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論成語在翻譯中的使用：

以《正常人》繁體中文譯本為例

On the Use of Idioms in Translation: A Case Study on the
Traditional Chinese Translation of *Normal People*

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本論文係謝雨軒（R10147004）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 114 年 7 月 9 日承下列考試委員審查通過及口試及格，特此證明。

The undersigned, appointed by the Graduate Program in Translation and Interpretation on July 09, 2025, have examined a Master's Thesis entitled above presented by HSIEH, YU-HSUAN (R10147004) and hereby certify that it is worthy of acceptance.

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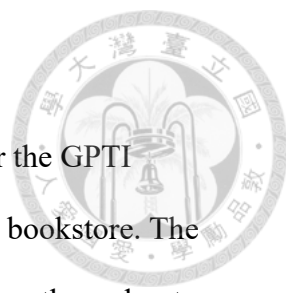
A blue ink signature, likely of the advisor, written over a horizontal line.

（指導教授 Advisor）

A blue ink signature, likely of the committee member Lin Xi-qiang, written over a horizontal line.

林熙強

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I still vividly remember grappling with my research proposal for the GPTI recruitment exam when Rooney's *Normal People* caught my eye in a bookstore. The Irish-based story resonated with me and has been a constant companion throughout my thesis journey. Initially, my aim was to amplify the millennial voice within its pages. However, over the past two years, I found myself identifying with the novel's characters as I experienced depression amidst personal challenges. Connell's scenes of debilitating depression, where his counselor diagnosed his condition as life-threatening, were not merely fictional; they began to manifest as my own lived experience. I finally understood why he had no energy to even move to his bed and decided to lie on the apartment floor. It was not absurd; it was a profound reality. Now, I am fortunate to have found stability, no longer relying on medication and counseling to function "normally," but these experiences have taught me valuable lessons about kindness and resilience, prompting me to redefine what it truly means to be "normal." Indeed, the very notion of "normal people" remains a compelling question.

This journey of discovery and healing would not have been possible without the significant support of many. My deepest gratitude goes to my advisor, Prof. Richard Chen, for the unwavering mentorship throughout my GPTI journey. My sincere thanks extend to Prof. Sara Chen and Prof. Hsi-chiang Lin, for their constructive feedback on refining this thesis. I also couldn't have done it without all the teachers and classmates, particularly Pin-chun and Chieh-ling, who stood by me through every challenge.

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摘要



愛爾蘭小說家莎莉·魯尼的第二部長篇小說《正常人》於 2018 年出版。其故事背景設定於 2011 至 2015 年的愛爾蘭，描述男、女主角康諾與梅黎安從高中至大學的情愛糾葛，並涵蓋自我追尋、社會階級等探討。由於故事近代且議題切身，《正常人》引起全球讀者共鳴，於 2020 年改編為影集，並於同年發行繁體中文譯本。然而，不少譯本讀者卻在閱讀後表示語句不流暢、言語交鋒不有趣且無帶入感。針對原文、繁中譯本讀者迥然不同的感受，本研究以 Boase-Beier 的翻譯風格理論切入，聚焦於繁中譯文內大量的成語使用，並分析譯者將原文轉換為譯文所作之「選擇」如何影響譯文讀者的感受。研究方法主要分為兩階段—文本分析及問卷調查。研究結果顯示，繁中譯文共出現 16 處成語誤用，其中包含 8 處語域不當及 8 處其他誤用；而在問卷調查中，多數千禧世代的填答者在含有成語之既有譯文及研究者所提出的口語版本中，傾向選擇後者，認為其更貼近原文句意及小說角色之設定。本研究雖以單一文本為例，卻期盼引起成語應用於翻譯之適切性探討。過去在翻譯時，多數人著重於成語的正面效果，如言簡意賅、文學性高等，卻忽略其使用過多難免造成譯文過於正式且不口語，特別是《正常人》此類主角為學生之千禧小說，如欲在譯文內使用大量成語，務必思慮是否合乎文意或人物塑造。而繼《正常人》後，未來出版業許會引進更多西方千禧小說，此研究或可提供翻譯策略之參考，並引發進一步探討。

關鍵字：莎莉·魯尼、《正常人》、千禧小說、翻譯風格、成語使用

Abstract



Normal People is the Irish writer Sally Rooney's second novel. Published in 2018, it is set during the period of 2011 to 2015 in the post-Celtic Tiger Ireland. The story depicts the romantic entanglements of the two protagonists, Connell and Marianne, from high school to college, covering themes including self-discovery and social inequality. Due to its contemporary setting and close-to-life themes, *Normal People* resonates with readers worldwide and receives widespread acclaim, which led to the release of Traditional Chinese translation in the same year. In contrast to the well-received original, however, the translation gets mixed reviews, with readers referring to the verbal duels as tedious and the plots as not emotionally engaging. To address the inconsistent readers' reviews, this study applies Boase-Beier's stylistic approach with a focus on the extensive use of idioms in the Traditional Chinese translation, analyzing how the translator's "choices" in transforming the original text into the Traditional Chinese version contribute to the gap in readers' perception. Via textual analysis, the research pointed out 16 cases of improper register and misuse/mistranslation in the translation; through a questionnaire, the millennials are discovered to be more in favor of the colloquial revisions proposed by the author than the existing translations that employ idioms as they found the former relatively in line with the novel's context. While this research is based on a single text, it aims to initiate discussions on the appropriateness of using idioms in Chinese translation. Traditionally, the positive effects of idioms, such as brevity and sophistication, have been emphasized. However, as the remains of Classical Chinese, idioms also result in a relatively formal and non-colloquial effect. Applying idioms to a millennial novel like *Normal People* may seem clunky. Considering the potential introduction of more Western millennial novels in the

publishing industry after *Normal People*, this study may serve as a reference for translation strategies and spark further discussions.

Keywords: Sally Rooney, *Normal People*, Millennial Novels, Translator's Style, Chinese Idioms



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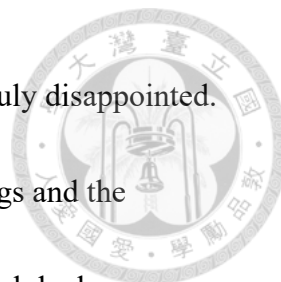
Chapter 1. Introduction



1.1 Research Motivation

Normal People is the second novel of the acclaimed Irish writer Sally Rooney. As a millennial novel, it navigates the four-year complicated relationship between the two young protagonists, Connell and Marianne, from high school to college in the post-Celtic Tiger Ireland (Barros-Del Río 178). Despite framed by specific cultural notions, the story shares universal themes such as the yearning for affirmation, the search for one's own identity, and the struggle against gender and social inequality. With exquisitely narrated storyline, it strikes the chord with readers all around the world and won the 2018 Costa Book Awards for Best Novel, the 2019 British Book Award for Book of the Year, and was longlisted for the 2018 Man Booker Prize. With such popularity, *Normal People* was soon adapted into an eponymous TV series aired on BBC Three and Hulu in 2020.

As the TV series went viral, both Traditional Chinese and Simplified Chinese translations of the novel were published the same year in Taiwan and China. Nevertheless, despite all the awards the Irish novel received, the Traditional Chinese translation got mixed reviews. Comments criticizing its writing style can be seen on book-selling websites *Books*. One reader says "I bought the book when I watched the



TV series halfway through. When I started reading the book, I was truly disappointed.

The sentences are choppy and do not flow smoothly at all. The settings and the descriptions of the characters felt strangely off... The banter and verbal duels were uninteresting and tedious” (Zhenzhu Meirenyu [珍珠美人魚])¹. Another mentions “I find it [the story] lackluster and uninteresting, lacking a compelling storyline and having scattered structure. It fails to engage me emotionally” (A PP [阿 PP]).² Still another pointed out that “Compared with the well-received English version, the Chinese version is ‘tragic.’... It lacks context so readers are unable to emotionally engage in the story” (Lisasa).³ Some readers even confused the translator with the author, attributing the undesirable reading experience to the writer’s young age and hence presumably immature writing techniques (Cheese; D).

The discrepancy between the Traditional Chinese translation and the original work caught my attention and prompted me to delve into the cause behind it. As I read through the translation, I detected the prominent use of Chinese idioms (“Chengyu” in Mandarin) in not only the characters’ conversation but also the speaker’s narrative. The non-colloquial feature and cultural implications of the idioms may be one of the main

¹ Translated by the author of this thesis. The source text is “我先看了影集，看一半再買書，但是再讀這本書時，真的蠻失望，語句非常不流暢，鈍感很重，角色的描述和設定，怎麼如此怪異……鬥嘴和言語交鋒也不有趣，頗瑣碎無聊 (珍珠美人魚).”

² Translated by the author of this thesis. The source text is “我覺得超級平淡無聊，沒有劇情、架構零散、沒帶入感 (阿 PP).”

³ Translated by the author of this thesis. The source text is “看了英文版的好評，看完中文版真的悲劇。翻譯問題非常大，逐句翻譯沒有語境，無法將故事情感帶入 (Lisasa).”



reasons that drives the translation's style away from the original and affects readers' perception of the story. For example, the translator renders "a total stud" into "奇貨可居(*qihuo keju*)" and "really hate her" into "恨她入骨(*hentarugu*). " The former makes the high-school speaker pedantic and deprives the banter of the conversation, and the latter brings the hate between the students to the level of animosity, while it only describes the school bullies' dislike for the victim. The two instances above show how the use of idioms can change the representation of characters and the relationship between them, which possibly result in the criticism of the translation. Therefore, the research will continue to explore how the translator's use of Chinese idioms alters the style of the original work and impacts the readers' perception of the story.

1.2 Introduction to Sally Rooney

Sally Rooney was born in Mayo, Ireland in 1991. Since her mother was a director of an art center, Rooney gained early exposure to arts and joined a writing group held by the center in her teens. With great interest in writing, she later finished her bachelor's and master's degrees in English and American literature in Trinity College Dublin, during which she was elected as a scholar and won the 2013 champion debater in Europe. After such a prestigious achievement, Rooney unexpectedly quit the debate

team and published an essay “Even If You Beat Me” in *The Dublin Review* detailing the reason for her leave, which in turn drew publisher’s attention to her polished writing.

In 2016, the draft of Rooney’s first novel *Conversations with Friends* was subject to a seven-party auction for the publishing rights. When published by Faber and Faber the next year, it soon became a literary sensation, breaking into the mainstream and making Rooney “the voice of the millennials” (Armitstead). A year later, Rooney’s second novel *Normal People* was soon let out. Not only did the book win her international recognition, including the Costa Book Award for Best Novel and a place on the Man Booker Prize longlist, but it was adapted into an eponymous TV series broadcasted on BBC and Hulu, which took her literary fame to a worldwide level. In 2021, she released her third novel *Beautiful World, Where Are You*. The book, though less critically acclaimed than the second one, won her Irish Book Awards for Novel of the Year and ranked as a bestseller in *New York Times*. Recently in September 2024, she let out her latest novel, *Intermezzo*, which departs from the previous works with a focus on the male protagonists and their fraternity when coping with family loss. The novel has also received wide popularity as the fastest-selling book in Ireland in 2024.



1.3 Sally Rooney's Writing Style

To examine Rooney's writing style in depth, this part is divided into three sections, including the topics of her books, the representation of the characters, and lastly the tone of her writing.

1.3.1 Topics of Rooney's Novels

"When you inhabit a time of enormous historic crises, you're concerned about it" (Christensen). When interviewed by *New York Times* about the ethics of fiction, Rooney equated it with the ethics of living, but readers might wonder, what kind of "enormous historic crises" does Rooney live in?

From the mid-1990s to the late 2000s, Ireland achieved substantial economic growth known as "Celtic Tiger," due to direct foreign investment; however, as the world went through global financial crisis in 2008, Ireland's economy suddenly collapsed and the nation fell into a period of recession. The economic contraction in the Post-Celtic Tiger Ireland resulted in the repolarization of class and gender (Barros-Del Río 181). Growing up in such social atmosphere, Rooney engaged in dinner-table chats about socialism and feminism with her family since childhood, both of which become important topics in her novels later on (Ingle).

