No way to examine the girls.'

"Stumpy Courtesan and Sister Red Hair started in with their 'What'll we do? Oh, what'll we do?' but I grabbed the phone and called Mr. Dong, who was just about to call me. He said, 'Aniki, I know everything. Dr. Yun doesn't normally go to the hospital on Mondays. But there was an emergency, so he had to. But that's all right, Aniki. Hurry up and take the girls over to see Dr. Wang at the harbor. Chief Qian already cleared it with him. He's waiting for them now.' Wait, there's more. He told me to hire a bus to take the girls over to Cangkou. Now who the fuck needed him to tell me that? Did he think we were going to walk all the way over there, like some parade to celebrate Taiwan's restoration? Am I right? Then he told me that Dr. Wang

is Hualien's v.d. specialist. What the fuck do you use for friggin' brains? He's a specialist treating v.d., not a specialist *with* v.d. The girls are in good hands with him. So he said—just listen. "This Venereal Wang is one of Chief Qian's bosom buddies.' Did you hear me? Bosom buddy means close friend. Ha ha, dragons and phoenixes seek out their own kind. A perfect match: a man known for taking off his pants and a doctor called Venereal. How do you like that?

"Of course I did, I sent Black-Face Li right out to hire a bus, which he managed to do just in time for Mr. Dong's next phone call. What did he want? Listen, and you'll see why I nearly blew my stack. I ran my ass off all morning long, just so he could call up to say excitedly—in Mandarin, no less—'Aniki, I wonder if you've thought of something, something very important.' What was it? Listen up. He asked me if we'd checked to see when the girls had their periods. Why'd he want to know that? Just listen. I told him that's something we hadn't considered. 'Oh, no! Big trouble! Lucky for us it occurred to me, or we'd be in ichiban big trouble, ah-so desu!' He then proceeded to tell me to quickly check each anointed girl—anointed, that's what he said. It's the same thing as chosen. He wanted me to hurry up and ask the anointed girls when they had their periods, then replace the ones who were expecting theirs next week, including this Friday and Saturday, replace every one of them with girls who already had their periods or who didn't expect a visit from the Red General for at least two weeks.

"Our Mr. Dong sure has an eye for the finer points; no wonder he's an English teacher! Of course they're finer points. If the Red General throws up a blockade, how are the Yanks supposed to enter town? Well? Our Mr. Dong wasn't finished. 'Those guys are coming all the way from Vietnam for a little R & R,' he said, 'how can we supply them with unclean girls?' Well, that made sense to me, but it meant that the four of us still had our fucking work cut out for us. Huh? Oh, no, no, I didn't see Sister Red Hair use my toilet again. Who's got that Yankee leisure time! I just watched her run back and forth until sweat was dripping from her face. It took time, but eventually we kept the girls who deserved to be kept and replaced all the others. Then what? Then we found out we came up short, that's what, at least ten short. Who had time to find replacements? So we had to go to Lovely Ladies next door and the Fairy Flower and Magnolia Mansion across the street to borrow some girls. We had to promise them all sorts of things before they finally said OK.

66

The Big 4 actually borrowing girls from fucking second-class whorehouses! If the word ever gets out, people will die laughing!

"Well, we barely got the girls on the bus when that granny-humping Dong called up to speed us along, I tell you, he'll be the death of me yet! He says whatever pops into his head. If not for all those U.S. dollars out there, I'd have hung up on him. He said he'd had a brainstorm, something that was incredibly important. Just listen. He said that some of the GIs coming on R & R will probably be looking for girls who are a little older, ones with motherly ways. After spending all that time making war, they'll be missing home and their mothers. 'So, Aniki, you might as well go easy on the age limit, expand it by a generation or so.' He's the one who set the fucking age limit, and now he tells me to go easy on it. This English teacher of ours sure knows how to give orders. How old? Just listen. He told us to choose seven or eight girls around the age of thirty, but no older, and no more than seven or eight, about one out of every eight. Pretty ones, he reminded me, and not with their periods. He said the GIs will be pleased to see a lineup of three generations under one roof, thrilled even. Leave it to him to think that up. (Now if this had been 1983, Dong Siwen would have referred to the lineup as a three-in-one combination of old, middle-aged, and young.) So now, A-hen, my little granny, you're qualified, aren't you? I'm not kidding. Just listen. Hell, we were off and running again (it was no picnic, I tell you), until we rounded up seven or eight decent-looking grannies who weren't having their periods. Right, we returned those girls intact to their owners, every one of them. And you know Li Damu from the Magnolia Mansion? Well he was so unhappy about the return his face scrunched up like a fucking crab!

