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大家出版社《沙丘》的語內翻譯與文本重現

Intralingual Translation and Textual Representation in
the Common Master Press Edition of *Dune*

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本論文係高振嘉君（R09147004）在國立臺灣大學翻譯碩士學位學程完成之碩士學位論文，於民國 112 年 7 月 10 日承下列考試委員審查通過及口試及格，特此證明

口試委員：

A handwritten signature in blue ink, likely belonging to the supervisor.

（指導教授）

A handwritten signature in blue ink, reading "趙悟儀".

A handwritten signature in blue ink, reading "林熙強".

謝誌



首先，論文終於寫完了，完結灑花！

這篇論文能夠完成，途中受到很多人幫助：感謝兩位口試委員恬儀和熙強老師，包容我的文筆並向我指證有漏洞的論述；感謝指導教授榮彬老師，常常邀同學一起吃飯，讓我這個碩士老屁股還能重溫大學時期的導生情，在實習和工作方面也很照顧學生，能當老師的學生真的是很幸運的事；感謝所辦的欣平和 Vicky 助教，總會在需要的時候給予適時的建議和援助；感謝文承、立柔和曼端，在論文最後衝刺階段互相激勵、切磋格式問題；感謝翻譯所的老師同學，讓我在三年的碩士生涯不斷看見自身的缺陷並一一跨越，希望未來畢業還能保持聯繫。

寫論文的這兩年裡，經歷了不少迷惘與挫折，常常不滿意目前的成果，或是擔心自己的論點不夠縝密。很多時間腦子處於彌留狀態，碰到論文就想逃離，但最終克制力總會戰勝拖延的心態，乖乖在死線前絞盡腦汁修修補補。多年之後回來看寫碩論的那段日子，或許有些未竟的遺憾、對自己不夠充實人生感到些許失望落寞，不過我相信字裡行間，依然能讓我重新憶起自己人生中，曾經耗費兩年時光研讀《沙丘》及相關論文、爬找堆積如山的文獻資料、每天下班還要被論文死線追趕的碩班日常。

這樣似乎就夠了。

摘要

法蘭克·赫伯特的《沙丘》史詩，因其廣納多種文化的世界觀，以及對政治、哲學和生態的深入探索而聞名於世，也是軟科幻小說中無可替代的里程碑。自《沙丘》系列問世以來，不少學者投入研究小說中的世界建構，以及赫伯特創造外來語和新創詞時借用的語言及文化。然而，華語學界鮮少討論到翻譯沙丘詞彙的困難之處，因為赫伯特多方運用語源、語音和世界觀等特色來構思外來語和新創詞，這也是本論文欲探討的一個面向。此外，《沙丘》的最新繁體版也在臺灣文學圈激起不少話題。2021 年 10 月大家出版社重新出版了《沙丘》繁體版，是臺灣出版界首次推出全六冊《沙丘》系列。不過，大家出版社透過重新編譯簡體版本的形式推出繁體版，因此可說是包含語內、語際翻譯兩種特徵的混合翻譯，其中尤以語內翻譯的特色最值得探討。其實大家出版社採用簡體版背後有諸多因素限制，這種作法也與臺灣出版界格局有關。因此本論文主要探討的議題有兩項：了解大家出版社語內翻譯背後的因素和功能為何，以及評估大家出版社新版《沙丘》如何考察並重現語源、語音、世界觀等特色，本論文將此翻譯策略概括為「文本重現」。本論文將引用描述性翻譯理論作為理論框架，進一步分析大家出版社新版《沙丘》語內翻譯和文本重現的內外部因素。

關鍵詞：沙丘、法蘭克赫伯特、科幻小說、語內翻譯、文本重現

Abstract

Frank Herbert's *Dune* saga has been popular for its multicultural worldview and exploration of politics, philosophy, and ecology, making this series one of the most significant soft sci-fi canons for readers worldwide. Ever since *Dune*'s publication, many scholars have been analyzing Herbert's world building, and the cultures and languages in real life he adopted when creating loanwords and neologisms in *Dune*'s universe. However, Chinese scholars barely discuss the potential difficulties when translating *Dune*, since Herbert coined new words under the consideration of etymology, phonetics, and worldview. which will be one of the major issues in this thesis. Moreover, the latest Chinese edition of *Dune* has also aroused the public's awareness in Taiwan. In October 2021, Common Master Press (CMP) republished the Traditional Chinese editions of *Dune* saga, which was the first time in Taiwan's publishing industry to introduce *Dune* in whole series. However, CMP decided to adopt the previous Simplified Chinese editions and re-edited them into Traditional Chinese edition. Therefore, the CMP edition of *Dune* functions as a hybrid translation containing both intralingual and interlingual translation features. In fact, CMP's situation was confined by multiple factors, which could result from the problems rooted in Taiwan's publishing industry. Overall, the major issues in this thesis are twofold: to explore reasons and functions behind CMP's intralingual translation, and to evaluate how CMP investigated and represented the etymological, phonetic, and worldview features of *Dune*, which is generalized as "textual representation" tactic in the thesis. This thesis will also introduce descriptive translation studies as theoretical framework, further analyzing the external and internal elements of intralingual translation and textual representation in the CMP edition of *Dune*.

Keywords: *Dune*, Frank Herbert, science fiction, intralingual translation, textual representation

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Chapter 1 Introduction



In this chapter, the thesis will guide readers through the motivation of analyzing *Dune*, current research niche, and major issues the thesis intends to answer. Then the thesis will introduce the backgrounds of *Dune*, its author Frank Herbert, and Common Master Press (大家出版社, hereafter referred to as “CMP”). Finally, the thesis will explain its theoretical framework, including descriptive translation studies.

1.1 Motivation

The reasons of the present thesis regarding analyzing *Dune* and its translations are threefold: *Dune*’s multicultural worldview, CMP’s intralingual translation of *Dune*, and current research niche of *Dune*’s Chinese translation studies. These reasons are the key factors for the present thesis to conduct research on *Dune* and its Chinese translations.

First, the thesis chose *Dune* for content analysis because of its multicultural worldview. The writer of the thesis first knew about *Dune* thanks to its recent film adaptation, directed by well-known Canadian director Denis Villeneuve in 2021. After film’s release, Villeneuve’s adaptation was highly acclaimed by movie critics and audience, grossing more than four hundred million dollars worldwide. *Dune*’s cinematic success was attributed to Villeneuve’s vivid portraits of *Dune*’s magnificent planets and various races, bringing the audience into *Dune*’s imaginary universe with characters of various features and stunning visual effects. As one of the soft sci-fi canons in history, *Dune* became fascinating for readers worldwide owing to its world building. When creating *Dune*’s universe, the author Frank Herbert often drew materials from real life, such as Islamic culture, Christianity and Greek mythology. Herbert also adopted loanwords from foreign languages, including Arabic, Hebrew, Latin, and Sanskrit. Therefore, *Dune*’s universe has been created under a multicultural, multilingual

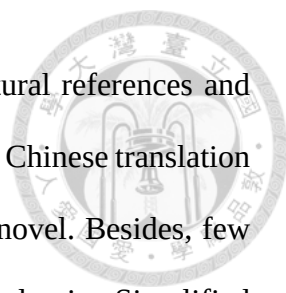
framework, which distinguishes *Dune* from other sci-fi works. Based on *Dune*'s multicultural worldview distinguished from other sci-fi works, it is thus intriguing to analyze the translation strategies of *Dune*.



The second reason to analyze *Dune* and its translations is because the Taiwanese publisher CMP adopted *Dune*'s Simplified Chinese translations for re-editing, instead of hiring Taiwanese translators to retranslate the whole series. From the perspective of the publisher, since CMP has combined intralingual and interlingual translation features in its republication, CMP's part not just includes editing but also translating¹. This intriguing situation could be related to several factors and constraints of Taiwanese sci-fi readership and publishing industry, which will be analyzed and elaborated in Chapter 3. Moreover, CMP's re-editing behavior is worth investigating as well. In order to represent the world building elements and procedure of Herbert, CMP spent so much time and labor in re-editing and retranslating the Simplified Chinese editions of *Dune*. The thesis will compare the multiple Chinese editions of *Dune* and analyze CMP's modifications and motivation.

Finally, the thesis conducted research on *Dune* since few Chinese research focuses on *Dune* and its multicultural worldview. Since *Dune* was both republished in China and Taiwan in recent years, it is worth conducting research on the latest Chinese editions of *Dune* to fill the current research niche in *Dune*'s translation studies. It is notable that due to linguistic and etymological differences between Mandarin Chinese and Western languages, the translation strategies of the languages in both source text and target text (hereafter referred to as "ST" and "TT") are completely different. This strategic difference also prompted the thesis to recognize *Dune*'s multicultural worldview as one of the major issues in the research.

¹ Regarding the research direction of intralingual translation feature of the CMP edition of *Dune*, the thesis will hereby credit the advice from Dr. Yvonne Tsai, professor of Department of Foreign Languages and Literatures, National Taiwan University.

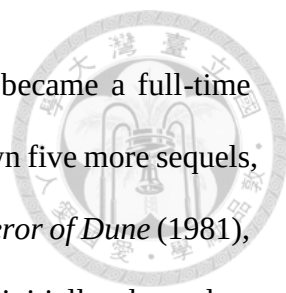


In a nutshell, although previous studies on *Dune* explored cultural references and possible translation strategies of *Dune*, rarely no scholar discussed the Chinese translation strategies of *Dune*, especially the loanwords and neologisms in the novel. Besides, few research pays attention to the intralingual translation phenomenon of adopting Simplified Chinese edition in Taiwan's publishing industry. To fill the above-mentioned research niches, the thesis aims at dealing with two major issues in the CMP edition of *Dune*. First, the thesis will assess CMP's intralingual translation phenomenon, and influencing factors of CMP's decision on adopting Simplified Chinese editions. Second, the thesis will compare the Simplified and Traditional Chinese editions of *Dune*, analyze CMP's "textual representation" tactic, which mainly focuses on etymological, phonetic and worldview representation, and provide detailed case studies.

1.2 Background

1.2.1 Frank Herbert

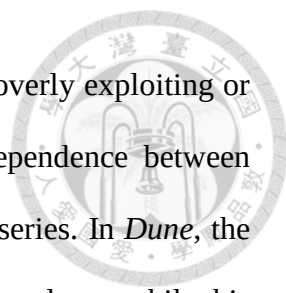
Born in Tacoma, Washington in 1920, Frank Herbert had long been interested in reading novels and learning photography since his childhood. During the Great Depression, Herbert ran away from home in 1938 and lived with his aunt and uncle in Salem, Oregon. A year later, Herbert got his first newspaper job in *Glendale Star*, then he came back to Oregon to work for *Oregon Statesman* newspaper. After World War II, Herbert attended the University of Washington to study creative writing, where he met his second wife Beverly Ann Herbert, who provided most of the support for Herbert during his earlier writing career. Herbert's career as a novelist began in 1955 after the publication of his first novel, *The Dragon in the Sea*. In 1959, Herbert began writing his most influential science fiction *Dune*, which took him six years of research and writing to complete. Published in 1965, *Dune* was a commercial success for Herbert, and won him Nebula Award for Best Novel in 1965 and Hugo Award in 1966.



By the end of 1972, Herbert retired from the newspaper and became a full-time writer. He continued to expand the worldview of *Dune* by writing down five more sequels, titled with *Dune Messiah* (1969), *Children of Dune* (1976), *God Emperor of Dune* (1981), *Heretics of Dune* (1984) and *Chapterhouse: Dune* (1985). Herbert initially planned to write a seventh novel to end the *Dune* series, but he died of a massive pulmonary embolism on February 11, 1986, leaving the storyline unfinished. Herbert's other works include *The Godmakers* (1972), *The Dosadi Experiment* (1977) and *The White Plague* (1982).

Regarding Herbert's key themes in his novels, he usually explored multiple ideas involving politics, ecology, philosophy, religion, and psychology in his science fiction. As a result, Herbert's sci-fi works are categorized into soft sci-fi, which primarily explore social science rather than natural science. Throughout Herbert's writing career, anti-heroism has always been one of the major issues of his *Dune* series. Herbert had always been concerned about the danger of leadership, pointing out in *Chapterhouse: Dune* that "All governments suffer a recurring problem: Power attracts pathological personalities. It is not that power corrupts but that it is magnetic to the corruptible" (Herbert *Chapterhouse* 56). In *Dune*, the protagonist Paul Atreides could foresee the future that he would eventually rule the whole universe. However, no matter how powerful he would become, he could not prevent the sacred war that would take away trillions of innocent people under his names. By shaping the hero tragedy of Paul Atreides in *Dune*, Herbert wanted to prove that human beings tend to blindly follow charismatic leaders, and the outcome of this voluntary blindness could be extremely catastrophic.

Herbert was also among the first group of science fiction writers championing environmentalism and ecology protection. Many years of research in desert landscape not only helped Herbert to write down his masterpiece *Dune* saga, but also prompted him to



combine these ideologies with writing to warn human society from overly exploiting or artificially changing global environment. Likewise, the mutual dependence between human society and ecology is one of the major themes in the *Dune* series. In *Dune*, the desert race Fremens were committed to changing Arrakis into a watery planet, while this belief had only brought obliteration to the original ecosystem in the future. From the case of Fremens, Herbert warns his readers that the harder humans attempt to change nature, the more devastating our nature may become.

1.2.2 *Dune*

Herbert's inspiration for *Dune* could trace back to 1957, when he was invited to write a magazine article for a project in the sand dunes in Oregon. Inspired by the secret mechanism of dunes during his trip, Herbert came up with an idea to write down a desert planet story. In the following five years, Herbert was working on a short adventure novel *Spice Planet*, which later became the early draft of *Dune* series. *Dune* was first published in a serial form on John W. Campbell's *Analog* magazine, but it was rejected nearly twenty times by many book publishers. Most publishers criticized *Dune* for its extremely long storyline and complicated plotting, leaving *Dune* unpublishable and unprofitable at that period. Eventually, the American publisher Chilton Books accepted Herbert's *Dune* and published it in 1965.

However, *Dune* did not sell well at first despite the appraisal from sci-fi writer Arthur C. Clarke on its cover, comparing *Dune* with J.R.R Tolkien's fantasy masterpiece *The Lord of the Rings*. Famous fantasy writer Neil Gaiman once commented on *Dune*'s earlier failure, explaining that because of *Dune*'s extreme length with huge amount of information, it was not widely accepted by readers. By 1967, the sales went up, and Herbert worked on *Dune Messiah* as the sequel of the series in 1968. Gaiman pointed out that "I'd say there's *Dune* DNA in *Game of Thrones*, in the willingness to kill your

characters, that feeling of the grand sweep of realpolitik and how it affects human beings.”
In the end, Gaiman also called *Dune* “giant multigenerational soap opera²” (Flood).

As one of the models in soft sci-fi genre, *Dune* shifts focus from future society envision and space opera to a world system enriched with social and ecological descriptions, where Herbert combined the elements of history, culture, religion, philosophy, and politics into his *Dune* universe. Therefore, *Dune* should never be recognized just as a sci-fi entertainment. *Dune*’s depictions of the relationship between resources and power makes it a prophetic tale for nowadays political situation, and the spices in Arrakis planet have long been considered a metaphor of fossil fuel, water, or valuable energy. The cultural references behind the positive characters House Atreides and the negative characters House Harkonnen in the first volume of *Dune* is especially connotative. House Atreides derives from Christianity and Greek mythology, which are the ancient religious roots of the western cultures; on the other hand, House Harkonnen is of eastern European Slavic origin (“Vladimir” Harkonnen obviously has a Russian name). As a consequence, the conflict between House Atreides and Harkonnen may imply the cold war between NATO and Soviet Union. Moreover, Fremens on the planet Arrakis originates mainly from Islamic culture, so it is reasonable for most studies to recognize the luxurious spices on Arrakis as fossil fuel. It is also noteworthy that in the end of the first volume of *Dune*, Paul Atreides led the Fremens fighters to revenge against House Harkonnen, hinting the possible union of western and Central East powers against Slavic countries.

To sum up, Herbert’s narrative adds a philosophical layer to *Dune*’s academic research and interpretation. Herbert personally admitted that there are multiple layers in

² Gaiman’s comments can be found in the following article in *The Guardian*: <https://www.theguardian.com/books/2021/oct/18/dune-science-fiction-answer-to-lord-of-the-rings-frank-herbert-neil-gaiman>

Dune, readers may find environmentalism, feminism, anti-heroism, humanism through reading and rereading the whole series. This is precisely why the story of *Dune* universe is so charismatic to readers and titled with one of the sci-fi classics for decades. Herbert's world building in *Dune* has profoundly influenced novels and movies after its publication. The most famous examples include sci-fi films *Star Wars*, cyberpunk movie *Blade Runner*, and George R.R. Martin's fantasy novel series *Game of Thrones*.

1.2.3 Common Master Press (CMP)

Established in 2009, CMP has published more than two hundred books, ranging from literary works to reference books. CMP's name comes from its motto in publication: to publish "Master" works in arts and humanities, and to meet "Common" people's interest in life and entertainment (名為大家，在藝術人文中，指「大師」的作品；在生活旅遊中，指「眾人」的興趣). CMP's editor in chief Lai Shuling (賴淑玲) is one of the significant dedicators during CMP's early growth stage. She took the full control of CMP's publishing direction and strategies, such as publishing photography collections of the three most renowned Japanese photographers Araki Nobuyoshi (荒木經惟), Daido Moriyama (森山大道), Hiroshi Sugimoto (杉本博司)³. Besides, Lai is demanding in cover designing, stressing the importance of representing author's attitudes and purposes by book covers. Lai's professional conduct in terms of faithful representation in turns influenced how CMP dealt with literary works and *Dune* in terms of editing (Ke).

In February 2017, as Villeneuve confirmed that he would direct *Dune*'s film adaptation, Lai decided that CMP would republish the six-volume *Dune* saga. For many years, *Dune* has been considered hard to translate for its enormous, multicultural, meticulously created worldview. For CMP, the challenge is even larger due to the

³ More information of Lai Shuling can be found in the interview article on the *Okapi* website: <https://okapi.books.com.tw/article/8756>

etymological and linguistic difference of western languages and Mandarin Chinese. Since sci-fi readership is much smaller in Taiwan, *Dune*'s Traditional Chinese edition published by Owl Publishing House used to adopt directed from Simplified Chinese translations. As a result, CMP gave up on the option of hiring Taiwanese translators, which could have costed more money and time with little benefit, compromising with the notion of adopting Simplified Chinese editions of *Dune*.

In the end, CMP edition of *Dune* was published in September 2021, right before Villeneuve's film release in Taiwan. CMP's publication strategy was proved successful, since *Dune* saga became one of the Eslite (誠品) top ten best sellers of the year⁴ (Shen). Given that *Dune* was heavy in volume and difficult to read for common readers, it is unprecedented that sci-fi canons like *Dune* would be in great demand in Taiwan's book market. According to Lai's comment, CMP in fact took two years to re-edit *Dune*'s Simplified Chinese editions, not to mention the time spent on copyright acquirement, cover design, and publication. CMP's publication procedure is connected with its intralingual translation as well, which will be further explored in Chapter 3 of the present thesis.