Rooney tends to write about how the Post-Celtic Tiger crisis in Irish society hinders young people in their search for independence, especially the struggle between classes



and the anxiety about capitalism. Characters in her story can be from very different social economic status; they can holiday in France or Italy but sometimes don't have enough money to eat (Armitstead). Aside from discussions on capitalism and socialism, the novel also covers lots of sex scenes. While many might stigmatize or degrade those scenes as pornography, Rooney urges the readers to look at them in a broader scope, in which we see intimacy, discomfort, and loss of self in a relationship, and in which lovers are not just "being penetrated literally, but psychologically" (Armitstead).

To sum up, Sally Rooney's novels are framed in Post-Celtic Ireland with characters struggling in a capitalist society and complicated relationships in search of their selves.

1.3.2 Representation of Characters

During an interview with the *Irish Times*, Rooney deemed herself an imaginative person to come up with psychological realities; however, the material reality of the characters has to be based on what she actually knows. "It's the same reason that all my characters are Irish. I'm Irish. I live in Ireland. Most of my friends are Irish. I feel more grounded in that reality" (Ingle).

Aside from being Irish, Rooney's characters also reflect the people she knew in college. They are millennials who are smart, erudite, yet insecure in late adolescence and early adulthood, talking earnestly of politics and literary theory, drifting in and out

of relationships, and starting to organize thoughts about the world and themselves (Brockes).



1.3.3 Tone of Writing

As most characters in Rooney's novels are erudite adolescents, the books are written in dry, flat effect that was often very funny. It includes fleeting, well-wrought descriptions that infuse the scene with a casual virtuosity and is also interspersed with emails where the characters exchange their thoughts intellectually (Brockes). In an interview with the *Guardian*, Rooney claimed a large part of her writing has developed through writing emails. She even referred to her narrative technique as "email voice," in which the narrative possesses an email-like quality to instantly communicate not only between characters but also with readers (Lockwood). The bracing directness, sheer immediacy, and rawness of her writing have even earned her the title of "Salinger for the Snapchat generation" (Armitstead).

1.4 *Normal People* as a Millennial Novel

When it comes to what counts as a millennial novel, there has not been a consensus among scholars. Some argue that it depends on the age of the author, others on that of the main protagonists, and still others on the age of the readers marketed to. Sudjic proposed that, for a novel to be qualified as a millennial one, the novelist should be born between 1981 and 1996, and the mood of the novel should be able to relate to the

millennials. Common themes of such genre include struggle for social acceptance and financial security as a response to the ruthless ecosystem made up of ecocide, racism, sexism, and social class; hence the protagonists in millennial novels are often self-sabotaging, desperate, and feeling displaced in their coming-of-age journey.

Normal People, according to Sudjic's definition, can thus be categorized as a millennial novel on account of its 1991-born writer and issues addressed in the story. As mentioned in the previous section, the novel portrays two millennial protagonists Connell and Marianne in their search of independence from 2011 to 2015, a time when Ireland was going through repolarization of class and gender during the post-Celtic Tiger period. In the novel, topics like social inequality, housing problems, consumerism and dysfunctional families are touched upon (Barros-Del Río). For instance, Connell is from a single-parent family in which his caring mother works as a housecleaner for Marianne's; Marianne, on the other hand, is born into an affluent yet abusive family. The gap of their social classes is the main theme dominating the story and hindering them from exploring their relationship. In addition, the novel also depicts the young characters engaging in love-sex relationship in which they long to construct their selves through dominance and subjection. The above-mentioned themes of social class and sexism correspond to those of millennial novels and hence why *Normal People* can be classified as such.

1.5 Introduction to Li Jing-yi

The Traditional Chinese translation of *Normal People* was completed by Li Jing-yi, who is known for her diverse roles as a senior political advisor, prolific translator, and founder of a publishing house. Holding a doctorate in diplomacy from National Chengchi University, Li notably served as former President Lee Teng-hui's speechwriter from 1990-2002 and was described by Lee as "the speechwriter who knew him best" (Chen).

Aside from her distinguished political career, Li has translated over eighty books ranging from popular science, literary works, and detective novels, including James Gleick's *Genius: The Life and Science of Richard Feynman*, Khaled Hosseini's *The Kite Runner*, and Paul Auster's *The New York Trilogy*. In recent years, Li is dedicated to translating British novelist John Harvey's Charlie Resnick Mysteries and Irish writer Sally Rooney's novels.

For Li, drafting speeches for the president and translation share similarities as both require "stepping into the characters" and "using language accessible to the public." The former includes understanding and thinking through characters' logic in order to faithfully convey their tone, while the latter highlights the importance of catering to the recipients, whether they are the general public or target readers ("水深則流緩").

In 2017, after retiring from the civil service, Li founded Donmay Publishing House. Through it, she published two significant works — 《漫長的告別：記登輝先生，以及其他》 (*A Long Goodbye: Remembering Mr. Teng-hui, and Others*), a memoir dedicated to the late president, and 《為你，千千萬萬遍》 (*For You, a Thousand Times Over*), which details her translation notes for 23 literary works. However, it's worth noting that neither publication includes Li's insights into Rooney's *Normal People*, the focus of this study.

1.6 Reception of *Normal People*

On the American book review website *Goodreads*, the English novel published by Faber & Faber has received average ratings of 3.93/5 for the hardcover edition, 3.84/5 for the paperback, and 4.01/5 for the Kindle edition, which are based on 67,131, 39,802, and 37,754 reviews respectively. Most of the positive feedback mentioned the intricacies of the characters' relationships, which are described as “personal yet relatable” (Tabassum). The negative reviews, however, regard the story as the characters' “own little bubble” and hence “boring” (Dem). What is worth mentioning is that part of the criticism seems to come from non-millennials, as some confessed having “no interest in reading about college kid's sexual relationships” and suggested the novel to “a younger audience” (Dem), which echoes the features of millennial novels as they target specific readers rather than a universal one.

As for the adapted TV series, it has received a high rating of 8.4/10 from 81,867 reviews on the *Internet Movie Database (IMDb)*. Positive reviews refer to the sensitive portrayal of the protagonists' coming-of-age journey as relatable, and the sexual scenes as a way to convey real and meaningful connections rather than being gratuitous.

Audiences who have read the novel even comment that “the book itself became alive through vulnerable performances” (Saadgkhan). Criticisms of the series, on the other hand, deem it to be “boring” and “a waste of time” (Maniteja93; Irishchatter). The reviews above are aligned with those of the original.

The Traditional Chinese version of *Normal People*, despite the popularity of the English novel and TV series, is not as well-received. On *Goodreads*, it has received a lower average rating of 3.74/5 with only 115 reviews; on Taiwan-based online bookstore *Books*, it has only received an average rating of 3.41/5 from 29 reviews.

Problems indicated in the reviews can be categorized into three groups – confusion caused by lack of quotation marks, failing to engage the readers emotionally due to lack of context, and tedious conversations among characters. While the first issue mainly concerns the author's unique style and the publisher's decision on how to render it in the translation, the other two pointed out by the readers may result from the translator's excessive use of Chinese idioms, which infuse Chinese elements inside the narrative and conversation, making the lines awkward and altering the characters' representation.

1.7 Research Questions

Building upon the issues highlighted above, this study investigates how the Traditional Chinese translation of *Normal People* alters the style of the original texts in terms of its use of Chinese idioms. The specific objectives of this research are:

1. What instances of improperly used Chinese idioms appear in the Traditional Chinese translation?
2. How do these instances affect readers' perception of the story?

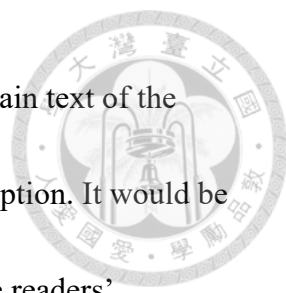
Chapter 2. Literature Review



2.1 Previous Research on the Traditional Chinese Translation of *Normal People*

Though *Normal People* is a worldwide sensation, only one academic paper can be found discussing its Traditional Chinese translation. The research was conducted by Tan with a focus on analyzing the paratexts of the translation, including the publisher's advertising strategies, translator's visibility through the footnotes, and readers' responses to the translation. Tan pointed out that the publisher advertises the novel as a portrayal of the millennials' struggles in relationships while downplaying the Irish context and social issues addressed inside. The novel is also emphasized as award-winning and promoted along with the adapted TV series for a wider range of readers (76).

As for translator's visibility, Tan pointed out that the translator becomes visible in footnotes as she manages to bring some Irish historical and social context to the readers through the few explanatory footnotes (103). Lastly, regarding the readers' response, Tan deemed the positive reviews on *Books* "very much in line" with the publisher's promotional strategies, both focusing on the protagonists' emotional struggles in their romance. She then further concluded that the publishers' paratexts have "a great influence on how the readers perceive the work (105)."



However, throughout her research, little did Tan touch upon the main text of the translation, which is supposed to directly influence the readers' perception. It would be arbitrary to conclude on the correlation between the paratexts and the readers' perception when the role of the main text is left undiscussed. In addition, considering the fact that there are only 29 reviews on *Books*, among which only 16 rated the book over three, it would be inappropriate for the author to claim that the readers' perception of the translation is aligned with the advertisement.

2.2 Translating Literature

According to Lefevere, when translating literature, translators should take into consideration the position of the source text in the source literature and the source culture, with an aim to casting around for relevant analogies in the target culture and the target literature (92). To locate the position of the source text, genre can be an important indicator as well as a literary device. Translators have to consider how much their readers are familiar with the genre and hence develop strategies to match the generic elements in the source text. For example, if a translator were to render Chinese “rhyme-prose” into English, they would have to first consider what this genre means in the source readers' mind, how much the target readers know about the genre, and think up ways to rewrite the non-Western genre while keeping the original elements (32).

Closely related to genre, at the illocutionary level, register also plays a significant role

when it comes to writing style. Register, as Lefevere explains, means that in every culture, certain type of utterance is relatively appropriate in a given situation. For instance, when one meets the queen of England, saying “Hello, Queen” will definitely be frowned upon (58).

Following the discussion on genre and register in translation, *Normal People* is received in the source culture as a millennial novel and advertised in Taiwan as such, too. However, the use of Chinese idioms seems to alter the register of the book. Take the sentence “You’ll be a total stud” for example. Though it is said as Marieanne and Connell discuss their college majors and the word “stud” is an informal usage, the translator renders it into “你會奇貨可居”, which makes the high-school speaker rather pedantic. To explore this issue in depth, the following sections will focus on the definition and features of Chinese idioms to see how they affect the style of writing.

2.3 Definition of Chinese Idioms

The definition of Chinese idioms (“Chengyu”), though largely consistent, varies across different sources regarding their origins and meanings. Among Taiwan’s most commonly used dictionaries, the *Dictionary of Chinese Idioms* defines Chinese idioms (“Chengyu”) as “fixed expressions with classical origins and multiple layers of meaning.”⁴The *Revised Mandarin Chinese Dictionary* (hereafter, *RMCD*), a dictionary

⁴ Translated by the author of this thesis. The source text is “凡有典源，具多層表義功能的固定語。”

compiled by the National Academy for Educational Research, further characterizes them as “fixed expressions with classical origins and multiple layers of meaning that can function as components of a sentence and come in various forms. They are primarily composed of four characters and generally carry extended metaphorical meanings rather than being interpreted literally.”⁵

Although the dictionaries above emphasize classical origins and multiple layers of meanings, two authoritative reference works in the Chinese-speaking world, *Cihai* and *Hanyu Da Cidian* adopt more general definitions. *Cihai* defines Chinese idioms as “concise, richly meaningful, and long-established fixed phrases in the Chinese language. They are generally made up of four characters and have diverse origins, mostly deriving from ancient poetry, prose, myths, legends, and historical tales”⁶. *Hanyu Da Cidian*, on the other hand, categorizes Chinese idioms into two types: one refers to “commonly used ancient phrases”⁷ while the other describes them as “fixed lexical units that have been used for an extended period, possess a stable structure, and convey a complete meaning. They are mostly composed of four characters”⁸. Both

⁵ Translated by the author of this thesis. The source text is “漢語中有典源，具多層表義功能的固定語。可作為句子的成分，形式不一，以四言為主。一般都有引申的比喻義，而非單純使用字面上的意思。”

⁶ Translated by the author of this thesis. The source text is “汉语中形式简练、含义丰富、长期习用的固定词组。一般由四个字组成，来源不一，大多出自古代诗文、神话传说、历史故事等。”

⁷ Translated by the author of this thesis. The source text is “习用的古语。”

⁸ Translated by the author of this thesis. The source text is “指长期习用，结构定型，意义完整的固定词组。大多由四字组成。”

works dispense with the necessity of classical origins, focusing instead on whether the units have been used for a long time. The latter even disregards the need for multiple layers of meaning provided the idiom has a complete meaning.



