國立臺灣大學文學院翻譯碩士學位學程

碩士論文

Graduate Program in Translation and Interpretation

College of Liberal Arts

National Taiwan University

Master Thesis

翻譯與回譯具臺灣性的「天生的翻譯小說」：以吳茗秀《三郎》與楊小娜《綠島》及其華譯本為例

Translating and Reversing Taiwanese-ness in Born-translated Novel: On the Translations of *The Third Son* and *Green Island*

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中華民國 111 年 7 月

July 2022

doi:10.6342/NTU202203890

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doi:10.6342/NTU202203890

doi:10.6342/NTU202203890

謝辭

2016 年，楊小娜的《綠島》原文及翻譯出版，親自來到臺灣宣傳新書。原先是受到小說主題吸引，不過後來更人好奇的是書中的翻譯。原文小說散佈著作者為了英語讀者而翻譯的痕跡，翻譯版則必須「翻回」華語、臺語或日語。侷限於過去閱讀翻譯小說的經歷，在《綠島》中我讀到未曾見過的有趣現象：原文本身就是翻譯，而譯文則是語言的返還。

很幸運有機會帶著這個觀察來到台大翻譯碩士學位學程，進而發展成這篇論文。感謝指導教授陳榮彬老師課堂上的譯者查核訓練，以及討論時提供的諸多意見及大量參考資料，包括將吳茗秀的《三郎》一起納入比較，讓我得以在學術汪洋中找到一條可能的航道。感謝口試委員孔思文老師、何致和老師的指引與鼓勵，提供許多寶貴的修改意見，以及未來能夠繼續探索的方向。

書寫過程中，感謝 Vicky 不厭其煩解釋各項步驟、107 級學程同學的相伴、親如兄長的冠宇的關心，以及犧牲許多時間在研究室與我並肩打拼的弘軒，這本論文沒有他們絕對無法完成。

最後，要感謝父母給予的語言栽培，並且全力支持我，容許我在臺大停留四年，讓我追求許多翻譯研究所之外的知識——不過，對於譯者來說，沒有一種知識是課外知識，對吧？

doi:10.6342/NTU202203890

摘要

吳茗秀的《三郎》與楊小娜的《綠島》皆為以台灣為背景的小說，前者故事發生於 1943 至 1962 年，而後者則從 1947 年延伸至 2002 年，歷史背景及時間跨度皆相近。這兩本英語小說的原文可視為一種給英語讀者的「譯文」(target text)，而其華語翻譯版則是一種「無本回譯」(textless back translation)。本研究以沃蔻薇姿 (Rebecca L. Walkowitz) 的《生來就經過翻譯：世界文學時代的當代小說》(*Born Translated: The Contemporary Novel in an Age of World Literature*) 為主要框架，搭配王宏印教授提出之「無本回譯」，檢視兩本小說的英語原文及華語譯文如何處理「台灣性」(Taiwanese-ness)以及多語性 (Multilingualism) 社會所帶來的翻譯挑戰。研究發現，作者傾向於將原文中的文化主題用解釋性文字呈現，有時也直接插入搭配了翻譯的台語、日語音譯凸顯小說所使用的語言與其中文化地理位置的距離；譯文則發現「文化/歷史迷宮」(Cultural/Historical Labyrinth)現象，指的是譯者還原作者的翻譯時因諸多因素而有所誤差。此類作品在台灣書市及翻譯研究皆尚不多見，期望本研究除了豐富學術研究的面向，也能為相關作品的譯者提供翻譯策略靈感。

關鍵字：吳茗秀、楊小娜、回譯、天生的翻譯小說、文化/歷史迷宮

doi:10.6342/NTU202203890

Abstract

Julie Wu's *The Third Son* and Shawna Yang Ryan's *Green Island* are both novels set in Taiwan. The former takes place from 1943 to 1962, while the latter stretches from 1947 to 2002, sharing a similar historical background and time span. The source texts of the two novels written in English can be regarded as target texts, while the Mandarin translations are back translations. This study takes Rebecca L. Walkowitz's *Born to Translate: Born Translated: The Contemporary Novel in an Age of World Literature* as the main framework to examine how the source texts and target texts of the two novels deal with "Taiwanese-ness," and the translation challenges posed by the multilingualism nature of Taiwan's society. The results show that the authors tend to use explanatory text to present cultural topics in source texts. Sometimes they also insert Taiwanese and Japanese transliteration coupled with its translation, highlighting the distance between the language used to write the novels and the cultural and geographical background of the story. The target texts saw "Cultural/Historical Labyrinth" which refers to the translator's error when reversing the author's translation. Such works are rarely seen in Taiwan's market, thus lacking related translation studies. It is hoped that this study will enrich academic research and provide translation strategy inspiration for translators of related works.

Keywords: Julie Wu, Shawna Yang Ryan, Reversing Translation, Born Translated Novel, Cultural/Historical Labyrinth

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Chapter 1 Introduction

1.1 What is the Issue?

Since the new millennium, more novels about totalitarian Taiwan under the *Kuomintang* (國民黨, or the Chinese Nationalist Party, hereafter KMT) regime — the thirty-eight-year long Martial Law period — by Taiwanese immigrant descendants have appeared in the English book market, including Julia Lin's *Miah* (2012), Jennifer J. Chow's *The 228 Legacy* (2013), Julie Wu's *The Third Son* (2014), and Shawna Yang Ryan's *Green Island* (2016), which have employed Taiwan's complicated history, ethnic groups, and languages to develop gripping stories. Although some researchers have studied these novels with a focus on Taiwanese American identity (Chen, 2017), Taiwanese identity and subjectivity (Chen, 2019), the White terror and trauma (Chen, 2019; Ding, 2020; Wu, 2021; Chang, 2022), and women in the White terror (Cheng, 2021), seldom researches had probed into the multilingualism feature and translation issues, and strategies translators apply in these fictions and its Taiwanese Mandarin translations.

These authors choose Taiwanese people as their protagonists and set the stories, wholly or partially, in Taiwan when writing their novels. Since Taiwan is a multicultural society, due to its immigrant and colonial history, these novels inevitably encompass more than one language, especially when places and culture-specific items are mentioned as well as in dialogues. The authors render the different languages used in Taiwan into English, either through translation or transliteration, thus acting as translators. These novels, as source texts, are, in fact, target texts themselves, or in Walkowitz's words, "born-translated novels." (Walkowitz, 2015) As the role of the author multiplied, the role of the translator does, too. Born-translated

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novels feature stories set in the cultural background dislocated from the languages used to write them. When translating these novels back to the assumed culture's languages, translators are actually "reversing" or conducting "textless back translation" (Wang 2015), a concept proposed by Wang Hongyin, relocating the stories into their original social and cultural context. Suppose translators fail to recognize the translational nature of the source text. In that case, the translations might display certain linguistic and cultural displacement, an issue rarely discussed in the mainstream translation study scene, and most existing studies focus on American Chinese literature.

When a writer "translates" and a translator "reverses" a born-translated novel about Taiwan, Taiwanese-ness is undoubtedly to become one of the most challenging tasks, namely Taiwan's social, cultural, and unique linguistic features. To further explore such issues, this study chooses to look into Julie Wu's *The Third Son* and Shawna Yang Ryan's *Green Island* and their Taiwan Mandarin translation *Sanlang* (《三郎》), by Liu Ssu-han (劉泗翰), and *Ludao* (《綠島》), by Hsieh Ching-wen (謝靜雯). The reason for the selection is not only because of their similar period, with the former depicts the time from WWII to the White terror and the latter covers the February 28 Incident to the outbreak of SARS, but their original text and translation enjoy fame among America's and Taiwan's literary circle. More importantly, with Taiwan as one of their primary settings and the revolving topic of the island's politics, the novels both strive to provide a faithful representation of Taiwan's multilingual society. By drawing on the concept of born-translated novels and textless back translation to probe into *The Third Son*, *Sanlang*, *Green Island*, and *Ludao*, the present thesis aims to answer the following questions:

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1. What strategies do Julie Wu and Shawna Yang Ryan apply to translate Taiwanese-ness when writing *The Third Son* and *Green Island*? And what is the effect of their strategies?

2. What strategies do Liu Ssu-han and Hsieh Ching-wen apply when reversing Taiwanese-ness in *Sanlang* and *Ludao*? And what is the effect of their strategies?

After analyzing the texts, the present thesis will focus on Liu Ssu-han's and Hsieh Ching-wen's reverse and make an effort to theorize the phenomenon of linguistic, cultural, and historical displacement in the reversing of born-translated novels with Taiwanese-ness.

1.2 Overview of Taiwan's History

To better understand *The Third Son* and *Green Island*'s shared historical background, this section will look at Taiwan's history chronologically since Shawna Yang Ryan has mentioned the chronology of Taiwan's history in her novel, and put more emphasis on the Japanese colonization and the Post-war era with a focus on the February 28 Incident and the White Terror, which are the most crucial background for the two novels. The translation of historical terms and events mentioned in this section will follow *A New Illustrated History of Taiwan* by Chou Wan-yao (translated by Carole Plackitt and Tim Casey), the renowned Professor of Taiwan History. The following descriptions of the historical events mainly took reference from the aforementioned work by Professor Chou and accompanied with *Taiwan: A Political History* by Professor Denny Roy and the chronology of Taiwan's history on "Taiwan.gov.tw", an English website created by Ministry of Foreign Affairs.

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Taiwan's first inhabitants appeared in the prehistoric period around 30,00-50,000 years ago (Chou 16), some of which are regarded as the possible ancestor of some of Taiwan's indigenous peoples. Other tribes may have arrived in Taiwan about 2000 years ago. (Chou 46). According to the Executive Yuan's Council of Indigenous Peoples, today, there are 16 tribes in Taiwan, all of which have been living in Taiwan long before other settlers.

In 1624, the Dutch East India Company established a base in southwestern Taiwan, initiating a transformation in aboriginal grain production practices and employing Chinese laborers to work on its rice and sugar plantations. The Spanish established bases in northern Taiwan two years later but were ousted by the Dutch in 1642. Cheng Cheng-kung, also known as Koxinga (國姓爺, Taiwan Minnan Romanization: Kok-sìng-iâ) by the Europeans, led the Ming loyalists to flee the Manchurian conquest and triumphed over the Dutch in 1662. Cheng established his dynasty as the Kingdom of Tungning (1661-1683) until his defeat by Qing dynasty (1644-1912) forces. Scholars estimate that in the brief two decades of Tungning rule, "the Chinese or Han population [has] caught up with and even exceeded the indigenous population." (Chou 68) The Qing Empire ruled Taiwan for two centuries, during which the Chinese or Han population soared even higher, until defeated by Japan in the First Sino-Japanese War (1894-1895). The two empires signed the Treaty of Shimonoseki (*Shimonoseki Jōyaku* 下関条約), or Treaty of Maguan (*Maguan Tiaoyue* 馬關條約), which ceded the Qing Empire's sovereignty over Taiwan to Japan.

Japan ruled Taiwan for five decades (1895-1945). Chou Wan-yao states that "[u]nder Japanese rule Taiwan underwent the two major historical processes of

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colonization and modernization. Generally speaking, the colonization was an extremely negative experience, while the modernization is often judged to have been beneficial." (Chou 190). Japan's colonization has taken advantage of Taiwan's sources to magnify its power and forced the people in Taiwan to "become Japanese," which includes the policy of Extensionism of Japanese Proper (*Naichi enchō shugi* 內地延長主義) and the *Kōminka* Movement (*Kōminka undō* 皇民化運動) in wartimes. The Japanese authority encountered many uprisings in the early stage of their governing, including the two major resistance movements that ended in brutal repression and massacre, the Chiaopanien Incident (Jiaobanian shijian 噍吧哖事件) and the Wushe Incident (Wushe shijian 霧社事件). On the other hand, the modernization has advanced, or "westernized," many aspects of Taiwan's society, for example, infrastructure, sanitation, education, and legal system, making the colony one of the most modernized places in Asia.

In the meantime, revolutionaries in China overthrew the Qing Empire and established the Republic of China (hereinafter ROC) in 1911. In 1943, ROC leader Chiang Kai-shek, US President Franklin Roosevelt, and British Prime Minister Winston Churchill gathered in Cairo for a conference, through which they reached a conclusion and released the Cairo Declaration, stating that "…Formosa [Taiwan], and the Pescadores [the Penghu Islands], shall be restored to the Republic of China…." Two years later, the ROC, the United Kingdom, and the United States jointly issued the Potsdam Declaration, calling for Japan's unconditional surrender and the fulfillment of the Cairo Declaration.

After World War II, the ROC government representatives accepted the surrender of the Japanese government. Many people in Taiwan were delighted to be governed

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by people of "the land of the ancestors" (Zuguo 祖國) and happily greeted the Nationalist government and its troops. Intellectuals even established the "Preparatory Committee to Welcome the Nationalist Government" (*Huanying guominzhengfu cube hui* 歡迎國民政府籌備會) to bridge the gaps that might occur during regime change.