"By the time we got the girls on the bus it was almost eleven-thirty. Something that could have been done in two fucking hours wound up taking us four or five, one whole morning, for crying out loud.

"Oh, right! There's something I need to discuss with you. You know we don't have more than a couple of thirty-year-old grannies working for us here. How many men are willing to spend their hard-earned money on grannies unless, of course, they're as pretty as you? A-hen, you are one beautiful woman, and that's no lie! OK OK, I'll shut up. So as I was saying, what worried me was that some of the girls might not pass inspection. Young ones, no problem. If we can't replace them, we can always borrow from the other whorehouses, and anything's possible as long as we make it worth their while.

67

298

It's those thirty-year-old grannies who worry me. If one or two of them don't pass, where am I going to find replacements, you tell me that. Not to mention our teacher Dong's requirements that they be like flowers or like jade, not having their period, that they have tits like button-tipped pomelos, and that they know their boar pour mores. Like looking for a needle in a haystack. Am I right or aren't I? But, but we have to find some reserves, no matter what. That way, anybody who doesn't pass inspection can be replaced by one of the reserves.

"Sister Red Hair and Stumpy Courtesan thought that sounded pretty reasonable. Sister Red Hair said she's got an adopted daughter who's not bad looking. Her husband died recently, so if we need somebody to help out, she's available. And Stumpy Courtesan said she has a good-looking twenty-nine-year-old niece. She's married, but we can call her over. I feel pretty good with those two in reserve, but I'd feel even better if I had one more—three all together. And that's what I want to talk to you about. A-hen, who else can we find to put in reserve? Think about it. Think real hard. You can't think of anyone? You really can't? So now what? What am I going to do now?

"Who? Tell me who. You can't think of anyone? Listen to me, A-hen. I've thought of someone, someone perfectly qualified to be a reserve. Who? You want to know who? Are you sure? If I tell you, you'll give me hell. You won't? Promise me you won't? You won't? Then I'll tell you. Now listen. The person I'm talking about is, it's, it's you! I said it's you! You see, you see, you said you wouldn't give me hell. It's no big deal—now listen to me. Just treat it as a form of entertainment, like playing *tennis*. You can learn some English from Teacher Dong, increase your knowledge, and what's wrong with that? Hang out with some Americans, drink a little, dance with them, you know, the good life. Good, clean fun. Am I right or aren't I? And it's only for two weeks. One week of training, actually five days, and a week with the GIs. Just treat it like a two-week vacation. Besides, you'll only be a reserve, and they may not send you, after all. Think it over. I'm not going to force you into anything. Only do it if you want to. What I'm talking about is a great opportunity. You can learn some English, you can service the Americans, and you can have a great time doing it.

"You're passing it up? Too bad. But there's something else I need to talk to you about. To open this bar, I had to put up all my capital, which means I'm going for broke on this one. You know what that means. For starters, you can

quit *tennis* for a while. You already paid the instructor? So you paid him. That little bit of money doesn't matter. Give it some thought, OK? Some careful thought, OK? I'll come stay with you tonight. Oh, I already told you that this morning? I said I'd stay with you all week? See what being around that pain in the ass has done? My memory's shot. Oh! Good, I like the sound of that! Braised pig's feet. That's great, just great! A-hen, I want you to think about what I just said. I won't force you. Do it only if you want to. That's right, you said you had to pee real bad. Go on, go do it. Huh? You don't have to now? You peed your pants? Really? Heh heh heh. You're quite the kidder."

their voices, filled with strong affection and deep love, to sing in English:

Rose, Rose, with your slender stem,
Rose, Rose, your prickly thorns,
Wound the tender stem and precious bud,
Rose, Rose, I love you.
The heart's vow, the heart's affection, a sacred and pure
light shines from above
light shines from above
The heart's vow, the heart's affection, a sacred and pure
light shines from above
Rose, Rose, I love you.

Yun Songzhu, solemn and respectful, had now reached the closing line of the Lord's Prayer: "For Thine is the kingdom, and the power, and the glory, forever, Amen."