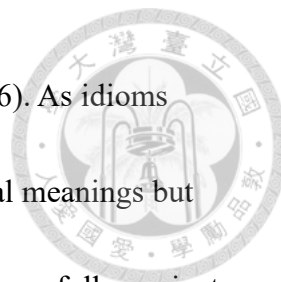
To explore the effect of Chinese idioms on translation style rather than delving into the origins of specific idioms, this study adopts the more general definition from the *Hanyu Da Cidian*: lexical units composed of four characters that possess a stable structure, have been used for an extended period, and convey a complete meaning are considered Chinese idioms.

2.4 Origin of Chinese Idioms

The origin of the idiom's four-character form, according to the Chinese scholar Zhou Jian, can be traced back to Chinese linguistic preference for even numbers over odd numbers (Wang 25). The classic *Shi-jing*, also known as *Book of Odes* or *Book of Poetry*, sets the basic structure with its four-character lines composed between 11th century and 6th century B.C., which later became permanent fixtures and repetitively used in Chinese literature for over two thousand years (Wang 25; Wu 67).

As for the sources of idioms, though not a strict requirement, they often derive from classical literature, whether it's a condensed version of a story or an excerpt of words from ancient people (*RMCD*). While idioms may also come from ballads or common sayings, they owe more to written traditions to oral ones, which could be

contrasted with the relatively vernacular proverbs “yanyu” (Wu 65-66). As idioms develop through ages, they often evolve and carry not just the original meanings but extended ones, which makes them challenging to learn as users must carefully navigate multiple layers of meanings functioning at the same time.



2.5 Characteristics and Functions of Chinese Idioms

According to Wang, idioms possess three features — fixed form, neat syllables and incisive meaning but rich connotations (425). The fixed form, as Wu stated, can be further divided into two aspects. The first aspect concerns semantics. Each idiom functions as a single lexeme in full expressions regardless of the meaning of individual constituents; the second aspect pertains to the structure as none of the constituents in an idiom can be replaced or deleted, nor can the word order be changed. This rule applies to most of the idioms even though few variants and inverted forms exist (65-66).

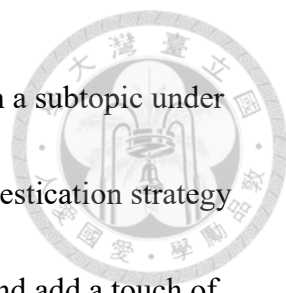
Aside from the fixed form, idioms also have neat syllables as they are mainly made up of four characters, which has its root in ancient Chinese and thus highly compact in meaning (Wang 12). Being compact, however, doesn't mean that idioms are simple; rather, they possess linguistic functions that distinguish them from Vernacular Chinese. For instance, the *Dictionary of Chinese Idioms* distinctively points out idioms' function to enhance rhetoric and convey specific meanings by providing the contrast between “pressing forward despite knowing the difficulties” and “yugong yishan (愚公移山, the

foolish old man moves the mountains)” as well as “feeling nervous and fearful after a defeat” and “*caomu jiebing* (草木皆兵, every tree and bush looks like an enemy soldier).” In the above-mentioned pairs, the latter idioms are apparently more vivid and evocative as they are excerpts of ancient stories or historical events.

As one of the most well-known writers and translators in Taiwan, Yu Kwang-chung, has also discussed the importance of Chinese idioms and pointed out their functions in *China Times*. He argues that, although many people thought Vernacular Chinese has replaced Classical Chinese, the latter has not been abolished but has remained in the form of idioms. Chinese idioms have extremely concise and orderly nature that can complement the sometimes-lengthy feature of Vernacular Chinese. Using Chinese idioms in narrative, therefore, can tighten the syntax and rhythm within the framework of Vernacular Chinese, reaching a harmonious balance between tightness and looseness and bringing about variation in writing.

2.6 Use of Chinese Idioms in Translation

Currently, studies on the use of Chinese idioms in translation focus on subtitle translation. Lin mentions that the use of Chinese idioms can save space, which has been the major concern when translating subtitles (66). Au, on the other hand, not only mentions that using idioms can achieve the effect of doing more with less, but also points out their function to polish the translation.



In the translation of literature, the use of Chinese idioms is often a subtopic under writing style. In Yang's study, she regards the use of idioms as a domestication strategy and claims that idiomatic expressions can make translation concise and add a touch of literary sophistication in the target texts (30). In her conclusion, however, she goes on to caution that the so-called "proper use" of Chinese idioms should consider the age of its target reader, as young children might not recognize difficult idioms (26; 30). This research, following Yang's claim, tries to incorporate the role of source texts and argues that translators should not only concern about the target readers, but whether the Chinese idioms used fit into the cultural context and representation of characters in the source texts. As Shih has pointed out in her analysis on Yu Kwang-chung's translation of *The Old Man and the Sea*, that since Chinese idioms are a relatively formal expression and "using more Chinese idioms can be seen as not colloquial," they may not suit every kind of literature genre (59).

2.7 Summary of Literature Review

Though *Normal People* is a worldwide sensation, only one research can be found discussing its Traditional Chinese translation, with the focus on the paratexts rather than the main text. This gap underscores the significance of this research, which examines the translated main text through the lenses of genre and register. As outlined by Lefevere, both of these are crucial considerations in the translation process.

As a millennial novel whose storyline surrounding a teenage couple's coming-of-age journey, the notable presence of Chinese idioms in the translation of *Normal People* seems incongruous since idioms are four-character fixed expressions that often derive from classical texts or historical stories. While they are often praised for the quality to tighten the syntax and rhythm within the framework of Vernacular Chinese and frequently seen in subtitle translation for brevity, Shih pointed out that they may not suit every kind of literature genre due to their less colloquial nature. This research, therefore, aims to explore how the inclusion of these Chinese idioms affects readers' perception of the story.



Chapter 3. Methodology



3.1 Theoretical Framework: Stylistic Approach

Style, according to Wales's definition in her *Dictionary of Stylistics*, refers to the perceived distinctive manner of expression (84). In literary translation, style is as important as content since it embodies a set of weak implicatures aside from the explicatures in a text (Boase-Beier 40). It covers issues like voice, otherness, foreignization, and contextualization rather than merely linguistic features, and thus serves as a significant factor to consider in the translation process since it influences the way readers construct and interpret characters and texts (2).

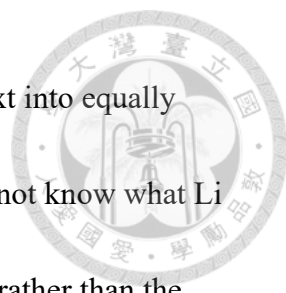
According to Boase-Beier, style affects the translating process in three aspects – the style of the source texts that the translator perceives, the choices made by the translator that yields the style of the target texts, and readers' perception of the style of the target texts (1). In this research, emphasis would be put on the second and third aspects; that is, how the translator's choices of rendering the source text's style to that of the target text affect readers' perception, which have always been a core concern in stylistics. However, to truly understand this process, we first need to know how the translator, Li, perceives the source text.

To take a glimpse into the translator's perception of the original work, her interview with *Readmoo News* in 2017 may offer us valuable insights. Titled “Approaching the Millennial Generation through ‘Stories’ — An Interview with Translator Li, Jing-Yi,” the interview covers content from Li's background to her translating experiences, especially on Sally Rooney's novels. When discussing the challenges of translating the Rooney's, Li mentioned that:

She had to strive to understand and grasp the unique ways of interaction among the millennial generation, including the distinctive rhythm of chatting and the underlying meanings behind meaningless messages. The challenge lies not only in the generation gap but also in finding ways to convert the original simple English text into equally readable Chinese without sacrificing the thickness of words, in order to avoid making the translation dull and uninspiring.⁹

From the translator's words, we can see that she catches important features of Rooney's novels as a reader of the original work; that is, the characters are millennials and they use simple language to communicate. To transition from a reader of the source text to the writer of the target text, she pointed out two challenges. One is having to cross the

⁹ Translated by the author of this thesis. The source text is “為了忠實翻譯，李靜宜必須嘗試理解、揣摩千禧世代年輕人的互動方式，包括聊天的特有節奏，和無意義訊息傳遞間的深意。挑戰不止來自世代落差，她還得苦思如何將原文簡單的英文轉換為同等易讀的中文，卻又不失文字的厚度，才能避免讀來索然無味。”



generation gap as a senior, while the other is to render the English text into equally readable Chinese while keeping the “thickness” of words. We might not know what Li meant by the “thickness” of words, especially she chose “thickness” rather than the commonly-used “depth.” Nevertheless, we can closely examine how Li chose to translate the source text with an aim to coping with the two challenges encountered along the way as we have already known in the literature review section that readers’ perception of the target text seems to be inconsistent with that of the source text. Hence, the research will focus on how Li’s choice of words, particularly the prominent use of Chinese idioms, drive the style of the target text away from that of the original and affect readers of the target text.

3.2 Framework of Methodology

The research is conducted in both qualitative and quantitative ways. A textual analysis is first conducted to indicate inappropriate use of Chinese idioms and how it may change the style of the original work and the representations of characters. Then a questionnaire is designed to inquire into the readers’ perception of such usage compared to relatively colloquial ones to serve as evidence that backs up the author’s argument.

3.2.1 Textual Analysis

In textual analysis, passages from the English text and Chinese translation are aligned for examination, and the problems of using Chinese idioms are categorized into

two groups — improper register (as in 4.1) and misuse/mistranslation (as in 4.2). In each case, the scene will be specified, followed by a detailed analysis on how the use of the bold-font idiom changes the vibe of the conversations or the representation of the characters. A suggested translation by the author will then be proposed, and the Simplified Chinese version will also be provided for comparison.

3.2.2 Design of the Questionnaire

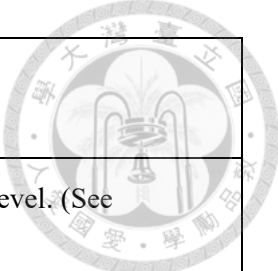
The questionnaire (See Appendix I) is titled “Translating Style: Examining the Use of Idioms in the Traditional Chinese Translation of the Millennial Novel *Normal People* (翻譯風格探究—以千禧小說《正常人》中譯本之成語使用為例).” As *Normal People* is described as a millennial novel and marketed as such, the survey targets respondents who were born between 1981 to 1999 with Mandarin as their mother tongue. The span from 1981 to 1999 derives from *Merriam-Webster’s* and *Oxford Learner’s Dictionaries’* definitions of millennials, who are described as people “born in the 1980s or 1990s” and “born between the early 1980s and the late 1990s” respectively. Though *Cambridge Dictionary* strictly defines millennials as people born “between around 1981 and 1996”, the research adopts the former definition because it is not only more accepted but relatively close to the advertising words on book-selling websites *Eslite* and *Books*, which specifically point out millennials as people born “between 1981 and 2000.”



The questionnaire mainly consists of three parts – the respondents’ background information, story background and language choice, and thirteen multiple-choice questions in which respondents have to pick one out of the two translation options. In the first part, the respondents need to confirm they are millennials, fill in their birth years, choose their English proficiency levels based on the provided CEFR chart, and answer whether they’ve seen the English novel, Traditional Chinese translation, and adapted TV series. The CEFR is short for Common European Framework of Reference for Languages, by which one’s language proficiency is described on a six-point scale, from A1 for beginners, up to C2 for those who have mastered the language. The CEFR chart in the survey is sourced from National Taiwan University in which one can convert their exam scores to proficiency level B2 to C2 (See Appendix II). The respondents’ replies may allow us a further glimpse into the relationship between language proficiency and the translation choices they make. Below is the translation of the survey’s first part.