However, half a century of Japanese rule has resulted in "a general lack of understanding of both the political system and societal circumstances of China."[1] Hospitality soon went sour into hostility. Besides communication misunderstandings caused by language and custom differences, the people's discontent and disillusionment mainly stemmed from the dreadful state of politics and the economy. Unlike other provinces of ROC, Taiwan was governed by the Taiwan Provincial Administrative Executive Office (*Xingzheng zhangguan gongshu* 行政長官公署), which was a system beset with numerous defects, including corruption, inefficient bureaucrats, and unfair distribution of political resources, with the "mainlanders" (Daluren/Waishengren 大陸人/外省人) controlling most high administration positions. In addition, "[l]ocal self-government and local elections, which had existed under Japanese rule, were not continued under the KMT."[2] People in Taiwan were treated even more as second-class citizens. Everyday lives were not easy, either. Due to incompetent policies and, again, corruption, many goods and materials were shipped out of Taiwan, causing the economy to suffer from recession and hyperinflation. For example, rice in Taiwan, an island that can grow its own rice and harvest at least two times a year, "was selling for more than twice the price than in

[1] Background of the incident, Memorial Foundation of 228, https://228.org.tw/en_pages.php?sn=7
[2] Background of the incident, Memorial Foundation of 228, https://228.org.tw/en_pages.php?sn=7

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Shanghai." (Chou 317) Unemployment was another severe problem, especially for the Taiwanese veterans who served in the Imperial Japanese Army and Navy, who could hardly find any job opportunities after returning from the battlefields. On top of these social issues, Chief Executive Chen Yi (陳儀) was too obstinate to sympathize with the Taiwanese people, deteriorating the relationship between the government and the people.

Together, all the factors mentioned above formed the circumstance that made the February 28 Incident possible. On February 27, 1947, contraband investigators of the Taiwan Tobacco and Wine Monopoly Bureau (*Taiwan sheng zhuanmaiju* 台灣省專賣局) lit the fuse in front of Tianma Tea House (*Tianma chafang* 天馬茶房). With the intelligence they received, the investigators confiscated tobacco and cash from a widow, Lin Chiang-mai (林江邁), who made every effort to stop them but only to be ignored. Being impatient about the widow's grabbing and imploring, one of the investigators hit her with the rifle butt, leaving the widow's head gurgling with blood. Upon witnessing the violent scene, the bystanders, mostly Taiwanese who already resented the KMT regime, burst into anger and retaliated against the investigators. An officer then fired a shot as a warning, hoping to disperse the crowd but accidentally struck a young man, Chen Wen-his (陳文溪), who died the next day. Later, the crowd vandalized the investigators' vehicle and burnt the confiscated tobacco, while the investigators sheltered at *Eirakucho* Police Station (永樂町派出所), where people assembled and requested the trial of the murderer.

The protest went on the next day, with people continually calling for the arrest and trial of the investigators involved in the previous day's shooting. The crowd marched from the Monopoly Bureau Taipei Branch to Taipei Train Station and

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eventually made their way to the Administrative Executive Office to request petitions. Soldiers tried to disperse the crowd and fired at demonstrators from the roof of the Office. With protestors killed and wounded, the protest initially against the misconduct of the investigators has inflamed into an uprising against the government. Furious survivors headed for Taipei Park and seized the radio station, broadcasting the news of the revolt to every corner of the island. The regional protest expanded into a provincial movement, which was sometimes chaotic and violent; both Taiwanese people and the mainlanders were mistakenly beaten or killed by angry crowds.

In some areas, Chiayi and Kaohsiung, for example, the crowd took control of weapons belonging to the military and police. Therefore, resistance intensified and became military conflict. In addition to the uprising, the chaotic situation also gave the Chinese Communist Party opportunities to interfere in politics. To cease turmoil, civil leaders and local elites established the February 28 Settlement Committee (*Ererba shijian chuli weiyuanhui* 二二八事件處理委員會), hoping to serve as the communication bridge between the government and the people. Meanwhile, Chen Yi pretended to make peace with people in Taiwan while secretly inquired Chiang Kai-shek to send the National Revolutionary Army to stamp out the revolt.[3]

On the evening of March 8, the National Revolutionary Army disembarked at Keelung Harbor. Two days later, Chen Yi dismissed the February 28 Settlement Committee and declared the implementation of martial law. In the following two months, the KMT government carried out massive bloody operations: "Pacification" (Suqing 肅清) and "Countryside Clean-up" (Qingxiang 清鄉). The number of victims is still unclear today. Still, many believe "the number ranges from several thousand to over 100,000. Most researchers now accept an estimate of approximately

[3] For further detail, please see: https://228.org.tw/eseki-view.php?ID=17

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18,0000 people," among them were doctors, writers, artists, lawyers, local gentry, leaders of indigenous people, and many others.

Two years after the February 28 Incident, an even more extended nightmare shrouded Taiwan that lasted almost four decades: The White Terror. According to the National Human Rights Museum's Database of Historical Sites of Injustice, the White Terror refers to "the systematic searches, oppression, and killing of political dissidents by the state." [4] At the time, the KMT government was struggling to combat the CCP when Chen Cheng (陳誠) was appointed as the new governor, who "perhaps fores[aw] that Taiwan would be the final base that KMT could withdraw" and proclaimed martial law on Taiwan on May 29. With rules and regulations like the B*etrayers Punishment Act* (*Chengzhi panluan tiaoli* 懲治叛亂條例), the *Espionage Laws of the Period of the Communist Rebellion* (*Kanluan shiqi jiansu feidie tiaoli* 戡亂時期檢肅匪諜條例), the *Temporary Provisions Effective During the Period of National Mobilization for Suppression of Rebellion* (*Dongyuankanluan shiqi linshitiaokuan* 動員戡亂時期臨時條款), and the *Article 100 of the Criminal Code of the Republic of China* (*Zhonghuaminguo xingfa di yibai tiao* 中華民國刑法第一百條), the KMT government took rooting out the "communist bandits" (gongfei 共匪) as their excuse of unlawful conducts to wipe out opponents in the following 38 years. They even sent out secret agents abroad, mainly in the United States, to spy on overseas students. Well-known cases of the White Terror include the July 13 Penghu incident[5] (*Penghu qiyisan shijian* 澎湖七一三事件), the Incident of April 6 (*Siliu shijian* 四六事件), the Luku Base Incident (*Luku jidi an* 鹿窟基地案), Lei Chen

[4] For the complete description, see: https://hsi.nhrm.gov.tw/home/en-us/history-en

[5] See '70th Anniversary of the July 13 Penghu Incident' for more details: https://www.moc.gov.tw/en/information_197_100872.html

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Incident (*Leizhen shijian* 雷震事件), the *Formosa Magazine* incident (*Meilidao shijian* 美麗島事件) and the Chen Wen-chen Incident (*Chenwencheng shijian* 陳文成事件).

On October 25, 1971, the United Nations General Assembly passed the *U.N. Resolution 2758*, recognizing the People's Republic of China as the legitimate representative of China. Taiwan thus withdraws from the U.N. The event was a significant point where people in Taiwan started to pursue civil and political rights. The 80s and 90s mark a crucial stage in Taiwan's progress towards democracy. The Democratic Progress Party (hereinafter DPP) was founded in 1986, followed by the lifting of Martial Law. In 1991, *The Temporary Provisions Effective During the Period of National Mobilization for Suppression of the Communist Rebellion* were abolished, followed by the re-election of Legislative Yuan representatives, returning the right of full representation to the people of Taiwan. In 2000, Chen Shui-bian (陳水扁) and Lu Hsiu-lien (呂秀蓮) of the DPP were elected president and vice president, putting an end to the KMT's rule of more than half a century and marking the first democratic transition of executive power in Taiwan, which also a signed that Taiwan had become a fully democratic country.

1.3 Overview of Taiwan's Languages

This section will introduce the languages used in Taiwan, which emphasize Standard Mandarin, Taiwan Mandarin, and Taiwanese, define how some of the languages will be named, and specify the Romanization system used for each language in the thesis.

As we can see from the overview of Taiwan's history, with people speaking different languages coming to this island throughout the past four centuries, it is not surprising that Taiwan is a multilingual society. According to "Table 6 Language Usage for the Resident Nationals Aged 6 Years and Over", from National Statistics'

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2020 General Statistical Analysis Report, today, the languages used by Taiwanese residents can be generally categorized into four languages (in descending order): Mandarin, Taiwanese, Hakka, and Indigenous, which basically reflects the immigration of different ethnic group mentioned in the last section as well as the national policy that once oppressed languages other than "*Guoyu*" (國語, literally "national language").

Since Mandarin and Taiwanese both play an essential role in *The Third Son* and *Green Island*, and their power structure is closely related to Taiwan's culture and politics; therefore, we must carefully define them. Mandarin in Taiwan's context usually means *Guoyu*, or Standard Mandarin, a standardized dialect adopted by the Minister of Education of the ROC based on Peking Mandarin, a northern Mandarin used around Beijing. However, "[i]n fact, no one in Taiwan speaks Standard Mandarin, except maybe very few teachers of Teaching Chinese as a Second/Foreign Language.[6]" (Her 3) It is Taiwan Mandarin that most people nowadays speak, which has gone through many changes and "has broken away from Peking Mandarin and developed into an independent language.[7]" (Her 4) Therefore, I will use "Standard Mandarin" to refer the official language and use "Taiwan Mandarin" to refer the kind of Mandarin most people speak in Taiwan.

Taiwanese (*Taiyu* 台語) is a language that developed in Taiwan based on Southern Min (*Minnanyu* 閩南語), which is a major dialect in Fujian Province. Since the time of Cheng Cheng-kung, the immigrants from Zhangzhou (漳州) and

[6] The original text: 在台灣實際上沒有人使用這個標準的國語，或許有極少數的對外華語教學的教師是例外。

[7] The original text: 已經脫離北京話而發展成一個獨立的語言。

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Quanzhou (泉州) has brought the subdialects, Zhangzhou dialects (*Zhangzhouhau* 漳州話) and Quanzhou dialects (*Quanzhouhua* 泉州話), to Taiwan. Gradually, the two dialects merged together as a "half-Quan half-zhang" dialect that is mixed with Indigenous idioms. During the Japanese rule, many loan words entered Taiwanese from the Japanese. Thus, the Taiwanese language we use today differs significantly from its origin. There are many debates on what this language should be called; other alternatives include *Tâi-gí*, Taiwanese Hokkien, Taiwanese Minnan, and Hoklo (Chiung 2015). I chose to use Taiwanese to refer to the language since both the Japanese and KMT government had issued linguistic publications using the name "Taiwanese." For example, the *Taiwanese compendium* (*Taiyu leibian*《臺語類編》) and the *Taiwanese Dialect Phonetic Symbols* (*Taiyu Funyin fuhao*《臺語方音符號》), published in 1903 and 1955 respectively.

In this present thesis, unless otherwise noted, all cited names of people, events, organizations, publications, objects, and places will remain their own romanization systems used in the original source. Otherwise, Hanyu Pinyin Romanization will be used to romanize Mandarin. However, when romanizing names of Taiwanese people born before 2008, Wade–Giles Romanization will be used in accordance with Taiwan's custom. *Taiwan Minnan Romanization System* (*Taiwan minnanyu luomazi pinyin fangan* 〈臺灣閩南語羅馬字拼音方案〉) will be used to romanize Taiwanese. All romanizations of Taiwanese in this present thesis follow the *Dictionary of Frequently-Used Taiwan Minnan of the Ministry of Education* (*Jiaoyubu taiwan minnanyu changyongci cidian* 《教育部臺灣閩南語常用詞辭典》). Finally, Hepburn romanization will be used to romanize the Japanese.

doi:10.6342/NTU202203890

1.4 Outline of the Thesis

This study is divided into five sections to present the discussion of the issues mentioned above. Chapter One offers introductions to this study, including Taiwan's historical and linguistic background, the research questions, and how this study is organized. Chapter Two will introduce the two novels and the authors, the translators and their translation, as well as past related research. Chapter Three will illustrate the two theoretical frameworks this study draws on and explain the criteria for data-collecting and how the data is collected. Chapter Four will discuss and analyze the data and theorize the phenomena that may occur in reversing born-translated novels. Finally, Chapter Five will conclude this study and points out research limitations and future research suggestions.

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Chapter 2 The Authors, the Translator, and Their Works

2.1. Julie Wu and *The Third Son*

Julie Wu is a writer with a multidisciplinary background. After graduating from Harvard with a Bachelor of Arts in literature, she first enrolled at the Indiana University at Bloomington in a Master's program in vocal performance[8], which she later dropped out from. Instead, she received a Doctor of Medicine at Columbia College of Physicians and Surgeons.

The Third Son, published in 2013, is Wu's debut novel. Inspired by Wu's family story and divided into two parts (1943-1957 and 1957-1962), the book follows the life of Saburo, the third son and the least-favored one of a Taiwanese politician. The story begins with eight-year-old Saburo, or Chia-lin, running into the forest to hide away from the American air raid, where he stumbles on a fellow student, Yoshiko. The encounter is a love-at-first-sight, making Saburo determined to marry her someday.

Saburo is neglected in the family, being inferior to his arrogant elder brother, Kazuo, partly because he is the third son and partly because his mother believes that he is responsible for his brother Aki's death. He grows up knowing that he must fight for himself because no one will bless him with advantages except cousin Toru, a doctor who always encourages him to go after his dream.