1.3 Theoretical Framework

1.3.1 Descriptive Translation Studies

Descriptive translation studies (hereafter referred to as "DTS") has been considered one of the pioneering theories of translation criticism, and has long been regarded as fundamental theory for newcomers in translation industry nowadays. To understand the significance of DTS, readers need to first know about its opposite theory, prescriptive translation studies (hereafter referred to as "PTS"), and the history of the translation

⁴ *Openbook* website provides detailed information of each sales channel's bestseller list: <https://www.openbook.org.tw/article/p-65724>

industry. Back in 1950s, PTS was dominant in translation industry and often utilized as quality standard of translation. PTS asked the translation industry to follow a disciplinary norm for translations in every period or place, analyzing translation in a word-for-word perspective. PTS can be characterized as ST oriented, microscopic studies, valuing translation ethics of faithfulness and equivalence. Most earlier translation studies were influenced by PTS, including Eugene Nida's dynamic equivalence, and Yan Fu's faithfulness, expressiveness and elegance (信達雅).

Contrary to PTS, DTS is centered on the TT and its culture, examining translations based on objective description and case analysis. DTS aims at macroscopic evaluation, seeking to reconstruct all decisions translators make during their works, exploring the change of ideologies and phenomena in translations in certain periods or countries. In other words, DTS includes times, politics, ideologies, economics, and cultures in its examination of translations. According to the research of James Holmes, one of the pioneering scholars who contributed to DTS development, DTS can be divided into three categories: product-, process-, and function-oriented studies.

Product-oriented studies mainly compares ST and TT, and the strategical differences among translations; process-oriented studies focuses on the process of translation, exploring the external and internal factors influencing translator's decision making, including politics, patronage, and individual ideology⁵; function-oriented studies examine translation sociology, "researches contexts rather than translated texts, considering the study of the function, influence and value of translation in the target context, the mapping of translations and the analysis of the effects of translation upon the context" (Rosa 3).

⁵ The differences between product- and process-oriented studies can be found on the following website: <https://anasalmalfouh.wordpress.com/2019/07/03/product-oriented-theories/>

DTS intends to answer the relation between translators and target readers or cultures, and the value and function of translated text.

DTS is the first theory to approach translation in a target-oriented framework, valuing the importance of TT just as its ST. DTS also regards translations as cultural facts, stressing that the process of the translation would entail certain influence on the ST and its culture. Toury concludes that “It is nonetheless significant that whenever this occurs, it always involves a reversal of roles, in full accordance with the starting point of the thesis; while *genetically* a translation, the affecting entity no longer *functions* as one” (Toury 21). In conclusion, the DTS approach can help the present thesis develop a target-oriented translation analysis, meanwhile valuing the ST and translation product equally. The DTS approach also recommends readers to recognize translation as cultural contextualization, which is precisely what the present thesis intends to elaborate and explain.

In Chapter 3, the thesis will adopt the perspective of process-oriented studies, investigating CMP’s publication procedure and analyze the influencing factors behind CMP’s intralingual translation phenomenon. Through adopting Simplified Chinese editions, the thesis will also seek to reposition CMP as transeditor, exploring the hybrid features within CMP edition of *Dune*. on the other hand, the thesis will also analyze CMP’s textual representation under the framework of product-oriented studies. Despite the categorization and portrait of characteristics by Holmes and Toury, previous studies seldom focus on the translation activity in a more complex situation. As the ST of the present thesis, *Dune* contains multicultural world building including loanwords and neologism, which to some extent complicates the cultural contextualization of the translation process. By handling the above questions, this thesis will further point out the potential niches and research direction for the current DTS approach.

1.4 Overall Structure

Overall, the thesis will construct its argument of CMP edition of *Dune* surrounding the major issues of intralingual translation and textual representation. In Chapter 2, the thesis will elaborate on the history and translation features of sci-fi genre, and briefly introduce past research on *Dune*'s cultural references and translation studies. In Chapter 3, the thesis will explain *Dune*'s Chinese publication in China and Taiwan, describing CMP's publication procedure and influencing factors behind its decisions. In Chapter 4, the thesis will introduce textual representation, explain its definition and reasons for adopting this tactic, and provide cases studies categorically. In Chapter 5, the thesis will come to a short conclusion on both major issues of *Dune*, pointing out research limitations and suggestions for future research. In the end, the works cited in this thesis will be listed following the concluding remarks.

Chapter 2 Literature Review



2.1 Science Fiction Genre

2.1.1 History of Science Fiction

Since the Industrial Revolution, human civilization entered the next phase dominated by technology and machinery. The nineteenth-century revolution has welcomed the first collections of sci-fi novels to the world, and some of the most renown writers in this era include Jules Gabriel Verne and H.G. Wells. During this period, as ever-changing technology influenced every aspect of human lives, sci-fi writers started creating dystopian fiction or Space Opera, such as Aldous Leonard Huxley's *Brave New World* and George Orwell's *1984*.

During the mid-twentieth century came the Golden Age of Science Fiction, when the modern concept of a sci-fi novel first took shape. John W. Campbell led the way by publishing sci-fi magazine *Astounding Science Fiction*, nurturing a group of rigorous and avant-garde novelists in this era, among them were The Big-Three of Science Fiction—Isaac Asimov, the author of *Foundation* series, Robert A. Heinlein, the master of hard science fiction, and Ray Bradbury, the author of *451 Fahrenheit*. The works of these novelists revealed the underlying relation between scientific imagination and reality, which became the universal standards for successors to categorize hard and soft sci-fi novels.

Ever since Herbert's *Dune* came out, the soft sci-fi genre has been more popular than ever. Sci-fi writers started to put more weight on social and cultural issues like sociology, philosophy, and psychology, exploring human nature under the settings of futuristic world or catastrophic disaster. Earlier works of soft sci-fi include Wells' *The Time*

Machine, Bradbury's *The Martian Chronicles*, and George Orwell's *Nineteen Eighty-Four*.



2.1.2 Sci-fi Translation

For many sci-fi readers, the charm of science fiction lies in its fantastic worldview that differs from realistic novels and futuristic technology that is at odds with non-realistic fiction. These distinctive features, defined by Darko Suvin as “cognitive estrangement” (Suvin 4), explain the essence of science fiction which builds its imaginative framework based on possible development of current technology. Normally, sci-fi writers create a whole new worldview by borrowing loanwords from real life or creating neologisms of their own. As a result, how to translate loanwords and neologisms has been one of the most important issues for sci-fi translation.

Nowadays, sci-fi translators generally tend to preserve the foreignness of the ST in the target language, strengthening readers’ feeling of cognitive estrangement in fictional world. However, translators from the earlier period preferred the opposite method. According to the research of Amélie Lepsilette, most of the first French translations of American sci-fi novelist Philip K. Dick suffered from over-domestication. Lepsilette observed that the foreignness in Dick’s novels was reduced in the first French translations. Since these translations were mostly completed before the 1990s, domestication is still recognized as a common practice at that time (Lepsilette 143).

During 1991s, translation scholars such as Antoine Berman started to pointed out the “ethnocentric and hypertextual” (Berman 286) tendency in the field of translation. Since then, the public were more and more aware of the textual deformation problem of domestication, beginning to reflect on Berman’s so-called “*ethical* aim of the translating act” (Berman 285). Lepsilette noted that since 1990s, there were more retranslations and revisions of Dick’s works in order to correct the previous over-domesticated versions

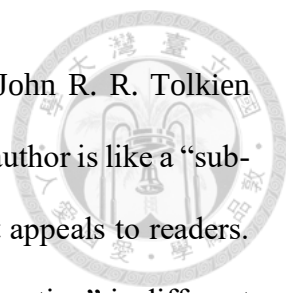
(Lespilette 146). From Dick's case, it is noteworthy that the standard of sci-fi translation has been changing over time. When dealing with the loanwords or neologisms in sci-fi novels, earlier translators prompted to cater to the target culture, so their translations are more domesticated and somewhat ethnocentric. After 1990s, as the translation industry paid more respect to authors and source languages, the value of cognitive estrangement, foreignization, and textual representation in sci-fi translation became more significant and dominant for translators.

As Berman commented that "retranslation emerges from the necessity to reduce the original faultiness" (Berman 5), the act of analyzing retranslations and re-editions of certain fictions help readers better understand how translation strategy and ideology shift over time. By analyzing the strategic differences between the CMP edition and previous editions of *Dune*, this thesis will contribute to sci-fi translation study on how the Chinese translation strategy of *Dune* shifted over last decade, and examine the ideological, institutional factors behind the change of the strategy.

2.2 *Dune*'s Related Studies

2.2.1 World Building

The most intriguing part of science fiction lies in its building of futuristic world, fascinating global sci-fi readers for centuries. The notion of "world building" has also been one of the main features of sci-fi novel, and can be traced back to the time of industrial revolution. In the eighteenth century, English poet Samuel T. Coleridge first proposed the concept of "Primary and Secondary Imagination" (Coleridge 172). Primary Imagination derives from humans' physical senses and feelings of external world, while Secondary Imagination breaks down and reshapes the former into everyone's personal creation. Coleridge originally fabricated this concept to explain the atmosphere created in the poems, but secondary imagination is also applicable to the world building in novels.



Adopting Coleridge's concept, *The Lord of the Rings* author John R. R. Tolkien proposed the idea of "Secondary World." Tolkien recognized that an author is like a "sub-creator," responsible for the establishment of a secondary world that appeals to readers. However, Thomas Bratman believed that Tolkien's notion of "sub-creation" is different from the general term of "world building" in terms of style and aesthetics. Mark J. P. Wolf, in his famous sci-fi handbook *Building Imaginary Worlds: The Theory and History of Subcreation*, proposed another term "Imaginary World," which serves as the identical term as "Secondary World." On the other hand, the literary theorist Lubomír Doležel also considered fictional world an imaginary world, which is different from reality profoundly in terms of worldview and systemic structure. Doležel admitted that imaginary worlds are "inevitably incomplete, heterogeneous in their macrostructure" (qtd. in Wolf 25) while the construction of characters and materials reflect things in our daily lives.

So, what exactly does world building mean? World building refers to constructing a fictional world, the qualities within (including geography, history, and ecology) are partially or completely different from the real world. Umberto Eco categorizes the world building of this possible world into four kinds: Allotopia, Utopia, Uchronia, Metachronia (or Metatopia). Allotopia refers to a world based on reality, but fantasy and magic are also possible in it. Utopia is a parallel world that is normally inaccessible to human civilization, often considered to be a virtuous society that "our real world *ought to be*" (Eco 29). Uchronia is a parallel world based on altered human history, imaging potential outcomes on different endings of certain historical events. Metachronia (or Metatopia) basically refers to the genre of science fiction. Eco defines science fiction as the narrative that "always takes the form of an anticipation and anticipation always takes the form of a conjecture formulated from existing tendencies" (Eco 29). Eco also believes that the term "science" here should have a broader definition, since the thinking of conjectures can fall

into physical as well as human science. The latter includes sociology, linguistics, and history.

To better analyze the building of imaginary world, Wolf proposed three principles for building imaginary world: Invention, Completeness, and Consistency. “Invention” means that the story should invent intriguing characters and environments to attract readers, inducing them to dive into story’s world further. “Completeness” means the story should create a world system that charms readers while functions reasonably, and that every character acts naturally under this system. According to Doležel’s viewpoint, imaginary world is generally incomplete compared with reality, so Wolf argues that author is responsible for proving their fictional world real enough to convince readers. In terms of convincing details, Tom Shippey points out that “the more *unnecessary* details are put in, the more lifelike we take fiction to be” (qtd. in Wolf 39). “Consistency” means as the story goes on, its worldview remains consistent without going astray. Theoretically, maintaining the consistency of fictional world building helps authors to create a more rigorously structured world, which especially tests their personal writing skills and consideration. In a word, Wolf’s three main principles help to establish a solid standard for world building in fantasy novels or science fiction.

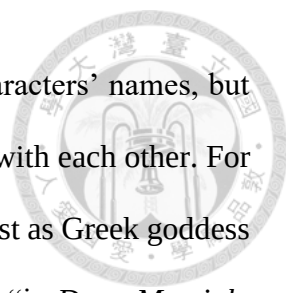
In terms of “Invention,” Wolf perceives that there are four categories of invention in novels: nominal, cultural, natural, and ontological. Nominal invention refers to every existing name that connects readers with the real world. Cultural invention refers to things created by fictional characters or species, including “objects, artifacts, technologies, customs, institutions, ideas,” one of the examples is the Bene Gesserit sisterhood, a religious organization in *Dune*. Natural invention refers to things or even the whole ecosystem created by nature, such as landscape, animals, plants, and races. The Hobbits in *The Lord of the Rings* and the sandworms in *Dune* are both natural inventions.

Ontological invention usually explains the theory and history of the imaginary world, enabling readers to imagine the process of actual operation in fictional world.

Wolf's three elements are largely built on Umberto Eco's ideology on "Possible World," constructing a theoretical framework for his later research on world building. On the other hand, Paolo Bertetti discuss further on essential factors for the descriptions of sci-fi worlds, explaining there should be two crossing parameters: "the structural difference (or not) from the Actual World and the correspondence (or not) to its physical natural laws" (Bertetti 52). Other scholars explored issues by means of Wolf's three elements of world building.

2.2.2 Cultural References

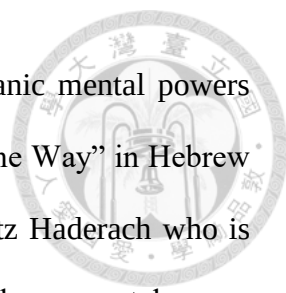
In Kara Kennedy's research, titled "Epic World-Building: Names and Cultures in *Dune*," she also used Wolf's three elements to explain *Dune*'s world building, focusing on historical and cultural details behind some of the most important characters and inventions in Herbert's universe. For example, in terms of nominal invention, the name of the main characters Paul Atreides has a Christian reference from Saint Paul. The name of his mother Jessica also frequently appears in Biblical text. However, there could be another explanation for Paul's cultural reference. Andreea Monica Georgescu found out that the whole Atreides family is profoundly connected with Greek mythological references. Following Steven Shepard's theory, Georgescu argued that the name of Paul Atreides implies the god of light Apollo, and his father Duke Leto Atreides is analogous to Greek goddess Leto. On the other hand, Paul's sister Alia could refer to the goddess of hunt Artemis. Sandworm, the unique creature on the Arrakis planet, could represent the "Phyton, the serpent-like monster of Delphi." Furthermore, the Bene Gesserit priestess could be recognized as "Phytia, the Oracle of Delphi" (Kennedy 3).



Georgescu's findings are not just based on the similarity of characters' names, but also supported with the personalities or events both characters share with each other. For instance, Duke Leto is the father of his son Paul and daughter Alia, just as Greek goddess Leto nurtures Apollo and Artemis. Georgescu further explained that "in *Dune Messiah*, we find out that the Fremen call themselves 'children of the moon'; Leto was frequently associated with the moon." Moreover, the pronunciation of Paul is also like Apollo. Given that Apollo is the protector of the Delphi oracle, Paul also possesses precognitive abilities, and will become Kwisatz Haderach "with supreme prescience and access to both male and female lines in Other Memory" (Georgescu 23). As for Alia, she was raised in the desert when Jessica and Paul were in exile, so she became acquainted with the wilderness and outlands, whose characteristics are much like Artemis, the Goddess of the Wilds. Finally, Georgescu argued that the surname Atreides also derives from mythic Greek king Atreus, since both families suffer from a tragic adversity, with father role (Atreus from Greek myth and Leto from *Dune*) both gruesomely killed by the enemies. Consequently, Kennedy and Georgescu's research support the speculation that Herbert created Atreides family based on the earliest two origin of Western culture: Christianity and Greek mythology.

"Bene Gesserit," the pseudo-religious sisterhood which Paul's mother Jessica belongs to, is related to Western tradition as well. "Bene" means "well, rightly" in Latin, whereas "Gesserit" implies Herbert's childhood backgrounds (Kennedy 101). According to Timothy O'Reilly's study⁶, Herbert was imposed Christian lessons in his childhood by his Catholic aunts, who later became the prototype of *Dune*'s Bene Gesserit sisterhood. Moreover, Herbert himself also described Bene Gesserit as "female Jesuits," and the similar pronunciation Jesuit and Gesserit share further confirm the connection. Another

⁶ More information can be found on O'Reilly website: <https://www.oreilly.com/tim/herbert/ch05.html>



example is “Kwisatz Haderach,” a male Bene Gesserit whose organic mental powers would bridge space and time, and originally means “Shortening of the Way” in Hebrew (Baheyeldin). By the end of the first volume, Paul becomes Kwisatz Haderach who is able to see through human’s past and future. It’s clear that Paul now has a mental power that can “shorten the way” of human history and prospects.

When describing Fremen people, Herbert borrowed terms from Islamic culture most of the time. The Fremens are the native inhabitants of the planet Arrakis, the most important place for producing spices in *Dune* despite its most atrocious desert landscape. Fremens learn to live underground to avoid the torching sun and sandworms in the desert, and they are good fighters and religious people. From Herbert’s story, readers can easily associate Fremens with Arabic culture or Sahara Desert geography. Some scholars criticized Herbert for creating Fremens and their culture with an Orientalist perspective, projecting Westerners’ illusion and prejudices into his Arrakis indigenous people. To put it simply, the descriptions of Fremens could suggest “cultural appropriation,” which means using stereotypical perspective to describe foreign (especially minority) cultures. However, Kennedy argued that the narration between the alliance between Atreides and Fremens means much more than Herbert’s deliberate biased narration. “By the end of *Dune*, the Atreides’ identity is inextricably bound with that of the Fremen, just as Paul Atreides becomes Paul *Muad’Dib*, gesturing towards the idea that West and East might be able to be reconciled or re-envisioned beyond the Middle Eastern stereotypes that Edward Said critiques in *Orientalism*” (Kennedy 100).

There are many examples of loanwords between Fremens and Arabic cultures. For example, the name of the sandworm in Arrakis, “Shai-Hulud,” means “eternal/ immortal (Hulud) thing (Shai)” in Arabic (Baheyeldin). This explanation conforms to sandworm’s image in *Dune*’s worldview. The sandworms are depicted as “earth deity of Fremens

hearth superstitions” in *Dune*’s appendix, and these species in Arrakis are also named “Old Man of the Desert” or “Old Father Eternity” by Fremens. Next example is “Muad’Dib,” the Fremen name for the desert mouse on the planet Arrakis, and had been chosen by Paul as his Fremen nickname. In Arabic, “Muad’Dib” means “teacher” or “private tutor,” implying the plot that Paul would become the leader of Fremens and teach them how to fight against Harkonnens. Herbert sometimes directly borrows loanwords from his target cultures, including Arabic culture’s *Shah-Nama* and *Kitab al-Ibar*. Further investigation on translations of loanwords and neologisms will be discussed in Chapter 4.

2.2.3 Translation Strategies

As for the previous studies on *Dune*’s translations, Cato Johnsen’s degree thesis and Alice Ray’s essay will give us an insight into Herbert’s world building. In ‘*Dune* as a hybrid text—Examining How Domestication and Foreignization Relates to the Norwegian Translation of Frank Herbert’s *Dune*,’ Johnsen examined the Norwegian translation of *Dune* under the framework of DTS. By analyzing the translation strategy of the Norwegian version of *Dune*, Johnsen concluded that Herbert’s loanwords together form hybrid features for *Dune*’s context, which also reflected the same features in its translation. By leaning towards domestication in most of the translated texts, the Norwegian translator of *Dune* also left some keywords untranslated, including Muad’Dib, Bene Gesserit (Johnsen 14).