The congregation, gathered together for this solemn ceremony, echoed him halfheartedly: "For Thine is the kingdom, and the power, and the glory, forever, Amen."

Afterword

The Mandarin song "Rose, Rose, I Love You" has had a long and florid history, spanning half a century and two continents. Written by Chen Gexin, with lyrics by Wu Cun, it emerged from 1930s Shanghai during the Chinese craze for Hollywood films and popular music. Following World War II, it was the first popular Chinese song to return to America; recorded in English, it became a minor hit in the U.S. and among British troops stationed in Hong Kong.

According to one authority on Chinese music, "Rose, Rose, I Love You" was first recorded in Chinese in 1937. Then in 1940 it was one of ten songs performed by "Golden Voice" Zhou Xuan, the most popular chanteuse in twentieth-century China, for the movie *Tianya genü* (Wandering Songstress), with recordings by Pathé. Its snappy rhythm and sappy lyrics must have held Shanghai in thrall, for twelve years later (1952) the song resurfaced in the Shaw Brothers Hong Kong movie *Hong meigui* (Red Rose), featuring the leading lady Li Lihua; as the movie's lead song, it was performed by Zhou Xuan's protégée, Yao Li (sister of composer Yao Min), who would be known as the "Silver Voice" and would later be influenced by Patti Page. *Red Rose* was shown throughout Taiwan in 1953.

In 1954, a film entitled *Meigui meigui wo ai ni* (yes: Rose, Rose, I Love You) was released in Hong Kong; the title song, however, was written by Bai Lang, with lyrics by

the renowned composer Li Junqing, so it was most likely a different song with the same title. This, of course, attests to the popularity of Chen Gexin's song.

"Rose, Rose, I Love You" reached its apex of popularity in 1959, with the release in Hong Kong of the Cathay color blockbuster *Longxiang fengwu* (Calendar Girls),[1] an MGM-inspired musical that featured four Zhou Xuan songs, including "Rose, Rose, I Love You," for the first time lavishly choreographed. Easily the most popular Mandarin movie of its time in Hong Kong, Taiwan, and Southeast Asia, this film is likely the source of Wang Chen-ho's inspiration, for the title song was enormously popular in Taiwan and became a favorite tune in dance halls.

A final note on the most popular of flowers. As we learn in the novel, a particularly virulent form of gonorrhea was nicknamed Saigon Rose. The Chinese rendering of the South Vietnamese capital's name is *Xigong*, a literal translation of which is "Western tribute." Thorny indeed!

1. In *Calendar Girls* the song is credited to Lin Mei, a name otherwise unknown in Chinese pop music. Given the strident anticommunist climate in Taiwan at the time, we must assume that this is a made-up substitute for Chen Gexin; interestingly, the attribution carries over onto a compact disk of film theme songs from Guangzhou, China. There are inconsistencies among published versions of the song, and I have followed Wang Chen-ho's version in my translation.

For help in untangling the history of "Rose, Rose, I Love You" I am indebted to the work of Jeffrey C. Kinkley, Huang I-min, Shui Ching, Wu Hao, Andrew Jones, and especially William S. Tay.

How Roses Bloom

Rose, Rose, I Love You[2]
Music by Chen Gexin
Lyrics by Wu Cun

Rose, rose, the loveliest
Rose, rose, most gorgeous of all
Blooming on spring and summer stems
Rose, rose, I love you.
The heart's vow, the heart's affection, a sacred and pure light shines
down on earth
The heart's vow, the heart's affection, a sacred and pure light shines
down on earth
Rose, rose, I love you.

Rose, rose, heavy with love
Rose, rose, fragrant with love
Blooming amid spring and summer thorns
Rose, rose, I love you.
The heart's vow, the heart's affection, a sacred and pure light shines
down on earth
The heart's vow, the heart's affection, a sacred and pure light shines
down on earth
Rose, rose, I love you.

Rose, rose, a delicate stem
Rose, rose, your prickly thorns
Wound your tender stem and dainty buds
Rose, rose, I love you.
The heart's vow, the heart's affection, a sacred and pure light shines
down on earth
The heart's vow, the heart's affection, a sacred and pure light shines
down on earth
Rose, rose, I love you.

2. This is how Wang Chen-ho remembers the song. At least two other, somewhat different, versions have appeared, one on a compact disk from Guangzhou, China.