After the KMT government arrives in Taiwan when World War II is over, Saburo's father is astute enough to sense that the new authority might not be as

[8] See the full interview on *Bookmagnet's Blog*, "Interview with Julie Wu, Author of *The Third Son*": https://bookmagnet.wordpress.com/2013/04/29/interview-with-julie-wu-author-of-the-third-son/

doi:10.6342/NTU202203890

welcoming as people imagined. After the February 28 Incident broke out, Saburo's family fled away from involving in the communication with the government. Amid political turmoil, Saburo realizes he has a talent for science after reading the gift Toru gave him, *The Earth*. To pursue his dream of becoming a scientist and run away from the shadow of his family and the state, he studies zealously and gets the chance to study science and engineering in the United States.

Although Saburo successfully went to study abroad, more challenges are coming ahead. Saburo needs to deal with his study as well as the political maneuvering, spying, and blackmailing of the KMT government that still haunts him away from home. Besides, Yoshiko, now Saburo's wife, is being mistreated by his own mother. Against all the odds, Saburo accomplishes his studies and finds a job. He brings Yoshiko and his son to stay in the United States, breaking away from the confinement of his family and the KMT government once and for all.

The Third Son received positive reviews from English-speaking readers and critics alike. *The Kirkus Review*, the renowned American book review magazine, praised that "Wu presents an alluring story that hits all the right emotional buttons and maintains readers' empathy from the first page to the last[9]." The novel also gets good press, for example, from *Taipei Times*, stating it as "a remarkable tale that scrutinizes the authoritarianism ingrained within traditional Chinese family values.[10]" Curiously enough, *The Third Son* did not receive as much attention in the Mandarin-speaking world initially. Aside from the review in *Taipei Times*, there is only one editorial in *Liberty Times* (*Ziyoushibao* 自由時報) that compares Wu to Khaled Hosseini, who

[9] See the full review on Kirkus: https://www.kirkusreviews.com/book-reviews/julie-wu/third-son/
[10] See the full review: https://www.taipeitimes.com/News/feat/archives/2016/01/28/2003638224

doi:10.6342/NTU202203890

introduce Afghanistan to the world with his novel, *The Kite Runner*. The critic believes that *The Third Son* may also be helpful in putting Taiwan onto the international stage.[11] Wu's work gains more visible since 2015, with the review "The unfamiliar story of Taiwan and the familiar American Dream: Julie Wu's *Third Son* (*Mosheng de taiwan gushi yu shuxi de me guomen wumingxiu sanlang* 陌生的台灣故事與熟悉的美國夢：吳茗秀《三郎》)" was published in *Secret Reader* (《秘密讀者》), an independent and anonymous literary review magazine, published in the same year. In 2020, *Unitas* (*Lianhe wenxue*《聯合文學》) introduced Julie Wu as a "Chinese American writer" on their website[12].

Although, in the interview by *Taiwanese American.ORG*, Wu stated that her "primary interest in writing really is in writing a great story," she empathized on her carefulness with historical details: "I made every effort to make sure the historical facts were as accurate as possible. I had two different historians read the book to make sure of that."[13] In "Acknowledgement" of *The Third Son*, she also mentioned that her parents, who are native Taiwanese, helped her "translat[ed] many texts." In the interview on Bookmagnet's Blog, Wu also stated that she wrote the book "to shed light on the modern political history of Taiwan, which is so little known in the West[14]."

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[11] See full editorial, "An English Novel for the World to Know Taiwan (*yiben yingwen xiaoshuo rangshijie renshi taiwan* 一本英文小說 讓世界認識台灣)": https://news.ltn.com.tw/news/world/paper/752906

[12] See full article " *The Third Son who Pursue Freedom – Julie Wu* (*zhuixun ziyou de sanzi wuming xiu* 追尋自由的三子－－吳茗秀)" on Unitas: https://www.unitas.me/?p=13288

[13] See the full interview "An Interview with Julie Wu, Author of *The Third Son*" on Taiwanese American.ORG: https://www.taiwaneseamerican.org/2013/04/julie-wu-the-third-son/

[14] See the full interview "Interview with Julie Wu, Author of *The Third Son*" on *Bookmagnet's Blog*: https://bookmagnet.wordpress.com/2013/04/29/interview-with-julie-wu-author-of-the-third-son/

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2.2. Shawna Yang Ryan and Green Island

Shawna Yang Ryan was born in Sacramento, California. Her mother was from Taiwan, and her father, Berlin, Germany. She graduated from the University of California, Berkeley, and received an MA degree in Creative Writing from the University of California, Davis. Ryan now teaches in the Creative Writing Program at the University of Hawaii at Manoa.

Ryan's debut novel, *Water Ghosts*, was published by Penguin Press, originally published under the title *Locke 1928* by El Leon Literary Arts. It tells a mysterious story in a Chinese farming town in the 1920s, inspired by the real-life town in central California. This novel received positive feedback and became a San Francisco Chronicle Bestseller, the 2006 winner of the UC Davis Maurice Prize, a finalist for the 2008 Northern California Book Award, and long-listed for the 2010 Asian American Literary Award. *The Boston Globe*'s reviewer Robert Braile said, "Ryan has distinguished herself as a writer to watch." In 2002, Ryan was a Fulbright scholar in Taiwan, where she came across George Kerr's *Formosa Betrayed* and visited Taipei 228 Memorial Museum (*Taibei ererba jinianguan* 臺北二二八紀念館), which took her to look at Taiwan from a perspective that she had never seen before. That trip eventually led to the creation of *Green Island* after 14 years.

The Green Island is a novel that sweeps across six decades and two countries, which is divided into four books that are set respectively in Taipei, Taichung, Berkeley, and Taipei again. The story begins with Dr. Tsai delivering his youngest daughter, the novel's unnamed narrator, at their home in Taipei amid the outbreak of the February 28 Incident. As the KMT government acts to crush the uprising, Dr. Tsai is dragged away from his loved ones and put behind bars like hundreds of thousands

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of innocent victims. Li Min, the mother, decides to lie about the father's disappearance and takes the children back to her parent's hometown: Taichung, where the narrator spends her childhood and steps into her teenage years. One day, Dr. Tsai comes back home unexpectedly. After vanishing for more than a decade, his return sparks alienation from his family and paranoia in his community, which also shatters the narrator's innocent understanding of Taiwan's political situation.

After marrying a young political man, Wei, the narrator moves to the United States. Unexpectedly, the troubled past follows her all the way to the other side of the Pacific Ocean. As a mother of a girl and a wife, she is forced by a KMT agent to decide between the right choice and the solution that might save her family — the same choice her father made many years before. Tang Jia Bao, an activist friend of the couple who flee to America from Taiwan, seeks shelter at the narrator's place. Unfortunately, the KMT government also arranges agents in the US and end Jia Bao's life.

In the last book, the couple brings Jia Bao's bone ash back to Taiwan to his family in the 80s, where they experience the terror of totalitarianism: detention and abused interrogation. When they are back in Taiwan again, it is already the twenty-first century, realizing that Taiwan has become a democratic country. The narrator visits her ill mother, who eventually passes away during the SARS pandemic. After the funeral, the narrator visits 228 Peace Memorial Park (*Ererba heping jiniangongyuan* 二二八和平紀念公園) and the Taipei 228 Memorial Museum and ending her journey at the location where the February 28 Incident happened to look back on the life of her father, mother, and herself.

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Green Island won American Book Award in 2017 and was nominated for the Goodreads Choice Award's Best Historical Fiction of 2016[15]. Compared to Wu's novel, *Green Island* received much more attention, even before the translation was published in Taiwan.[16] Though it received positive reactions among readers in Taiwan and US alike, critics are not so satisfied with the work. The review in *Taipei Times* argues that Ryan's character development is her shortcoming because "though we know the protagonist, we do not know her that well." Another review in *Los Angeles Times* stated that "some of the relationships are unconvincing" and "the prose is also uneven."

Ryan has devoted much effort to completing such realistic and ambitious work. According to the Q. and A. by *New York Times*, her preparation for the novel included conducting interviews with "the generation who remembered 2/28 or who had lost family members", living "in Taipei for a few years," traveling "all over the island," watching "films and found old home movies and commercials," and buying "music, vintage picture books and travelogues[17]." Such thorough and careful investigation results from Ryan's potential audiences in mind: "I wanted the story to ring authentic to that generation (the generation of my narrator) of Taiwanese and Taiwanese Americans, and I wanted to honor them by sharing a narrative that was respectful and true to their experiences, but I also wanted to make this story accessible to an audience unfamiliar with Taiwan.[18]"

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[15] See the introduction of Green Island: http://www.shawnayangryan.com/books.html

[16] See interviews: https://okapi.books.com.tw/article/8450, https://newbloommag.net/2016/06/20/interview-shawna-yang-ryan/, and https://theinitium.com/article/20160804-taiwan-228/

[17] See "Q. and A.: Shawna Yang Ryan on the 1947 Incident That Shaped Taiwan's Identity": https://www.nytimes.com/2016/01/23/world/asia/taiwan-shawna-yang-ryan-green-island.html

[18] See "Author Interview: Shawna Yang Ryan, full interview": https://bookish.asia/author-interview-shawna-yang-ryan/

doi:10.6342/NTU202203890

2.3. Liu Ssu-han and Translation

According to the introduction of the translator in *Gender in the World Perspective* (*Xingbie de shijieguan*《性別的世界觀》), Liu Ssu-han received two MAs, one in Foreign Literature from the National Sun Yat-sen University and another in Translating and Interpreting from the Newcastle University, and a Ph.D. in Comparative Literature from the University College London.[19] From the introduction of *Hello? Is Anybody There?* (*Wo cong waixing lai*《我從外星來》) , we see that he has worked as the head of the International Department of Super Television, and now he works as a full-time freelance translator.[20]

He is the winner of the 5th Ta-You Wu Popular Science Award (Wudayou exuepujizhuzuo jiang 吳大猷科學普及著作獎) with his translation of *The World Without Us* (*Meiyou wo men de shijie*《沒有我們的世界》), which one of the judges, Professor Ling Yong-Chien, praised him of "accurate translation without distortion". His translations work includes literary works, art, science, and gender studies, including Henry David Thoreau's *Walden, or Life in the Woods* (*Hubinsanji*《湖濱散記》) and Robert Shore's *Beg, Steal & Borrow: Artists against Originality* (yuanchuang de zhen xiang yishulide piaoqie chaoxi yu nuoyong《原創的真相：藝術裡的剽竊、抄襲與挪用》).

Liu does not write translator's notes, preface, or afterword. No interviews can be found, either. Probably because Liu has little public information on his own translation, there is no research on his translation and translational ideology has been

[19] See full introduction: https://www.eslite.com/product/1001116692044608
[20] See full introduction: https://www.books.com.tw/products/0010848067

doi:10.6342/NTU202203890

done yet, which also means that there are no reviews and evaluations of *Sanlang*'s translation.

2.4. Hsieh Ching-wen and Translation

According to her blog, Hsieh Ching-wen received MA in English Literature and Culture at Groningen University, Netherlands, and translates literary works and children's books. As a versatile translator; her translation works span fiction, children's books, youth fiction, self-help, parenting, and relationships, including Flannery O'Connor's *You Can't Be Any Poorer Than Dead* (*Ni buhui bisi gengcan fulannalioukangna xiaoshuoji er*《你不會比死更慘：芙蘭納莉・歐康納小說集 II》) , Charlie Jane Anders's *All the Birds in the Sky* (*Qunniao feiwu de shijiemori* 《群鳥飛舞的世界末日》), and Margaret Atwood's *The Testaments* (*Zhengci*《證詞》), Todd Parr's *The Thankful Book* (*Ganxieshu*《感謝書》), and Marilyn JS Goodman's *Children Draw* (*Haizi weishenme zheyanghua*《孩子為什麼這樣畫？》).

Like Liu, Hsieh does not write any explanatory text for her translation. Likewise, no reviews and evaluations on the translation of *Ludao* can be found. The only available material of her statement on translation is an article, *Translating as Mountain-climbing* (*Fanyi ru dengshan*〈翻譯如登山〉), published in the *United Daily News* (*Lianhe bao* 聯合報)'s supplement in which the editor invites people from all walks of life to share the experiences and difficulties of their profession. In the article, Hsieh believes "translating a literary novel resembles climbing a mountain

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with distinctive landscapes and unique sceneries[21]" and emphasizes translators must have their feet on the ground: "Translator must make sure the correctness of the translation; one step a time, with no shortcut to being taken.[22]" She further elaborates her belief on a novel translator's tasks: "Roughly speaking, a novel is formed with two major elements, dialogue, and description. When translating novels, translators need to recount the story to the readers, as mountain climbers describe the scenery along the trail to the summit. Translators must immerse themselves and devote their full senses to the author's work to experience the exterior scenery and the internal mental state of the characters and events they go through.[23]"

2.5. Previous Research on *The Third Son* and *Green Island*

There are few pieces of research on *The Third Son* and *Green Island.* In fact, no research on the translation of *The Third Son* or *Sanlan* has been done yet. The only study on *The Third Son* is Chen Shih-ting's thesis, "Articulating Taiwanese American Identity in Julie Wu's *The Third Son* and Brenda Lin's *Wealth Ribbon*," which focuses on the issue of identity.