This hybrid strategy resonates with the scholar in translation studies Anthony Pym’s view on domestication and foreignization. Pym believed that there could be a middle ground for translators for blending both dichotomous translation strategies when dealing with multicultural text, “These translators would fit into his mold of *blendlinge*—or translators whose multicultural leanings would prevent them from falling into either arbitrary side of a binary” (qtd. in Johnson 5). Since *Dune* also shares multicultural,

multilinguistic factors in its narrative, it is better to evaluate *Dune*'s translation tactic in a spectrum involving multiple strategies, rather than in binary domains of domestication and foreignization.

Regarding Alice Ray, her essay 'The Translation of *Dune*: An Encounter of Languages' conducted further research on Herbert's use of loanwords. In her abstract, Ray identified the very intent for Herbert to borrow cultural references from the reality, "Loanwords have two aims in *Dune*: creating an exotic paradigm inside an unknown alien world while appealing to the reader's background about those particular languages" (Ray 183). Herbert borrowed these loanwords not just to shape his own imaginary world, but connect the real and fictional worlds together to create a parallel universe humanity's future might lead to. This world building method also distinguished *Dune* from other fantasy novels, "Unlike fantasy, science fiction genre relies on the power of consistency and reliability in relation to the real world: all the new inventions, the new concepts, culture, societies, technologies not only have to be rooted in the imaginary world but also be bound with the real world and its sciences" (Ray 184).

Here, Ray pointed out *Dune*'s uniqueness as a sci-fi work. Normally, most sci-fi works either rely on the future of the modern world, or rebuild a new system and new language for the races in stories. However, *Dune* adopts existing cultures and languages from reality, then reshapes them into *Dune*'s worldview. Herbert's approach can be further examined under Suvin's argument of "cognitive estrangement" feature. It can be understood that *Dune*'s world building method not only strengthens readers' impression on certain cultures or religions (i.e., Arabic, Jesuits) cognitively, but also creates a sense of anachronism for *Dune*'s narrative. For example, readers may wonder why Fremens, the potential descendants of Arabic race, will live on a desert planet in Herbert's sci-fi

novel. In this way, Herbert seems to create a more cognitively and practically flexible, multifaceted worldview that few novelists could achieve.

In the thesis, Ray also examined the meaning of significant loanwords in *Dune* by referencing its French translation. Ray pointed out that Arabic loanwords are used to shape Fremen culture in three different cases. First, the meanings of the loanwords change in the novel. For example, “jihad” also means “religious crusade” for Fremen people. Second, loanwords have completely different meanings in the novel. For example, “Muad’Dib” means “instructor” in Arabic, but it means a kind of kangaroo mouse and Paul’s Fremen name in the novel. Finally, some loanwords are in effect made up by Herbert. For example, “bedwine” is served as a Fremen surname in the novel, but Herbert actually made up this word based on the English term “Bedouin” (Ray 188). The complexity of loanword adoption in turn reflects the multiple strategies in *Dune*’s translations. This dynamic, corresponding method of translation strategy will be hereafter named “textual representation” as a general tactic in this thesis.

Chapter 3 Intralingual Translation



3.1 *Dune*'s Translation

3.1.1 Chinese Publication

The first Simplified Chinese edition of *Dune* was published by Lijiang Publishing House (漓江出版社) in 2001. Lijiang Publishing House was founded in 1980, and has published over 9000 books since its establishment⁷. The translator of Lijiang edition is Wen Chu-an (文楚安), a professor and cultural scholar in the Department of Foreign Languages at Sichuan University⁸. Nowadays, readers may find many mistranslations in Wen's edition due to the lack of online data about the background knowledge of Frank Herbert and *Dune* at that time. Since CMP did not adopt this edition, this thesis will not conduct textual analysis on Wen's translation, but focus on the more recent Simplified Chinese editions of *Dune*.

The second Simplified Chinese edition was published by Sichuan Science and Technology Publishing House (四川科學技術出版社) in 2006. Established in 1982, Sichuan Science and Technology Publishing House has been dedicated to the promotion and publication of scientific books and sci-fi novels⁹, and is the first Chinese publisher to publish *Dune*'s two other sequels *Dune Messiah* and *Children of Dune*. The translator of Sichuan edition of *Dune* is Gu Bei (顧備), a famous Chinese sci-fi writer and reviewer. Gu also translated Asimov's *Foundation and Empire* and Heinlein's *The Door into Summer* for Sichuan Science and Technology Publishing House¹⁰.

⁷ Lijiang Publishing House's official website provides a list of its publications: <http://www.lijiangbooks.com/>

⁸ Wen Chu-an is a famous Chinese Beat Literature scholar and translator, see more about his portfolio and research: <http://www.poetspath.com/exhibits/wen/>

⁹ Sichuan Science and Technology Publishing House official website and other publications: <https://www.winshare.com.cn/ftkj/index.jhtml>

¹⁰ Gu Bei is professional Chinese translator in sci-fi genre, see more about her portfolio: <https://www.cite.com.tw/publisher/translators/6335>



Gu's edition reduced most mistranslations from the previous translation thanks to the development of online data. Gu's translation was generally praised by the Chinese readers, while some others criticized her over-domesticated translation strategies. Gu's edition of *Dune* has shown many examples of domestication and transcreation, blending more Chinese jargons and wuxia culture into novel when dealing with the neologisms and loanwords. According to the statement of CMP on Facebook, Gu's edition serves as the main source for its Traditional Chinese republication. If we compare the translations of loanwords and neologisms between Gu's and CMP editions, we will find both share more similarities than other editions do.

The latest edition was published by Jiangsu Literature and Art Publishing House (江蘇鳳凰文藝出版社) in 2017. Jiangsu Literature and Art Publishing House was founded in 1958, and is the first Chinese publisher to publish the whole hexalogy of *Dune* series. However, its translations of *Dune Messiah* and *Children of Dune* apparently borrowed from the Sichuan's editions given that the translators of both editions remained the same. There is speculation that Jiangsu Literature and Art Publishing House originally tried to retranslate the whole series, but eventually gave up due to the limited duration of its copyright ownership. The translator of Jiangsu's edition of *Dune* is Pan Zheng-hua (潘振華).

There is very little information about Pan's background online, so it could be hard to conduct further research on his or her translation tactic. Pan's translation changed most names of neologisms and cultural items, such as Bene Gesserit, Leto, and Alia, and meanwhile adjusted the domesticated translations in Gu's edition. However, Pan's edition generally received fewer appraisals than Gu's, and has been criticized by most critics for textual misinterpretation and lack of verification. Pan's edition serves as another source

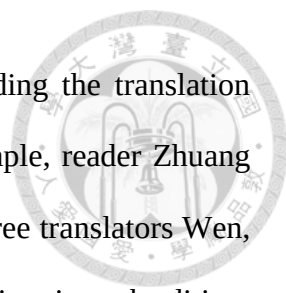
for CMP edition, but generally has less impact than Gu's does. Further examination on Gu's and Pan's translation strategies and styles will be discussed in Chapter 4.

As for the publication in Taiwan, the Traditional Chinese edition of *Dune* has been published twice. The first Traditional Chinese edition was published by Owl Publishing House (貓頭鷹出版社) in 2007, titled *Shaqiu mobao* (沙丘魔堡) [*Dune* magic castle]. Established in 1992, Owl Publishing House has become a famous publisher in pictorial reference books¹¹. In 1997, Owl Publishing House, Rye Field Publications (麥田出版), and Business Weekly Publications (商周出版) were integrated into Cite Publishing (城邦文化) for better future and development of publication. In terms of the publication of *Dune*, Owl Publishing House bought the copyright from Sichuan Science and Technology Publishing House for Gu's edition as its source translation. Eventually, Owl Publishing House published the trilogy of *Dune* based on Simplified Chinese editions.

In October 2021, CMP announced the republication of the whole *Dune* series, titled with *Shaqiu* (沙丘) in first volume. The latest edition is based on both Gu's and Pan's edition, while several neologisms and nominal terms have been re-edited by the CMP editors. For example, the CMP edition generally follows Gu's translation in terms of characters' names and their professions, but has modified Gu's Simplified Chinese transliterations such as Bene Gesserit, Arrakis, and Kwisatz Haderach. On the other hand, the CMP edition references from Pan's adjustment on Gu's over-domestication, rendering the character Dr. Wellington Yueh, the Voice, and Bindu Suspension a more culturally neutral translation.

3.1.2 Translation Review

¹¹ For the information about Owl Publishing House and a list of its publications, see the official website: <https://www.cite.com.tw/publisher/about/13>



For the first volume of *Dune*, there are many reviews regarding the translation quality of *Dune* on the Douban (豆瓣) website of China. For example, reader Zhuang Xiaomeng (庄曉夢) compared the Simplified Chinese editions of three translators Wen, Gu, and Pan¹². By listing out the mistranslations and wrong word choices in each edition, Zhuang concluded out that Wen's translation is generally more source-oriented, but poorly translated due to the lack of online resources at that time. As for Gu's edition, Zhuang commented that Gu's translation may seem redundant by adding too much information, but her interpretation and word choice of the ST are much better than Wen and Pan. Moreover, some readers compare the writing style of Gu's translation to "an apocalyptic saga in the boundless universe" (啟示錄般的回首浩瀚銀河史詩), which seems more similar to Herbert's writing style in *Dune*. Regarding Pan's translation, Zhuang strictly criticized Pan's word choice and poor writing, listing examples of nonsense translations such as "bustling about busily" (忙碌的来回奔忙), or translating "Everything in the beginning must be weighed and considered properly, to make sure that the principle of balance is precise and errorless. Every Bene Gesserit sister knows this motto discipline" (凡事起始之時，必細斟細酌，以保平衡之道準確無誤)¹³. In general, Chinese readers on Douban are disappointed with the latest edition of Pan's translation, and preferred Gu's edition more for its writing style and word choice.

As for *Dune*'s publication in Taiwan, most readers care more about CMP's decision on adopting Simplified Chinese editions of *Dune*. Readers in Taiwan mostly worried that CMP's method may further jeopardize the market of Taiwanese translators, and could become problematic in terms of translation quality. In response to the public's questions, CMP released numerous Facebook posts to clarify its intralingual translation decision,

¹² Zhuang's paragraph-level comparison clearly show the strategic and stylistic differences of the translations of Wen, Gu, and Pan. Full comment can be read in the following link: <https://book.douban.com/review/8286514/#comments>

¹³ The reason why this sentence has been mistranslated by Pan will be further explained in Chapter 4.

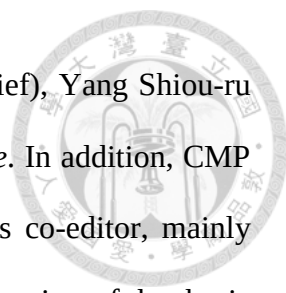
and assure readers that CMP's republication involves word-for-word re-editing based on the original, and strictly follows the etymology, pronunciation, and worldview of *Dune*'s universe. Although the public's opinion on whether to accept Simplified Chinese editions is still controversial, most readers approve CMP's devotion in terms of re-editing by representing Herbert's worldview.

3.2 CMP's Intralingual Translation

In this section, this thesis will first introduce the publishing procedure of CMP, helping readers better understand the translation and edition process before CMP's republication. Then, the thesis will clarify CMP's role as an editor and how editing functions as a way of intralingual translation. The argument in this chapter will be mainly based on the studies of Andre Lefevere and Roman Jakobson. Last, the thesis will tackle with the first issue mentioned in the Introduction, examining the phenomenon of "Simplified to Traditional Chinese" intralingual translation in Taiwan's publishing industry. This thesis will list influencing factors behind CMP's decision of adopting Simplified Chinese editions of *Dune*, and briefly report the current situation and problems for Taiwanese publishers.

3.2.1 Publishing Procedure

To better understand the translating and editing process of the CMP edition of *Dune*, readers should first know about CMP's publishing procedure, which is as follows: CMP first decided to adopt Simplified Chinese editions of *Dune* (mainly based on Gu and Pan), then verified the accuracy and faithfulness of these translations; if editors found out mistranslations or omission in Simplified Chinese editions, they would retranslate the corresponding terms or paragraphs based on the ST. It is noteworthy that CMP here not only functioned as the agent of quality assurance or modification, but also served as another translating team that reinterpreted the meaning of the ST.



The thesis also observed that Lai Shuling (CMP's editor in chief), Yang Shiou-ru (CMP's co-editor) are responsible for most of the re-edition of *Dune*. In addition, CMP also outsourced Taiwanese translator Michelle Wen (聞若婷)¹⁴ as co-editor, mainly responsible for the re-edition of the last three volumes of *Dune*. The writer of the thesis has interviewed Wen by text message, asking about the specific publishing procedure of CMP and discovering more background information behind editor's efforts. According to Wen's reply, the modified translations of *Dune*'s loanwords and neologisms were initially determined by CMP's editors themselves, then delivered to the outsourcing co-editors like Wen. In other words, the overall translation strategy and discipline had been established by CMP's editors first so that CMP's coworkers and outsourcing co-editor could better understand the major direction of re-editing *Dune*.

Wen also pointed out that CMP's editing efforts to *Dune* are also rarely seen in Taiwanese publishing industry. In fact, CMP has re-edited most of the content of the first three volume, especially the first volume (which is the reason this thesis chose the first volume of *Dune* for textual analysis), which is time and labor-consuming workload for CMP's editors. There are two goals the thesis intends to achieve by examining CMP's publishing procedure of *Dune*. First, clarifying most readers' misunderstanding of CMP's efforts to *Dune*, explaining that CMP's editors are actually more professional and responsible than the public thought. Second, analyzing the influencing factors behind CMP's decision on adopting Simplified Chinese editions, which is precisely the decision most Taiwanese readers may disapprove of. As the first goal has been achieved by interview with Wen, the thesis will move on to analyze the hybrid features of CMP's *Dune*.

¹⁴ Michelle Wen is a Taiwanese freelance translator, and has translated over twenty books, including *The Essex Serpent* (迷蛇記) and *The Committed* (告白者).

3.2.2 Hybrid Features

As this thesis focuses on the CMP edition of *Dune* and its differences from Simplified Chinese editions, the efforts of CMP's editors would therefore become a pivotal force that distinguishes Traditional Chinese edition from previous editions. To analyze CMP's editors and their behaviors, it is necessary to explain the role editing plays in the process of translation and publication. According to Lefevere, translation can be seen as a metatext, and essentially an act of textual rewriting. Although translation basically follows the source text, it will inevitably be influenced by the factors of ideology, poetics, and patronage. By renouncing Vermeer's so-called "vicious circle of equivalence and faithfulness" (qtd. in Baydan 1), Lefevere admitted that translation will and always be a kind of rewriting differing from the original. Lefevere's view on translating also applies to the act of editing, since both behaviors serve for ST's subordinate texts, and are inevitably manipulated to cater for political ideologies, institutions, and readership in the target culture.

What differs editing from translating lies in the linguistic directions of both behaviors. Based on Jacobson's studies, editing falls into the category of "intralingual translation," meaning that it is "an interpretation of verbal signs by means of other signs of the same language" (Jacobson 233). On the contrary, translation should be classified as "interlingual translation," since it involves "an interpretation of verbal signs by means of some other language" (Jacobson 233). In addition, in the publishing industry, editing mostly takes place after translating, indicating a sequential variance in both acts. The problem of grammar and translatability define the fundamental difference between intralingual and interlingual translation. Jacobson pointed out "differential bilingual grammars define what unifies and what differentiates the two languages in their selection and delimitation of grammatical concepts" (Jacobson 234), whereas this problem only

occurs in a cross-language rather than a cross-dialect level.

In Esra Birkan Baydan's research "Editing as Rewriting," Baydan analyzed the editorial practices of the earlier Turkish literature. This research listed two main reasons for editing Turkish literature: to increase textual intelligibility for young readers, and to preserve author's style in new editions. Most importantly, Baydan claimed that rewriting can be considered a broader category that accommodates both translational and editorial practices. Baydan argued that "The concept of rewriting enables the researcher to evaluate editorial practices within a socio-cultural setting in time" (Baydan 2), chiming with the primary claim of DTS, which will be discussed further in the next chapter.

However, given that CMP also took *Dune*'s ST as referencing material, simply recognizing CMP edition of *Dune* as the product of intralingual translation is not a precise discourse. It is evident that both *Dune*'s ST and its Simplified Chinese editions should be included as original references. In other words, CMP edition combines the characteristics of both intralingual and interlingual translations, CMP editors not only re-edited Simplified Chinese editions but also retranslated some parts based on the ST. In fact, CMP edition of *Dune* is not the only case of translation adopting more than one STs. Chen Hung-Shu's study of the "hybrid translation," for example, enlightens readers on the phenomenon of combining both intralingual and interlingual traits in the translation process.

In the research "A Hybrid Translation from Two Source Texts: The In-Betweenness of a Homeless Orphan," Chen introduced the French story *Sans Famille* and its Chinese translations to analyze the hybrid features of its translation. *Sans Famille* was originally translated into Japanese edition *A Child without a Home* (家なき兒) by Kikuchi Yuho. Afterwards, Yuho's edition was retranslated into Chinese edition *The Story of a Poor Vagrant Boy* (苦兒流浪記) by Bao Tianxiao. Instead of adopting the French original, the

Taiwanese translator Jian Jinfa adopted Yuho's Japanese translation and Bao's Chinese translation as sources for re-edition "A Homeless Orphan" (無家的孤兒). Jian's decision demonstrated the hybridity of intralingual and interlingual features in his Taiwanese re-edition, and his status as a Taiwanese translator under Japanese rule could be further explored by his translation strategy (Chen 89).

Jian's hybrid strategy has political and ideological purposes, reflecting on the colonial history of Taiwan and the translator's status in the publishing industry. During Japan's reign in Taiwan, Japanese served as a dominant language over Taiwanese, so did the Japanese publication over Taiwan's book selling markets. Jian's choice was consequently impacted by the Japanese dominant culture, which functioned as the factor of patronage manipulating the translator and translation process (Chen 100). Moreover, Chen also implied that Jian's hybrid translation in "A Homeless Orphan" signifies a sense of "in-betweenness" when dealing with his two motherlands China and Japan, and also on the repressed situation of Taiwan publishing industry and individual (Chen 120).

It could be inferred that in the case of "A Homeless Orphan," the choice of hybrid translation somehow reflects the political, ideological, and historical situations Jian lived in, depicting the struggle of translator between Japanese and Chinese versions. However, the reasons behind CMP's hybrid translation strategy are different. CMP's decision has more thing to do with the copyright ownership, the size of book markets in Taiwan and China, and textual complexity in *Dune* saga.

3.3 Influencing Factors

CMP's hybrid translation strategy encapsulates the long existing phenomenon of intralingual translation in Taiwan's publishing industry, meaning that *Dune*'s situation is not rarely seen in Taiwan's book market. This thesis has summarized that CMP's reasons for adopting Simplified Chinese editions of *Dune* are threefold. From the perspective of

sci-fi work, *Dune*'s textual complexity in writing style and worldview has caused huge difficulties for translators for decades. From the perspective of readership, sci-fi genre always has comparatively smaller readership in Taiwan. From the perspective of Taiwan's publishing industry, it has to do with book market sizes between Taiwan and China, limitations from publisher's copyright ownership and duration, and general approval of quality and accuracy regarding previous Chinese edition of *Dune*.