Table 3.1 Participants’ Background Information

Part 1. Participant Basic Information and Background Knowledge	
1	Are you a millennial (born between 1981-1999)? ☐ Yes ☐ No



2	Your year of birth (A.D., please enter 4 digits)
3	Please refer to the chart below and select your English proficiency level. (See Appendix II for the English Proficiency Test Comparison Chart) ☐ A2 ☐ B1 ☐ B2 ☐ C1 ☐ C2 ☐ I have not taken any of the English proficiency tests listed above.
4	Have you read the original English version of <i>Normal People</i>? ☐ Yes ☐ No
5	Have you read the Traditional Chinese translation of <i>Normal People</i>? ☐ Yes ☐ No
6	Have you watched the adapted TV series of <i>Normal People</i>? ☐ Yes ☐ No

In the second part, the participants first read through a brief description of the setting and themes of the story to have a general understanding that prepares them for the following questions. Then, they can choose whether to answer the translation questions with the English source text for reference or not. For those who choose to only see the Mandarin translation options, they serve as regular readers who only have a general idea of the story but have never read the original work. They pick a translation based on the brief description given earlier and the intuition of their native language; on



the other hand, for those who refer to the original work, they act like translators. They have a better, though not full, understanding about the writing style of the source text based on the given sentences, which enables them to pick a translation whose style echoes that of the original.

Table 3.2 Story Background and Language Choice

Story Background Description and Language Choice
Please read the story background description of <i>Normal People</i>. <i>Normal People</i> was written by Irish writer Sally Rooney, born in 1991. The story is set in Ireland and depicts the emotional bond and self-growth of the protagonists, Connell and Marianne, over four years from high school to university (2011-2015). Connell comes from a single-parent family; his mother works as a cleaner in Marianne’s home. Marianne, despite her affluent background, is verbally abused by her mother and brother. In high school, Connell is popular due to his good personality, appearance, and athletic abilities, while Marianne is ostracized for her independent nature. However, after they both enroll at Trinity College Dublin, Marianne integrates well into peer groups due to her appearance and family background, whereas Connell feels alienated from Dublin’s social life. In addition to portraying the protagonists’ relationship, the novel touches upon political and class issues following a period of socio-economic downturn. Sally Rooney captures the millennial generation’s paradoxical desire for interdependence in intimate relationships, while simultaneously being caught in self-protection and avoidance, a theme that has resonated with young readers globally.

7	The following section contains 13 multiple-choice questions. Please choose the language in which you wish to answer. ☐ Purely Chinese Translated Version (Proceed to Question 8) ☐ Chinese-English Parallel Version (Proceed to Question 23)
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The 13 multiple-choice questions derive from the 16 idiom cases detected in the textual analysis phase (See Appendix III). Three cases are excluded as they cannot be properly converted to fit in the questionnaire's format, due to either being a straightforward mistranslation or requiring excessive contextual explanation. In this section, respondents are presented with pairs of options and must select the one that better fits the narratives. Each pair consists of the original translation by Li, which contains an improper idiom, and a revised version proposed by the author. To specifically address the use of idioms, the author's version only replaces the target idiom in the original translation with a relatively colloquial expression, making minimal modifications to the rest of the passage. This approach allows for the control of variables, ensuring that the use of idiom is the primary factor influencing the respondents' choices.

Upon completion of the 13 questions, participants are provided with an open-ended question to share their thoughts on the story and the options before submitting the form.

It should also be noted that the idiom cases and the two translation versions are

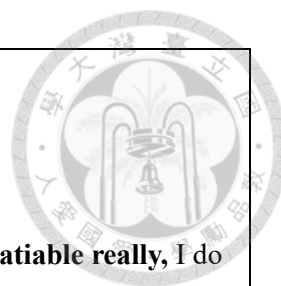
presented in a random order to reduce the likelihood of respondents inferring the author's intent. Below is the English translation of the questionnaire.



Table 3.3 Multiple-Choice Questions

Part 3: Multiple-Choice Questions	
1	Marianne is grinning now. She exercises an open contempt for people in school. She has no friends and spends her lunchtimes alone reading novels. A lot of people really hate her. ☐ a 梅黎安咧開嘴笑。她在學校裡表現得一副對誰都很不屑的樣子。她沒有朋友，午餐時間總是自己一個人邊看小說邊吃飯。有很多人非常討厭她。 ☐ b 梅黎安咧開嘴笑。她在學校裡表現得一副對誰都很不屑的樣子。她沒有朋友，午餐時間總是自己一個人邊看小說邊吃飯。有很多人恨她入骨。
2	You're worthless, Lukas likes to tell her. You're nothing. And she feels nothing, an absence to be forcibly filled in. ☐ a 妳一文不值，盧卡斯喜歡這麼對她說。妳很沒用。她覺得自己空無一物，必須找東西來填滿。 ☐ b 妳一無是處，盧卡斯喜歡這麼對她說。妳很沒用。她覺得自己空無一物，必須找東西來填滿。
3	She smiles. Plus the class will be full of girls, she says, so you'll be a total stud. ☐ a 她微笑。況且英文系都是女生，她說。你會奇貨可居。 ☐ b 她微笑。況且英文系都是女生，她說。你會超搶手。
4	It's kind of racist, what you just said about Asian people, Niall says. I'm not making a big thing of it. ☐ a 你剛才提到亞洲人，這是一種歧視，尼爾說。我一點都沒有誇大其詞。 ☐ b 你剛才提到亞洲人，這是一種歧視，尼爾說。我一點都沒有小題大作。

5	He drops the glass on the floor and it shatters. Marianne screams, a real scream from her throat, and launches her body at Jamie ☐ a 他把杯子丟到地上，砸個粉碎。梅黎安放聲尖叫，從喉嚨深處發出的，如假包換的尖叫，然後衝向傑米。 ☐ b 他把杯子丟到地上，砸個粉碎。梅黎安大叫，是真的從喉嚨深處放聲尖叫，然後衝向傑米。
6	He hits me with a belt sometimes. He likes choking me, things like that. ☐ a 他有時拿皮帶抽我，他也喜歡掐我之類的。 ☐ b 他有時拿皮帶抽我，他也喜歡掐我，諸如此類的。
7	Marianne had just wanted to see someone else all along, he thought. Shewas probably glad he'd had to leave Dublin because he was broke. ☐ a 梅黎安一直想和其他人交往，他想。她八成很慶幸身無分文的他離開都柏林。 ☐ b 梅黎安一直想和其他人交往，他想。她八成很慶幸他這個窮光蛋離開都柏林。
8	They are sealed into the car's compact silence together. ☐ a 他們一起坐在與世隔絕的車裡，沉默無語。 ☐ b 他們一起坐在車裡，彷彿與世隔絕，彼此沉默無語。
9	He doesn't want to confess to her, a total stranger, that he would like to kill himself. ☐ a 他不想對她坦白說出心裡的想法，說他想結束自己的生命，因為她是徹頭徹尾的陌生人。 ☐ b 他不想對她坦白說出心裡的想法，說他想結束自己的生命，因為她就是個陌生人。



10	- But are you sleeping with her? - No, when would I even have time? - Do you want to? said Marianne. - I'm not hugely gone on the idea. I don't feel like I'm that insatiable really, I do already have you. ☐ a - 但你想和她上床? - 沒有。我哪有那種時間? - 但你想這麼做? 梅黎安說。 - 我才沒這麼想。我不覺得我有那麼貪心，我已經擁有妳了啊。 ☐ b - 但你想和她上床? - 沒有。我哪有那種時間? - 但你想這麼做? 梅黎安說。 我才沒這麼想。我不覺得我有那麼貪得無厭，我已經擁有妳了啊。
11	Marianne didn't know how to respond. After a pause, she replied thoughtfully: I don't think I always care about the same things you care about. But I do care about you. ☐ a 梅黎安不知道該怎麼回答。過了一會兒，她認真地說：我想，我關心的事情和妳並不見得一樣，但是我很關心妳。 ☐ b 梅黎安不知道該怎麼回答。沉吟一晌之後，她認真地說：我想，我關心的事情和妳並不見得一樣，但是我很關心妳。
12	Connell seemed to understand how she felt about school; he said he liked hearing her opinions. You hear enough of them in class. Matter-of-factly he replied: You act differently in class, you're not really like that. ☐ a 康諾似乎理解她對學校的感覺，說他想聽聽她的看法。你在課堂上早就聽夠多了，她說。他實事求是地回答說：妳在班上的時候很不一樣，和現在不一樣。



	☐ b 康諾似乎理解她對學校的感覺，說他想聽聽她的看法。你在課堂上早就聽夠多了，她說。他就事論事地回答說：妳在班上的時候很不一樣，和現在不一樣。
13	I'm seeing that you're feeling very negatively towards yourself, you're having some suicidal thoughts, things like that. So those are things we'd have to take very seriously. ☐ a 我看得出來，你對自己的態度非常負面，你甚至有自殺的念頭，諸如此類的。 ☐ b 我看得出來，你對自己的態度非常負面，你甚至有自殺之類的念頭。
(Optional) Do you have any additional thoughts or feedback on the original text and options for the questions above?	

3.3 Summary of Methodology

This research adopts Boase-Beier's stylistic approach, which specifies three aspects that style may affect the translation process — the style of the source text that translator perceives, the choices translator makes to render such style into the target text, and the style of the target text that readers perceive. Attention will be given to the second and third aspects to see how the translator, though desire to convert the original simple source text into equally readable Chinese, didn't manage to do so by utilizing Chinese idioms and resulted in the inconsistency perceived by the target readers.

The research consists of two parts – textual analysis and quantitative survey. In textual analysis, passages from the original English text and Traditional Chinese translation are aligned for comparison with the target phrases and idioms bold-fonted.

The author will first provide the background context, analyze how the idiom use is inappropriate, propose a suggested version, and touch upon the Simplified Chinese translation for reference.



As for the quantitative survey, it targets millennial respondents and is composed of two parts – background information and multiple-choice questions. Respondents need to fill in their birth year, English proficiency level, and their background knowledge of the story. Before moving on to the next part, they will see a brief introduction of the story and choose whether to refer to the source text when picking between two options – the existing translation and a colloquial suggestion proposed by the author, which will allow a glimpse into the readers' view on the use of Chinese idioms in translation.

Chapter 4. Results and Discussions



4.1 Results of Textual Analysis

After a detailed analysis comparing the source text and the Traditional Chinese translation, sixteen Chinese idioms are found to be used inappropriately in the translation. These idioms are categorized into two groups – improper register and misuse/mistranslation. For improper register, there are eight cases; for misuse/mistranslation, there are also eight cases. The following is a more in-depth discussion about each case, including in what scene does it take place, how is the idiom improper, and what may be a better translation suggestion. In the end, a simple comparison with the Simplified Chinese version is also provided for reference.

4.1.1 Improper Register

Eight cases of improper register caused by the translator's idiom use are detected in the novel. These cases target the use of “恨她入骨,” “奇貨可居,” “貪得無饜,” “身無分文,” “諸如此類,” “沉吟一晌,” “徹頭徹尾,” and “諸如此類.” In this section, each case starts with a table containing the source text at the top, under which the target text and the author's suggestion are aligned. Following the table is a detailed analysis of the passage and how the idiom used alters the representation of the characters and affects readers' perception.

Table 4.1 Case No. 1 “恨她入骨”

ST	
Marianne is grinning now. She exercises an open contempt for people in school. She has no friends and spends her lunchtimes alone reading novels. A lot of people really hate her (2).	
TT	RS
梅黎安咧開嘴笑。她在學校裡表現得一副對誰都很不屑的樣子。她沒有朋友，午餐時間總是自己一個人邊看小說邊吃飯。有很多人恨她入骨 (9)。	梅黎安咧開嘴笑。她在學校裡表現得一副對誰都很不屑的樣子。她沒有朋友，午餐時間總是自己一個人邊看小說邊吃飯。有很多人非常討厭她。

The first case of improper register takes place in the translator’s description of the protagonist Marianne’s isolated high school life. While the source text only mentions that a lot of people “really hate her (Marianne),” the translator turns it into “恨她入骨 (*hentarugu*),” an even stronger emotion meaning “to bear bitter resentment toward her” (“Resent”). As the context only shows that Marianne was excluded for her intelligence and introversion, and she actually did nothing to offend her peers, it would be exaggerated to say the other high school students “resent” her. The use of “恨她入骨” might even lead readers to speculate whether Marianne had committed some heinous act, hence why her classmates were all against her. To avoid readers from misreading the context, it would be better for the translator to stick to the Chinese equivalent of “hate;” that is, “討厭 (*taoyan*)” despite the fact that the Simplified Chinese version



also renders it into “很多人很恨她” (Zhong 2).