Appendix F
Interviews with Readers

I. Reader Response Study 1 (RRS1)

i. Taiwanese participants (TNP)

(A: the interviewer; B#: the interviewee)

Interview with B1 (age over 50):

A: 請問一下你知不知道 Tomari「特馬利」這個字。

B1: 對 Tomari 我的認知是從英文字 terminal 來的 [......] 意思是指車站終點站，通常有地方住。

B1: 當台灣被日本統治的時候，又被台灣人拿來用，變成一個社會通用的術語，但是現在年輕人可能不太懂這個字。

A: 對，像我就沒有聽過這個字。那你有聽說過，QK 嗎？

B: QK 有，是休息的意思。

A: 這兩個字，有沒有其他隱含的意思？

B: Tomari 據我了解，只有休息的意思。但是 QK 有負面的意思，指男女睡覺，發生性行為的意思。

Translation:

A: Do you know the word 'tomari'?

B1: The **Japanese word 'tomari'** is from the **English word 'terminal'**. […], which means the last stop of stations where travellers can usually find a place to stay, such as hotel.

B1: **When Taiwan was colonized by Japan, the word 'tomari' was adopted by Taiwanese**. But young people probably don't know this word.

A: Yes, I have never heard of this word. How about the term "QK"? Have you heard of it?

B1: QK means rest.

A: About these two words, do they have any implications?

B1: **'Tomari' according to my understanding only means rest, but 'QK' has negative intonation, which indicates sex.**

Interview with B2 (age around 25):

A: 請問你有沒有聽過人家講 QK 跟 Tomari？

B2: QK 我知道但是 Tomari 我不知道。

A: QK 是什麼意思？

B2: 就是你要去賓館，賓館的人會問你要休息還是要過夜，比較情色，也就是你只要做愛，沒有要過夜的意思。

Translation:

A: Do you know the words 'tomari' and 'QK'?

B2: **I know 'QK', but 'tomari', I don't know.**

A: What does QK mean?

B2: [QK] means 'going to hotel/motel'. […], it means to have a quick sex.

ii. Bilingual participants (BLP)

Interview with B6 (from China):

A: 「they even know a little A-B-C, Dog bite pig-gy」這句話，知道是什麼意思嗎？

B6: 我不是很懂，可能猜得出來，從 they even know a little A B C，可以知道他們會講一點英文，但是後面我就不懂。Dog bite pig-gy 可能會猜他是西方的某種說法吧！

Translation:

A: The sentence "they even know a little A-B-C, Dog bite pig-gy", do you understand what it means?

B6: I don't really understand, but I can guess. From the sentence "they even know a little A B C", it probably means they can speak a bit of English, **but I don't understand the phrase "Dog bite pig-gy". I guess it is a saying from the western countries**.

Interview with B7 (from Taiwan):

A: 這一句「a little A-B-C, Dog bite pig-gy」，看到這句，你想到了什麼？

B7: A B C 狗咬豬 (Gao Ga Di)

A: 你曾經在哪邊聽過「A B C Gao Ga Di」？

B7: 我爸爸就常這樣講啊！「Chong Ying O Nong Ki Go Duung O Sha Mi A B C A Duo Gao Ga Di」（像他們啊都去高中學什麼 A B C Gao Ga Di）。

A: 那你覺得這樣的翻譯清楚嗎？

B7: 我覺得這樣的譯法，會讓讀者難以理解它的意思。變成讀者必須先要了解台語，甚至要了解中文，才會懂這篇。舉個例，讀者會覺得很奇怪，為什麼狗會去咬豬，那又為什麼會跟 A B C 放在一起。那如果是一個懂台語懂中文的人，他可能很快的就看出這是什麼意思。

Translation:

A: This sentence "A little A-B-C, Dog bite pig-gy", when you read it, can you guess the original sentence?

B7: A B C Gao Ga Di

A: Where have you heard of this sentence?

B7: It is **a Taiwanese saying**. My father often says, "they go to high school to learn A B C Gao Ga Di" in Taiwanese, which means **they go to school to learn a bit of English**.

A: What do you think of its translation?

B7: I think the way it was translated would **confuse** English target readers. Readers need to know Taiwanese, even Chinese, to understand its meaning. For example, readers would think that the sentence is strange. Why does a dog bite a pig and why does "dog bite pig-gy" relate to A B C? Someone who understands Taiwanese or Chinese would know the meaning as soon as the sentence was read.

iii. English participants (ENP)

Interview with B11:

A: What does the sentence "even know a little A-B-C, Dog bite pig-gy!" mean to you?