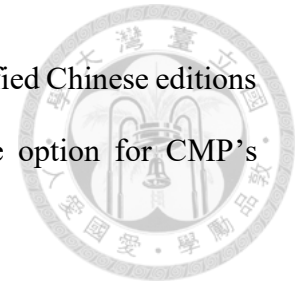
3.3.1 Textual Aspect

The thesis will start by discussing the work *Dune* itself. As a landmark of soft sci-fi in history, *Dune* is one of the sci-fi novels that are considered most difficult to adapt to film, mostly because of the textual complexity of *Dune*'s writing style and worldview. On the previous chapter, several studies on *Dune* have shown readers that, Herbert had absorbed multiple cultural resources to construct magnificent world system of Arrakis and *Dune*'s universe. Besides, loanwords and neologisms further complicate translation strategies on account of linguistic variances including Arabic, Hebrew, and Latin. All the linguistic and cultural factors together, combined into an inter-correlated, meticulously constructed narrative of sci-fi series, and most of the translators find it difficult to translate *Dune* individually. In the film industry, most directors also considered *Dune* a challenging work to adapt to film due to *Dune*'s magnificent worldview.

The huge failure of David Lynch's *Dune* in both box office and movie reviews further confirmed the public's opinion. According to CMP's post on Facebook¹⁵, CMP initially intent to hire a few Taiwanese professionals to work as a translation team, but it was rejected by many senior translators. The heavy workload of six-volume *Dune*, and the textual complexity Herbert construct in the story, both contribute to the hardship for

¹⁵ CMP's Q&A posts explained most of its translation strategies and concerns, offering plenty resources and concise directions for the present thesis. Visit CMP's Facebook for more details: <https://www.facebook.com/commonmasterpress/posts/4549357585114535>

CMP to find proper translators in Taiwan. Naturally, adopting Simplified Chinese editions for intralingual translation would become a much more plausible option for CMP's publication.



3.3.2 Readership Aspect

CMP's decision can also be attributed to Taiwan's sci-fi readership. Sci-fi genre usually has fewer readership in Taiwan, especially when it comes to six-volume novel series like *Dune* saga. As a result, most publishers would publish sci-fi novels when related film adaptations release, and CMP's situation happened to be the same. Since Villeneuve's *Dune* was scheduled to be released on September 3, 2021, CMP was under time pressure to simultaneously publish a six-volume *Dune* saga to boost more sales and earn more money. Therefore, CMP's decision to publish *Dune* on September 5, 2021, also involves commercial consideration for the publisher itself. Afterall, there is no reason for CMP to resist the opportunity of increasing more book sales and media exposure. Therefore, in order to achieve simultaneous publication as Villeneuve's film adaptation releases, it seems more reasonable for CMP to adopt the existing Simplified Chinese editions for re-edition.

3.3.3 Publishing Industry Aspect

Next. The thesis will move on to analyze publishing industries in Taiwan and China. CMP's decision to adopt Simplified Chinese editions is actually more common for Taiwanese publishers than readers think. As Chinese book market grows faster than ever, the need of professional translators increases sharply. Normally, publication of minor genres will be limited by popularity or other factors, but the enormous readership drastically decreases the difficulty of publishing less popular books or genres. With huge readership, Chinese publishers can keep the book price at a relatively low range, which in turns leads to intralingual translation phenomenon in Taiwan's publishing industry.

Compared with hiring Taiwanese translators, many Taiwanese publishers found it cheaper and faster to simply adopt existing editions from the China for re-editions. This situation is inevitable, especially if the size of the book market is under consideration.

In addition to commercial consideration, publishers should also worry about the limitations of copyright ownership and duration. Most publishers only have the copyright of certain work for less than five years, and the whole process of publication includes not just translation, but also review and editing, graphic design for cover, publication and distribution. Gray Tan (譚光磊), the senior founder and president of The Grayhawk Agency, has also commented on Taiwan's publishing limitations. In his Facebook post¹⁶, he explained that normally publisher has the copyright ownership to publish novels within five or six years, so there is a deadline for any publisher every time. In order to achieve the best interest of publishers, hiring translation team for interlingual translation is more time-consuming than re-editing existing translation for intralingual translation.

Most readers in Taiwan are concerned about the translation quality of these Simplified Chinese editions, doubting there could be self-censorship for publishing industry in China over political issues. In respect to self-censorship, CMP reassures readers that normally censorship happens on politically sensitive issues such as Tibetan independence, Tiananmen Square protest, or pro-LGBT content¹⁷. However, the related issues or censorship have not been found in *Dune* and its Simplified Chinese editions. Moreover, Gu's edition of *Dune* has been recognized as solid and faithful translation by literary critics, indicating that the translation quality of CMP's adoption has been qualified.

¹⁶ Tan's full comment on CMP's decision can be found on Facebook: <https://www.facebook.com/grayhawklit/posts/pfbid0dbehprE87vW5UA7B9kCf35fbTJZUXtXY5ur8E8tMdBKy5TnwZtVB3vhwe37aPLBrI>

¹⁷ For CMP's announcement of not finding any self-censorship in *Dune*'s Simplified Chinese editions, see its Facebook: <https://www.facebook.com/commonmasterpress/posts/4564068316976795/>

Chapter 4 Textual Representation



4.1 Definition

Just like Nida's "dynamic equivalence," textual representation also aims at preserving the overall structure and textual functions of ST. However, textual representation goes beyond the definition of dynamic equivalence, and intends to achieve a higher level of ST preservation, focusing on not just author's culture and word choice, but also etymology, phonetics, and other characteristics behind each nominal term in the story. To achieve the tactic of textual representation, CMP represented *Dune*'s context on a paragraph level, modifying stylish and grammatical inappropriateness in Simplified Chinese editions. In addition to the changes on style and grammar, CMP editors also needed to conduct surveys of cultural origins, actual pronunciations, and possible functions of each nominal term. As a whole, we can divide CMP's tactic into three main strategies: etymological, phonetic, and worldview representations.

4.2 Reasons

The two main reasons CMP adopted textual representation lies in Herbert's ambiguous writing style and *Dune*'s multicultural worldview. To begin with, we should first mention Herbert's narrative pattern and how he created *Dune*'s worldview. As a knowledgeable scholar himself, Herbert adopted and quoted numerous cultures, religions, and philosophical concepts from the real world, creating a real-life simulation for *Dune*'s universe. Furthermore, Herbert is crafted in designing wordplay, which could lead to multiple interpretations and connotations, creating more room for imagination. In previous chapters, the thesis already introduced *Dune*'s cultural references and corresponding loanwords and neologisms. In order to better represent Herbert's writing style and multicultural features, CMP made use of the enormous database and online

websites such as The Baheyeldin Dynasty, *Dune* Wiki and Usul's Homepage, meticulously represented the content, function and etymology of each loanword and neologism.



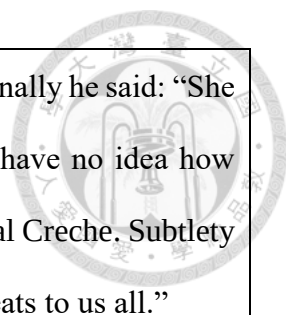
The thesis will further elaborate on each category of textual representation. CMP's tactic can be divided into two levels: paragraph and nominal levels. In terms of paragraph level, CMP preserved the grammatical order and similar word choice with an aim to catering to *Dune*'s ambiguous writing style; in terms of nominal level, *Dune*'s preserve the etymological, phonetic, and worldview features of loanwords and neologisms to preserve their foreignness.

4.2.1 Ambiguous Writing Style

Herbert's writing style sometimes could be ambiguous, which may be misleading if background information is not sufficient enough. This is also the reason why CMP adopted textual representation tactic, so as to more faithfully reproducing the ambiguous context of the ST. Case 1 is a typical example to analyze Herbert's ambiguous writing style. In the paragraph, Emperor Shaddam IV's word could be interpreted in two different ways, while translators could only choose one of them to represent in Chinese. In the end, it is evident that all three editions, including the CMP edition, misinterpreted Emperor's intention. To sum up, it is hard for translators to preserve Herbert's writing style, since it could imply multiple possible interpretations. Consequently, trying to as faithfully represent *Dune*'s narrative as possible is the most plausible way for translators to approach *Dune*'s context.

Case 1

	Here was a new slave-concubine, then, red-haired like my father, willowy and graceful. She had a dancer's muscles, and her training obviously had included neuro-enticement. My father looked at her for
--	--

	 a long time as she postured unclothed before him. Finally he said: “She is too beautiful. We will save her as a gift.” You have no idea how much consternation this restraint created in the Royal Creche. Subtlety and self-control were, after all, the most deadly threats to us all.”
CMP	而現在，來了一個新的姬妾，與我父親一樣滿頭紅髮，且婀娜嬌嬈，骨肉亭勻有如舞者，所受的訓練明顯包括精神誘惑。當她一絲不掛地在我父親面前搔首弄姿時，他看得目不轉睛，良久才開口道：「她太美了，我們會留下這份禮物。」您不知道她的這種神態自若在皇室中引起多少恐慌。畢竟，對我們而言，最致命的威脅是城府及自我控制。
Gu	現在，新來了一個奴隸姬妾，長著和我父親一樣的滿頭紅髮，身材苗條，舉止優雅。她有著舞蹈家的素質，所受過的訓練明顯包括精神誘惑。當她在他面前赤身裸體，擺出各種姿勢時，我父親盯了她很長時間，最後說：“太美了，我們可以把她視為一件禮物留下來。”您不知道，在皇室中，這種只限一名姬妾的規定曾經引起過多少恐慌。對我們來說，新姬妾的精明和自控能力是最致命的威脅。
Pan	於是又來了一個婢妾，長著和我父親一樣的紅髮，身材婀娜，溫文爾雅。她有舞蹈家的肌肉，所受的訓練顯然包括精神誘惑。她赤身裸體地站在父親面前，擺出各種姿勢，父親緊緊盯著她，最後他說：“太美了，我們將作為禮物把她收下。”你們不知道，這一約束在皇室中引起了多大的驚恐。畢竟，對我們來說，敏感和自控是最致命的威脅。

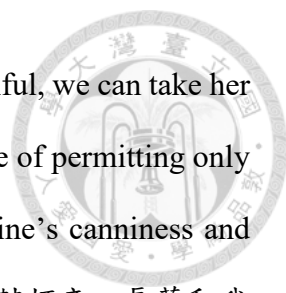
Case 1 is quoted from the memoir “In my Father’s House” by the Princess Irulan, detailing Irulan’s life in the Royal Creche and the personality of her father Emperor

Shaddam IV. In previous paragraphs, Irulan already said that she would spy on her father, because there were many attempts on princesses' lives from competing slave-concubines. However, her father somehow knew and permitted these attempts, showing his disregard and lack of love for his daughters.

In Case 1, Irulan said when Shaddam IV received a slave-concubine made deliberately for him, he claimed that she was “too” beautiful and should be “saved as” a gift. In this place, readers can have a deeper insight into *Dune*'s textual complexity and ambiguity. If readers analyze from the content of the text, they may assume that Emperor Shaddam IV was fascinated by this slave-concubine and wanted to save her for himself. This interpretation is the most straightforward version, but then it would be hard to explain why Herbert mentioned “subtlety and self-control” later in the paragraph. Therefore, if we assume that “subtlety and self-control” also refers to Shaddam IV's personality, then his reply in turns should be interpreted as “this slave-concubine is way too beautiful for me to accept, so we save her as a gift for others.” This interpretation makes more sense in the context, and better fits in Irulan's description of her father's self-discipline and cold-bloodedness in the previous statements¹⁸. It is also understandable that Emperor's self-control may cause consternation in the court, since Bene Gesserit was renowned for breeding and genetics, and Emperor's sexual restraint clearly poses a threat to princesses of the Bene Gesserit sisterhood.

Moving back to the translation analysis, the thesis will first provide the back translation of Gu's edition: “Now, here came a new slave-concubine, having the same red hair as my father, willowy and graceful. She had a dancer's quality, and the training she received obviously included neuro-enticement. When she postured naked before my

¹⁸ More evidence of this interpretation can be found the Literary Charts website: <https://www.litcharts.com/lit/dune/book-2-part-7>



father, he stared at her for a long time, eventually he said: ‘Too beautiful, we can take her as a gift and keep her.’ You have no idea, in the royal palace, the rule of permitting only one concubine had created huge consternation. For us, new concubine’s canniness and self-control ability is the most deadly threat.”(現在，新來了一個奴隸姬妾，長著和我父親一樣的滿頭紅髮，身材苗條，舉止優雅。她有著舞蹈家的素質，所受過的訓練明顯包括精神誘惑。當她在他面前赤身裸體，擺出各種姿勢時，我父親盯了她很長時間，最後說：“太美了，我們可以把她視為一件禮物留下來。”您不知道，在皇室中，這種只限一名姬妾的規定曾經引起過多少恐慌。對我們來說，新姬妾的精明和自控能力是最致命的威脅。)

In Gu’s edition, it is obvious that Gu misinterpreted Emperor’s intention in his reply, and thus mistakenly took this slave-concubine as the subject of “subtlety and self-control.” In respect to Emperor’s speech, Gu’s translation also failed to convey the connotation behind Emperor’s reply. In fact, there is no similar expression in Chinese that can be used to deliver the meaning of “keeping something as a gift for others.” As a result, there is little thing Gu could have done to better clarify Emperor’s reply. However, Gu’s addition of “the rule of permitting only one concubine” pointed out that Gu misinterpreted the quality “restraint” as the prohibition in explicit terms, which further misled readers into the wrong direction of the context. In a nutshell, Gu should have understood the context of Case 1 more thoroughly, and should have been more prudent especially when adding any additional message in the translation.

The back translation of Pan’s edition: “So here came another concubine, having the same red hair as my father, willowy and gentle. She had a dancer’s muscles, and the training she received obviously included neuro-enticement. When she postured naked before my father, he stared closely at her, eventually he said: ‘Too beautiful, we can save her as a gift. You have no idea, how great this confinement has created consternation in

the royal palace. Afterall, for us, sensitivity and self-control were the most deadly threat.”
(於是又來了一個婢妾，長著和我父親一樣的紅髮，身材婀娜，溫文爾雅。她有舞蹈家的肌肉，所受的訓練顯然包括精神誘惑。她赤身裸體地站在父親面前，擺出各種姿勢，父親緊緊盯著她，最後他說：“太美了，我們將作為禮物把她收下。”你們不知道，這一約束在皇室中引起了多大的驚恐。畢竟，對我們來說，敏感和自控是最致命的威脅。)

In Pan's edition, the translator modified the misinterpretation in previous edition by strictly following the ST, deleting Gu's misleading addition and deliberately leaving the subject of “subtlety and self-control” with ambiguity. However, some of Pan's word choices in Case 1 are questionable. Pan translated “restraint” into “confinement” (約束), which deviated from the ST and cannot applied to Emperor's personality. Besides, Pan translated “subtlety” into “sensitivity” (敏感), which is absolutely wrong in terms of describing Emperor's artfulness. The better word choices to describe “subtlety” in *Dune's* context here will be *Nanyizhuomo* (難以捉摸) or *Chengfushenchen* (城府深沉), which is exactly what CMP used in its edition.

The back translation of the CMP edition: “And now, here came a new concubine, having the same red hair as my father, with a willowy and graceful body like a dancer, and the trainings she received obviously included neuro-enticement. When she postured naked before my father, he could not take his eyes from her, after a long time he said: ‘She is too beautiful, we will save this gift.’ You have no idea how consternation her imperturbability had created in the royal palace. Afterall, for us, the most deadly threat were subtlety and self-control.” (而現在，來了一個新的姬妾，與我父親一樣滿頭紅髮，且婀娜嬌嬈，骨肉亭勻有如舞者，所受的訓練明顯包括精神誘惑。當她一絲不掛地在我父親面前搔首弄姿時，他看得目不轉睛，良久才開口道：「她太美了，我

們會留下這份禮物。」您不知道她的這種神態自若在皇室中引起多少恐慌。畢竟，對我們而言，最致命的威脅是城府及自我控制。)

There are two major changes in the CMP edition. First, CMP skipped the details in the Emperor's reply, "save her as a gift," and straightforwardly translated the line into "save this gift." In this way, CMP undermined the ambiguity of Emperor's reply. Next, CMP also fell into the trap by mistaking the subject of "restraint" and "subtlety and self-control" for the slave-concubine, adding possessive pronoun "her" before them. It is suggested that either CMP delete the possessive pronoun to represent ambiguous context, or change "her" to "his" to clarify that the subject Irulan was referring to was Emperor Shaddam IV.

On the other hand, it is also suggested that Emperor's reply can be translated into the following example: "She is way too gorgeous, we will save her as a gift" (她太過艷麗，我們會將她留作禮物). In this revised version, the thesis did not alter the meaning of the ST, but accentuate the connotative phrases "too beautiful" and "save her as a gift." In this way, the translation maintains narrative ambiguity to some extent, whereas implies Emperor's denial of slave-concubine's enticement. In conclusion, *Dune's* narrative has been clouded by vagueness and is open to several interpretations at the same time. Consequently, it is better for *Dune's* translators to translate as closely and prudently to the ST to represent the same ambiguity in the Chinese edition, even if it means the sacrifice of expressiveness in the translation.

4.2.2 Multicultural Worldview

For etymological representation, the thesis has already reviewed how Herbert constructed *Dune's* universe by adopting languages like Arabic and Hebrew, or religions like Jesuits and Greek mythology in Chapter 2. Most of these cultural references can be found in nominal examples including characters' names, religious classics, or desert

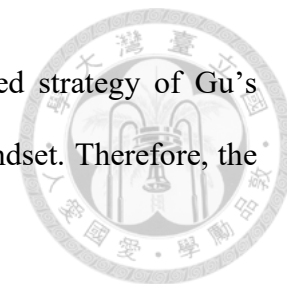
race's superstitions. These examples with abundant cultural resources are termed as "loanwords" in fictions, other words or names which are solely fabricated by authors themselves are termed as "neologisms." During the re-editing process, CMP editors translated these loanwords and neologisms by strictly following their etymologies. The thesis thus names this kind of translation method "etymological representation."

Moving on, the thesis will explore deeper into the field of phonetic representation. If some loanwords or neologisms are hard to search for or preserve their cultural origins, CMP editors would also transliterate these terms according to their actual pronunciations. Normally, translators will not be able to clarify the pronunciation of terms based on textual works, but technology nowadays can help us overcome the task of pronunciation clarification.

During the research, the thesis found out that there were many websites, such as *Dune* Wiki, Usul's Homepage, or some of the YouTube channels, that could tell researchers about how *Dune*'s terms pronounce based on Herbert's speech or pronunciation of certain languages. However, translators might have difficulties on whether transliteration should follow the pronunciations of writer or the original language this term comes from. This confusion will be further discussed in Chapter 5. Anyway, the above-mentioned online resources had been helpful for CMP editors when re-editing Gu and Pan's translation. In the thesis, this kind of strategy will be referred to as "phonetic representation."