Chen's and Ding's theses, *Trans-Generational Quests for Subjectivity: Resistance and Complicity in Shawna Yang Ryan's Green Island* and *Countering Historical Amnesia: Shawna Yang Ryan's Green Island*, both explore *Green Island* and are the only two pieces of research on this novel, their focus is mainly on human rights and transitional justice in post-Martial Law and postcolonial Taiwan from a

[21] The original text: 翻譯文學小說好似獨爬一座地勢獨特、風景殊異的山。
[22] The original text: 翻譯過程務必做好查證，一步一腳印，無法抄近路。
[23] The original text: 粗淺說來，小說由對話與描述兩大元素組成，要將登小說山途中的景致，妥貼轉述給讀者，必須身入其境，敞開五官感受作者描繪的外在風景，以及角色的心靈風景與種種事件。

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literary perspective. Positive reviews and interviews can be found in the major press from home and abroad; however, none of these had proved their awareness of the translation issue scattered in this novel. The only related translation study is Liu Wei-ting's *Palimpsestic Taiwanphone Studies-An Example of Green Island and its Negotiation of Translation*, which looks at *Green Island* from a revised perspective of Sinophone studies, in which some of his interpretations are worth discussion and will be mentioned in Chapter four.

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Chapter 3 Theoretical Framework and Data Collection

This chapter will introduce the two major theories, Born-translated Novel and Textless Back Translation, which this thesis draws on. In addition to overviews of the two theories, it will also introduce how the data used for research are collected and the sources that are used to confirm the historical contexts of terms used in the novels

3.1 Born-translated Novel

The born-translated novel is a term proposed by Rebecca L. Walkowitz, who now teaches at the Department of English at Rutgers University. In her book on contemporary novels, *Born Translated: The Contemporary Novel in an Age of World Literature*, Walkowitz gives a clear definition of what features born-translated novels in English would have:

> Born-translated novels in English often focus on geographies in which English is not the principal tongue. These works purposefully break with the unique assignment of languages, geographies, and states in which one place is imagined to correspond to one language and one people, who are the users of that language. Born-translated works articulate this break by extending, sometimes radically, the practice of self-translation, a term that translation specialists have often limited to authors who produce both an original work and the translation of that original work. (Walkowitz 22)

In her study, Walkowitz categorized born-translated novels into four kinds. The first kind of novel involves self-translation that sometimes pretending be fiction written in another tongue, like the works of John Maxwell Coetzee and China Tom Miéville. The second kind of novel presents English-language works as translations of

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some other language, some other version of the language, or some other medium. Examples can be seen in Jamaica Kincaid and Mohsin Hamid's works. The third kind of novel reflects on English literature's debts to different languages and literary traditions, which can be witnessed in David Stephen Mitchell and Ayelet Waldman. The last kind invites translators to regard themselves as authors and collaborators, such as works of Kazuo Ishiguro, Young-Hae Chang Heavy Industries, and Adam Thirlwell.

Possibly due to linguistic limitations, Walkowitz's discussions on born-translated novels are mostly restricted to works in Indo-European languages. Nevertheless, we see Kazuo Ishiguro, the laureates of the Nobel Prize in Literature who has a Japanese background and writes in English, listed in her discussion. In Chapter 2 of her book, she provided five reasons she included Ishiguro's works as born-translated novels (Walkowitz 94-95):

i. According to Ishiguro's interview, he writes in English while thinking about readers in other languages.

ii. He, as a migrant to England from Japan, is writing in a second language.

iii. Some of his works in English appear to be translated from another language. For example, in *A Pale View of Hills* (1982) and *An Artist of the Floating World* (1986) and in several of his short stories, the characters speak Japanese.

iv. The first-person narrators in his works often seem to speak like translatese.

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v. His works emphasize the influence of global circulation on histories of art's production.

Following Walkowitz's definition of born-translated, it is clear that because of the settings of their stories, *The Third Son* and *Green Island* fall into the fourth category. And as we examine them with the reason Ishiguro's works are born-translated novels, no doubt they meet the criteria of (i) and (iii). Although they may not necessarily fit with the characteristics of (iv) and (v), the novels do include narrators speaking English as their second language and a part of global circulation in history, including the Japanese colonial rule, the KMT government that came to Taiwan after 1945 and the Taiwanese international students who studied the United States.

So far, there are only two researches that draw on Walkowitz's theory in Taiwan. The first is Professor Pei-yun Chen's "What We Talk about When We Talk about Translation," in which she takes Walkowitz's book to point out that "more and more heterolingual writers use languages other than their mother tongues, write in various languages, or participate in the translation processes." (Chen 102-103) The second one is Professor Richard Rong-bin Chen's "Between Foreignization and Domestication: On the Four Translations of 'The Last Hunter.'" Chen cites Walkowitz's idea to testify that works with hybrid language are "unable to be finished being translated." (Chen 65)

3.2 Textless Back-Translation and Reversing Translation

Before looking into the concept of "textless back-translation" and "reversing translation", we must first look into the definition of back-translation. According to the definition of *The Dictionary of Translation Studies*, it is "[a] process in which a

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text which has been translated into a given language is retranslated into SL." (Shuttleworth 14) Back-translation has been used for different purposes. For example, it has been used to illustrate the differences which exist between the source and target language in Bible translation. Sometimes, back-translation is "used in contrastive linguistics as a technique for comparing specific syntactic, morphological or lexical features from two or more languages," (Shuttleworth 15) which is similar to Ivir's definition of "a check on the semantic content." (Ivir 59). However, Toury believes the irreversible nature of translation would make the insight provided by back-translation invalid. (Touty 23-24) On the other hand, Holmes uses the evidence of back-translation to argue against the possibility of there being any "real" equivalence between a poem and its translation. Others used it to conduct cross-cultural research (Brislin 185-186).

Nevertheless, in the cases of translating *The Third Son* and *Green Island*, the situation is much more complicated than translating the target language back to the source language. There are times that the source text functions as a translated text. When the culture of the translation, in this case, Taiwanese culture, matches with that the source text has been translated, the process of translation becomes a form of back-translation. For such a situation, Wang Hongyin, the late professor of the College of foreign languages of Nankai University, proposes "rootless back translation" (*Wugen huiyi* 無根回譯) in "Moment in Peking and Its Chinese Translation: the Foreign Language Creation and Its Chinese Back Translation", a study that collaborates with Jiang Hui-min:

> Theoretically, Lin Yu-tang's *Moment in Peking* is a novel about Chinese culture that is written in English. It is a form of "foreign language writing," namely a

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literary work that is not written in our language. Its Chinese translation is a form of "Root-less Back Translation," namely back translating English to the Chinese "source text" that does not exist…This form of translation that goes back to Chinese is cultural rather than linguistic. Therefore, I call it "Root-less Back Translation," which means that in this kind of back-translation, the source text does not exist.[24](Wang & Jiang 2012)

We can see that Wu mentions "異語創作" (foreign language writing), which means that he has already noticed the nature of Born-translated novels. The conclusion of the study shows that the translation strategies of the three Chinese translation versions are divided into two: (1) Generally follows the source text (or foreignization) and (2) Changes the source text and deploys transcreation. Wang favors the second strategy and states that "it takes into consideration of the reading habits of Chinese reader and reader who knows Chinese, and also matches with the content in Chinese culture (照顧到了漢譯文以中國讀者和懂中文的讀者為主體的閱讀習慣，也與中國文化內容相吻合)." Wang later realizes the concept reshapes the concept in "Text-less Back Translation Reviewed and Reconsidered——With Examples from A Judge Dee Mystery and Other Works" as "Text-less back translation," emphasizing on the "source text's source text" that translators are trying to reproduce:

Whether it is "back translation without source text" or "back translation of foreign language writing," it should never be called "rootless translation." I

[24] The origin text: 在理論上，林語堂的 *Moment in Peking* 是以英語創作的關於中國文化的小說，屬於「異語創作」，即非本族語的文學創作，而它的漢語翻譯，屬於「無根回譯」，即由英語回譯到並不存在的漢語「原本」上來……這種翻譯成漢語的返回只是文化上的返回，而不是語言的返回，所以稱為「無根回譯」，即在語言上不存在以原文為根據的回譯。

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rather call it "textless back translation," which means that the process of back translation does not based on nothingness. In other words, the so-called "Text-less Back Translation" is nothing more than the process of back translation with cultural roots (I mean Chinese culture, not general human civilization) without a textual base. It is not without root, as "rootless back translation" implies. Therefore, the accurate translation for "無本回譯" should be "textless back translation[25]." (Wang 2015)

Although there is one study on Turkish translations of Ottoman-themed works written in English that draws on the idea of textless back translation (Avşaroğlu & Karadağ 2019), Wang's concept is restricted to dealing with "China-themed objects and Chinese culture" (Wang 2010). Therefore, studies that followed Wang's theory mainly focus on works about China or by authors of China-born background, including Lisa See's *Shanghai Girls* (2015), Pearl S. Buck's *The Good Earth*, and Amy Tan's *Joy Luck Club* (Tu & Li 2017).

Thus, it is unlikely to directly apply it to the two novels discussed here that set mostly in Taiwan. It is true that many Taiwanese culture derived from China; however, as we have seen in Chapter 1, as Taiwan possess a unique culture that is very different form that in China. This present thesis proposes to use "reverse translation" instead of "textless back translation" to imply the act of replacing the

[25] The origin text: 無論是作為「缺乏原譯的回譯」，還是作為「異語寫作的回譯」，都不是絕對的「無根回譯」，毋寧說是「無本回譯」，即不是完全空無依傍、無中生有的回譯過程。換言之，所謂「無本回譯」，充其量是缺乏文本根據的回譯，但仍然有文化之根（這裡是中國文化，而不是泛泛的人類文化）作為根基，而不是完全失去其根，即 rootless back translation，那麼，準確的英文翻譯應該是 textless back translation，也就是「無本回譯」了。

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translated source text back to the target text's cultural context. In this way, the term can be applied to works in any language with such translational nature.

3.3 Data Collection and Analyzation

In this section, I will illustrate the data selection criteria and how the data are collected. Before looking into how Julie Wu and Shawna Yang Ryan translate Taiwanese-ness in their novels and how Liu Ssu-han and Hsieh Ching-wen reverse the texts, the definition of "Taiwanese-ness" that is being discussed in the present thesis will be provided. In this thesis, the "Taiwanese-ness" being discussed includes the languages used in Taiwan, the culture-specific terms, the kinship terminology, and the historical and political terms.

To collect the data, I started by closely reading the two source texts and marked out translational issues related to Taiwanese-ness. After that, I parallelly scour the source texts and the target texts to make sure the issues that have previously been marked are worth discussing. Being confirmed, I created a parallel glossary to make it easier for further analysis, which also serve as the materials to create the illustrative tables we will see in the next chapter's discussion.

During analysis, I consult renowned online dictionaries to make sure the definition of terms in Taiwanese and Taiwan Mandarin, including *The Dictionary of Frequently-Used Taiwan Minnan of the Ministry of Education* and *The Revised Mandarin Chinese Dictionary of Ministry of Education* (*Jiaoyubu zhongbian guoyu cidian xiudingben* 教育部重編國語辭典修訂本). I also utilize several online databases, including "The February 28 Incident Historical Source of Taiwan Local News " (*Ererbashijian taiwan bendi xinwen shiliao* 二二八事件臺灣本地新聞史料)

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and “The Full Image Database of *Central Daily News* ” (中央日報全文影像資料庫), to understand further how some of the terms were used in the historical context that the two novels based on.

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Chapter 4 Discussion and Analysis

This chapter is divided into six sections. The first section will look at Julie Wu's translation and Liu Ssu-han's revere and focus on Taiwanese in the texts and one example of the culture-specific term. The second section will look at Shawna Yang Ryan's translation and Hsieh Ching-wen's reverse and focus on culture-specific terms. Sections three, four, and five looks at shared issues of political/historical terms, kinship terminologies, and Japanese respectively in the two novels. The last section will theorize a phenomenon when translators are reversing born-translated novels.

4.1 Julie Wu's Translation and Liu Ssu-han's Reverse

In *The Third Son*, Wu makes her characters speak Taiwanese – applying many transliterations of Taiwanese in the dialogues. All transliterations of Taiwanese phrases are italicized in the novel, reminding the readers of its foreignness. However, Wu does not follow any romanization system; she only spells out the word phonetically correct with Latin Alphabets.

Her strategy of hinting at the meaning of the Taiwanese phrases is inconsistent (see Table 1, bold style and underlines are added by me). Sometimes she takes advantage of the dialogues and merges the meanings into them, for example, in the first half of (1), (4), (5), and (6). In the first half of (1), the meaning of "*kianh*" (*kiânn*) is "let's go," which is already cried out by Saburo's father. In (4), the meaning of "*bou-la*" (*bô-lah*) is implied in the denial of Saburo's reply. In (5), the meaning of "*Hou lai tsao*" (*hó lâi-tsáu*) is later added up. In (6), Wu not only mentions *moachi* is a Japanese-Taiwanese word but also indicates that the speaker use "Taiwanese," which is the narrator's native tongue.

doi:10.6342/NTU202203890

Other times she puts in Taiwanese terms and phrases without any explanation or translation, as in the second half of (1), (2), and (3). In the second half of (1), "*Bien-la*" (*bián-lah*) means "don't worry." In (2), "*gua shing-a*" (*guā-síng-á*), literally "people from the foreign province," is the "Mainlanders." In (3), "*Ane hou*" (*án-ne hó*) means "this will do" or "Okay." Wu's strategy gives readers who are unfamiliar with Taiwanese a sense of foreignness. In contrast, readers familiar with Taiwanese find themselves reading a story that dislocates with the language: a reminder of this work being a born-translated novel.