B11:   **A B C either to learn the A, B, C or the ABC news network**.

A: From the content, can you guess its meaning?

B11: They know a bit of English. And **"Dog bite pig-gy" is presumably a bit of English   they know**.

A: Can you read this? For example:

Compare the following two translations:
   (a) 'A-B-C, Dog bite pig-gy' (Translated by H. Goldblatt)
   (b) 'A-B-C, gao-ga-De (Dog bite pig)': In the footnote, 'ABC gao-ga-de' is the
      title of a Traditional Taiwanese Children's ballad. The pronunciation of 'pig' in
      Taiwanese is 'De' which is assonant as English letter 'D'. (Translated by YF
      Lo)
   Which one is more understandable and retains more regional flavour in the
      translation?

A: You are right. They do know a bit of English.

B11:   Oh I see, "dog bite piggy" part, unless you understand Taiwanese culture that this is a children's rhyme.

Interview with B12:

A: What does the sentence "even know a little A-B-C, Dog bite pig-gy!" mean to you?

B12: I am not sure. **'Dog Bite Piggy' like 'dog eat dog' in Britain**, I didn't know whether dog bite piggy was something meant to be 'dog eat dog'. [……]

A: What is 'dog eat dog'?

B12: When you say 'dog eat dog' world, it is like I am not going to do anybody any favour because I am looking out for myself. So it is like if somebody gets in my way, I am going to get rid of them. Fighting to get on the top.

II. Reader Response Study 2 (RRS2)

Interview with B16:

A: What do you think of the translator's preface? Does it give you enough information to understand the story?

B16: I think I like it, because he was trying to express the book how he translated things, already expressing there were difficulties in translation. I also like the fact that he talked about the writer's family, his wife and how she couldn't read it because she said it was too awful, but he said that these things need to be talked about.

A: So you think it is quite helpful of the translator?

B16: I think he is trying to help readers understand. I think he already knows the **difficulty for a non-native reader** to read it. […] he is trying to explain […] how there was a bit of mixes in the writing […] **He admits that he cannot do it perfectly, so it doesn't stand exactly to what it is**. […] I think he is very modest because he said there are difficulties in translation. But it is good.

A: What do you think of the translation? Do you have problem understanding certain parts of the text?

B16: I understand their meaning but I am not used to it. It is written in a way that **you can understand but you are not comfortable with it**.

A: Is it because of the language use or other reasons?

B: Ya, maybe the language: the language, he does use some, even English expressions I don't know them so well. So even there is English expression which I think could have been a typical English expression. I myself am not uses to it. I don't know why.

A: Is it because they are American expressions?

B: Maybe because of American expressions.

A: You are more familiar with British culture and British expression than the American one.

B: Also, there is modern writing, modern way of writing and old way of writing, even in English. Maybe the book is written in more old fashion. Because I think Chinese and Taiwanese are very literate in their expression. In a way that they use a lot of words and metaphors, so he tried to use that side of English as well, **but I am not used to read with that type of English**. I sometimes have to ask my roommate: **Is that English or Chinese?** I have a doubt myself.

Appendix G
Questionnaire: Target Readers' Response

Conducted by Yun-Fang Lo (Cary)

y.f.lo@ncl.ac.uk/ 07855449528

I would like to thank you for taking time doing this questionnaire. The questionnaire contains three parts (I, II, III) and will take you 20 minutes to complete; therefore, I am grateful to have your help.

I. Please take a moment to answer the following questions. The information provided in this study is strictly confidential. Tick √ or highlight □ the appropriate box or insert your answers as applicable. Further instruction will be shown below after these questions.

Full name and e-mail address:

Gender: □ Male   □ Female

Age group: □ 18~20 □ 21~30 □ 31~40 □ 41~50 □ 51-60 □ 61 above

Country of origin:

Educational background
    □ High school □ Undergraduate □ Postgraduate □ PhD
    Study area and Institution:

Do you read foreign fiction?
    □ Never   □ Seldom   □ Sometimes   □ Often   □ A lot
    Most of them are from which countries:

How many languages are you competent in? (e.g. Chinese [mother tongue] and English [second language]):

II. Please read the following 8 examples carefully where you will find **phrases or expressions in bold** with their contexts that are translated in English from Chinese. Please rate the extent to which the translations fit your preference, by ticking √ or highlighting □ the box or giving the reason of your choice for each question. Please also read the **NOTE** before making any judgement.