Table 4.2 Case No. 2 “奇貨可居”

ST	
She smiles. Plus the class will be full of girls, she says, so you’ll be a total stud (20).	
TT	RS
她微笑。況且英文系都是女生，她說。你會 奇貨可居 (31)。	她微笑。況且英文系都是女生，她說。你會 超搶手 。

The second case takes place during the two protagonists Connell and Marianne’s conversation on Connell’s decision to study English literature in Trinity College, with Marianne commenting that Connell would be a “total stud” there due to gender imbalance. According to *Oxford Learner’s Dictionaries*, a “stud” is an informal usage to describe “a man who has many sexual partners and who is thought to be sexually attractive” (“Stud”). Hence, it would be improper for the translator to render it into “奇貨可居 (*qihuo keju*),” which is too formal of an expression to refer to something rare and more often used in a commercial context (“奇貨可居”).

The use of the idiom makes Marianne sounds rather pedantic; thus, it would be better to render “stud” into “超搶手 (*chao qiangsho*)” or “超夯 (*chao hang*),” both of which are colloquial expressions describing things in great demand, with the latter particularly used in relationship. The Simplified Chinese version, in comparison, reads the sentence as “你可以盡情風流” (Zhong 18), which has closer meaning to the source

text than “奇貨可居” in terms of context, though still being less colloquial.

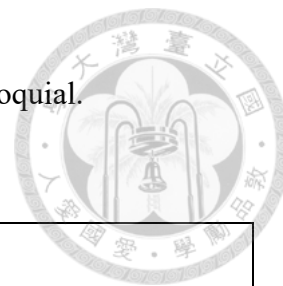


Table 4.3 Case No. 3 “貪得無厭”

ST	
But are you sleeping with her? No, when would I even have time? Do you want to? said Marianne. I'm not hugely gone on the idea. I don't feel like I'm that insatiable really, I do already have you (61).	
TT	RS
但你想和她上床？ 沒有。我哪有這種時間？ 但你想這麼做？梅黎安說。 我才沒這麼想。我不覺得我有那麼貪得無厭，我已經擁有妳了啊 (79)。	但你想和她上床？ 沒有。我哪有這種時間？ 但你想這麼做？梅黎安說。 我才沒這麼想。我不覺得我有那麼貪心，我已經擁有妳了啊。

The third case takes place in the dialogue after Connell told Marianne that he was going to the prom with another girl named Rachel. Connell here used “insatiable” to mean “not able to be satisfied.” The Chinese idiom “貪得無厭 (*tandewuyan*)”, though having similar meaning, mostly refer to a strong wish to get money or a desire to obtain power instead of sexual desire (“貪得無厭的”). In addition, the idiom is not colloquial enough to be used in a conversation and also makes Connell pedantic. Suggested translations of insatiable here would be “貪心 (*tanxin*)” or “飢渴 (*jike*),” with the

latter specifically meaning sex-starved and hence better fit the context. The Simplified Chinese translation, on the other hand, renders it as “難滿足” (Zhong 56), which is direct yet also simple.

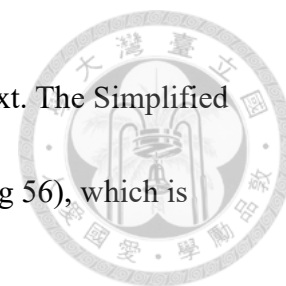


Table 4.4 Case No. 4 “身無分文”

ST	
Marianne had just wanted to see someone else all along, he thought. She was probably glad he'd had to leave Dublin because he was broke . She wanted a boyfriend whose family could take her on skiing holidays (125).	
TT	RS
梅黎安一直想和其他人交往，他想。她八成很慶幸身無分文的他離開都柏林。她希望有個可以帶她去滑雪度假的男朋友(157)。	梅黎安一直想和其他人交往，他想。她八成很慶幸他這個窮光蛋離開都柏林。她希望有個可以帶她去滑雪度假的男朋友。

The fourth case happens in the context when Connell moved out from Dublin back to his hometown since he had lost his part-time job and could not afford the rent in Dublin. Due to miscommunication, he broke up with Marianne and, shortly after that, heard she had a new, rich boyfriend. Self-abased, Connell attributed this to their fundamental difference of social classes – Marianne comes from a well-to-do family, whereas he is raised up solely by his mother who works as a cleaning lady.

Here the author uses the simple word “broke” to not only refers to Connell’s lack-of-money situation, but indicates he’s from a much lower class compared to Marianne’s



and her new boyfriend's. By translating “broke” into “身無分文 (*shenwufenwen*),” meaning “not having a cent,” the translator has the focus shift to Connell's current financial status rather than emphasizes their gap in social economic status. A better way to translate “broke” may be to simply render it into the comparatively colloquial word “窮 (*qiong*),” making the whole sentence “她八成很慶幸他這個窮光蛋搬離都柏林,” which also fit in the setting of Connell as a millennial college student then.

As for the Simplified Chinese translation, the sentence is translated as “她或許很慶幸他因為沒錢而離開都柏林” (Zhong 119). Though the focus is also shifted to Connell's current financial status rather than his socioeconomic class, the use of “沒錢” for “broke” is comparatively colloquial to “身無分文.”

Table 4.5 Case No. 5 “諸如此類”

ST	
He hits me with a belt sometimes. He likes choking me, things like that (133).	
TT	RS
他有時拿皮帶抽我，他也喜歡掐我， 諸如此類的 (167)。	他有時拿皮帶抽我，他也喜歡掐我之 類的 。

The fifth case takes place when Marianne drank coffee with Connell and told him about her new, sexually abusive boyfriend. While in the source text the author uses a quite common verbal expression “things like that,” both Traditional Chinese and Simplified Chinese versions use a comparatively formal idiom “諸如此類

(*zhurucilei*)” to render it (Li 167; Zhong 126). Considering the tone of the character, less formal phrases like “之類的 (*zhileide*)” may be a better choice.

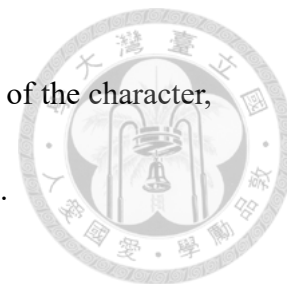
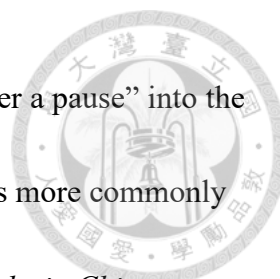


Table 4.6 Case No. 6 “沉吟一晌”

ST	
Marianne didn't know how to respond. After a pause , she (Peggy) replied thoughtfully: I don't think I always care about the same things you care about. But I do care about you (192).	
TT	RS
梅黎安不知道該怎麼回答。沉吟一晌之後，她認真地說：我想，我關心的事情和妳並不見得一樣，但是我很關心妳 (239)。	梅黎安不知道該怎麼回答。過了一會兒，她認真地說：我想，我關心的事情和妳並不見得一樣，但是我很關心妳。

The sixth case happens during Marianne and Peggy's conversation centered on Marianne's breakup with her abusive ex-boyfriend Jamie. Peggy is one of Marianne's close friends in college who is shaped as shallow, judgmental, and controlling in the story. She prefers older men who “fund her life-style by buying her handbags and expensive drugs” (84), asks for a threesome with Connell and Marianne while looking down on Connell for his socio-economic status, and repeatedly claims to be Marianne's “best friend” while often teasing her in public and disapproving her breakup with Jamie since she believes “by male standard he's a prince” (139).

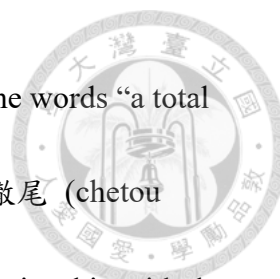


Given the character of Peggy, it would be weird to translate “after a pause” into the relatively formal expression “沉吟一晌 (*chenyin yishang*),” which is more commonly seen as “沉吟半晌 (*chenyin banshang*).” According to *Revised Mandarin Chinese Dictionary*, “沉吟 (*chenyin*)” means “to hesitate” or “to ponder” while “半晌 (*banshang*)” and “一晌 (*yishang*)” means “a while.” These words are often used in the context of Classical Chinese and rarely used in modern daily life, especially by millennials. Hence, the idiom may be improper for the context and the representation of the character. Suggested translation of “after a pause” may be “過了一會兒,” or “頓了一會兒” as in the Simplified Chinese version (Zhong 183).

Table 4.7 Case No. 7 “微頭微尾”

ST	
He glances back over at the woman again. He doesn’t want to confess to her, a total stranger , that he would like to kill himself (203).	
TT	RS
他又瞥了那女人一眼。他不想對她坦白說出心裡的想法，說他想結束自己的生命，因為她是微頭微尾的陌生人 (250)。	他又瞥了那女人一眼。他不想對她坦白說出心裡的想法，說他想結束自己的生命，因為她就是個陌生人。

The seventh case takes place in the description of Connell’s unwillingness to confess his suicidal thoughts to the counsellor who was just a stranger to him. While the

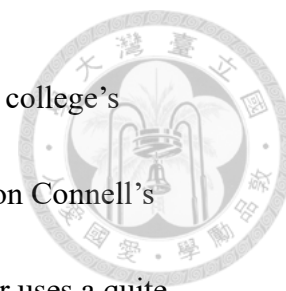


original sentence focuses on Connell's thoughts to end his life with the words "a total stranger" inserted simply to modify the counsellor, the use of "徹頭徹尾 (chetou cheweí, totally)" in the end slightly change the focus to Connell's relationship with the counsellor. In addition, the idiom is less likely to be used by millennials in daily life. To make the sentence more colloquial and the patient-counsellor relationship less stressed, it would be better to simply render the line as "他不想對她坦白說出心裡的想法，說他想結束自己的生命，因為她就是個陌生人" or "她不過是個陌生人."

In the Simplified Chinese version, it is worth noting that the translator renders the sentences into "他再次看向那個女人。他不想向這個徹頭徹尾的陌生人坦白他想自殺" (Zhong 192). While the use of "徹頭徹尾" still seems awkward, the arrangement of information is more in line with the source text.

Table 4.8 Case No. 8 "諸如此類"

ST	
I'm seeing that you're feeling very negatively towards yourself, you're having some suicidal thoughts, things like that . So those are things we'd have to take very seriously (208).	
TT	RS
我看得出來，你對自己的態度非常負面，你甚至有想自殺的念頭， 諸如此類的 (256)。	我看得出來，你對自己的態度非常負面，你甚至有自殺 之類 的念頭。



The eighth case takes place when Connell sought help from the college's counselling service and the counsellor talked about her observation on Connell's condition. Same as the sixth case, while in the source texts the author uses a quite common verbal expression "things like that," the translator renders it into a comparatively formal idiom "諸如此類 (*zhurucilei*)."

Considering the tone of the character, less formal phrases like "之類的 (*zhileide*)" may be a better choice. As for the Simplified Chinese version, despite using "諸如此類" in the sixth case, this time, the translator chooses a relatively colloquial expression "等等," making the whole sentence "你有一些輕生的念頭等等" (Zhong 197).

4.1.2 Misuse/Mistranslation

Eight cases of misuse/mistranslation surrounding the translator's idiom use are detected in the novel. These cases target the use of "實事求是," "置身事外," "誇大其詞," "如假包換," "一文不值," "矯揉造作," "若隱若現," and "與世隔絕."