Finally, the thesis will deal with worldview representation. In the previous editions, especially in Gu's translation, some Chinese or wuxia elements are inserted in the translation process of loanwords and neologisms. This kind of domestication strategy is questionable given that Herbert barely approached Chinese culture when creating *Dune*'s universe (examples like Dr. Wellington Yueh will be discussed in the chapter).

Accordingly, CMP has the obligation to correct the target-oriented strategy of Gu's domestication, representing the original worldview in Herbert's mindset. Therefore, the third kind of strategy here is called "worldview translation."



4.3 Case Studies

4.3.1 Paragraph Level

Case 2

	A beginning is the time for taking the most delicate care that the balances are correct. This every sister of the Bene Gesserit knows.
CMP	初始之時，最需戒慎小心，以保不偏不失。對此，每位貝尼·潔瑟睿德女修都了然於胸。
Gu	萬事開頭難，難就難在初始階段。在此期間，必須窮盡心力，使諸方面保持平衡，以利於今後的發展。這一點是每個比·吉斯特姊妹都知道的。
Pan	凡事起始之時，必細斟細酌，以保平衡之道準確無誤。貝尼·杰瑟里特的每位姊妹都深知這一箴言戒律。

In the narrative of *Dune*, Herbert usually inserted a quote as an introduction at the beginning of each chapter. Case 2 is the introduction passage in the first chapter of *Dune*, quoted from the *Manual of Muad'Dib* written by the Princess Irulan, eldest daughter of the Emperor Shaddam Corrino IV. In this passage, Irulan emphasized that in order to study the life of *Dune* messiah Muad'Dib, it is necessary to collect complete information of his birth date and planet Arrakis from the start. Next, the thesis will provide the back translation of the three Chinese editions of Case 2, and explore further on translators' strategies.

The back translation of Gu's edition is as follows: "Everything is difficult in the beginning, and the first step is always the hardest. During this phase, it is necessary to

spare no effort, and make sure that every aspect is balanced, which is beneficial to the development hereafter. This point is known to every Bene Gesserit sister.”(萬事開頭難，難就難在初始階段。在此期間，必須窮盡心力，使諸方面保持平衡，以利於今後的發展。這一點是每個比·吉斯特姊妹都知道的。)

It seems that Gu often used addition technique to deal with long sentences with complicated structures. In Case 2, she separated the first sentence into two meaning groups: “Everything is difficult in the beginning” (萬事開頭難), and “it is necessary to spare no effort, and make sure that every aspect is balanced” (必須窮盡心力，使諸方面保持平衡). It is obvious that Gu deliberately added Chinese slang *Wanshikaitounan* (萬事開頭難) to embellish this sentence, but there are two disadvantages regarding this choice. By separating sentences into trivial pieces of information, Gu inevitably extended the length of the passage with redundant words and phrases. Besides, Gu's translation deviated from the ST by adding the Chinese slang *Wanshikaitounan* (萬事開頭難), since the ST never mentions “Everything is difficult in the beginning” or similar things in context. Gu's translation in Case 2 is a bad example of an addition technique.

Next, the back translation of Pan's edition is as follows: “Everything in the beginning must be weighed and considered properly, to make sure that the principle of balance is precise and errorless. Every Bene Gesserit sister knows this motto discipline.” (凡事起始之時，必細斟細酌，以保平衡之道準確無誤。貝尼·杰瑟里特的每位姊妹都深知這一箴言戒律。)

Pan's edition of Case 2 is refiner than Gu's, but there are two mistranslations in Pan's edition. Readers need to understand what exactly the sentence “balances are correct” means first. In the passage, Princess Irulan emphasized the importance of keeping balances, since studying Muad'Dib inquires more comprehensive information. Thus, the

“balances” here does not indicate “the principle of balance” (平衡之道), but something’s “every aspect is balanced” (諸方面保持平衡) based on Gu’s translation.

Moreover, we need to consider if it is necessary to interpret keeping balances as Bene Gesserit’s “motto discipline” (箴言戒律). Herbert only told readers that every Bene Gesserit member knows the importance of keeping balances in the beginning, never mentioning that they regarded this training as a motto. From an objective perspective, it seems a bit too risky for translators to add “motto discipline” here. The problem of Gu’s and Pan’s addition technique in Case 2 exists in the textual complexity of Herbert’s writing style. Translators should be really careful not to overinterpret or misinterpret the ST of *Dune*, because Herbert’s sentences could be multi-layered, metaphorical, and sometimes obscure. The thesis will discuss textual complexity or obscurity of Herbert’s writing style in the following cases.

The back translation of CMP edition is as follows: “In the beginning it requires discretion and carefulness, to make sure there is no deviation or loss. Every Bene Gesserit missionary sister is well aware of it.” (初始之時，最需戒慎小心，以保不偏不失。對此，每位貝尼·潔瑟睿德女修都了然於胸。)

CMP have modified the mistranslations of the previous two editions, abandoning Gu’s addition technique and correcting Pan’s interpretations of “the principle of balance” (平衡之道) and “motto discipline” (箴言戒律). CMP also used four-character expressions or Chinese slangs such as *chushizhishi* (初始之時) [in the beginning], *bupianbushi* (不偏不失) [no deviation or loss], *liaoranyuxiong* (了然於胸) [well aware of]. It is evident that CMP’s additions of Chinese terms are more appropriate and faithful to the ST. Besides, CMP edition displayed more flexibility in using four-character expressions or Chinese slangs, avoiding the misuse of some Chinese slangs because of their rigid definitions.

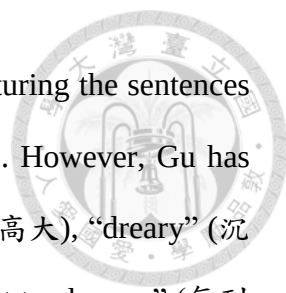
Case 3

	It was a warm night at Castle Caladan, and the ancient pile of stone that had served the Atreides family as home for twenty-six generations bore that cooled-sweat feeling it acquired before a change in the weather.
CMP	當晚卡樂丹堡天氣和煦，而這棟亞崔迪氏族寓居了二十六代的古老石堡，卻散發出天氣變換前夕特有的陰濕感。
Gu	卡拉丹城堡，這座古老而高大的石砌建築物曾經是亞崔迪家族整整二十六代人的居所。這是個溫暖的夜晚，城堡內部卻散發著陣陣陰冷而沈悶的氣息。每到要變天的時候，城堡裡總是這樣。
Pan	這是一個暖意洋洋的夜晚。卡拉丹城堡，這座伺候了二十六代厄崔迪家族的古老巖石建築，已經有涼颼颼的水汽冒出，預示著一切將風雲突變。

Case 3 introduces Paul's birthplace Caladan and the castle of House Atreides, mentioning the contrasting temperature of weather outside and temperature inside the castle. It is interesting to observe how three Chinese editions dealt with relative clause and interpreted "cooled-sweat feeling" in the passage.

The back translation of Gu's edition is as follows: "Caladan castle, this ancient towering stone building had been the home of the Atreides family for twenty-six generations. This was a warm night, but there was a cold and dreary smell inside the castle. It was always like this in the castle when the weather was about to change." (卡拉丹城堡，這座古老而高大的石砌建築物曾經是亞崔迪家族整整二十六代人的居所。這是個溫暖的夜晚，城堡內部卻散發著陣陣陰冷而沈悶的氣息。每到要變天的時候，城堡裡總是這樣。)

In Case 3, Gu's addition strategy of dealing with long sentences is clearly shown to readers. Gu had divided the passage into two groups: introduction of Castle Caladan and



the contrasting temperature outside and inside the castle. By restructuring the sentences of Case 3, Gu strengthened the unusualness of castle's temperature. However, Gu has added too many redundant modifiers or sentences, like “towering” (高大), “dreary” (沈悶), “It was always like this in the castle when the weather was about to change.” (每到要變天的時候，城堡裡總是這樣), which clearly does not fit in Herbert's content and writing style. Gu's interpretation of “cooled-sweat feeling” as “cold and dreary smell” (陰冷而沈悶的氣息) is also inaccurate, Pan and CMP's interpretations are more precise concerning this phrase.

Moving on to the next part, the back translation of Pan's edition is as follows: “This was a warm night. Caladan castle, this ancient stone building which had served the Atreides family for twenty-six generations, already had cold vapor coming out, signaling a sudden change of the situation.” (這是一個暖意洋洋的夜晚。卡拉丹城堡，這座侍候了二十六代厄崔迪家族的古老巖石建築，已經有涼颼颼的水汽冒出，預示著一切將風雲突變。)

From the above back translation, Pan deleted Gu's redundant phrases and translated according to the syntax of the ST faithfully. It is noteworthy that Pan's translation is the only one that did not emphasize the unusualness of castle's temperature. Meteorologically, when the weather or season changes, especially from summer to autumn, indoor and outdoor temperature could vary hugely. It is evident that Castle Caladan at night has lower indoor temperature, resulting in cooled sweat on the wall of the castle. Herbert knew this phenomenon really, so he used “and” rather than “but” as conjunction, hinting that it is a normal difference. In terms of Herbert's tone in Case 3, Pan's interpretation is more accurate.

As for the disadvantages, Pan misinterpreted the last sentence of ST “it acquired before a change in the weather” into “signaling a sudden change of the situation” (預示

著一切將風雲突變). Pan has misused *Chengyu* (Chinese idiom) *fengyuntubian* (風雲突變) given that nowadays it usually indicates a quick change of situation, not weather. According to the *Chengyu* dictionary from the National Academy for Educational Research (NAER, 國家教育院成語辭典), *fengyuntubian* (風雲突變) means “the situation is like weather, you cannot predict its changes¹⁹”. Pan’s mistranslation will misguide readers, hinting that there might be some huge change of situation in the corner, whereas it is completely not what the ST refers to.

The back translation of the CMP edition is as follows: “The weather was warm at Caladan castle that night, but the ancient stone castle, which had been inhabited by the Atreides family for twenty-six generations, had a certain dampness on the eve of the change of the weather.” (當晚卡樂丹堡天氣和煦，而這棟亞崔迪氏族寓居了二十六代的古老石堡，卻散發出天氣變換前夕特有的陰濕感。)

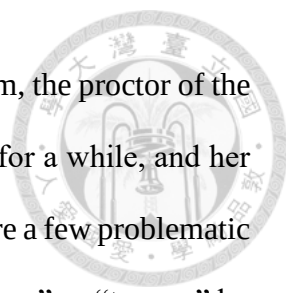
To handle the long sentence structure of Case 3, CMP shifted the subjective Caladan castle to the beginning of the passage, then listed other phrases and clauses as modifiers, including “weather was warm” (天氣和煦), “inhabited by the Atreides family” (亞崔迪氏族寓居), and “certain dampness” (特有的陰濕感). CMP’s restructuring of sentences provides a more comfortable reading sequence for Chinese readers, since the subject has already been selected and placed as starting word. CMP edition is also the most succinct edition among three Chinese editions, providing more accurate and precise descriptions than Gu and Pan.

Case 4

	By the half-light of a suspensor lamp, dimmed and hanging near the floor, the awakened boy could see a bulky female shape at his door,
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¹⁹ NAER provides authorized definitions of this *Chengyu* in its dictionary: <https://dict.idioms.moe.edu.tw/idiomView.jsp?ID=19602&webMd=2&la=0>

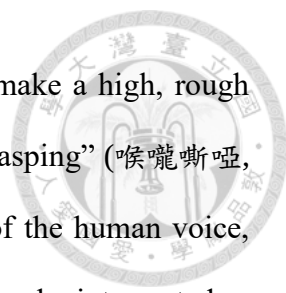
	standing one step ahead of his mother. The old woman was a witch shadow -- hair like matted spiderwebs, hooded 'round darkness of features, eyes like glittering jewels. “Is he not small for his age, Jessica?” the old woman asked. Her voice like an untuned baliset.
CMP	男孩驚醒了，藉著地板附近的懸浮燈發出的微弱光芒，隱約看到一具龐大的女人身影映在房門上，就站在他母親前方一步外。那是女巫的影子，頭髮宛如亂蓬蓬的蜘蛛網，五官籠罩在斗篷的陰影下，雙眼有如熠熠寶石。 「以他的年紀，個子小了點吧，潔西嘉？」老婦人問道。她的聲音嘶啞粗嘎，像沒調準的巴利斯九弦琴。
Gu	一盞提燈發出微弱的光芒，懸在貼近地板的半空中。半明半暗的光線下，被驚醒的男孩看到了一個龐大的女人身影映在房門上，就站在他母親前面一步遠的地方。老婦人的樣子像個老巫婆——頭髮仿佛粘作一團的蜘蛛網，臉頰被一頂兜帽掩在黑暗中，只有一雙眼睛露在外面，像寶石般爍爍發光。 “以他的年紀而言，個子小了點吧，傑西卡？”老婦人問道。她說話的時候，聲音裡帶著呼哧呼哧的喘息聲，像一把沒調準音的巴哩斯九弦琴。
Pan	地板旁掛著一盞浮空燈，在晦暗的光線下，那名假寐著的男孩看到屋門口，他母親身前一步的地方立著一個龐大的女人身影。老太婆就像個巫婆的影子——頭髮如同纏結的蛛網，圓圓的面容隱沒在兜帽一片漆黑的陰影中，一雙眼睛仿若閃閃發光的寶石。 “傑西卡，依他的歲數看，是不是長得小了點？”老太婆問。她說話時帶著氣喘和鼻音，就像一把走調了的巴厘琴。



The event in Case 4 occurred when the Reverend Mother Mohiam, the proctor of the Bene Gesserit, came to visit Caladan. She stood before Paul's room for a while, and her image had been shown to Paul with the following description. There are a few problematic word choices, including those of “awakened,” “hooded 'round darkness,” or “twang,” by the Simplified Chinese editions.

The thesis will first provide the back translation of Gu's edition: “A portable lamp with faint glow was hung in the mid-air of the floor. In the dim half-light, the awakened boy saw a large woman's figure, reflected on the door of the room, standing just a step before his mother. The old woman looked like an old witch——her hair like a cobweb stuck together, her cheeks hidden in the darkness by a hood, and her eyes exposed outside, glittering like a jewel. ‘Based on his age, isn't he a little short, Jessica?’ The old woman asked. She spoke with a puffing and panting sound, like an untuned baliset.” (一盞提燈發出微弱的光芒，懸在貼近地板的半空中。半明半暗的光線下，被驚醒的男孩看到了一個龐大的女人身影映在房門上，就站在他母親前面一步遠的地方。老婦人的樣子像個老巫婆——頭髮仿佛是粘作一團的蜘蛛網，臉頰被一頂兜帽掩在黑暗中，只有一雙眼睛露在外面，像寶石般爍爍發光。“以他的年紀而言，個子小了點吧，傑西卡？”老婦人問道。她說話的時候，聲音裡帶著呼哧呼哧的喘息聲，像一把沒調準音的巴喱斯九弦琴。)

Gu's translation here followed the syntax of the ST, but there are misinterpretations in her translation. For example, “suspensor lamp,” the floating light ball that can move and stop in mid-air, is a unique technological device in *Dune's* universe. However, Gu omitted this detail by mistranslating “suspensor lamp” into “portable lamp” (提燈). Pan and CMP's translations of suspensor lamp are better than Gu's. In addition, Herbert described the voice of Mohiam as “wheezed and twanged.”



According to the Cambridge Dictionary, “wheeze” refers to “make a high, rough noise while breathing,” which can be interpreted as “hoarse sound, gasping” (喉嚨嘶啞, 喘氣) in Chinese; on the other hand, “twang” refers to “a quality of the human voice, produced by air passing out through the nose as you speak,” which can be interpreted as “with nasal sound” (帶著鼻音) in Chinese. Therefore, it is obvious that Gu’s translation “spoke with a puffing and panting sound” (帶著呼哧呼哧的喘息聲) ignore the characteristic of twang or nasal sound.

The back translation of Pan’s edition is as follows: “An air-floating lamp was hung by the floor, and in the obscure light, the catnapping boy saw a large female figure standing at the door, one step before his mother. The old woman looked like a witch’s shadow—her hair like a tangled spider web, her round face hidden in the dark shadow of a hood, and her eyes like glittering gamms. ‘Jessica, based on his age, isn’t he a little short?’ The old woman asked. She spoke with a breathy and nasal voice, like an out-of-tune baliset.” (地板旁掛著一盞浮空燈, 在晦暗的光線下, 那名假寐著的男孩看到屋門口, 他母親身前一步的地方立著一個龐大的女人身影。老太婆就像個巫婆的影子——頭髮如同纏結的蛛網, 圓圓的面容隱沒在兜帽一片漆黑的陰影中, 一雙眼睛仿若閃閃發光的寶石。“傑西卡, 依他的歲數看, 是不是長得小了點?” 老太婆問。她說話時帶著氣喘和鼻音, 就像一把走調了的巴厘琴。)

Pan modified some of Gu’s mistranslations, translating “suspensor lamp” into “air-floating lamp” (浮空燈) and “twanged” into “nasal sound” (鼻音) in Chinese, but there are also some problems in Pan’s edition. In Case 4, Herbert used “awakened boy” to describe Paul, hinting that he was kind of shocked and awakened by Mohiam’s existence. Nevertheless, Pan misinterpreted the situation, translating the “awakened boy” into “catnapping boy” (假寐著的男孩), implying that Paul remained conscious ever since Mohiam’s visit, which is not what the story has told us. Gu and CMP’s translations

“awakened” (驚醒) interpreted Paul’s condition better. Pan also misunderstood the meaning of “hooded round darkness of features,” translating the phrase into “her round face hidden in the dark shadow of a hood” (圓圓的面容隱沒在兜帽一片漆黑的陰影中). The adjective “round” here is supposed to describe the hood, not Mohiam’s face. Pan’s third mistranslation is “untuned baliset,” which was translated into “out-of-tune baliset” (走調了的巴厘琴). “Untuned” means “a baliset that has not been tuned,” while “out-of-tune” refers to “a baliset that has been tuned incorrectly.”

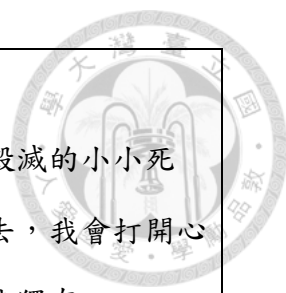
Then, the following is the back translation of the CMP edition: “The boy was awakened, and with the faint glow of the floating lamp near the floor, he saw a large woman’s figure vaguely reflected on the door of the room, standing just a step before his mother. It was the shadow of a witch, her hair like a tangled spider web, her features shrouded in the shadow of a cloak, and her eyes like glittering jewels. ‘Based on his age, isn’t he a little short, Jessica?’ The old woman asked. Her voice was hoarse and raspy, like an untuned nine-string baliset.” (男孩驚醒了，藉著地板附近的懸浮燈發出的微弱光芒，隱約看到一句龐大的女人身影映在房門上，就站在他母親前方一步外。那是女巫的影子，頭髮宛如亂蓬蓬的蜘蛛網，五官籠罩在斗篷的陰影下，雙眼有如熠熠寶石。「以他的年紀，個子小了點吧，潔西嘉？」老婦人問道。她的聲音嘶啞粗嘎，像沒調準的巴利斯九弦琴。)

In Case 4, CMP corrected the mistranslations of both Simplified Chinese editions, translating “suspensor lamp” into “floating lamp,” “awakened boy” into “the boy was awakened,” and “hooded round darkness of features” into “features shrouded in the shadow of a cloak. Moreover, CMP restructured the syntax of translation by moving “awakened boy” to the beginning of the passage. Replacing subject as the starting word of passage, like CMP’s translation in Case 4, is a restructuring strategy to better organize a complicated long sentence, especially when faced with the context of *Dune*. This

restructuring strategy can also provide comfortable reading experience for target readers. Aside from the above advantages, it is a pity that this CMP only translated “wheezed” into “hoarse and raspy,” but did not deal with “twanged.” It is better if CMP translated Mohiam’s sound into “with raspy and nasal voice” (嗓音嘶啞帶點鼻音), so that both “wheezed” and “twanged” can be represented in the translation.