Example 1

NOTE: The translator literally rendered the phrase (shown in bold below), which is a Taiwanese expression to curse someone to "die in hell". What is your general impression of the translation?

Translation (T): Your wife was humiliated, and you turned around and beat her up to show them. **Go die in a ditch! A corpse by the roadside!**

□ Very Effective □ Effective □ Neutral □ Confusing □ Very Confusing

Example 2

NOTE: The following curse words which were translated in different methods contain similar meanings in English as "fuck", "fuck your mother" or "son of a bitch". Please scale the effectiveness of each translation. Sorry for the strong language!

	Translation	Effectiveness				
		Very Effective	Effective	Neutral	Confusing	Very Confusing
(1)	*Yiniang*![4] I thought there might be some womenfolk for company. **Footnote: 4. A Taiwanese profanity.**	□	□	□	□	□
(2)	He barked like a mad dog, bowwow bowwow, half a day long. **His mother**! Who can understand that kind of barbarian yackety-yak?	□	□	□	□	□
(3)	*Gan*! **Goddamit!** Get out of here! *Gan!* Get out!	□	□	□	□	□
(4)	**fuck you**	□	□	□	□	□
(5)	**"bakayarō" (stupid bastard)**	□	□	□	□	□

Example 3

NOTE: In Taiwan, a fiscal year finishes at the end of each Chinese lunar year. In the past the poor would try to settle their debts before the new year began.

T (1): It's the end of the year[2], so there were lots of customers.
 Footnote: [2]*Nian guan* is the time of the year when all fiscal accounts are settled.

□ Very Effective □ Effective □ Neutral □ Confusing □ Very Confusing

T (2): Sorry, I came home late. **It's the end of the year. We needed to settle our debts before the New Year,** so I worked longer tonight. Luckily, my business is flourishing.

□ Very Effective □ Effective □ Neutral □ Confusing □ Very Confusing

Example 4

NOTE: Two different ways of translating a Taiwanese folk rhyme.

T (1): our county boss can't even say **A-B-C, Dog bite pig-gy.**

T (2): our county magistrate can't even say **A-B-C, gao-ga-Di (dog-bite-pig).**
 Footnote: 'ABC gao-ga-di' is a well-know Taiwanese children's rhyme. The pronunciation of 'pig' in Taiwanese is 'Di' which is assonant as English letter 'D'. It means that the letter 'D' is eaten by a dog.

Which of the above translations do you prefer? □ **(1) /** □ **(2)**
Please give your reasons here:

Example 5

Note: Taiwan's currency can be called NT$ or yüan.

T (1): *Ai!* **If I can make a couple hundred*** then I make a couple hundred. I've got to live somehow!"
 Footnote: *One US dollar is equivalent to NT$38.

□ Very Effective □ Effective □ Neutral □ Confusing □ Very Confusing

T (2): If he did not have to sell it, he would not, even for **a million yüan**.

□ Very Effective □ Effective □ Neutral □ Confusing □ Very Confusing

Example 6

NOTE: The bold phrases in T (1) and T (2) are actually saying the same thing as in the English expression "What are you up to? or What are you doing?" This Taiwanese expression, which was translated closely from the original text, appears in the story twice.

T (1): "What sort of mosquito tactics are you up to?" he said in Taiwanese slang. Then he switched to Mandarin: "Did you take the wrong medicine today, or what?"

T (2): I've never seen anyone more pig-headed, never in my life! […] **I don't know what kind of mosquito he's turning into.**

Do you think that Translation (1) which appears in the story first is effective enough to help you understand Translation (2)? □ **Yes / □ No**
Please give your reasons here:

Example 7

NOTE: Translation (1) is a literal translation of an old saying from the original text; Translation (2) is a translation that is closer to the English expression.

T (1): There is an old saying in Chinese, "When walking through a bended tree, you unavoidably have to lower your body to go through it." It's not easy finding works, so of course I'll go.

T (2): One has to set one's sail with the wind. Of course I'll go.

Which of the above translations do you prefer? □ **(1) / □ (2)**
Please give your reasons here:

Example 8

NOTE: Two different translations of a particular "year" from the original text: T (1) was rendered in Western system; T (2) presents the year system that is used in Taiwan (the Republic of China).