Table 4.9 Case No. 9 "實事求是"

ST	
Connell seemed to understand how she felt about school; he said he liked hearing her opinions. You hear enough of them in class, she said. Matter-of-factly he replied: You act differently in class, you're not really like that (13).	
TT	RS
康諾似乎理解她對學校的感覺，說他	康諾似乎理解她對學校的感覺，說他

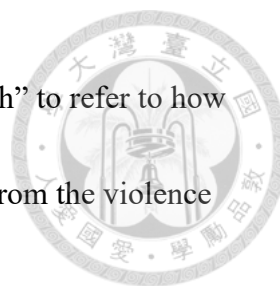
想聽聽她的看法。你在課堂上早就聽夠多了，她說。他 實事求是 地回答說：妳在班上的時候很不一樣，和現在不一樣 (23)。	想聽聽她的看法。你在課堂上早就聽夠多了，她說。他 就事論事 地回答說：妳在班上的時候很不一樣，和現在不一樣。
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The ninth case lies in the context when Connell and Marianne talked about their ideas of school. Here, the “matter-of-factly,” according to *Cambridge Dictionary*, means “without showing emotion.” However, when translated into Chinese, the adverb becomes “實事求是 (*shishiqiushi*),” which means to “prove carefully,” and therefore a misuse of idiom (“實事求是”). The Chinese equivalent of “matter-of-factly” should be “就事論事,” which is exactly the translation in the Simplified Chinese version (Zhong 12).

Table 4.10 Case No. 10 “置身事外”

ST	
As a child Marianne resisted, but now she simply detaches , as if it isn’t of any interest to her, which in a way it isn’t (64).	
TT	RS
小時候梅黎安會抗拒，但現在她就只是 置身事外 ，彷彿這些事情跟她一點關係都沒有。從某個程度來說，確實也跟她沒關係 (84)。	小時候梅黎安會抗拒，但現在她 早已無感 ，好像這些事情她一點興趣都沒有。從某方面來說，也確實如此。

The tenth case lies in the description of Marianne’s continuous suffering under



domestic violence. In the source text, the writer uses the word “detach” to refer to how Marianne gave up to resist and decided to mentally separate herself from the violence imposed on her. The translator’s decision to render it into “置身事外 (*zhishenshiwai*),” therefore, seems improper as the idiom means staying out of others’ affairs rather than one’s own. The translator’s misunderstanding of the text continues in the following lines, turning “as if it isn’t of any interest to her, which in a way it isn’t” into “彷彿這些事情跟她一點關係都沒有。從某個程度來說，確實也跟她沒關係 (as if she has nothing to do with these things, and in a way it’s indeed none of her business).” Since Marianne was targeted by the abuse, it would be weird to say it’s none of her business. A suggested translation of the whole passage would be “小時候梅黎安會反抗，而今她卻早已無感，彷彿對此毫無興趣，而從某方面來說，也確實如此。”

As for the Simplified Chinese translation, the targeted passage is rendered into “現在她只會自我抽離，彷彿這不關她什麼事，某種層面也的確和她無關” (Zhong 60). Though “自我抽離 (*ziwo chouli*)” is equivalent to “detach,” the rest of the translation is the same as the Traditional Chinese version and hence awkward.

Table 4.11 Case No. 11 “誇大其詞”

ST
It’s kind of racist, what you just said about Asian people, Niall says. I’m not making



a big thing of it (176).	
TT	RS
你剛才提到亞洲人，這是一種歧視， 尼爾說。我一點都沒有誇大其詞 (221)。	你剛才提到亞洲人，這是一種歧視， 尼爾說。我不是在小題大作。

The eleventeenth case happens when Niall, Connell's friend, commented on Marianne's new boyfriend Jamie's racist remark. The writer here again uses a common and informal idiom "making a big thing of it" to mean "giving something too much importance". The Chinese idiom "誇大其詞 (*kuada qici*, exaggerate one's words)," though having similar meaning, is a rather formal and almost written form of expression. In addition, the idiom is improper as the Chinese character "其" is used to refer to third person possessive "their," while in the context it should be second person possessive "your." A suggested translation of the English phrase would be "小題大作 (*xiaoti dazuo*).". Despite being a four-character idiom as well, the idiom is seen as less formal and not awkward if to be used in a conversation. It is worth noting that the Simplified Chinese translation also chooses to render the sentence in such way (Zhong 168).

Table 4.12 Case No. 12 “如假包換”

ST
He drops the glass on the floor and it shatters. Marianne screams, a real scream from



her throat, and launches her body at Jamie (178).	
TT	RS
他把杯子丟到地上，砸個粉碎。梅黎安放聲尖叫，從喉嚨深處發出的，如假包換的尖叫，然後衝向傑米(223)。	他把杯子丟到地上，砸個粉碎。梅黎安大叫，是真的從喉嚨放聲尖叫，然後衝向傑米。

The twelfth case takes place when Marianne screamed during a fight with Jamie. In the source texts, the word “scream” appears twice with the latter used to emphasize it’s not just a mild, restrained one, but a direct, sheer outlet of fright and fear. In the target text, the translator chooses to render “a real scream” into “如假包換的尖叫.”

According to *Revised Mandarin Chinese Dictionary*, though “如假包換 (*rujia baohuan*)” does mean “absolutely real,” it is often used in business to highlight a product is genuine, not a fake one¹⁰. Hence, it would be weird to use the idiom to modify “scream.” A suggested translation by the author may be “梅黎安叫出聲，是真的從喉嚨放聲尖叫，而後衝向傑米,” which is similar to the Simplified Chinese version’s “瑪麗安發出一聲尖叫，是那種從喉嚨裡發出的真正的尖叫，她撲向杰米” (Zhong 170).

Table 4.13 Case No. 13 “一文不值”

ST
You’re worthless , Lukas likes to tell her. You’re nothing. And she feels nothing, an

¹⁰ 原文：「如果是假的，保證負責退換。表示一定是真的。商人在販賣貨品時，常用此語保證，以博取顧客的信任。」



absence to be forcibly filled in (190).	
TT	RS
妳一文不值，盧卡斯喜歡這麼對她說。妳很沒用。她覺得自己空無一物，必須找東西來填滿 (237)。	妳一無是處，盧卡斯喜歡這麼對她說。妳很沒用。她覺得自己空無一物，必須找東西來填滿。

The thirteenth example takes place when Lukas, Marianne's boyfriend, verbally abused her, damaging her self-esteem by saying she's "worthless." The translator misinterpreted the "worthless" here as having no financial value and therefore renders it into "一文不值 (*yiwen buzhi*, not worth a penny)" in Chinese. An equivalent of "worthless" in this context in Chinese may be "一無是處 (*yiwu shichu*, not a single thing is correct or worth affirming)," or more explicitly, "妳什麼都不是 (You are nothing)." In the Simplified Chinese version, the sentence is translated into "你一文不值，你一無是處" with both idioms included; however, the former should be deleted to make the sentence as concise as the original (Zhong 181).

Table 4.14 Case No. 14 "矯揉造作"

ST	
Connell noticed that the stilted quality of his reading seemed to characterise his speech and movement also, and he felt bad then for attributing such a negative view of literature to someone who was maybe just awkward (220).	
TT	RS
康諾發現，作家的言行舉止，似乎也	康諾發現，作家的言行舉止與他朗讀

像朗讀的時候一樣矯揉造作。他覺得自己真是太慘了，竟然對著一個這麼難搞的人批評文學 (271)。	時一樣生硬不自然。他為此頓感抱歉，自己似乎不該將對文學的負面看法加諸於一個只是尷尬而不自在的人。
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The fourteenth case happens when Connell took part in a reading event but found reading as a literary activity pointless and the writer's performance stiff. Later after the event, Connell by accident got to talk to the writer and found the stilted quality to be the writer's overall character and not something purposely applied. For this, Connell felt bad for his previous reaction and judgement. In the Chinese version, the translator seems to misread the passage and turns it from a self-reflective apology into a further criticism to the writer as well as a self-pity for Connell himself.

Due to the translator's misreading, the use of “矯揉造作 (*jiaorou zaozuo*)” to translate “stilted quality” is inappropriate. According to *Cambridge Dictionary*, “stilted” is used to describe the way of speaking or writing as “too formal and not natural.” On the other hand, the idiom “矯揉造作” is defined as “behavior or speech that is not sincere” by *Cambridge Dictionary* and therefore closer to “affectation” in English. In the context where Connell noticed “stilted” to be the writer's quality and not a tone purposely done, “生硬不自然” might be a better rendition that also corresponds to the word “awkward” in the end, or “僵硬” used by the Simplified Chinese version might be

a good choice as well (Zhong 208).



Table 4.15 Case No. 15 “若隱若現”

ST	
Connell notices that her T-shirt, her skirt and part of her left wrist are stained with blood. The proportions of the visual environment around him shudder in and out of focus , like someone has picked up the world and shaken it, hard (250).	
TT	RS
康諾發現她的 T 恤、裙子和左手手腕都是血。他周遭所見的一切頓時變得 若隱若現 ，無法聚焦，彷彿有人抓住這個世界，用力搖晃 (310)。	康諾發現她的 T 恤、裙子和左手手腕都是血。他周遭所見的一切頓時無法聚焦，彷彿有人抓住這個世界，用力搖晃。

The fifteenth case happens in the context when Connell arrived at Marianne’s place after receiving her call for help under her brother’s abuse. Upon seeing her condition, Connell was so shocked and angry that he felt his vision has been shaken and could not focus. However, in the Traditional Chinese version, the translator renders “shudder in and out of focus” into two four-character phrases “若隱若現 (*ruoyin ruohsian*)” and “無法聚焦 (*wufa jiujiiao*).” While the latter does mean “unable to focus,” the former refers to something that is “partly hidden and partly visible,” which is not mentioned in the source text. Hence, it would be better to delete the idiom while keeping the rest of the translation.



As for the Simplified Chinese version, the translator renders the sentence in question as “周遭一切在他的視野裡忽大忽小” (Zhong 238). Though “在視野裡忽大忽小 (alternating between larger and smaller in view)” is slightly different from “in and out of focus,” it also captures the essence of Connell’s state where a mixture of shock and anger impacted his visual perception.

Table 4.16 Case No. 16 “與世隔絕”

ST	
They are sealed into the car’s compact silence together (252).	
TT	RS
他們一起坐在與世隔絕的車裡，沉默無語 (312)。	他們一起坐在車裡，彷彿與世隔絕，彼此沉默無語。

The sixteenth case follows the domestic abuse scene mentioned above. After seeing Marianne beaten, Connell asked her to go sitting in his car while he himself stroke into Marianne’s house, warned her brother not to hurt her again, and went back to the car later. When Connell was back, the two did not speak to each other for a while, and the tension inside seemed to separate them from the outside world; hence why they were “sealed into complete silence.” However, when translated into Chinese, the characters’ isolation from the outside world abruptly changes into the car’s isolation from the surroundings, as the idiom “與世隔絕 (*yushi gejue*, the state of being alone, away from other people)” is used to modify the car rather than the characters. A more

appropriate translation of the source text would be “他們一起坐在車裡，彷彿與世隔絕，彼此沉默無語，” which is clearer in meaning than the original Traditional Chinese translation and the Simplified Chinese version’s “他們被一起密封在車內完整的寂靜裡” (Zhong 240).



4.2 Results of Questionnaire

The survey has collected 213 responses from millennials in total. To analyze and discuss them in detail, this section is divided into five parts. Parts 1 and 2 will center around the participants’ background information and choices respectively, while Parts 3, 4, and 5 will examine the relationship between the three kinds of participant information and their choices.

4.2.1 Results of Background Information

Among the 213 respondents, 200 were born in the 1990s. Though there is a significant imbalance of the respondents’ birth years, the 1990s group is closer to the age of the writer and the characters, and thus presumably the novel’s target readers.

As for the respondents’ English proficiency, 44 of them achieve a high proficiency of C2, 58 of them C1, 60 of them B2, 33 of them B1, 5 of them A2, while 13 of them have never taken any standard proficiency tests to locate their English levels. Overall, over three-fourths of the respondents possess advanced or high-intermediate level of English.