Case 5

	Litany against fear “I must not fear. Fear is the mind-killer. Fear is the little-death that brings total obliteration. I will face my fear. I will permit it to pass over me and through me. And when it has gone past I will turn the inner eye to see its path. Where the fear has gone there will be nothing. Only I will remain.”
CMP	制驚禱文 我絕不能害怕。恐懼會扼殺心智。恐懼是小號的死神，會徹底摧毀一個人。我要面對恐懼，讓恐懼掠過我，穿過我。當這一切過去，我將睜開靈眼，凝視恐懼走過之路。恐懼消逝後，不留一物。唯我獨存。
Gu	抗拒恐懼的心法 我絕不能害怕。恐懼會扼殺思維能力，是潛伏的死神，會徹底毀滅一個人。我要容忍它，讓它掠過我的心頭，穿越我的身心。當這一切過去之後，我將睜開心靈深處的眼睛，審視它的軌跡。恐懼如風，風過無痕，惟有我依然屹立。



Pan	心法口訣 我絕不能恐懼。恐懼是思維殺手。恐懼是帶來徹底毀滅的小小死神。我將正視恐懼，任它通過我的軀體。當恐懼逝去，我會打開心眼，看清它的軌跡。恐懼所過之處，不留一物，唯我獨存。
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Case 5 is the Bene Gesserit's "litany against fear." This litany can be frequently seen in the whole series, and has been quoted by many *Dune* critics and reviewers, signaling its importance for Herbert and *Dune*'s universe. According to Cambridge Dictionary, "litany" means a long Christian prayer, so CMP's translation *zhijingdaowen* (制驚禱文) [repressing fear prayer] interpreted the name correctly.

As for Gu and Pan's translations *kangjukongju de xinfa* (抗拒恐懼的心法) [mental cultivation method against fear] and *xinfakoujue* (心法口訣) [mental cultivation method pithy formula], both translations appear to be too domesticated. The word *xinfa* (心法) is not equivalent to litany in terms of cultural difference, since *xinfa* (心法) is from Chinese culture while litany has Christian root. Besides, Gu's *kangjukongju de xinfa* (抗拒恐懼的心法) sounds more redundant for the name of a prayer, and Pan's *xinfakoujue* (心法口訣) inappropriately added "pithy formula" (口訣), which deviates from the image of a litany.

Moving on to the content of litany, the back translation of Gu's edition is as follows: "The mental cultivation method against fear: I must not be afraid. Fear will strangle the ability of thinking, it is a latent death that can completely destroy a person. I must endure it, let it sweep past my mind, and pass through my body and mind. When it is over, I will open the eye deep in my heart, and examine its trajectory. Fear is like the wind, passing without a trace, only I remain standing." (抗拒恐懼的心法：我絕不能害怕。恐懼會扼殺思維能力，是潛伏的死神，會徹底毀滅一個人。我要容忍它，讓它掠過我的心頭，

穿越我的身心。當這一切過去之後，我將睜開心靈深處的眼睛，審視它的軌跡。恐懼如風，風過無痕，惟有我依然屹立。)

Gu's translation is much more domesticated than the other two editions, so her edition is also the most controversial one for discussion. In terms of mistranslations, Gu translated "mind" into "ability of thinking" (思維能力), which is better modified as "sanity" (心智) or "mind" (心靈). Gu also mistranslated "little death" into "latent death" (潛伏的死神). Gu changed the modifier "little" into "latent" probably because she thought fear can be compared to the state of chronic toxicity, which may not kill people with a blow, but can slowly torture them to die. However, it is highly risky to overinterpret authors' minds based on their word choice. Gu also mistranslated "face" into "endure" (容忍), which also slightly deviates from the ST.

There are also some examples that include transcreation and addition. First, Gu amplified "pass over and through me" to "let it sweep past my heart, and pass through my body and mind" (掠過我的心頭，穿越我的身心) to embellish the lines of prayer. Gu's translation here is also related to antithesis (對偶), a means of Chinese rhetoric that involves two contrasting ideas placed in juxtaposition, thus adding a touch of domestication in the context. To form a pattern of antithesis, Gu added two somehow overlapping objectives "heart" (心頭) and "body and mind" (身心).

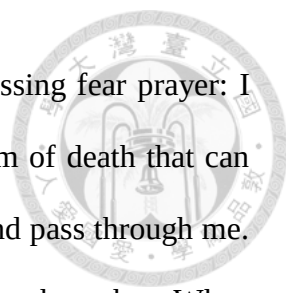
Finally, Gu made use of the metaphor of wind in his translation "fear is like the wind, passing without a trace" (恐懼如風，風過無痕). By bringing in the analogy of wind, Gu adapted the ST into more poetic and domesticated lines. For poetry translation, Gu's strategy might be plausible at the aesthetic level, but it is questionable here whether litany should be taken as a poetic genre to deal with. Overall, Gu's translation seems to prioritize addition and domestication at the sacrifice of faithfulness to ST, even though sometimes her strategy twists the original meaning or intention of the story. In terms of writing style,

Gu's over-embellishment tones down the simplicity and plainness of the ST, leaning in the target culture closer than the other two editions.

The back translation of Pan's edition is as follows: "Mental cultivation method pithy formula: I must not fear. Fear is the killer of thinking. Fear is the little death that brings complete destruction. I will face fear, let it pass through my body. When fear is gone, I will open my mind's eye to see its trajectory. Where fear passes, there is nothing left, only I remain." (心法口訣：我絕不能恐懼。恐懼是思維殺手。恐懼是帶來徹底毀滅的小小死神。我將正視恐懼，任它通過我的軀體。當恐懼逝去，我會打開心眼，看清它的軌跡。恐懼所過之處，不留一物，唯我獨存。)

Pan also mistranslated "mind" into "thinking" (思維), which should be replaced with "sanity" (心智) or "mind" (心靈). The third line is translated into "I will face fear, let it pass through my body" (我將正視恐懼，任它通過我的軀體) by Pan, ignoring the verb phrase "pass over" and adding the objective "body" (軀體). Pan omitted "pass over" probably because the similarity between passing over and passing through, and added "body" (軀體) to specify the object fear passes.

Readers should understand that there is a definitive difference between "pass over" and "pass through." Passing over suggests "passing across without physical contact" while passing through signifies "passing through with physical contact." As a result, Herbert is probably implying that fear could skip over our mind suddenly, or give us a blow in a deeper way. Moreover, Pan's addition of "body" (軀體) seems to narrow down the range of the objective, since fear can influence human's physical status, and even reaches to mental situation. Last, Pan and CMP translated "inner eye" separately into "mind's eye" (心眼) and "spiritual eye" (靈眼), which sound like neologisms exiting in *Dune* universe. However, Herbert did not capitalize "inner eye" in the ST, so translators had better translate the word in a more literal way here.



The back translation of the CMP edition is as follows: “Repressing fear prayer: I must not fear. Fear could strangle the mind. Fear is the smaller form of death that can destroy a man completely. I will face fear, let fear sweep past me, and pass through me. When it is over, I will open the spiritual eye and gaze at the path that fear has taken. When the fear is gone, there is nothing left. Only I remain.” (制驚禱文：我絕不能害怕。恐懼會扼殺心智。恐懼是小號的死神，會徹底摧毀一個人。我要面對恐懼，讓恐懼掠過我，穿過我。當這一切過去，我將睜開心眼，凝視恐懼走過之路。恐懼消逝後，不留一物。唯我獨存。)

There are two notable modifications in the CMP edition, which are adoption of literal translation strategy and omission of non-human pronoun “it.” Generally, CMP dealt with this passage with literal translation strategy, preserving most of the syntax and content of the ST. The reason for CMP to use literal translation lies in the fact that this passage frequently shows up in the whole series, marking its importance for Bene Gesserit members as well as the storyline. Besides, since the “litany against fear” is a prayer, meaning that its lines could be separated into independent sentence. Therefore, both Pan and CMP were inclined to preserve the syntax of the litany, only Gu restructured the litany for the sake of her domestication strategy.

Besides, CMP also returned all non-human pronouns “it” in the litany back to their actual subjects “fear.” Normally, translators from the China translate non-human pronoun “it” directly into *ta* (它). However, professional Taiwanese translators generally avoid literal translation of “it,” since the concept of non-human pronoun does not exist in the Traditional Chinese. In this case, it shows the strategical differences of translating non-human pronoun “it” in terms of translation convention and taboo between Taiwan and China. There is also some room for the CMP edition to improve in translation. First, since each line of the litany can be read independently, it is suggested that the “fear” in each

sentence be translated into *kongju* (恐懼) unanimously to maintain the consistency of the litany.



4.3.2 Nominal Level

(1) Etymological Representation

Loanwords

	CMP	Gu	Pan
Kitab Al-Ibar	訓誨書	求生：宗教手冊	世界通史
Shah-Nama	列王記	夏-納馬	夏-納馬
Shai-Hulud	沙胡羅	夏胡露	夏胡魯
Azhar Book	光明書	阿扎宗教解析	阿扎之書
Bene Gesserit sisterhood	貝尼·潔瑟睿德女修會	比·吉斯特姐妹會	貝尼·杰瑟里特姐妹會

During the world building of *Dune*, Herbert adopted loanwords from many cultures, including Arabic, Hebrew, and other languages. When adopting these loanwords, Herbert not just borrowed their original definitions, sometimes he also created new meanings for them. Sometimes, Herbert borrowed the existing literary works directly, such as *Kitab Al-Ibar* and *Shah-Nama*, and the definitions of both terms had also been preserved in the novel. *Kitab Al-Ibar* [kɪ'tab al ɪbar] is a historical encyclopedia in fourteenth century, written by the Arab historian Ibn Khaldun. In Arabic, “Kitab” means “book,” and “Ibar” means “stories with a moral meaning.” Therefore, *Kitab Al-Ibar* can be understood as “the Book of Lessons” (Baheyeldin). Although *Kitab Al-Ibar* is an existing classic, there is no official Chinese name to address it. According to the translations of the three Chinese editions, we can observe two translation approaches to this term.

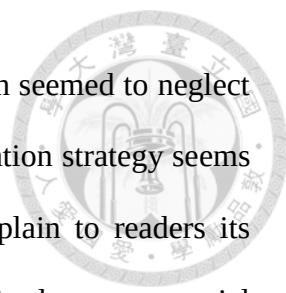
Both Pan and the CMP editions followed the original definition of *Kitab Al-Ibar*. Pan translated the term into *Shijietongshi* (世界通史) [world general history], referencing

the website Wikiwand's translation²⁰ in the entry of *Yisilan zhexue* (伊斯蘭哲學) [Islam philosophy]. However, Wikiwand's translation is questionable since the translation “world general history” has a broader definition, and no other websites use the similar translation. Instead, CMP translated the term into *Xunhuishu* (訓誨書) [Book of lessons] based on the literal translation of *Kitab Al-Ibar*.

On the other hand, Gu approached the translation of *Kitab Al-Ibar* based on the glossary of *Dune*. In the glossary, Herbert described *Kitab Al-Ibar* as “the combined survival handbook, religious manual developed by the Fremmen on Arrakis” (535). Gu translated the term into *Quisheng zongjiaoshouce* (求生：宗教手冊) [Survival: religious manual], which is basically a mimic translation from Herbert's glossary. Although Gu's translation clarifies the content of *Kitab Al-Ibar*, his approach undermines the foreignness this term may appear to readers.

The next example is *Shah-Nama*, the national epic written by the Persian poet Ferdowsi at the end of the tenth century, recording the four-thousand-year Persian history from ancient times until the Muslim conquest in the seventh century. In Arabic, “Shah” means “the title of ancient emperor” and “Nama” means “name” (Baheyeldin), so *Shah-Nama* could be understood as “the Book of Ancient Emperors.” However, different from the situation of *Kitab Al-Ibar*, *Shah-Nama* has a common translation *Liewanji* (列王記) [tale of emperors] both in Taiwan and China. In this case, it is easier for translator to borrow the existing name of *Shah-Nama* in the novel, as did the CMP edition. CMP translated *Shah-Nama* into *Liewanji* (列王記), with an annotation explaining that “this term is derived from the Persian history book, entitled *Liewanji* or *Zhuwanzhishu* in Chinese” (該字來自波斯史書，中文譯為《列王紀》或《諸王之書》).

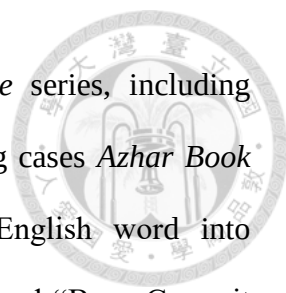
²⁰ Pan's translation of *Kitab Al-Ibar* can only be found on the Wikiwand website, implying that the translator may have borrowed the term 世界通史 directly from Wikiwand: <https://www.wikiwand.com/zh-hk/%E4%BC%8A%E6%96%AF%E8%98%AD%E5%93%B2%E5%AD%B8>



Despite the existing translation of *Shah-Nama*, both Gu and Pan seemed to neglect it and transliterate the term into *Sha-nama* (夏-納馬). The transliteration strategy seems inappropriate because the term *Sha-nama* (夏-納馬) does not explain to readers its content, nor does it connect with the existing classic in real world. It is also controversial for both Gu and Pan to adopt transliteration here, since Gu did not follow the previous strategy of adopting Herbert's glossary as source reference, neither did Pan search for online sources for existing translation of *Sha-nama*. It is notable that Gu was inclined to translate the Arabic terms by following the content of glossary, while transliterating some of them if the glossary is unclear or hard to follow.

“Shai-Hulud”, the Fremmen name of the sandworms in the Arrakis planet. In Arabic, “Shai” stands for “thing,” and “Hulud” stands for “eternal” (Baheyeldin), since the sandworms were deemed as the “eternal life” and “creator” in the desert by the Fremmens. According to Herbert's pronunciation [ʃai 'holud], both Gu and Pan to transliterate “Shai-Hulud” into *Xiahulu/ Xiahulu* (夏胡露/夏胡魯). On the other hand, CMP transliterated “Shai-Hulud” into *Shahuluo* (沙胡羅).

In terms of phonetic representation, Gu and Pan's version appear more similar to the ST, but there are some clues for CMP's changes. According to CMP's explanation, the editors chose *Sha* (沙) over *Xia* (夏) because *Sha* (沙) [sand] implies the environment and characteristics of the sandworms. Besides, they chose *luo* (羅) over *lu* (魯) because *luo* (羅) might remind Chinese readers of the Indian Gods *Axiuluo* (阿修羅) [Asura] or *Yintuoluo* (因陀羅) [Indra], hinting Fremmens' deification of the sandworms. The sacred connection of *luo* (羅) with Indian deity may further solidify the “eternal” (Hulud) image of sandworms. In this example, CMP demonstrated its translation strategy by balancing the phonetic and etymological representation, maintaining the pronunciation and cultural implication of a loanword with proper word choice.



Herbert used many methods to create neologisms for *Dune* series, including compounding, affixation, blending, and abbreviation. The following cases *Azhar Book* and “Bene Gesserit sisterhood” combine both loanword and English word into neologisms. As a compromise, this thesis categorizes *Azhar Book* and “Bene Gesserit sisterhood” into the section of loanword. *Azhar Book* is compiled by the Bene Gesserit, recording the ancient religions, dogmas, and bibliographic information of the sisterhood. CMP translated *Azhar Book* into *Guangmingshu* (光明書) [Book of lightness], since “Azhar” means “lightness” in Arabic (Baheyeldin).

On the other hand, Gu and Pan transliterated *Azhar Book* into *Aza zongjiaojiexi/ Azazhishu* (阿扎宗教解析／阿扎之書) [Aza religious analysis/ Book of Aza]. Gu’s translation amplified the term based on its content, indicating the religious, analytical characteristics of *Azhar Book*, while Pan’s translation appears more neutral and faithful. However, if we compare the translations of the book titles of *Kitab Al-Ibar*, *Shah-Nama*, and *Azhar Book*, only CMP remained consistent in literal translation strategy. When dealing with translation of book titles, Gu and Pan were both shifting between transliteration and paraphrasing based on glossary or online sources, which would make their translation less consistent and professional.

The second example of compounding is “Bene Gesserit sisterhood,” and Paul’s mother Jessica is also one of the Bene Gesserit members. In *Dune*, Bene Gesserit sisterhood is a powerful religious organization, whose goal is to create the messiah Kwisatz Haderach. Based on the previous research, Herbert shaped this religious organization by adopting Arabic words “Bene,” which means “decent” in Arabic. In addition, Herbert coined a new word “Gesserit” based on the pronunciation of the religious order of clerics “Jesuits.” It is believed that the prototype of the Bene Gesserit

sisterhood comes from the female elders who were faithful Jesuit members in Herbert's family.

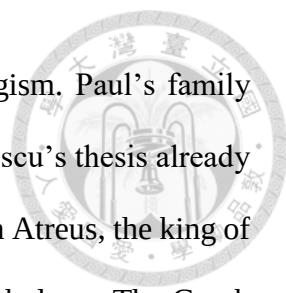
CMP editors retranslated “Bene Gesserit sisterhood” into *Beni jieseruide nuxiuhui* (貝尼·潔瑟睿德女修會) [Beni jieseruide missionary sisters], explaining that they blended in the image of decency (“Bene”) by translating “Gesserit” into *jieseruide* (潔瑟睿德), hinting the nobleness (高潔), wisdom (睿智), virtue (美德) in this religious organization. In comparison, Gu's transliteration *Bi jisite jiemeihui* (比·吉斯特姐妹會) [Bi jisite sisterhood] seems less successful in terms of phonetic representation than Pan's transliteration *Beini jieserite jiemeihui* (貝尼·杰瑟里特姐妹會) [Beini jieserite sisterhood], which is the more similar translation compared with Herbert's pronunciation [bəni 'dʒesə, rɪt sistəˈhʊd].

The different interpretations of “sisterhood” by the Traditional and Simplified Chinese editions are also worth discussing. In *Dune* universe, “Bene Gesserit sisterhood” is no doubt a religious organization, so it is reasonable for CMP to change Gu and Pan's translations of the sisterhood *jiemeihui* (姐妹會) to *nuxiuhui* (女修會). The choice of *nuxiuhui* (女修會) not only emphasizes the religious feature of the Bene Gesserit, but implies the missionary practice (修行) for its members.