T (1): By **year 1943**

□ Very Effective □ Effective □ Neutral □ Confusing □ Very Confusing

T (2): By **Year 32 of the Republic**
     Glossary: 1943, counting from 1911, the foundation of the Republic of China.

□ Very Effective □ Effective □ Neutral □ Confusing □ Very Confusing

(Please proceed to Part III below.)

III. In this section of the questionnaire, please read each of the following statements carefully and then rate the extent to which the statement is true for you. Please tick √ or highlight □ the box next to the rating that you have decided on.

---

1. Reading literature that is very different from my culture in translation often requires extra concentration.

   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

---

2. When reading foreign fiction in translation, I only focus on the plot, characters and how the story ends rather than details of description or use of language.

   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

---

3. Reading foreign literature, such as post-colonial literature or regional literature which often contains special emphasis on a place and its history with strong cultural and linguistic flavours, gives me a deeper insight into the culture.

   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

---

4. I find it difficult to read a foreign novel in translation from a culture of which I have no background knowledge.

   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

---

5. I am interested in Far Eastern culture such as Chinese culture, so I have read a lot of its literature in English translation.

   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

---

6. When reading a translated work, I don't think about what the original work was like or who the author was.

   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

---

7. One of my interests in reading foreign literature is to understand a foreign culture and society.

   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

---

8. One of my aims in reading foreign literature is to appreciate the literary value of the author's work.

   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

9. I always think that the author's political beliefs are important.
   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

10. I doubt whether target text readers can receive similar images from the translation as the readers of the original do.
   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

11. If I read a translation which I liked, I would look out for other work by the same **translator** (not necessarily by the same author).
   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

12. If I read a translation which I liked, I would look out for other work by the same **author** (not necessarily by the same translator).
   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

13. When reading a translation, I am always aware that it is not the original text.
   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

14. When reading a translated work, my main interest is seeing whether the book conveys a sense of a completely different culture with exotic expressions.
   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

15. When reading a translated work, my main interest is seeing an unfamiliar culture being presented by easily-understood language.
   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

16. I find footnotes quite distracting when reading a translated text.
   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

17. I often assume that some information has been added or deleted in the translation.
   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

18. I prefer to have some kind of introduction about the culture before starting to read the story.
   □ not at all true □ slightly true □ moderately true □ quite true □ extremely true

19. I think footnotes or endnotes should be provided when necessary if there is no background introduction beforehand.

□ not at all true □ slightly true □ moderately true □ quite true □ extremely true

20. If a translation sticks very closely to the wording of the original it is hard to understand.

□ not at all true □ slightly true □ moderately true □ quite true □ extremely true

21. I like to read a translated text that is full of cultural expressions from the original language; I can usually figure out their meaning through context.

□ not at all true □ slightly true □ moderately true □ quite true □ extremely true

22. For a humorous or ironic passage, I prefer the translator to use expressions that are familiar in my own language.

□ not at all true □ slightly true □ moderately true □ quite true □ extremely true

23. I think it is a good idea for the translator to use a dialect of my own language to represent dialect speech in the original text.

□ not at all true □ slightly true □ moderately true □ quite true □ extremely true

24. I prefer a translated text that sounds natural in English but still contain unfamiliar cultural elements.

□ not at all true □ slightly true □ moderately true □ quite true □ extremely true

25. I prefer a translated text to sound foreign.

□ not at all true □ slightly true □ moderately true □ quite true □ extremely true

26. *After learning foreign language and experiencing foreign culture, I would rather read the original works rather than the translations.

□ not at all true □ slightly true □ moderately true □ quite true □ extremely true

27. *Because I have learned the foreign language, I tend to understand more about the translation and can usually guess what the original linguistic expressions are. I think my experience and background knowledge helps me to comprehend the translations more.

□ not at all true □ slightly true □ moderately true □ quite true □ extremely true

28. *From my experience, I think it is better for those who have no or little knowledge of another culture to read a translation that sounds as though the book was originally written in English.

□ not at all true □ slightly true □ moderately true □ quite true □ extremely true

*Questions 26-28 are designed to answer only by those who have learned a foreign language and experienced the culture intensively.

Thank you very much for doing this questionnaire!

Please send this questionnaire back to y.f.lo@ncl.ac.uk if you have done this online.