When asked about their prior knowledge of the story, only 13 respondents answered that they have read the original text, 21 have read the Traditional Chinese translation, and 16 have watched the adapted TV series. Accordingly, the majority of the respondents are unfamiliar with the story and hence need a brief introduction about its context in order to answer the following questions.

4.2.2 Results of Multiple-Choice Questions

As for the choice between whether to have the original English text as a reference when selecting the Chinese options, 148 out of 213 respondents decided to refer to the source text, while 65 of them chose to solely look at the Chinese options and answered them based on the provided introduction and their intuition as native speakers. The former group (hereafter, Group A) are like translators, who read through the source text and make conscious choices on how to render them into Chinese equivalents. On the other hand, the latter (hereafter, Group B) are similar to regular readers who probably scan through a brief introduction and then directly delve into the Chinese translation without referring to the original English text.

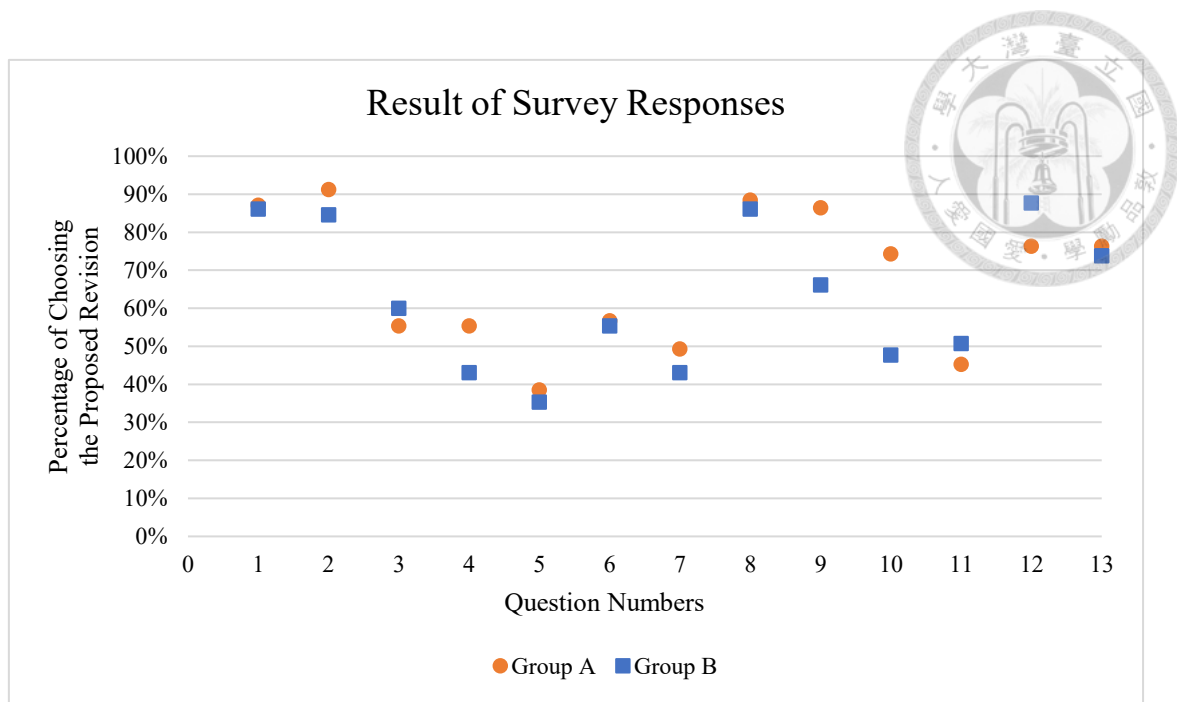


Figure 4.1 Result of Survey Responses to Each Question

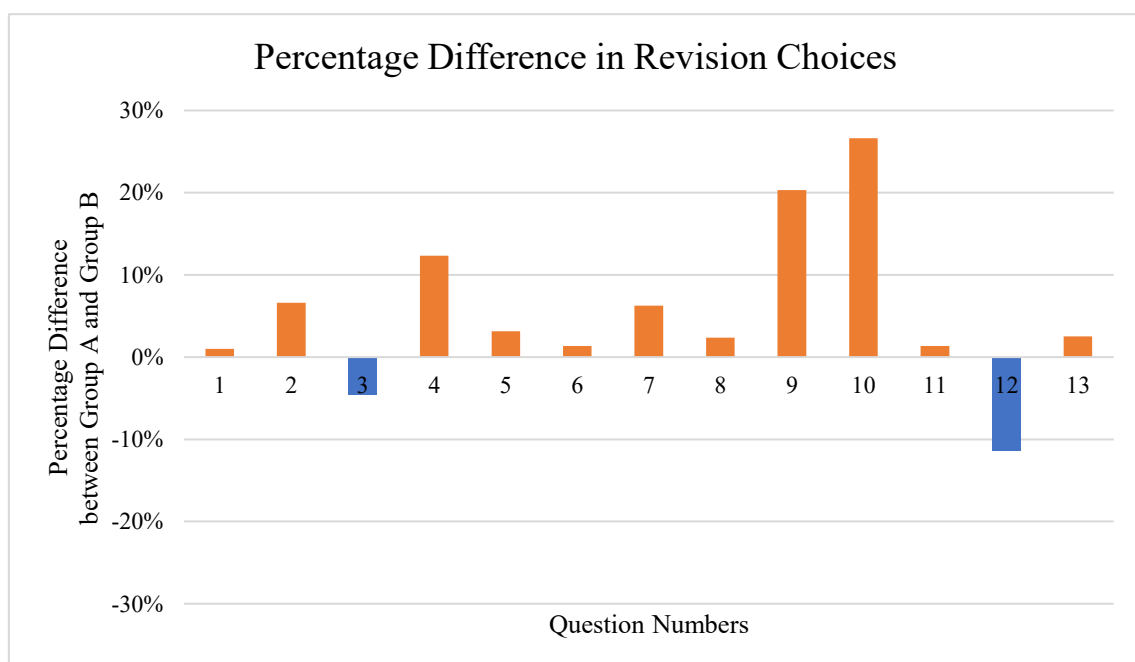


Figure 4.2 Percentage Difference between Group A and Group B

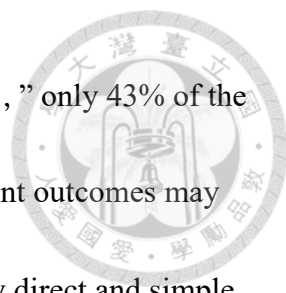
Figure 4.1 shows the percentage of respondents choosing the option deemed more understandable and suitable by the author for each question. The questions have been re-numbered according to their category: Questions 1-8 address improper register and



Questions 9-13 target misuse/mistranslation (See Appendix IV). Red dots represent the results from Group A, whereas blue dots represent the results from Group B. The overall outcome corresponds to the author's claim, with 8 out of 13 questions answered more with the proposed revisions than the existing translations in both groups, especially Questions 1, 2, 8, 12, and 13, which receive more than 70% votes for the author's revision. The results highlight the inappropriate use of the idioms “恨之入骨,” “奇貨可居,” “諸如此類,” “一文不值,” “與世隔絕” in the novel. The first three fall into the category of improper register whereas the latter two belong to the misuse of idioms.

When taking a closer look at Figure 2, we may be amazed by how the responses in the two groups differ hugely in Questions 9 and 10. The reasons lie behind the numbers might be that the Chinese idioms were translated from English phrases. Hence, those who can refer to the source text know better which Chinese option serves as a proper translation. That is, “making a big thing of it” corresponds to “小題大作” rather than “誇大其辭,” and “Matter-of-factly” corresponds to “就事論事” rather than “實事求是” in Chinese. On the other hand, those who only see the Chinese options may resort to their own interpretation of the context and choose the one less equivalent to the source text.

Other interesting fact is that in some questions, results from Group A and Group B differ. This situation takes place in Questions 4, 10, and 11. In Question 4, while 55% of



the respondents in Group A chose the more colloquial expression “窮,” only 43% of the respondents in Group B chose “窮” over “身無分文.” The inconsistent outcomes may derive from the fact that in the source text, the writer uses a relatively direct and simple word “broke” to describe the character’s financial status. Hence, those in Group A, with the knowledge of the English text, are more likely to pick the informal “窮” rather than the less-frequently-used idiom “身無分文.” While in Group B, the Chinese idiom might better fit the respondents’ impression that written text should be rather formal and polished. In Question 10, as mentioned, since Group B didn’t refer to the original text, slightly over half of the respondents chose “誇大其詞.” However, with the source text for reference, Group A respondents know better that “小題大作” may be a better rendition.

While it is believed that with the help of the English text, respondents in Group A can choose a translation better fit the context and the style of the characters, sometimes they focus too much on word-to-word translation and forget about fluency. As the result of Question 11 shows, though both options received about half of the votes, Group A preferred translating “a real scream from her throat” into “從喉嚨深處發出的，如假包換的尖叫” rather than “是真的從喉嚨深處放聲尖叫.” The result may derive from the fact that the structure of the former Chinese option is similar to the source text, with “如假包換” used as an adjective as “real” to modify the noun “尖叫 (scream).” On the

other hand, the latter option is favored by Group B, who didn't have the English text to compare but rely on their intuition as Chinese native speakers.



Lastly, the results of two questions, Questions 5 and 7, stand out from the others as both groups favored the original translations more than the revisions proposed by the author. In Question 5, the phrase “things like that” is much preferred to be rendered as “諸如此類.” However, the same phrase in Question 8 yielded different results, with the majorities in both groups surprisingly preferring the translation “之類的.” When we take a closer look at the options, we can realize when “之類的” is put in the middle of a sentence and followed by a noun, it is more acceptable than being put in the end, where the respondents may feel the sentence abruptly stops. With that being said, in Question 5, the idiom “諸如此類,” though less colloquial, still allows the sentence to achieve certain balance in the end and hence is favored by the respondents.

In Question 7, the respondents from both groups preferred rendering the word “total” into “徹頭徹尾” in Mandarin rather than the more colloquial “就是.” Though the results seem to deviate from the author's claim on the text style, the feedback from one respondent offers a different insight as they point out the focus of the source text differs from that of the Mandarin translation. When taking a look of the original sentence, “He doesn't want to confess to her, a total stranger, that he would like to kill himself,” we see “a total stranger” used as a minor piece of information to modify “her,”

and the emphasis is put on the following “he would like to kill himself.” The translator, through the rearrangement of information, misleadingly tones down the character’s suicidal thought and highlights the identity of “her” in the end. Under such circumstances, the use of the idiom “徹頭徹尾” does give the sentence some weight in the end to address the distant relationship between characters compared to the short and bland translation “就是.”

The finding above shows a significant limitation when designing survey questions related to translation. While the author intends to keep the overall sentence structure of the existing translation so as to control the variables, that is, the choice between formal idioms and relatively colloquial expressions, the design turns out to be a double-edged sword as the sentence structures confine the use of other expressions and affect the respondents’ choices to some degree. Especially when the existing translation is not ideal enough or even shifts the focus of the source text, not being able to break out its overall structure significantly hinders the possibility of an optimal translation corresponding to the meaning and style of the English text. Take Question 7 for example. A better revision of the translation may be “他不想向她這個陌生人坦承，他想自殺”，but if the author put the revision alongside the existing translation “他不想對她坦白說出心裡的想法，說他想結束自己的生命，因為她徹頭徹尾的陌生人” for the respondents to choose, it would be arbitrary to claim the result is influenced solely

by the use of idiom versus colloquial expression.

4.2.3 Relationship between Birth Year and Choices

The author asked the respondents about their birth years with the hypothesis that, among people born between 1981 and 1999, those who were born later are closer to the age of *Normal People* characters and thus may tend to choose the proposed revision. To delve into the relationship between birth year and choices, the respondents are divided into four groups – people who born between 1981 and 1985, 1986 and 1990, 1991 and 1995, as well as 1996 and 1999, with the number of respondents for each group being 3, 10, 49, and 151 respectively.

Due to the huge imbalance among groups, it would be impossible to conduct correlation analysis between birth year and choices since the mere 3 respondents and 10 respondents may not be representative enough for Group 1981-1985 and Group 1986-1990. What can be inferred from the research is that, overall, the millennials preferred the proposed revision to the existing translation, with over sixty percent of whom choosing the former. The exact percentages, from the elder group to the younger group, are 69%, 61%, 67%, and 66%, respectively.