Furthermore, transliteration also attests that the protagonist's mother tongue is Taiwanese, which can form pitfalls for the translator, which will be discussed later. On the other hand, when Liu reveres these Taiwanese phrases, he uses *Tâibûn* (台文) to put the romanizations into Han characters. His reveres are mostly correct, except for (1). We can see he reveres "*kianh*" as "*kín*" (緊), meaning "fast." In this example, we can see that when Wu uses Taiwanese, she does not explicitly mark out the language.

Table 1 Examples of Julie Wu's Translation and Liu Ssu-han's Reverse of Taiwanese

	ST	TT
1	"Let's go!" my father cried out. "***Kianh-kianh***!"	「我們走吧！」父親用台語喊道。「**緊—緊**！」

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	… "***Kianh-kianh!***" My father shouted, reaching for the steering wheel. "***Bien-la. Bien-la.*** We're going." The magistrate wheeled the car around. (Wu 51)	…… 「**緊—緊**！」父親又用台語喊，伸手要去抓方向盤。 「**免啦，免啦**。我們要走了。」縣長打方向盤，讓車子轉向。 (Liu 67)
2	"Yes, while these ***qua shinq-a*** ship all our rice to their troop in China." (Wu 54)	「是啊，可是這些**外省仔**卻只會把我們的米一船一船自送到中國給它們的部隊。」 (Liu 71)
3	"I've been putting this cream on it to make it feel better," my mother said. "***Ane hou.***" (Wu 58)	「我搽了這個藥膏，這樣舒服一點。」母親說。 「**按呢好**。」 (Liu 75)
4	"What?" said Wen-shen. "Are you engaged?" "***Bou-la***," I said. "I'm not seeing that girl anymore." (Wu 66)	「什麼？」文申說。「你訂婚了？」 「**無啦**，」我說。「我沒有再跟那個女孩子碰面了。」(Liu 83)

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5	"***Hou lai tsao***." Yi-Yang said to me quietly. Let's go. (Wu 68)	「**好，來走。**」益揚低聲較我們離開。(Liu 86)
6	"They look like ***moachi***," I said, indicating the cookies. He smiled at this Japanese-Taiwanese word and spoke in Taiwanese. "Unfortunately they are not ***moachi.***" He bit into his cookie. I smiled, too, relieved to hear my native tongue. (Wu 141)	「看起來像是**麻糬**。」我指著餅乾說。 聽到這個由日文引進台語的詞彙，他也笑了一下，用台語說話。「可惜，這不是真的麻糬。」他咬了一口餅乾。 我也笑了，聽到自己的母語，感到心情輕鬆不少。(Liu 171)

Liu Ssu-han's reverse is, generally, smooth and accurate. He carefully renders the novel into Taiwan Mandarin and Taiwanese. However, Liu fails to escape from the pitfalls just mentioned above. Liu sometimes uses phrases that have the characteristics of Mainlander's dialect, which circulate to Taiwan after WWII and the fleeing of the KMT regime, in the narration of narrators that speak Taiwanese as their mother tongue. Below are the four most significant examples found in *Sanglang* (all bold style and underlines in the examples are added by me).

doi:10.6342/NTU202203890

In the first example (see Table 2), there are four times that Liu uses "瞪得老大 (*deng de laoda*)" to refer to eyes being "widen" or "large." The modifier "老" means "very[26]," which is a clear feature of Mainlander's dialect.

Table 2 Examples of Liu Ssu-han's reverse: 瞪得老大

	ST	TT
1	I turned to see her scrambling to get up, still holding the writing board over her head, her **eyes large** with panic. (Wu 8)	我轉身看到她掙扎著想爬起來，**雙眼**因為懼怕**瞪得老大**，但雙手依然緊握板子不放。(17)
2	Jiro sat beside him, stumbling over his responses, his **eyes wide** with panic and doubt. (Wu 28)	坐在他旁邊的次男，回答起來結結巴巴的，**瞪得老大的眼**裡充滿了惶恐與疑惑。 (40)
3	And it was at that point, when we had all sat back down and he turned to the chalkboard, that his **eyes widened**. (Wu 46)	就在這個時候，就在我們全都坐回椅子上，他轉身面對黑板之際，他的**眼睛瞪得老大**……。 (Liu 61)

[26] See Ministry of Education *Revised Mandarin Chinese Dictionary*: https://dict.revised.moe.edu.tw/dictView.jsp?ID=3280&q=1&word=%E8%80%81

doi:10.6342/NTU202203890

4	For a moment I saw my eyes reflected back, as **wide** and watchful as they had been when I fished in the paddies. (Wu 146)	……一度看到自己的眼睛映照回來，就像當年在到田裡捉魚時一樣瞪得老大，也一樣專注。 (Liu 177)

In the second example (see Table 3), Lou choses "手絹" or "手帕" to reverse "handkerchief." However, it is more common to call it "*tshiú-kin-á*/ *tshiú-kin*" (手巾仔/手巾) in Taiwanese.

Table 3 Examples of Liu Ssu-han's reverse: 手絹 and 手帕

	ST	TT
1	She took a **handkerchief**… (Wu 9)	只見她從口袋裡拿起**手絹**……。(18)
2	…well-tailored suit with a silk **handkerchief** in the breast pocket. (Wu 34-35)	……剪裁合身的西裝，胸前口袋還塞著絲質**手帕**。(48)
3	She smoothed a lacy **handkerchief**… (Wu 85)	……鋪了一條蕾絲**手帕**……。 (104)

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4	…and in his breast pocket a silk paisley **handkerchief**… (Wu 106)	……胸前口袋塞了渦紋圖案的**手帕**。 (129)

The third example is extracted from Yoshiko's letter to Saburo, in which she describes the movement of their baby's eyes. Liu reverses the "fluttering" as "眨巴眨巴(*zhaba zhaba*)", a way of describing the quick, delicate movement of eyelashes in Peking Mandarin[27]:

His eyelashes are **fluttering**. (Wu 166)

他的眼睫毛**眨巴眨巴**著…… (199)

The "*Erhua*" (兒化) in the fourth example, also extracted from Yoshiko's letter, is probably the most obvious one. *Erhua* is a feature of Peking Mandarin[28], which refers to a phonological process that adds "er" to the end of a phrase[29]:

Where does she **get** these ideas? (Wu 167)

這是**打哪兒來**的念頭呀？ (200)

When the narration of the narrator, also the protagonist, is peppered with these apparent Mainlander's dialects, it causes a paradox. In the novel, the narrator

[27] See Ministry of Education *Revised Mandarin Chinese Dictionary*: https://dict.revised.moe.edu.tw/dictView.jsp?ID=114721&word=%E7%9C%A8%E5%B7%B4

[28] See Ministry of Education *Revised Mandarin Chinese Dictionary*: https://dict.revised.moe.edu.tw/dictView.jsp?ID=148356&q=1&word=%E5%85%92%E5%8C%96

[29] See Ministry of Education *Revised Mandarin Chinese Dictionary*: https://dict.revised.moe.edu.tw/dictView.jsp?ID=148355&q=1&word=%E5%85%92%E5%8C%96

doi:10.6342/NTU202203890

witnesses the brutal violence of the February 28 Incident and suffers from the spying of the KMT agent. It is barely possible that the narrator uses the language of those he desperately fights against, and Liu's reverse has discharged the narrator's determination.

Wu seldom places culture-specific items in her novel, but there is one example worth looking at. When Saburo is teased by his brother's friend, Li-wen, he notices the ugliness of Li-wen's appearance:

> I watched Li-wen's face, pudgy with rice cakes and pork dumplings. (Wu 119-120, underline added by me)
>
> 我看著立文的臉，臃腫得像是米糕和豬肉水餃。(Liu 145, underline added by me)

The two dishes in Saburo's narration are commonly seen in Taiwan, and Wu's translations are also very common. On the other hand, Liu's reverse shows that he has been deceived by "f*aux amis du traducteur*" (false friends of translators). The literal translation of "rice cake" in Mandarin is "*mi* (rice) *gao* (cake)" (米糕); however, in Taiwan's context, "米糕" is the contraction of "筒仔米糕" (*Tongzimigao* or *Tâng-á-bí-ko*), a kind of salty snack made with sticky rice, pork, and mushrooms[30]. It is usually steamed in a small cup, so it takes the shape of a tube. Sometimes it is simply served in bowls or plates, just like regular rice. Therefore, the look of "米糕" does not evoke a sense of pudgy. What Wu wants to refer to is probably another kind of snack: "發糕" (*fagao* or *huat-kué*) or "粿" (*kué*). In Taiwanese, "粿" is a general name for

[30] See the Ministry of Education *Revised Mandarin Chinese Dictionary*: https://dict.revised.moe.edu.tw/dictView.jsp?ID=55987&word=%E7%B1%B3%E7%B3%95

doi:10.6342/NTU202203890

snacks made with rice powder, and "發糕", also made with rice powder, is a kind of sponge-like desert for worshiping ancestors and deities[31]. Since Wu tries to use the impression of food to express a chubby human figure, "發糕" is the most possible option to reverse "rice cake."

4.2 Shawna Yang Ryan's Translation and Hsieh Ching-wen's Reverse

Ryan often renders culture-specific terms into similar concepts or embeds explanatory text into the novel, skillfully avoiding adding notes, which is a traditional strategy for literary works translated into English; sometimes, both methods are applied. On the other hand, Hsieh prefers literal translation that closely follows the source text, which is not always optimal, but at least it usually does not alter the meaning of the source text. We will later see examples of literal translation that cause the meaning to go astray from the original purpose of the author's intention. Below will discuss four culture-specific terms:

1. *Siyan* (私煙)

> Across town, the widow, who sold black market cigarettes in front of the teahouse run by the popular silent film narrator Zhan Tian-ma, was about to become infamous. (Ryan 5)
>
> 城的另一端，在茶房前面販售黑市香菸的那位寡婦，即將名傳千里。經營茶房的，是知名的默片辯士詹天馬。(Hsieh 11)

[31] See the Ministry of Education *Revised Mandarin Chinese Dictionary*: https://dict.revised.moe.edu.tw/dictView.jsp?ID=33357&word=%E7%99%BC%E7%B3%95

doi:10.6342/NTU202203890

查緝私煙肇禍
昨晚擊斃市民一名

【本報訊】本省專賣局與警察大隊派赴市場查緝私售香烟之警員，今（廿七）日於迪化街開槍擊斃市民陳文溪，並在南京西路以槍柄毆傷烟販林江邁（女）警員十餘人今日下午七時許於南京西路天馬茶房附近之香烟市場搜查現年四十歲之女，烟販林江邁之私烟，發生爭執，查緝員即以槍筒毆傷林江邁之頭部，出血昏倒，某警員并逃入永樂座戲院附近，市民陳文溪（非烟販）自住所下樓觀看時，某警員開槍一發，貫穿陳文溪之左胸，斯時圍觀之民衆擊毀該局卡車上之玻璃，並將該車推翻道旁，八時許憲警趕至，始告平靜，林江邁現已送入林外科醫院旋告斃命，陳文溪亦被送至醫院時，即已斃命。該卡車旋被民衆拖入圓環公園路側焚燬，消防隊第二分隊聞訊後，隨即趕往撲救，道側民房幸未延及，聞警察局陳局長松堅曾親赴出事地點帶領警員四人送局訊問。（詳情續報）

於去年底滿期，依法租賃契約終止後，租賃物交回出租人，不得有任何主張，其理至明，省黨部接管戲院承受管理權，與各戲院承租人純屬租賃關係，如承租人對租賃契約，認為不能承租時，無強迫訂立之理由，已訂立後，仍可聲請退租。

Figure 1 Copy of *Taiwan Shin Sheng Daily News* (*Taiwan xinshengbao* 臺灣新生報) reporting the confiscating of the Tobacco Monopoly Bureau

In the very beginning of *Green Island*, Ryan uses a simple phrase, “blackmarket cigarettes,” rather than “contraband tobacco” in the description of the confiscating of the Tobacco Monopoly Bureau’s investigators. For English reader who has no knowledge of the February 28 Incident, either would be fine because they only function as background text. On the other hand, Hsieh reverses the term as “黑市香菸” (*heishi xiangyang*, a literal translation of “blackmarket cigarettes”) instead of reversing the phrase as “私煙” (*Siyang*, literally “private cigarettes”). Of course, her strategy does not alter the meaning. However, the former term is not as familiar as the latter term, which was used in the newspaper in 1947 (see Figure 1) and is known by today’s people in Taiwan. I also used the two terms to search in Google to confirm the

doi:10.6342/NTU202203890

usage of the two terms, which shows that “私菸” has over 100 times more results than “黑市香菸.” From all the evidence mentioned above, we can say that “私煙” functions better than “黑市香菸” when reversing “blackmarket cigarettes” for Taiwan Mandarin readers.