Neologisms

	CMP	Gu	Pan
Atreides	亞崔迪	亞崔迪	厄崔迪
Mentat	晶算師	門塔特	門泰特
CHOAM	鉅貿聯會	宇聯公司	宇聯商會
Irulan	伊若琅	伊如蘭	伊勒琅

In the previous subsection, the thesis has already reviewed the category of compounding neologisms. Now we will move on to the category of affixation, which



means attaching letters (the affix) to a root word to create a neologism. Paul's family name "Atreides" is one of the examples. From the Chapter 2, Georgescu's thesis already informed us that the Atreides family in the *Dune* Saga is derived from Atreus, the king of Mycenae and the father of Agamemnon and Menelaus in Greek mythology. The Greek king Atreus thus serves as the prototype of Atreides family. Additionally, Herbert even preserved the same tragic end for both paternal characters as parallel analogy. In the Greek mythology, Agamemnon was slaughtered by his wife Clytemnestra; in the novel, Paul's father Leto has been poisoned by Dr. Wellington Yueh under House Harkonnen's conspiracy. According to Usul's Homepage, Herbert's pronunciation of "Atreides" is close to [ə'trɛə,dɪs], so it can be translated into *Yacuidi* (亞崔迪) or *Ecuidi* (厄崔迪) in Chinese edition.

However, readers should note that in *God Emperor of Dune*, Paul's son Leto Atreides II clearly stated the name of Atreus and his ancestral identity of House Atreides, saying that "My paternal grandfather was the Atreides, descendant of the House of Atreus and tracing his ancestry directly back to the Greek original" (Herbert *God Emperor* 9). Since Herbert added this background knowledge to Atreides family, translators of *Dune* have a good reason to address the Atr- prefix of both "Atreides" and "Atreus" in a similar manner. In this way, translators could remind readers the genetic relationship between Atreides family and the Greek mythology, meanwhile unifying the transliteration strategy throughout the whole series.

The thesis also conducted research on the most common translation for "Atreus" in Traditional Chinese. In Taiwan, translators usually translate Atreus into *Yechusi* (耶楚斯) or *Achusi* (阿楚斯). In China, Atreus is generally translated into *Aterousi* (阿特柔斯), since Chinese translators traditionally tend to separate tr- sound into two syllables. However, CMP translated Atreus into *Yaterousi* (亞特柔斯) in *God Emperor of Dune*,

which is apparently closer to usage in China, changing only the prefix A- from A (阿) to Ya (亞) to conform to the transliteration strategy of *Yacuidi* (亞崔迪). Since CMP failed to notice the connection between Atreides and Atreus at first, it maintained Gu's translation of Atreides as *Yacuidi* (亞崔迪).

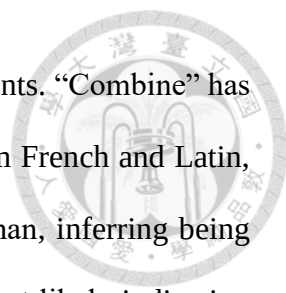
It seems that CMP plunged itself into a translation dilemma. When dealing with the translation of Atreus in *God Emperor of Dune*, CMP did not choose the more commonly used *Yechusi* (耶楚斯) or *Achusi* (阿楚斯) as the translation, but the change from *Aterousi* (阿特柔斯) to *Yaterousi* (亞特柔斯) means that it still valued the consistency of A- sound between Atreus and Atreides. The thesis suggests that translators and editors had better investigate the Greek mythological background of the Atreides family in advance. If translators tend to prioritize the most used translation of Atreus, then transliterate Atreides into *Yecuidi* (耶崔迪) and Atreus into *Yechusi* (耶楚斯). However, if the translator wants to prioritize the actual pronunciation of Atreides, he can transliterate Atreides into *Yacuidi* (亞崔迪) and Atreus into *Yachusi* (亞楚斯). Both choices maintain the implication of ancestral lineage between Atreus and Atreides, and strike a balance between etymological and phonetic representation.

The next category of neologism is blending, referring to the act of merging two or more words into a neologism. "Mentat" is the most significant example of blending in the novel. In *Dune*, after the Butlerian Jihad between the humans and the AI machines, people were strictly banned from creating machines in the human mind's image. In replace of the computers, some humans were trained to become highly skilled at computing and cognitive thinking. These people were titled Mentats in *Dune's* universe. The most representative Mentats in the novel are Paul himself and Thufir Hawat, a loyal servant and assassin for House Atreides. According to Herbert's note, he combined the words "mental" and "art" to form the neologism Mentat, suggesting that all Mentats possess the

art-like mental capability. Gu and Pan's editions transliterated Mentat into *Mentate*/*Mentaite* (門塔特/門泰特) without paying much attention to Herbert's blending method. Transliterating neologism has the edge to preserve word's novelty for readers without spoiling anything, but corresponding annotations should be attached if readers want to know more about the etymology of neologism such as Mentat.

On the contrary, CMP seemed to have already done research on Herbert's idea of Mentat, combining or affixing Chinese word *Jingsuanshi* (精算師) [actuary] with *Jingpian* (晶片) [chip], creating its own transcreation *Jingsuanshi* (晶算師) [chip actuary]. Using transcreation of *Jingsuanshi* (晶算師) to tackle with blending neologism Mentat, somehow achieves a dynamic equivalence between ST and TT. Since *jin* (晶) implies Mentat's chip-like, highly functioning brain, the transcreation *Jingsuanshi* (晶算師) explains what Mentats do and meanwhile distinguishes them from normal actuaries. Still, there are some room for CMP's transcreation to improve. In the CMP edition, *Jingsuanshi* (晶算師) defines Mentat more as a profession; in the novel, Mentat has a broader definition, including those who possess this brain computing ability. A few Taiwanese readers suggest that CMP could have changed *Jingsuanshi* (晶算師) into *Jingsuanzhe*/*Jingsuanren* (晶算者/晶算人) [chip actuary people], which may better conform to the definition Mentat has in *Dune*'s universe.

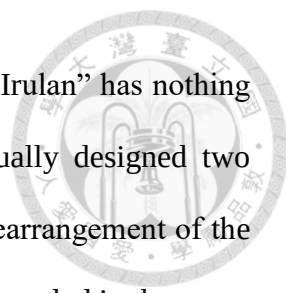
The next category is abbreviation, referring to neologism in a shortened form of written words. CHOAM is one of the examples of abbreviation in *Dune*. Short for Combine Honnete Ober Advancer Mercantiles, CHOAM is an organization that controls the whole economic system of *Dune*'s universe. In fact, Herbert himself did not mention the origin of this neologism, but there are still some online reviews for resources. There are several *Dune* scholars sharing their detailed observations, listing the possible meanings and linguistic backgrounds behind each word of CHOAM. The thesis has



concluded the following results from some of the most useful comments. “Combine” has Latin and French root, meaning to unite; “Honnete” also comes from French and Latin, standing for honest or honorable; “Ober” is derived from Old German, inferring being super, very, or upper; “Advancer” comes from French and Latin, most likely indicating advancement, acceleration, or promotion based on the purpose of the organization; “Mercantiles” has French and Latin root, meaning trade or items of trade²¹.

If we combine these words together, it could be interpreted as “honest or honorable union for promotion of greater trade.” It is speculated that CMP has probably found the same online source as mentioned above, since their translation *Jumao lianhui* (鉅貿聯會) [Union of huge trade] is similar to the conclusion as the thesis reached with slightest changes: *Ju* (鉅) [huge in money] conforms to “Ober,” *mao* (貿) [trade] entails “Mercantiles,” and *lianhui* (聯會) stands for “Combine.” Overall, CMP’s translation has been faithful to etymological meaning of CHOAM, and represents the abbreviation form of the neologism. In contrast, Gu and Pan’s translation of CHOAM *Yulian gongsi/ Yulian shanghui* (宇聯公司/宇聯商會) [United space company/ United space chamber of commerce] appear more confusing to readers, since they already translated another *Dune*’s organization Spacing Guild into *Yuhang gonghui* (宇航公會) [Astronavigation guild]. The highly similar names between *Yulian gongsi/ Yulian shanghui* (宇聯公司/宇聯商會) and *Yuhang gonghui* (宇航公會) will no doubt confuse readers. Moreover, Gu and Pan did not conduct deeper analysis online about the etymology of CHOAM, since their translations only explain that CHOAM is connected with commerce (商業) and union (聯會), but dismiss the meaning of other words.

²¹ See the StackExchange website: <https://scifi.stackexchange.com/questions/22568/what-does-combine-honnete-ober-advancer-mercantiles-mean>



The last etymological example is Princess “Irulan.” Although “Irulan” has nothing to do with compounding, affixation, or abbreviation, Herbert actually designed two different wordplays for the name of Princess. First, “Irulan” is the rearrangement of the letters from her mother’s name “Anirul,” but this relation remains concealed in the story, so it is reasonable that three Chinese editions did not take the wordplay of Anirul into consideration. Second, in *the Children of Dune*, Paul’s daughter Ghanima intended to infuriate Irulan, alluding that her name can be related to the word “ruinal,” hinting that Irulan’s presence could bring “ruin” to the royal court. This kind of wordplay requires the rearrangement of letters as well, which is barely possible to be preserved in the Chinese translation. Both Gu and Pan simply ignored this level of wordplay of Irulan, transliterating Princess name into *Yirulan/ Yilelang* (伊如蘭/伊勒琅) and interpreting “ruinal” as *zaihuo/ buxing* (災禍/不幸) [disaster/ misfortune], without giving any textual implication or annotation of the letter rearrangement between two words.

CMP editors knew the difficulty in representing the wordplay respecting rearrangement of letters, so they changed to another way to suggest the ominous meaning of Irulan’s name. CMP first translated “Irulan” into *Yiruolang* (伊若琅), then transformed Ghanima’s irony into Chinese homophonic pun *Yiruolang* (伊若狼). There are multiple details behind CMP’s word choice. In classical Chinese, *Yi* (伊) means “you”, *ruo* (若) means “like,” *lang* (琅) has the radical *yu* (玉) that represents royal lineage in Chinese culture, and *lang* (狼) means “wolf.” Here, CMP has been adopting wolf’s negative image most Chinese readers have based on the Chinese slang *Yinlangrushu* (引狼入室) to explain how Irulan’s name could be ruinal.

Therefore, the name of Princess *Yiruolang* (伊若琅) can represent a decent royal name, while his homophonic pun *Yiruolang* (伊若狼) can simultaneously entail the connotation of “you are wolf” behind Irulan’s name, which Chinese readers can

understand effortlessly. Although the transcreation of *Yiruolang* (伊若狼) obviously deviates from the original meaning of ruinal, it is still surprising how CMP have come up with this compromised translation strategy. By transforming Herbert's wordplay into homophonic pun, CMP also enables Taiwanese readers to appreciate how Herbert designed wordplay in *Dune Saga*.

(2) Phonetic Representation

	CMP	Gu	Pan
Kwisatz Haderach	奎薩茲哈德拉赫	科維扎基哈德那奇	魁薩茨哈德拉克
Harkonnen	哈肯能	哈肯尼	哈克南
Ichwan	伊赫萬	伊齊旺	伊齊旺
Lisan Al-Gaib	利桑·阿拉黑	利山·阿蓋博	李桑·阿爾-蓋布
Chani	荃妮	加妮	契妮
Usul	烏蘇爾	友索	友索

In this subsection of phonetic representation, the thesis will introduce loanwords or neologisms transliterated by all Chinese editions, mainly focusing on how CMP modified previous editions based on their etymological source languages, or Herbert's pronunciation. The thesis will also explain the possible confusion between choosing both contradictory sources.

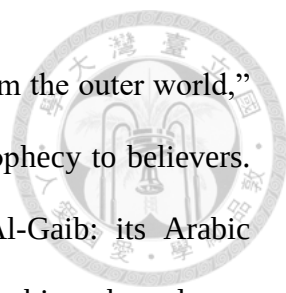
"Kwisatz Haderach," the name of *Dune* messiah used by Fremens, is derived from Hebrew, meaning "shortening of the way" (Baheyeldin). Fremens always believed that the messiah who can see the past and the future is literally the one that can shorten space and time. That is why they called Paul Atreides their Kwisatz Haderach. Given that this term has a Hebrew origin, translators may have to look up Hebrew pronunciation of "Kwisatz Haderach" ['kwisats 'hædərah]. It is obvious that Hebrew suffix -ch is pronounced as [h], which is identical with Herbert's pronunciation in Usul's Homepage.

However, Gu and Pan's editions transliterated the -ch suffix of "Haderach" into *chi* (奇) and *ke* (克), which is not phonetically correct. Instead, CMP transliterated the term into *Kuisazi Haderahe* (奎薩茲哈德拉赫), preserving the Hebrew pronunciation of -ch in Chinese edition.

In the history of *Dune*, House "Harkonnen" was the feudal family of House Atreides. The ruler of the House "Harkonnen" is Baron Vladimir Harkonnen, the earlier antagonist against Paul and Atreides family. According to Usul's Homepage, Herbert pronounces "Harkonnen" as ['hɑrkənən]. Gu's translation *Hakenni* (哈肯尼) omitted the -n or -ng suffix of the word, whereas Pan's translation *Hakenan* (哈克南) strangely changes the vowel sound [ə] in the last syllable into [æ]. Both their transliterations have more room to improve. In comparison, CMP's transliteration *Hakenneng* (哈肯能) is the closest translation to the ST. It is also understandable for CMP to replace suffix -n with -ng, which is a compromising move due to the lack of ㄋ ㄣ combination in Chinese pinyin.

Next example is "Ichwan Bedwine," which refers to brotherhood connection shared by the Fremen people. The term was first used by Stilgar when he welcomed Paul into his tribe. The word "Ichwan" is the variant of Arabic word "Ikhwan," which stands for "brothers." In Arabic, "Ichwan" or "Ikhwan" could be pronounced as ['ihwan], with -ch-sounding [h]. Gu's transliteration *Yichiwan* (伊齊旺) obviously neglected the phonetic difference of -ch in Arabic. In this case, Pan seemed to directly borrow Gu's transliteration without further consideration of linguistic distinction. As for CMP, its transliteration *Yihewan* (伊赫萬) adjusted Gu's problem and represented the -ch sound in Arabic properly.

Herbert has created many names for *Dune*'s messiah Paul, including Kwisatz Haderach, Muad'Dib, and "Lisan Al-Gaib." In Arabic, "Lisan" means "tongue" or "speaker," and "Gaib" means "unknown" or "things that will come in the future"



(Baheyeldin). As a whole, “Lisan Al-Gaib” stands for “the voice from the outer world,” signifying messiah’s ability to investigate the future and deliver prophecy to believers. However, there is problem in phonetically representing Lisan Al-Gaib; its Arabic articulation contradicts with Herbert’s pronunciation. In Arabic, the closest pronunciation of “Lisan Al-Gaib” is [lɪˈsæn alɑ hæɪ], with -gaib pronounced as [hæɪ]²². On the other hand, Herbert pronounced -gaib in more a more English manner [lɪˈsæn al gɛɪb]. It is debatable whether translators should follow the closest pronunciation of “Lisan Al-Gaib” in Arabic or Herbert’s version.

Gu and Pan both seemed to follow Herbert’s pronunciation (or merely based on English phonetics) by translating “Lisan Al-Gaib” into *Lishan Agaibo/ Lisang Aer-gaibu* (利山·阿蓋博/李桑·阿爾－蓋布). In contrast, CMP adopted Arabic pronunciation by transliterating the term into *Lisang Alahei* (利桑·阿拉黑). Over the past few examples of phonetic representation, CMP had been trying to remain consistent in following to ST’s etymological sources such as Arabic or Hebrew in terms of phonetic representation. From these examples, the thesis could establish a strategic priority for CMP’s textual representation tactic.

The next example is “Chani,” Paul’s bound concubine and daughter of Fremen planetologist Liet Kynes. According to Herbert’s pronunciation²³, “Chani” sounds closer to [ˈtʃɛɪni], with vowel -a pronouncing as diphthong [ɛɪ]. Herbert’s pronunciation is opposed to David Lynch’s *Dune* film in 1984, where “Chani” is pronounced as [ˈtʃani] owing to the Hebrew origin of this term²⁴. In this case, CMP unusually followed Herbert’s version by translating “Chani” into *Quanni* (荃妮), instead of Hebrew pronunciation. In

²² The official pronunciation of Lisan Al-Gaib can be found in the following YouTube channel: <https://www.youtube.com/watch?v=ZX8WDrltM2I&t=386s>

²³ Herbert’s pronunciation of *Dune*’s loanwords can be found in the following YouTube channel: <https://www.youtube.com/watch?v=P2AmCQF39wc&t=171s>

²⁴ Chani’s exact pronunciation has been discussed on the StackExchange website: <https://scifi.stackexchange.com/questions/112418/in-dune-what-type-of-name-is-chani>

comparison, Gu's translation *Jiani* (加妮) is close to Hebrew articulation, whereas Pan's translation *Chini* (契妮) neither followed Herbert's nor Hebrew pronunciation.

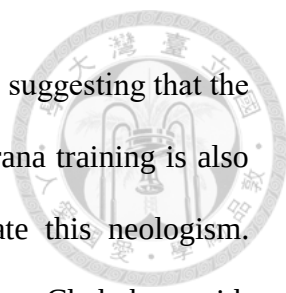
The last example of phonetic representation is "Usul," the private name of Paul among Fremen people. When Paul defeated one of Fremen warriors Jamis, he was accepted as a member of Fremen, given by the naib of the sietch Stilgar. "Usul" is also derived from the Arabic, which means "fundamental principle." While in *Dune*, this word is bestowed an altered meaning indicating "the strength of the base of the pillar." "Usul" was pronounced as [u'sal] by Herbert, but would typically sound like [u'sul] in Arabic. In terms of transliteration, CMP transliterated the term into *Wusuer* (烏蘇爾) based on Arabic. Gu's transliteration *Yousou* (友索) leans closer to Herbert's version, and has been preserved in Pan's edition.

(3) Worldview Representation

	CMP	Gu	Pan
Bindu suspension	並度僵直	明點龜息法	賓度歇止
Voice	魅音	魔音大法	音言
Dr. Wellington Yueh	惠靈頓尤因醫生	惠靈頓岳大夫	威靈頓岳醫生
Zither	齊特琴	古琴	古箏

In this subsection, the thesis will focus on four over-domesticated examples, examining how CMP modified the previous editions based on *Dune*'s original worldview. Besides, the thesis will also explore reasons for Simplified Chinese editions (especially Gu's) to adopt domestication strategy on certain neologisms.

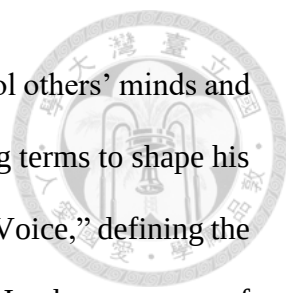
"Bindu suspension," Bene Gesserit's special technique to remain in a form of catalepsy. In *Dune*, Bene Gesserit members would go through "Prana-Bindu" training to strengthen their muscles and minds. In reality, Prana and Bindu both come from Sanskrit, so "Bindu suspension" can actually be categorized as compounding neologism. In



Sanskrit, Prana means “life force/ energy” and Bindu means “point,” suggesting that the training involves the flow of energy from point to point in body. Prana training is also seen practicing in India, which perhaps inspired Herbert to create this neologism. However, in *Dune*, Prana-Bindu is derived from a fictional language Chakobsa, with Prana meaning “nerve” and Bindu meaning “muscle.” It seems that the definition of Bindu in the novel was deliberately changed by Herbert for some reason. When dealing with compounding neologisms like *Azhar Book*, readers already know that CMP tended to literally translate the term. Nonetheless, since “Bindu” here represents totally different meaning, prompting CMP to use hybrid strategy by transliterating “Bindu” into *Bingdu* (並度) and literally translate “suspension” into *jiangzhi* (僵直).

As for Gu’s translation *Mingdian guixifa* (明點龜息法) [Mingdian feign breath technique], she adopted the common translation of Bindu in Sanskrit, *Mingdian* (明點). For those practicing yoga or studying Buddhism, *Mingdian* (明點) is a common word referring to the point in human’s inner body. However, since Herbert deliberately transformed the definition of Bindu into “muscle,” Gu’s translation would be inappropriate in this case.

Next, *guixifa* (龜息法) in Gu’s edition may infer traditional Chinese medical treatment, which is a breathing practice to take long and deep breath from *Dantian* (丹田). However, taking long deep breath of *guixifa* (龜息法) is completely different from the catalepsy of “Bindu suspension.” To sum up, these Chinese elements are dramatically at odds with Herbert’s worldview, and can be really confusing for readers when recognizing Chinese culture in *Dune*’s universe. Pan’s translation *Bindu xiezhi* (賓度歇止) [Bindu halt] used transliteration strategy, but the word *xiezhi* (歇止) [halt/ stop] is not as suggestive as *jiangzhi* (僵直) [stiffness] when it comes to the status of suspension, which implies a state in which the muscles stop moving.



Next example is “the Voice,” used by the Bene Gesserit to control others’ minds and behaviors. As we observed before, Herbert also borrowed the existing terms to shape his *Dune* universe. Here, Herbert simply created a new meaning for “the Voice,” defining the term as “the ability to manipulate others’ minds and behaviors.” In the category of neologism, this method of applying new meaning on the existing word is called layering. Gu’s translation *Moyindafa* (魔音大法) [The grand technique of magic voice] apparently adopted too many Chinese wuxia elements to Herbert’s *Dune*, since *Moyindafa* (魔音大法) would easily associate Chinese readers with the ancient Chinese world created by the famous wuxia writer Jin Yong. In Jin’s novels, there are tremendous names of martial moves, such as *Dugujiujian* (獨孤九劍) [Lone nine swords] or *Xixingdafa* (吸星大法) [The grand technique of absorbing stars].

It is evident that Gu adopted Jin Yong’s writing style to elaborate *Dune*’s universe, which is over-domesticated and deviant from Herbert’s worldview. Pan’s translation *Yinyan* (音言) [voice word] shows more restraint compared with Gu’s translation. CMP translated the Voice into *Meiyin* (魅音) [alluring voice] by applying the alluring characteristic *Mei* (魅) to the translation. CMP’s addition enables Chinese readers to associate the Voice with “allurement” (魅惑) and “manipulation” (操弄) more straightforwardly.

“Dr. Wellington Yueh,” a Suk doctor and personal physician of House Atreides, is another over-domesticated example in Gu’s edition, since his surname “Yueh” is similar to the Chinese surname *Yue* (岳). In latest film adaptation of *Dune*, Villeneuve also casted Taiwanese actor Chang Chen (張震) as Dr. Wellington Yueh out of the stereotypical impression on this fictional character. As a result, Gu translated “Dr. Wellington Yueh” into *Yue daifu* (岳大夫) [Yue doctor], specified the Chinese culture of the character by adopting Chinese surname *Yue* (岳), and ancient Chinese appellation of doctor *daifu* (大

夫). Similarly, Pan translated the character's name and title into *Yue yisheng* (岳醫生), reducing the over-domesticated appellation *daifu* (大夫) while preserving Chinese surname *Yue* (岳).

However, CMP has a different opinion on Dr. Wellington's cultural orientation. CMP argued that throughout the series, there is barely no clue of Dr. Wellington's appearance and nation, or the culture origin of Suk school, leaving this character's race or culture ambiguous. If readers ignore his seemingly Chinese surname "Yueh," his name "Wellington" is obviously closer to the western culture. Hence, CMP claimed that translators should objectively address the cultural orientation of Dr. Wellington Yueh. CMP's translation *Youyin yisheng* (尤因醫生) [Youyin doctor] deliberately broke the surname "Yueh" into two-syllable *Youyin* (尤因), sacrificing the faithfulness of transliteration for a more culturally neutral surname. CMP also changed *daifu* (大夫) to *yisheng* (醫生), which fits this character better in *Dune*'s universe, where Chinese culture is mostly absent.

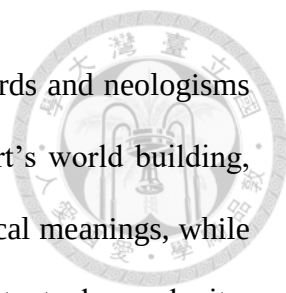
The last example of over-domestication is "zither," an instrument with a confusing cultural origin. In western culture, "zither" initially related to a class of musical instruments with many strings stretched across a flat box (European zither has thirty to forty strings), and can be pulled by fingers or a piece of plastic. Nowadays, "zither" can also refer to *guzheng* (古箏), a Chinese traditional stringed instrument. Different from the western zither, Chinese zither today has twenty-one strings, and is generally played with moveable bridges *yanzhu* (雁柱). It is important for readers to understand the differences between zither and *guzheng* (古箏) to better realize the translation strategy for each edition. Gu translated "zither" into *guqin* (古琴), which like *guzheng* is also a Chinese musical instrument, but has only seven strings and no moveable bridges. In comparison,

Pan further translated the term into *guzheng* (古箏), whose strings are as many as western zither, but has moveable bridges and Chinese cultural orientation.

However, CMP argued that the zither here should also be in western rather than Chinese fashion. There are two reasons supporting CMP's argument. First, if Herbert have wanted to refer to *guzheng* and *guqin*, he could have just used their Chinese pinyin names instead of confusing term "zither." Second, in *Dune*'s glossary of "baliset", which is Atreides warrior Gurney Halleck's favorite musical instrument, Herbert described baliset as "a nine-stringed musical instrument, lineal descendant of the zithra, tuned to the Chusuk scale and played by strumming. The baliset was a favorite instrument of Imperial troubadors" (528).

From the above description, we know that baliset is derived from the zither (or zithra) in *Dune*, and is often played by the troubadors, the poets or singers travelling around France and Italy during eleventh to thirteenth centuries. Zither's relation with baliset and troubadors strongly indicate that both zither and baliset in *Dune*'s universe have the western musical legacy, and should be translated into their official names *qiteqin* (齊特琴) or *qitelaqin* (齊特拉琴) instead. In returns, the above reasons have sufficiently explained why CMP changed Gu and Pan's domesticated translations into *qiteqin* (齊特琴).

From the above case studies, we can organize the results of textual, loanword and neologism studies into a general analysis. On the paragraph level, Gu often adopted the addition strategy by segmenting the sentences into pieces of information and adding more details. The drawbacks of Gu's addition strategy are evidently shown to readers, including redundancy and unfaithfulness. On the nominal level, *Dune*'s terminologies in Gu's edition are overly permeated with the Chinese elements or wuxia color, such as *Moyindafa* (魔音大法) and *Mingdian guixifa* (明點龜息法).



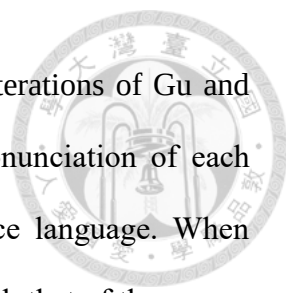
Gu's more target-oriented, over-domesticated tactic on loanwords and neologisms has been proved incompatible with *Dune*'s universe. Under Herbert's world building, every *Dune*'s terminology is closely connected with their etymological meanings, while Gu's tactic failed to preserve Herbert's multicultural description and textual complexity, which could result in tumultuous descriptions of Herbert's worldview in the following sequels. Gu's mixed use of transliteration and paraphrasing based on *Dune*'s glossary, such as *Quisheng zongjiaoshouce* (求生：宗教手冊) and *Azha zongjiaojiefen* (阿扎宗教解紛), is also questionable. On the one hand, change of translation strategies should be reasonable and logical, but certain rules have not been found in Gu's strategical changes. On the other hand, Gu's paraphrasing strategy has largely altered the original form and grammar of ST, which seems much less feasible for translating *Dune*'s loanwords and neologisms.

Next, the thesis will analyze Pan's edition. On the paragraph level, Pan abandoned Gu's addition strategy and leaned closely on source-oriented strategy in translation. As a whole, Pan's paragraphs have been more succinct and faithful, but Pan also mistranslated some tricky parts in the ST. For example, Pan's misuse of *fengyuntubian* (風雲突變) and *jiamei* (假寐) show that he misunderstood the meaning of the ST, resulting in multiple mistranslations in his edition. On the nominal level, Pan mostly resourced Gu's translations beside some fine-tuning transliteration. As a result, some shortcomings of Gu's translation strategy are also reflected in Pan's translation, such as over-domestication like *guzheng* (古箏) and *Yue yisheng* (岳醫生) or inappropriate mixed use of transliteration and paraphrasing. Despite the above shortcomings, Pan also managed to tone down some of Gu's over-domestication examples, such as *Yinyen* (音言) and *Bindu xiezhi* (賓度歇止).



Finally, the thesis will analyze the CMP edition and its textual representation tactic. As the re-edition of the previous Simplified Chinese editions, the CMP edition has made remarkable changes in many aspects. On the paragraph level, the CMP edition has been more refined than Gu's in dealing with long sentences with adverbial clauses and determiners, and more precise than Pan's for textual comprehension and word choice. In terms of strategy, CMP has prudently followed ST's grammar and content, and avoided most of Gu's additions and domestications for fear that previous lines would not fit in the later chapters, including preserving punctuation and syntax of the litany against fear. For some cases where the grammatical structure of the ST has been changed, readers can also understand the intention and consideration behind CMP editors in doing so, such as shifting the subjective of the sentence to the beginning for better reading experience of target culture.

On the nominal level, CMP's textual representation tactic can be divided into etymological, phonetic, and worldview categories. In the aspect of etymological representation, CMP adopted transliteration as its major strategy when dealing with names of characters, organizations, and other living things in *Dune*, but there are exceptions. When addressing with book titles, CMP preferred paraphrasing in similar form, including *Xunhuishu* (訓誨書), *Liewanji* (列王記), and *Guangmingshu* (光明書). When addressing with neologisms that involve blending or other methods, such as Mentat, CHOAM and Irulan, CMP opted for transcreation or paraphrasing. It should be emphasized that most CMP's transcreation and paraphrasing strategies either managed to achieve dynamic equivalence in terms of narrative function, like *Yiruolang* (伊若琅), or analogous method in creating neologism, like *Jingsuanshi* (晶算師) and *Jumao lianhui* (鉅貿聯會).



In the aspect of phonetic representation, CMP adjusted transliterations of Gu and Pan's editions based on solid resources that collect Herbert's pronunciation of each *Dune*'s term, or from the actual articulation of each term's source language. When confronting the situation where Herbert's pronunciation conflicts with that of the source language, CMP mostly preferred the pronunciation of each term's source language. For example, the pronunciations of *Lisang Alahei* (利桑·阿拉黑) and *Wusuer* (烏蘇爾) are closer to Arabic than Herbert's versions.

In the aspect of worldview representation, CMP has corrected some over-domesticated translations of Gu and Pan, getting rid of Chinese elements or wuxia color which are not compatible with *Dune*'s universe. For example, Gu's *Mingdian guixifa* (明點龜息法) and *Moyindafa* (魔音大法) involve traditional Chinese medical practice and wuxia color in *Dune*'s terminologies, which are incompatible with Herbert's worldview, where Chinese culture and race are absent.

Chapter 5 Conclusion



5.1 Main Findings

In the introduction, the thesis mentioned two major issues, including assessing CMP's intralingual translation decision and influencing factors, and defining and analyzing CMP's textual representation tactic. In terms of the first issues, the thesis concluded that through adopting Simplified Chinese editions, CMP could better incorporate the roles of translator and editor together in its publication procedure, utilizing the hybrid features of intralingual and interlingual translation to deal with *Dune* objectively and flexibly. Besides, CMP's decision did not just relate to *Dune*'s textual complexity, but also result from problems of Taiwan's sci-fi readership and current publishing industry. Hence, CMP's decision of adopting Simplified Chinese editions can be considered a compromise between profit and translation quality.

From CMP's case, readers will realize that intralingual translation phenomenon in Taiwan's publishing industry has been existing, which could result from various factors ranging from individual to the structural issues in publishing industry. As a result, it is recommended that before we criticize any decisions or behaviors of the publishers, it is better to first investigate the motivation, demands, and internal or external factors of the publishers. After fully understanding the whole situation, we may be able to demonstrate more empathy to Taiwanese publishers. The thesis also intends to eliminate superstitious belief that Simplified Chinese translations are all unprofessional and grammatically incorrect. For example, Gu and Pan's edition of *Dune* is still considered a faithful and solid translations under a more general standard of translation quality. It is expected that *Dune*'s re-edition and CMP's intralingual translation decision will help readers gain more

knowledge about the current circumstance of Taiwan publishing industry, and the ever more common translational communication between Taiwan and China.

In terms of the textual representation, the thesis has concluded the benefits and drawbacks of CMP's tactic. In summary, the benefits of CMP's textual representation tactic are threefold. First, CMP's tactic has represented *Dune*'s universe largely according to Herbert's imagination, and has gone beyond Nida's dynamic equivalence by stressing representation on aspects of etymology, phonetics, and worldview. CMP's faithfulness not just demonstrates editors' respect to the author, but how Herbert conceived and conceptualized these characters or cultures. In the previous chapters, the thesis has pointed out that *Dune*'s narrative depends heavily on consistency and coherence, since words or sentences in the earlier chapters could reappear in the following sequels. It is *Dune*'s textual complexity and magnificent worldview that demands a comprehensive multi-dimensional reproduction; likewise, it is also CMP's textual representation tactic that fully functions in favor of the worldview and cultural references. *Dune*'s special need in translation, in turns, created the stage for CMP's special tactic, which is rarely seen and should not be overlooked.

Second, CMP's textual representation flexibly adopted various strategies, serving in the best interest of the ST, and maximizing the readability for readers. For example, CMP used transcreation to reproduce word coinage method of neologisms, or visualized terminologies with certain word choices, such as *Shahuluo* (沙胡羅), *Yiruolang* (伊若琅), or *Beini jiesereide* (貝尼·潔瑟睿德). It is noteworthy that CMP's word choices are in accord with its transliteration strategy, meanwhile suggesting background information or wordplay based on *Dune*'s worldview. In addition, CMP also adopted transliteration for most loanwords, representing the foreignness in *Dune*'s universe and creating a sense of estrangement readers, which precisely comply with Suvin's argument of "cognitive

estrangement” in sci-fi story. Third, CMP’s textual representation can be adopted in faced with fictions whose worldviews are based on existing cultures and races, since this tactic demonstrates more flexibility in translation strategy in dealing with loanwords and neologisms. CMP’s *Dune* and textual representation tactic could also contribute significant case studies for later translators or scholars in sci-fi genre.

Still, there are some drawbacks concerning CMP’s textual representation. First, according to CMP’s Facebook post, CMP sometimes prefer rare words in transliteration to leave strong impression on readers, while this preference may create counter effect that disturbs reading experience. For example, “Shigawire” in *Dune*’s glossary is a metallic ground vine that can be made into reels to transmit messages. CMP transliterated this term into *Xujiateng* (魃迦藤), which is hard for readers to simply pronounce it. “Tleilazu” is another example. This term refers to a group of genetically altered humans. CMP transliterated it into *Telaisu* (忒萊素) to create the same awkwardness in pronouncing this word in the ST. However, CMP’s intention seems to neglect readers’ opinions, since some people already commented under CMP’s post for these weird word choices.

Second, it should be admitted that although CMP has taken multiple aspects of *Dune*’s terminologies into consideration, there are still linguistic barriers that impede CMP’s textual representation tactic. For instance, CMP’s *Yiruolang* (伊若琅) changed Herbert’s letter-rearranging wordplay into homophonic pun, it still did not cope with the relation of Irulan’s name with her mother’s “Anirul.” In fact, whenever CMP adopts one strategy to translate, it will inevitably suffer from opportunity costs in other strategies. To sum up, CMP’s tactic still has its limits, whether in terms of linguistic barriers or opportunity costs from other strategies, and should also be evaluated along with its benefits.

5.2 Research Limitations and Suggestions for Future Research

Even though the present thesis has conducted thorough research on *Dune* and its translations, there are still room for improvement. First, since this thesis mostly analyzes the first volume of *Dune*, the coming out conclusion could be partial and incomplete. It is suggested that future research could put the emphasis on the second to sixth volumes of *Dune*, making up the deficiency of the present thesis.

Next, due to the limitation of time and information, this thesis did not compare other Chinese translations of other sci-fi canons, especially those which also adopted Simplified Chinese editions. It is recommended that future research could compare the translations of *Dune* saga with those of *The Foundation* series, which is said to have adopted Simplified Chinese editions for re-edition as well. By comparing the situation of *Dune* with other sci-fi canons, readers will understand more about the literary differences of these sci-fi canons.

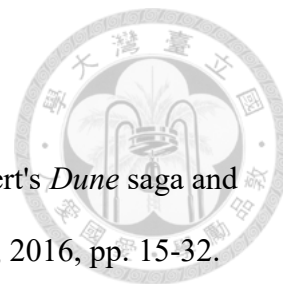
5.3 Concluding Remarks

The present thesis guides readers to better understand *Dune*, the uniqueness of its worldview, and the difficulties translators may encounter while dealing with the multicultural references of *Dune*. The thesis has concluded the cultural sources of *Dune*'s worldview, how Herbert applied their etymology or pronunciation to his neologisms, how should translators correspond by representing certain quality of loanwords. *Dune*'s worldview, possible translation difficulties, and corresponding translation strategies of Chinese editions all contribute to the current sci-fi translation research, helping scholars and students examine *Dune*'s context in a clearer view. CMP's unique methodology of textual representation will also open new possibility of translation study to focus on etymological, phonetic, and worldview representation of the ST.

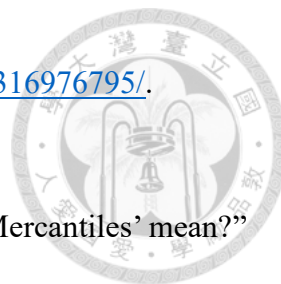
In addition, the present thesis also intends to clarify readers' misunderstanding of CMP's decision and efforts. From the detailed description of CMP's publishing procedure

and decision-making process, it is easier for us to understand CMP's intralingual translation decision, and even appreciate CMP's editors more because of their huge efforts to faithfully represent *Dune*'s originality and foreignness. The thesis has pointed out the long-existing intralingual translation phenomenon in Taiwan's publishing industry, hoping to raise the public's awareness of the problem rooted in Taiwan's book market and readership, calling for more concerns from governmental departments and related industries.

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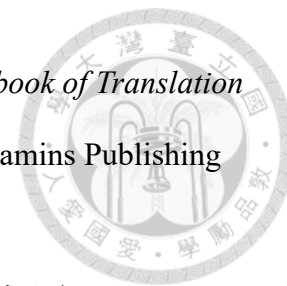
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