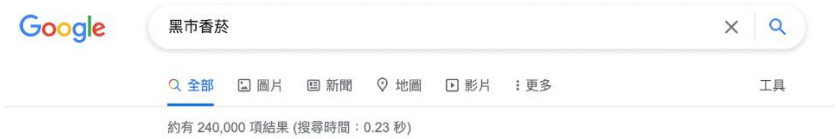

Figure 2 The Google search result of “黑市香菸”

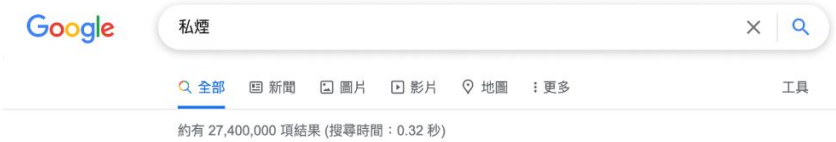

Figure 3 The Google search result of “私煙”

2. *Zuoyuezi* (坐月子)

My mother, however, had given birth each time in her husband’s clinic, with hot water and a midwife, and then appreciatively followed the prescription for a reclusive month indoors, hair unwashed, eating chicken soup, attended by a Cantonese woman her husband hired. (Ryan 5)

不過，我母親每回生產，都在她丈夫的診所裡，備好熱水，有產婆隨侍在側；產後感激地遵守在家靜養一整個月的規定，期間不洗頭髮、喝雞湯，由他丈夫僱來的廣東女人照料。她不用下田勞動。(Hsieh 10-11)

doi:10.6342/NTU202203890

Zuoyuezi (literally "sit the month") is a traditional Han Chinese practice, which means "the resting period for woman after giving birth[32]" with a series of postnatal rules and customs a mother must follow. It is still practiced in Han culture society, including in Taiwan. At the beginning of the novel, the narrator describes her mother's intensive postpartum care, which mentions practices that are the fundamental customs of *Zuoyuezi*. Ryan unzips this term to keep away from throwing foreign cultural terms at readers and gives readers a clear picture of such tradition with a series of descriptions. Hsieh, on the other hand, follows Ryan's text without reversing "a reclusive month indoors" into *Zuoyuezi*, a term that is familiar to Taiwan Mandarin readers.

3. *Zongzi* (粽子)

i. One of the prisoners pulled a leaf-wrapped rice dumpling from his pocket and held it out.… He grabbed it, tore off the twine, and peeled the leaves back as if it were a banana. The aroma of pork and rice made Baba's stomach cry. The soldier took a bite, then held it out for his friend. They took turns and finished it with boiled egg yolk, the dumpling's savory center, powdered across their mouths. Like a little rat, the first soldier gnawed across the open leaves, cleaning off the remaining bits of rice. (Ryan 30-31)

有個囚犯從口袋拿出葉子包著的飯糰，遞了出去……他一把抓住，扯掉綁線，當香蕉那樣把裹葉剝開。豬肉跟米飯的香氣讓爸

[32] See the Ministry of Education *Revised Mandarin Chinese Dictionary*: https://dict.revised.moe.edu.tw/dictView.jsp?ID=139715&word=%E5%9D%90%E6%9C%88%E5%AD%90

doi:10.6342/NTU202203890

爸的肚子哭泣。士兵咬了一口，然後遞出去給同袍。他們輪流吃著，最後吃到水煮蛋黃，就是飯糰的美味內餡，嘴巴上沾了蛋黃細粉。第一個士兵像小老鼠似的，順著攤開的葉子小口啃著，把黏在上頭的剩餘飯粒清個精光。(Ryan 43-44)

ii. He pulled out a rice dumpling wrapped bamboo leaves and string and gestured with it at me.…Baba shrugged and unwrapped dumpling. (Ryan)

他抽出裹在竹葉裡用線綁住的飯糰，拿著對我揮了揮……爸爸聳聳肩，剝開飯糰包葉。(Hsieh 204)

Zongzi, also commonly known as "rice dumpling", is a traditional dish that consists of "sticky rice wrapped with bamboo leaves or reed leaves[33]" with ingredients varied from salty egg yolk, pork, and dried mushrooms to sweet red beans. When mentioning *Zongzi* Ryan's strategy is a clever one that avoids throwing unfamiliar nouns at English-speaking readers, who might not be familiar with this dish, but at the same time wholesomely convey its essence. When the narrator's father is arrested by the KMT troop, one of the fellow prisoners offers the soldier "a leaf-wrapped rice dumpling" (see extract "i"). Ryan then further describes how to eat it and its ingredients. This passage not only shows the relationship between Taiwanese and the KMT as victims and victimizers but explicitly explains what a *Zongzi* is, what its ingredients are, and how to savor it through the action of the soldier. Later, when the narrator and her father go to Taipei to visit Su Ming Guo, the man who was

[33] See Ministry of Education *Revised Mandarin Chinese Dictionary*: https://dict.revised.moe.edu.tw/dictView.jsp?ID=140409&word=%E7%B2%BD%E5%AD%90

doi:10.6342/NTU202203890

wrongfully jailed by the KMT government because of the narrator's father's confession, "the dumpling" appears again with its description and the way to open it up and savor it (see extract "ii").

We can clearly see that Hsieh's reverse eludes the appearance of *Zongzi*. Of course, *Zongzi* did not actually exist in Ryan's source text. However, the target texts "竹葉包的飯糰" (*zhuye baode fantuan*, literally "bamboo-leaf-wrapped rice ball") and "裹在竹葉裡用線綁住的飯糰" (*guozai zhuyeli yongxianbangzhu de fantuan*, literally "a rice ball wrapped bamboo leaves and the string") are more than redundant for Taiwan Mandarin readers, if not diverting the source text.

"飯糰" (*Fantuan*) is another traditional dish that is similar to *Zongzi*, coating ingredients such as meat floss (*bah-hú* 肉鬆) and dried radish (*tshài-póo* 菜脯)[34] with rice, which is usually translated as "rice ball" or "Onigiri" in English in Taiwan. No matter how similar they are, they are regarded as different forms of dishes by people in Taiwan. Therefore, we can say that Hsieh's strategy has in fact twisted Ryan's source text.

4. *Pān-toh* (辦桌)

> "Riding around town, I'd always cringed at the outdoor banquets I saw in some alleys, festive but destined for sweaty brides and drunk guests walloped by heatstroke. I didn't like the striped awnings erected like circus tents, shading tables draped in pink plastic, the food doled out of huge steel pots. (170)

[34] See Ministry of Education *Revised Mandarin Chinese Dictionary*: https://dict.revised.moe.edu.tw/dictView.jsp?ID=35278&word=%E9%A3%AF%E7%B3%B0

doi:10.6342/NTU202203890

我騎著車在城裡到處逛的時候，只要在巷子裡遇到露天宴席，總是很不以為然，喜氣歸喜氣，但勢必害得新娘汗流浹背，跟醉醺醺的賓客飽受中暑的打擊。我不喜歡像馬戲團帳棚一樣架起來的條紋遮篷，篷子下是用粉紅塑膠布蓋住的桌子，菜餚以巨型鋼鍋分盛上桌。(235)

Ryan uses "outdoor banquet" to translate *pān-toh* when the narrator is describing the wedding in such form. However, "outdoor banquet" does not fully express what a *pān-toh* would look like. Traditionally, *pān-toh* takes place outdoor under awnings, usually in front of the host's house with *tsóng-phòo-sai* (總鋪師, the chef) catering the dishes aside and foods are stored in huge steel pots. That is why Ryan add in the following description. Hsieh reverses "outdoor banquet" as "露天宴席", once again follow closely to the source text. Her strategy indeed conveys the nature of *pān-toh* as a form of outdoor activity but with a term that is vaguely attached to its cultural background.

The example below we are going to look at is the only one related to Cantonese in *Green Island*. Although Cantonese is not considered one of the languages related to Taiwanese culture, some of the Cantonese immigrants did follow the KMT government to Taiwan. In fact, Ryan arranges one Cantonese character in the novel: the maid who takes care of the narrator's mother during the period of *Zuoyuezi*. This example appears in a passage describing the narrator and her friend enjoying a night out:

On Thursday night, Ting Ting— a woman I worked with— and I went to the OK Bar to dance. It was one of a handful clustered within a few blocks that catered to the Americans and boasted grand and insinuating names: the Suzie

doi:10.6342/NTU202203890

Wong Club, King's Club, the Paradise Club, the Playboy. The OK Bar was the most innocuous among them— no "hostesses" or women wearing subtle lapel pins that indicated their occupation. (Ryan 134)

星期四晚上，我跟同事婷婷一起到 OK 酒吧跳舞。這類迎合美國文化、名稱氣派、帶暗示性的酒吧，才幾個街廓就聚集好幾家：王蘇西俱樂部、天堂俱樂部、花花公子。OK 酒吧是這其中最無害的——沒有女招待，也沒有人配戴標示職業的低調胸針。(Hsieh 185)

Suzie Wong is not a random Chinese-like name for a bar but an allusion carefully chosen by Ryan. *The World of Suzie Wong*, by British writer Richard Mason in 1957, is a novel about a cross-cultural romance between Robert Lomax, a young British artist, and Suzie Wong, a Chinese sex worker. Lomax works on a plantation in British Malaya after completing his National Service. During his time in Malaya, Lomax decides to pursue a new career as a painter and visits Hong Kong to search for inspiration. He stays at the Nam Kok Hotel, a brothel catering mainly to British and American sailors, and quickly befriends most of the hotel's bargirls. However, he is fascinated by Suzie Wong, who previously introduced herself as Wong Mee-ling, a daughter from a wealthy family. Lomax had originally decided that he would not have sex with any of the bargirls at the hotel because he lacks the funds to pay for their services. However, it soon emerges that Suzie Wong is interested in him not as a customer but as a serious love interest. Although Wong becomes the mistress of two other men, and Robert Lomax briefly becomes attracted to a young British nurse, Lomax and Wong are eventually united and the novel ends happily with them marrying.

doi:10.6342/NTU202203890

Even today, in the English-speaking world, Suzie Wong evokes the idea of the romantic relationship between a white male and an Asian woman. Examples can be seen in research discussing such cross-cultural relationships (Wong, Alicia SH, and Susan SS Chan, 2018). Therefore, deploying Suzie Wong as the name of the bar is a foreshadowing of the narrator's friend Ting-ting's ambition and destination of marrying an American.

Hsieh probably neglects the difference in romanization (Wong VS Wang) and reveres Suzie Wong as "Wang Su-xi (王蘇西)," a random English girl name's Mandarin transliteration combined with a Han family name. Although it does not alter the plot, Hsieh's solution wipes out Ryan's literary device, reducing the depth of the narration and the cultural politics embedded in it.

4.3 The Translation of Kinship Terminologies in *The Third Son* and *Green Island*

As the protagonists of *The Third Son* and *Green Island* are people who speak Taiwanese as their mother tongue, the authors both deploy Taiwanese kinship terminologies in the novels. *Green Island* has more of that than in *The Third Son*, with both using the non-standard romanization system. (For the one example in *The Third Son*, see below. Fhe complete examples for *Green Island* see Table 4, bold style and underlines are added by me).

> "***A-hianh!***" Yoshiko cried out, laughing. "Why were you wearing that hat?"
>
> **Her brother** laughed. "Thought it would help me blend in with the landscape, you know." (Wu 11)

doi:10.6342/NTU202203890

Table 4 Examples of translations of kinship terminologies in *Green Island*

	ST
1	Her first child—my sister, **Ah Zhay**—had been born the year Japanese went to Nanjing. (Ryan 13)
2	**Zhee Hyan**, the youngest boy, cried out when my mother stepped into the room. (Ryan 20)
3	My oldest brother, **Dua Hyan**, now held **Zhee Hyan** and murmured against his cheek. (Ryan 22)
4	Hastily dressed and toting a lantern, my **grandparents** burst out of the house. My brothers erupted in happy cries: "**Ah Ma! Ah Gong!**" (Ryan 53)

When Wu and Ryan mention Taiwanese kinship terminologies, there is one strategy that they both apply for the non-Taiwanese speakers to identify who is the one, which is putting the English translation of the term in the context, as Wu's (1) and Ryan's (4). Wu not only adds translation but also uses italic style for the term. In other times, Ryan uses apposition to specify the family members, as in her (1), (2), and (3). By inserting Taiwanese kinship terminologies in novels written in English, Wu and Ryan had made their work born-translated, like the feature (iii) and (iv) of Ishiguro's novel (see Chapter 3) that Walkowitz has pointed out. However, using apposition might be troublesome for English readers, since they are unable to

doi:10.6342/NTU202203890

differentiate whether the transliteration is kinship terminology or name, especially when these transliterations are not italicized.

4.4 The Translation and Reverse of Political/Historical Terms in *The Third Son*, *Green Island*, *Sanlang*, and *Ludao*

In this section, we will discuss the translation and reverse of "Mandarin", "Mainland/Mainlander", and a set of political/historical terms shared by the two novels. Although "Mandarin" and "Mainland/Mainlander" also appear here and there in *The Third Son*, Liu's reverse is consistent, so the following discussion will focus on the reverse in *Ludao*.

Ryan is cautious about the national issue in the novel. She chooses terms like "Mandarin", "Mainland", and "Mainlander" to refer to the language, the nation, and the people, which all have different equivalences in Taiwan Mandarin, and she sticks to the most neutral ones or that best suits the context. In Taiwan Mandarin, this set of nouns is highly politically sensitive and complex. Mandarin can refer to "the national language (*Guoyu*)" and "Chinese (*Zhongwen* 中文)" in Taiwan Mandarin. It is obvious that the former, being established by the government, is much more political than the latter. "Mandarin" as a language appears 14 times (see complete examples in Appendix 1, bold style and underlines are added by me) in *Green Island*, and in *Ludao* its translation is not consistent. When reversing "Mandarin", Hsieh mixed up "中文" and "國語". Of course, her strategy does not alter the meaning in the text, but it does reduce the implied tension between the people and the government in (1), (2), (3), (5), (7), and (14).

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The term “Mainland” (*Dalu* 大陸), literally “the continent”, carries the connotation of “China” (*Zongguo* 中國) and Taiwan as a unified country, which was often used by the KMT in the 20th century, as they aimed to “Retake the Mainland” (*Fangong dalu* 反攻大陸) or “Recover the Mainland” (*Guangfudalu* 光復大陸). In contrast, calling the region controlled by the CPP “China” means that Taiwan and China are two separate countries. Sometimes people would use “Mainland China” (Zongguo Dalu 中國大陸) to tone down the political ideology.

Similar examples of mixing up terms can be observed when Hsieh reverses Mainland/Mainlander (see complete examples in Appendix 2, bold style and underlines are added by me). Hsieh has no certain pattern of deploying the translation of “大陸”, “中國”, “中國大陸”, canceling the political position of some of the characters. She even once eliminates the location in (4). In (3), (6), (7), (13), (16), (20), and (21), “中國” is put in the usual context. In (8), (10), (12), and (14), “大陸” is in its usual context, too.

However, in (1) and (2), during the February 228 Incidents, people would call those from China “外省人” instead of “中國人,” because for them, everybody is “中國人.” In the newspapers of 1974, we can see reports with titles like “Condolence to Victimized Mainlanders[35]” (*Jingwei yunan shoushang waisheng tongbao* 敬慰遇難受傷外省同胞) and “Over 30 Tainan City and County’s Mainlanders Hit and Hurt Authority investigates Public and Private Loss[36]” (*Tainanshixian waishengren*

[35] See full report on March 20,1947: https://contentdm.lib.nccu.edu.tw/digital/collection/228twnews/id/3633/rec/1
[36] See full report on March 26,1947: https://contentdm.lib.nccu.edu.tw/digital/collection/228twnews/id/2005/rec/9

doi:10.6342/NTU202203890

beioushang sanshiyu gongsisunshi zhengzai diaocha 臺南市縣外省人 被毆傷三十餘 公私損失正在調查), or editorial like "Mainlanders and Taiwanese[37]" (*Benshengren yu waishengren* 本省人與外省人) and "A Piece of Advice for Mainland Civil Servants and Teachers[38]" (*Xiang waisheng gongjiaorenyuan jinyiyan* 向外省公教人員進一言).

Hsieh's reverse of "retake the mainland" is another interesting mixed-up example. We can look at (9), (10), (11), (14), (17), and (20) together. All these passages mention "retake/recover/reclaim the mainland," where Ryan sticks to the usage of "mainland" while Hsieh uses "大陸", "中國", and "中國大陸" without consistency in her reverses. I use Hsieh's "光復中國 (9)," "反攻大陸 (10, 14)," "收復中國大陸 (11)," and "光復中國大陸 (17, 20)" as keywords to search in the database of *Central Daily News* (中央日報), the official media of the KMT government that published from 1928 to 2006, and the result show that they respectively have 0, 424, 5, and 12 data. We can see that "大陸" is the term that was mostly used. Therefore, it can be said that Hsieh's reverses sometimes, especially "光復中國," divert from the common usage.

Next, we will look at a set of political/historical terms in *The Third Son* and *Green Island*. Since they both incorporate the February 28 Incident into the story, there are three sets of terms: Governor/Governor-General, Governor's mansion/Governor-General's, and Generalissimo Chiang.

[37] See full report on March 13,1947: https://contentdm.lib.nccu.edu.tw/digital/collection/228twnews/id/537/rec/4
[38] See full report on April 1,1947: https://contentdm.lib.nccu.edu.tw/digital/collection/228twnews/id/2957/rec/7

doi:10.6342/NTU202203890

Table 5 The translations and reverses of three political terms in *The Third Son, Sanlang, Green Island,* and *Ludao*

Political Terms / Novels	行政長官	行政長官公署	蔣委員長／蔣主席
The Third Son	Governor	Governor's mansion	Generalissimo Chiang
Sanlang	行政長官	行政長官公署	蔣委員長
Green Island	Governor-General	Governor-General's	Generalissimo Chiang
Ludao	總督	總督府	蔣總司令

According to Table 5, we can see that *The Third Son* and *Green Island* share similar translations. It is worth noticing that Wu translated "行政長官公署" as "governor's mansion," which, in the American context, means an official resident for the governor. However, if Wu wanted to follow the historical fact, the place is the office instead of a mansion. Contrarily, Ryan's choice is cleverer, pointing out that the site is related to the governor-general with the possessive mark. By doing so, Ryan does not have to choose to translate"公署" explicitly.

In *Sanlang*, Liu has successfully reversed the terms back to their original naming of the time; on the other hand, in *Ludao*, due to cultural context dislocation, political terms display "anachronism," which is clearly not the translator's intention, let alone the author's. Hsieh reverses "Governor-General" and "Governor-General's" as

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"*Zongdu*" (總督) and "*Zongdufu*" (總督府). Regarding this reverse, Professor Liou Wei-ting has provided an interesting interpretation in *Palimpsestic Taiwanphone Studies —An Example of Green Island and its Negotiation of Translation*. He states that "governor-general" is a term derived from Anglophone Literature, which envelopes the source text in a shroud of colonial literature. Thus, he believes that Hsieh's strategy of reversing "governor-general" as "*Zongdu*" is her attempt to create the same effect in Taiwan Mandarin and emphasize the colonial connotation of the KMT rule. Liou draws from Lawrence Venuti's idea and put forward that Hsieh looks at Chen Yi from the American perspective, which regards him as a colonial governor, instead of the KMT's perspective; therefore, she chooses "foreignization" ("*Zongdu*") over "domestication" ("*Xingzheng zhangguan*").[39]

This is a fairly creative way of deciphering Hsieh's strategy. However, Liou has neglected the author's original goal ("to ring to ring authentic to that generation") and misused the concept of "foreignization" (*Guaihua* 歸化) and "domestication" (*Yihua* 異化). Firstly, Hsieh's reverse is more of carelessness than foreignization. Secondly,

[39] Liu's discussion is seemly eloquent, which is worth a read: Governor-general（殖民地總督）一詞可以說是英語語系文學（Anglophone Literature）的伴生詞。相較於「血統純正」的盎格魯薩克遜的 EnglishLiterature（英國文學），英語語系文學（Anglophone Literature）如同 Francophone Literature（法語語系文學）皆帶有殖民地派生的「外地文學」色彩。若以翻譯的角度詮釋英文與中文讀者的接受效應，中文本此處 governor-general 的命名（naming）由譯者謝靜雯翻譯為「總督」而非國民政府二戰後通用的、字面上較為中立的「行政長官」，增強了陳儀及其背後國民政府的殖民色彩以及翻譯中的異化（foreignisation）效果。對英文讀者而言，governor-general 這樣的英文用字自然地將陳儀視為一殖民新總督；然而，對華語讀者而言，正如「一年半以前，日本人就在同一個空間裡簽署放棄這座島嶼」的暗示，「陳儀總督」一詞則易於直接與日本殖民總督接合。此外，以俄羅斯形式主義（formalism）的角度觀察，「陳儀總督」而非「陳儀行政長官」的翻譯可以說或多或少地對臺灣華語當代讀者造成了奇異化（defamiliarisation）與震驚（shock）效果。至於譯者為何對「governor-general」寧採異化的「總督」而不採歸化的「行政長官」，或許是對全書的理解之後做一種對美國場域規則的直接翻譯—以美國視角將陳儀視為一位殖民統治者，而非國民政府視角下的一位較為中立（甚至除罪化）的行政長官，而採取韋努堤（Lawrence Venuti）的異化策略。(Liou 98)

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using “總督” to translate governor-general is merely an act of placing the genuine title of Japanese rule. *Zongdu* (総督, Japanese transliteration: *sotoku*) is the title of Japanese viceregal representative. In addition, in *Green Island*, Ryan depicts the February 28 Incident faithfully, as she has vowed in the interviews, such as “He was shot in front of the governor-general’s” (Ryan 11) and “Rumors of indiscriminate shootings, of razor-wire barricades in front of the governor’s office, and of Mainlanders tossed off moving trains by angry Taiwanese.”(Ryan 16) These descriptions are actual historical events that happened in front of *Xingzheng zhangguan gongshu*, today’s Executive Yuan, rather than in front of *Zongdufu*, today’s Presidential Office Building. During World War II, on May 31, 1945, the Allies launched the *Taihoku* Air Raid, which ruined many buildings, including *Taiwan Sotokufu* (台湾総督府, Government-General of Taiwan). Later, when the KMT government regained Taiwan, they used the building of former *Taihoku Shiyakusho* (台北市役所, Taipei City Hall) as the head office of *Xingzheng zhangguan.* That is to say, the protesting crowd during February 28 Incident would not gather in front of today’s Presidential Office Building; rather, they would, and actually did, go to today’s Executive Yuan. Hsieh’s reverse has distorted Ryan’s wish of being faithful to Taiwan’s history.

As for Generalissimo Chiang, Hsieh reverses the title as “*Jiang zongsiling*” (蔣總司令), which is Chiang Kai-shek’s position in the National Revolutionary Army during the Northern Expedition[40], diverting from his then position as the Chairman of Military Affairs Commission (*weiyuanchang* 委員長) and the chief of KMT

[40] See Chiang Kai-shek’s introduction on the official site of the Office of the President, ROC: https://www.president.gov.tw/Page/83

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(*Zhongguoguo mindang dangzhuxi* 中國國民黨黨主席). I use "蔣總司令" and "蔣委員長" as keywords to search in the database of *Central Daily News*, and the results show that Chiang Kai-shek was only called "蔣總司令" during 1928 to 1929, a time also known as "Northern Expeditions", whereas "蔣委員長" was used since 1929, even until his death. Thus, Hsieh's reverse is once again diverting from historical facts.

4.5 The Translation and Reverse of Japanese in *Green Island* and *Ludao*

Unlike Wu, who put transliteration of Taiwanese phrases in her novel, Ryan inserts transliteration of Japanese in her work. When translating Japanese, Ryan juxtaposes Japanese transliteration and its literal translation. This strategy allows the text to contain foreign languages without the need to add footnotes. However, the style for transliterations is inconsistent, (1), (3), and (5) are in italics, while (2) and (4) are not (see complete examples in Table 6, bold style and underlines are added by me).

Table 6 Examples of translation and teverse of Japanese in *Green Island* and *Ludao*

	ST	TT
1	The war. He had soldiers, and the memory he had carried away from Taiwan sail was the fading call of voices: ***Rippa ni shinde kudasai, rippa shinde kudasai*, please die beautifully…** (Ryan 36)	那場戰爭。當時他跟士兵們一起啟程，船隻啟航的時候，他離開台灣時所帶走的種種記憶，其中有個就是漸漸引敘的人生，呼喚著：**りっぱに死**

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		んでください，りつぱに死んでください，請美麗地死去……(Hsieh 51)
2	Baba had met Naomi's husband, Uncle Lin, when they were children in the Twa Tiu Tiann area of Taipei that was then called **Daitotei** by the Japanese. (Ryan 51)	爸爸跟真美的丈夫林叔叔是小時候在台北的 Twa-Tiu-Tiann 地區認識的，日本人把那裡稱為**大稻埕**。(Hsieh 71)
3	They had approached ***Kiirun*— Keelung**. (Ryan 58)	他們的船逐漸駛**き—るん——基隆**。(Hsieh 79)
4	The Japanese had called it **Kasho-to, Fire-Burned Island**. (Ryan 58)	日本人稱這裡為**かしよと（Kasho-to），就是火燒島**。(Hsieh 80)
5	The rainy day when he held an umbrella over me and taught me ***ai ai qasa,*** the Japanese term for lovers sharing an umbrella. (Ryan 198)	雨的某天，他替我撐傘，教我**「あいあいがさ」（相合傘）**，就是戀人共乘一把傘的日語。(Hsieh 271)

Similarly, Hsieh's style of reverse is inconsistent, too. She juxtaposes Japanese and its literal translation in (1) and (3). In (2), she uses *kanji* without romanization. In (4), she juxtaposes Japanese and its romanization along with its *kanji*. In (5), she juxtaposes Japanese, its *kanji*, and its literal translation. We should take a further look at (2), where "Twa Tiu Tiann" (should be *Tuā-tiū-tiânn*) and "Daitotei" are both pronunciations of "大稻埕." Ryan points out the phonetic difference between the two

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languages, whereas Hsieh left “Twa Tiu Tiann” untouched and reverse “Daitotei” into *kanji*. Hsieh’s strategy has failed to emphasize such differences.

4.6 Cultural/Historical Labyrinth

Concluding from the reversing examples above that might cause confusion and diversion, this present thesis would like to propose a term to describe such phenomena: Cultural/Historical Labyrinth. Translators could fall into the trap of literal translation when translating a highly translational source text, such as a born-translated novel, which contains many cultural terms from the target culture. This does not necessarily mean that translators have made mistakes. Instead, they are too loyal to the source text that they fail to contextualize cultural terms or explanatory notes in the target text’s culture. Note that “contextualizing in target text’s culture” is a different concept from Venuti’s “domestication,” where the source text’s culture is replaced by that of the target text. In such cases, instead, they are reversing the terms translated by the author to become the source text, which is de facto the target text. When they are lost in translation and cannot navigate themselves, the outcome would be unfamiliar to the target readers, and sometimes even accidentally go astray from the intention of the author.

The inspiration for the naming of the phenomena comes from Greek mythology. The Labyrinth was an elaborate and complex structure designed and built by Daedalus, an outstanding inventor, architect, and sculptor, for King Minos of Crete at Knossos. Its function was to confine his son Minotaur, the half-human half-bull monster, who was eventually killed by the hero Theseus. When looking into the translation process of born-translated novels, we may make a comparison and regard the author as Daedalus, the text as the Labyrinth, the publisher/readers of the

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translation as King Minos, the translation issues as Minotaur, and the translator as Theseus. It is important to note that such an analogy does not attempt to demonize the translation issues and the translators who failed to solve them. This is only an endeavor of describing and theorizing a phenomenon with vivid imagery.

doi:10.6342/NTU202203890

V. Conclusion

5.1 Concluding Remarks

This thesis focuses on two novels written in English and set the background in Taiwan and their Taiwan Mandarin translation: *The Third Son*, *Sanlang*, *Green Island*, and *Ludao*. This study draws on the concept of born-translated novels and textless back translation, which is rephrased as “reverse”, to examine the issues in translation and reverse of Taiwanese-ness in the four texts, aiming to find out the strategies of the two authors, Julie Wu and Shawna Yang Ryan, and the two translators, Liu Ssu-han and Hsieh Ching-wen, as well as theorizing the phenomena of translator’s reverse that detached from the cultural or historical background of the text.

Wu and Ryan’s strategies are typical in born-translated novels. Wu deploys transliteration to embed Taiwanese into *The Third Son*’s dialogue, reminding the readers of the novel’s foreign background. On the other hand, Ryan breaks down culture-specific terms into explanatory narrations, which help readers that are unfamiliar with Taiwanese culture to read more smoothly. She also includes Japanese transliteration coupled with stealth glosses. Wu and Ryan both use Taiwanese kinship Liu and Hsieh both encountered challenges in reversing the source text of born-translated novels. Liu’s reverse sometimes detaches from the language feature of the protagonist, and Hsieh creates a sense of anachronism in her reverses that does not fit into the cultural and historical context.

For the traps that translators fall into during reversing, this study proposes a term to describe the uncoupled situation: Cultural/Historical Labyrinth. By theorizing this

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phenomenon with the allusion to Greek Mythology, this study hopes to raise awareness of born-translated novels' multicultural and multilingual features.

5.2 Research Limitations and Suggestions for Future Research

Many of the born-translated novels about Taiwan have not yet been translated into Taiwan Mandarin; therefore, the shortcoming of this study is the insufficiency of data. The latest Taiwan Mandarin translation of born-translated novels about Taiwan, *Interior Chinatown* by Charles Yu and translated by Eddie Song (Sung Ying-tang 宋瑛堂), was only published weeks before the completion of this thesis, thus it is a pity that *Neijing tangrenjie* (《內景唐人街》) cannot be included in the discussion.

Later studies could look at more text when the translation of born-translated novels about Taiwan is published to validate the Cultural/Historical Labyrinth. In addition, born-translated essays about Taiwan have appeared in the book market, such as *Two Trees Make a Forest: Travels Among Taiwan's Mountains & Coasts in Search of My Family's Past* by Jessica J. Lee. Scholars can also investigate the structure of power and manipulation. Translators can put more effort into developing strategies tackling reversing Taiwanese-ness and avoiding wandering off into the Labyrinth.

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Appendix 1

The Reverse of Mandarin in *Ludao*

	ST	TT
1	She knew only a smattering of **Mandarin** but did not need it to translate their haughty faces, or their greedy hands confiscating her cigarettes. (Ryan 6)	她只懂一點點**中文**，但是不用懂**中文**就能解讀他們傲慢的面孔，或是沒收她香菸的貪婪雙手。(Hsieh 11)
2	He could not piece the words together until they came closer, squawking in **Mandarin**, Taiwanese, and Japanese that the military curfew would begin at six in the evening. Violators would be shot on sight. (Ryan 14)	直到卡車駛得很近，他才拼湊出那些嘎嘎作響的**中文**、台語跟日語。內容是說傍晚就要開始宵禁，違者當場槍決。(Hsieh 23)

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3	One of the prisoners pulled a leaf-wrapped rice dumpling from his pocket and held it out. “Mister,” he said in heavily accented **Mandarin**. (Ryan 30)	有個囚犯從口袋拿出葉子包著的飯糰，遞了出去。「先生。」他用口音很重的**中文**說。(Hsieh 43)
4	“Sleep now,” the soldier said in **Mandarin**. “Tomorrow will be important.” (Ryan 36)	「現在睡覺，」士兵用**國語**說，「明天很重要。」(Hsieh 50)
5	“My training is in Western medicine,” Baba said evenly. He tried to soften the Japanese accent that sometimes seeped into his **Mandarin**. (Ryan 46)	「我受的訓練是西醫，」爸爸平穩地說，試著軟化有時跑進**中文**裡的日語口音。(Hsieh 64)
6	Taiwanese was for home; **Mandarin** was for the world. (Ryan 64)	台語是在家裡說的；**國語**是到世界上說的。(Hsieh 87)

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7	The night was warm, and the film, *Old Yeller*, dubbed into **Mandarin**, was occasionally interrupted by the roar of descending planes. (Ryan 98)	那天晚上天氣很暖，《老黃狗》那部電影有**中文**配音，偶爾被降落的飛機轟聲打斷。(Hsieh 132)
8	I wondered what my parents would offer about me in return. I had ten toes and could blink my eyes at will. I could speak fluent **Mandarin** and could read a book. (Ryan 126)	我納悶我父母會怎樣講我。我有十根腳趾；可以任意眨眼；**國語**講得很溜；看得懂書…… (Hsieh 173)
9	Ah Zhay switched back to **Mandarin**. “Sweetheart, go play at the school.” (Ryan 131)	阿姊換成**國語**說：「小心肝，到學校去玩。」(Hsieh 181)
10	He switched to **Mandarin**: “I’m sorry if I scared you. I had to get your attention.” (Ryan 191)	他換成了**國語**：「如果嚇到你，抱歉，我得先引起妳的注意。」(Hsieh 261)
11	The girls also had their **Mandarin** names, which I usually used when I	女兒們也有**中文**名字，我情緒不佳、英文講不順口時就會用。(Hsieh 265)

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	was upset and my tongue stumbled over English. (Ryan 194)	
12	"A stranger in a strange land," she said in English when she stood up, then spoke again in **Mandarin**. (Ryan 238)	「異鄉異客，」她用英語說，邊打直身子，然後又用**國語**說…...(Hsieh 330)
13	The sound of Taiwanese jumbled with **Mandarin**. (Ryan 238)	台語混雜**國語**的聲響。(Hsieh 330)
14	When I answered in **Mandarin**, he seemed even angrier, as if I were an outsider pretending to be one of them. (Ryan 347)	我用**中文**回答的時候，他一臉更憤怒的樣子，彷彿我是個試圖混跡在當地人之中的異鄉客。(Hsieh 480)

doi:10.6342/NTU202203890

Appendix 2

The Reverse of China/Mainland/Mainlander in *Ludao*

	ST	TT
1	…the banners hung with the call for the "**mainland** pigs" to return to **China**… (Ryan 11)	……有人掛起主張「**中國**豬」滾回**中國**的布條……(Hsieh 19)
2	Rumors…of **Mainlanders** tossed off moving trains by angry Taiwanese. (Ryan 16)	傳說……憤怒的台灣人將**中國人**丟下行駛的火車。(Hsieh 25)
3	… cursed the building's inhabitants as "**mainland** pigs." … (Ryan 18)	……咒罵那些建築裡的居民是「**中國**豬」。(Hsieh 28)
4	It was true: the Generalissimo had sent more the **mainland**. (Ryan 22)	是真的，總司令派來更多軍隊……(Hsieh 32)
5	"Your colleague on the **mainland** is a known communist…." (Ryan 41)	「大家都知道你在**中國大陸**的那個同事是共產黨員……」(Hsieh 58)

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6	'…We must first heal the island before healing the **mainland**.' (Ryan 42)	「『……我們要先治癒這座島嶼，才能治療**中國**。』」(Hsieh 58)
7	"…two neighbors report they heard you express doubts about the ability of our republic to control the **mainland**…." (Ryan 42)	「……有兩個鄰居舉報，他們聽到你跟攤販買豆漿的時候，懷疑我們掌控**中國**的能力。」(Hsieh 58)
8	He could say that he had already telegraphed his **mainland** compatriots and ships were due to land at any minute. (Ryan 44)	「他可以說他早已發電報給**大陸**同胞，船隻隨時就要登陸」(Hsieh 61)
9	. . . Chiang Kai-shek claimed they would stay just long enough to regroup and retake **the mainland** . . . (Ryan 57)	……蔣介石聲稱他們會留到可以重新部署、光復**中國**為止……(Hsieh 78)
10	In hot examination rooms, they sat for tattoos bearing slogans of revolution, the ink transforming blood: *Retake **the Mainland**!* (Ryan 59)	在悶熱的考試房裡，他們坐著接受革命口號的刺青，墨水將鮮血轉換為反攻**大陸！**(Hsieh 80)

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11	One day, according to Chiang Kai-shek, we would "recover" **the mainland** and the nation would again live happily united. (Ryan 64)	依照蔣介石的說法，總有一天我們會「收復」**中國大陸**，統一之後，全國就會再次過著幸福快樂的生活。(Hsieh 87)
12	… she is the luminous figure negotiating a crowded street, picking her way among the sidewalks teeming with displaced bachelor soldiers from **the mainland** under the wary eye of her younger brother. (Ryan 64-65)	她是個穿梭在擁擠街道中的發光身影。人行道上擠滿了流離失所的**大陸**單身軍人，她在弟弟謹慎的目光中，遊走於人群間。(Hsieh 88)
13	… some hope that the Nationalists would again rule **the mainland**, in fact and not just in name. (Ryan 66)	……希冀國民黨能夠再次統治**中國**，實質上而不只是名義上的統治。(Hsieh 89)
14	"We are prepared to make great sacrifices in this opportunity to reclaim the **mainland**!" (Ryan 73)	「為了掌握反攻**大陸**的先機，我們已經準備做出重大犧牲！」(Hsieh 98)

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15	"He's a **Mainlander**. **Mainlanders** and Taiwanese will never be friends." (Ryan 105)	「他是**大陸人**，**大陸人**跟台灣人永遠當不成朋友。」(Hsieh 143)
16	The **Mainlanders** had come when I was just a toddler. By the time I was old enough to keep a memory, the civil war on the mainland was over…. When my mother was wronged in the market or had a tense encounter on the bus, she immediately would point out whether the offending party was Mainlander or Taiwanese. (Ryan 105)	**中國人**來台灣的時候，我還在學走路。到了我大到可以留住記憶的時候，**中國**的內戰已經結束……我母親在市場上被欺負，或者在巴士上遇到氣氛高漲的突發狀況，就會馬上指出犯過的一方是**中國人**還是台灣人。(Hsieh 143)
17	The Retired Servicemen Engineering Agency, partially funded by the United States, put old soldiers to work on construction projects, lest waiting for the retaking of **the mainland** drive them to other kinds of revolution. (Ryan 106)	部分由美國資助的榮民工程事業管理處，要老兵投身工程計畫，免得他們等待**中國大陸**光復的期間，發動其他類型革命。(Hsieh 145)

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18	Though the RSEA was established to occupy the tens of thousands of soldiers who'd come over from the **mainland**... (Ryan 106)	雖然成立榮工處的目的是為了讓成千上萬來自**中國大陸**的士兵有事可忙……(Hsieh 106)
19	The Nationalist government was stuffing tiny leaflets into tiny caplets for fish to swallow so that **mainland** fishermen would receive the KMT message along with their dinner. Toys bearing the flag of Free China were tossed into the ocean to be washed up on **mainland** shores. (Ryan 121)	國民黨政府把迷你傳單塞進小小的膠囊裡讓魚吞下去，這樣**中國**漁民吃晚飯的時候就會一併收到來自國民黨的訊息。印有自由中國國旗的玩具被丟進海裡，好讓它們被沖刷到**中國**岸上。(Hsieh 166)
20	"In school, you learn the history of **China** as if it's our own. But we were a Japanese colony for fifty years. Their model colony, in fact. We were as advanced as any city in Europe. Then the **Chinese** came and treated this place like a temporary campground. Retake **the mainland**? Treating us like nothing more than a base camp for	「在學校，把**中國**的歷史當成自己的歷史來學，可是我們明明有五十年時間都是日本殖民地，其實還是他們的模範殖民地。我們跟歐洲的任何城市一樣先進，然後**中國人**來了，把這個地方當成臨時的營地。光復**中國大陸**？他們只是把我們當

doi:10.6342/NTU202203890

	their final victory. Where is that victory now?" (Ryan 128)	成最終勝利的基地，可是那個勝利現在又在哪裡呢？」(Hsieh 176)
21	The **Mainlanders** were the protesters' first targets because after the Nationalists had taken over from the Japanese, they had been using the island to help support the civil war on **the mainland**… (Ryan 132)	**中國人**成了抗議人士最早的標靶，因為國民黨從日本人手中接收台灣以來，一直利用這座島嶼來支援**中國**的內戰……(Hsieh 181)

doi:10.6342/NTU202203890

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