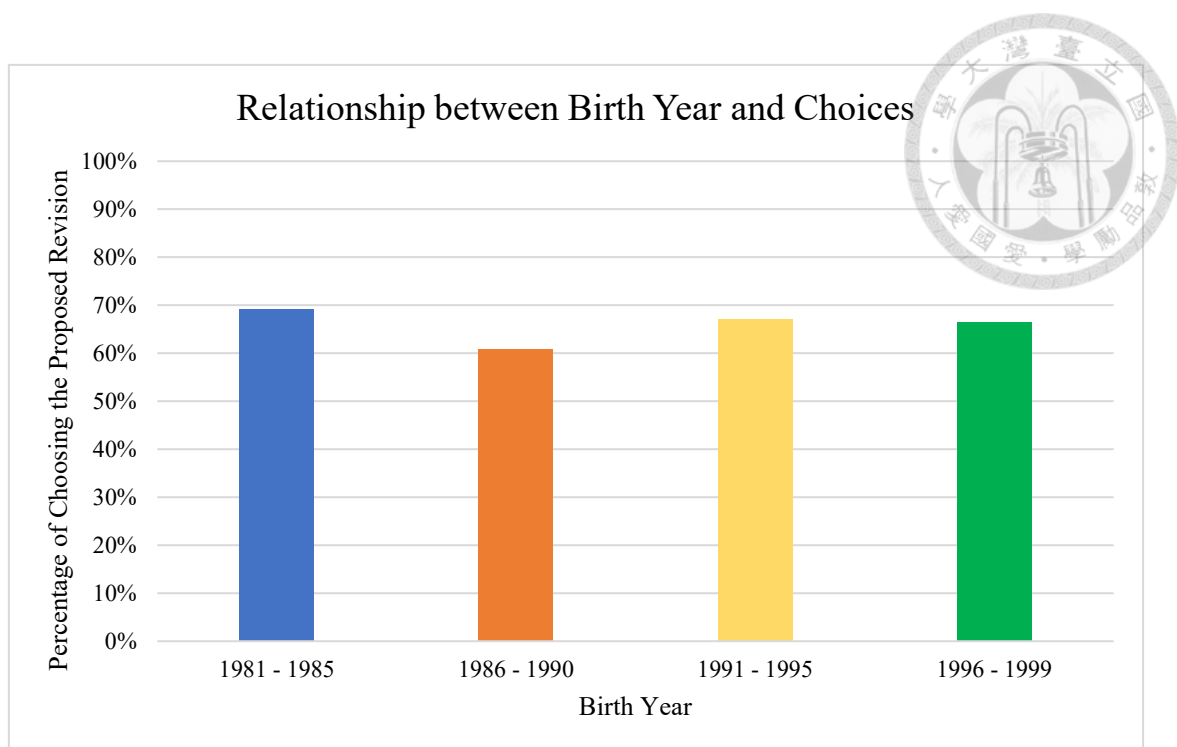


Figure 4.3 Relationship between Birth Year and Choices

4.2.4 Relationship between English Proficiency and Choices

As mentioned in 4.2.1, among the 213 respondents, 5 has the English proficiency level of A2, 33 the level of B1, 60 the level of B2, 58 the level of C1, 44 the level of C2, while 13 have never taken standard English proficiency tests. The percentages of these proficiency groups choosing to answer the questions with the source text are 60%, 36%, 63%, 79%, 86%, and 85% respectively. Aside from the A2 Group, which only has five respondents and hence not representative enough, the other groups meet the author's expectation that the higher English level one has, the more likely one will choose to refer to the original text.

As for the relationship between English proficiency level and choices, though the

author expected that the higher proficiency level one has, the more likely one will choose the relatively colloquial revisions, the result failed to match the expectations.

According to Figure 4.4, we see that there is no significant difference between the percentages from B1 to C2, all of which fall between 65% to 71%. The percentage of A2, though indeed lower, is not representative enough since mere 3 respondents in this group choose to answer with the source text for their reference.

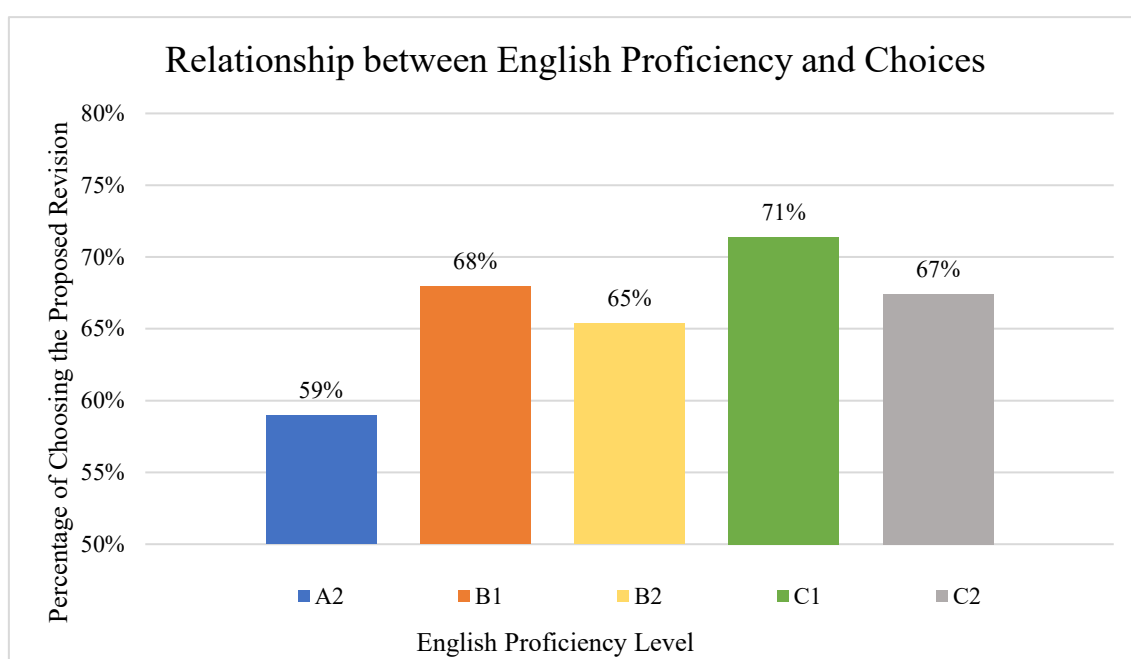


Figure 4.4 Relationship between English Proficiency and Choices

4.2.5 Relationship between Background Knowledge and Choices

Among the 213 respondents, 13 have read the original novel written by Rooney, 21 have read the Traditional Chinese translation by Li, while 184 have heard of neither. To examine whether the respondents' prior knowledge affects their choices in the survey, the author first divided the respondents into two groups – those who have read the

English novel and those who haven't. In Figure 4.5, we can see that the percentages of choosing the proposed revision in both groups are exactly the same. This indicates that the former group, with relatively more comprehensive understanding of the context and style of the novel, feels the same way as those who only saw the fragments of the story; on the other hand, when the respondents are divided by the prior experience on the Traditional Chinese translation, those who have read it score 7 percent lower than those who haven't, indicating that the style and representation of characters perceived by the Chinese translation readers are slightly different from those perceived by the other respondents.

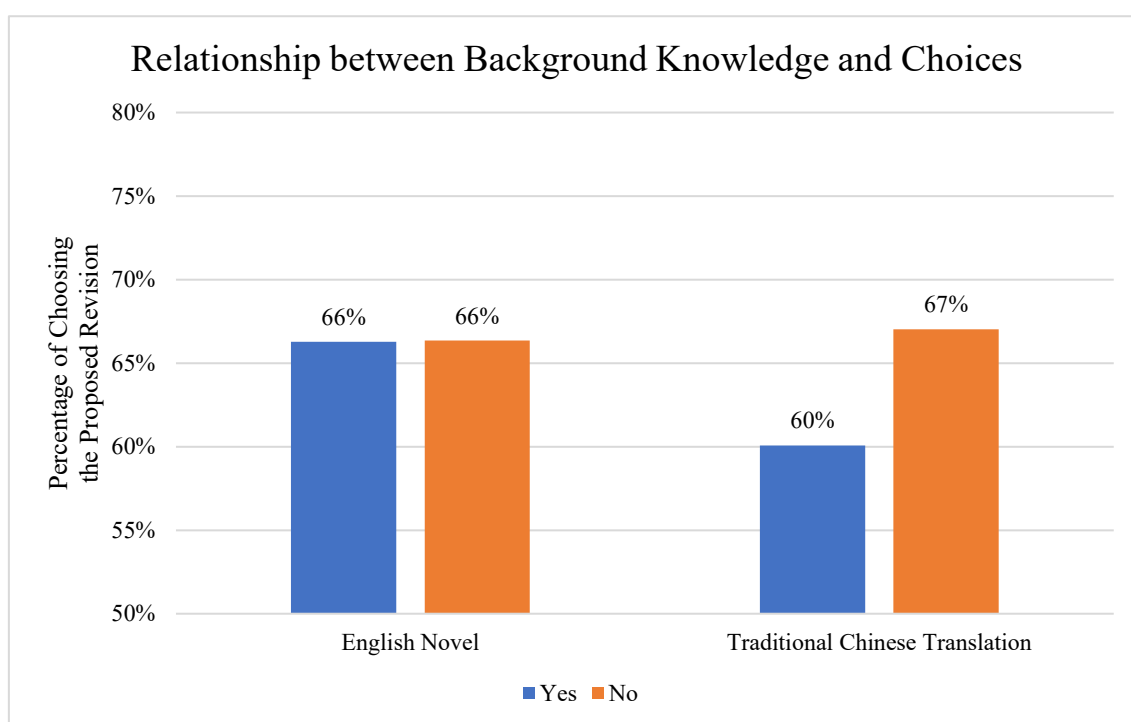
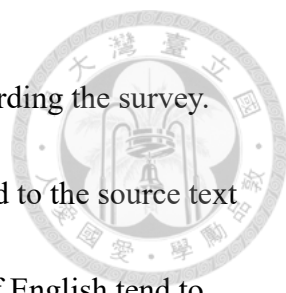


Figure 4.5 Relationship between Background Knowledge and Choices

4.2.6 Feedback from the Respondents



Among the 213 respondents, 26 have shared their thoughts regarding the survey. Interestingly, all of them are from Group A; that is, they have referred to the source text to pick their options. In addition, those who have higher command of English tend to drop their thoughts as they are more confident in their understanding of the English sentences and keen to point out how the translations differ from their counterparts. The feedback from the respondents can be briefly divided into two parts, one related to the use of Chinese idioms versus more colloquial expressions, while the other about the constraints of the survey.

As for the feedback on the use of idioms versus vernaculars, a few point out the significant roles of text style and context. For example, one said “Since the story’s plot revolves around the emotions of modern young people, their speech should be more relaxed, without too much formal language (like “之類的” vs. “諸如此類的”)¹¹.” Another indicated that “the original text doesn’t seem to be overly literary or formal.”¹² Still another directly pointed out the author’s attempt, saying “Was this survey created because Chinese translations often tend to use a more sophisticated language, even though the original is likely quite colloquial?”¹³ From their replies, we can see that the

¹¹ Translated by the author of this thesis. The source text is “因為故事劇情是現代年輕人的情感，所以會覺得他們說話應該比較輕鬆一點，不會使用太多書面語（之類的 v.s. 諸如此類的）。”

¹² Translated by the author of this thesis. The source text is “原文感覺並不是很文鄒鄒的類型。”

¹³ Translated by the author of this thesis. The source text is “會做這個題目，是不是因為中文譯本似乎都傾向用比較高階的語言，雖說原文應該是很口語的。”



respondents, having read through the source text and two versions of translations, are keen to detect the style difference between the millennial novel and its existing Chinese translation. Some even left their reflections, including “The use of idioms should still consider the context to avoid sounding awkward.”¹⁴, “Through this survey, I realized that although idioms can make the text sound elegant, they might disrupt the flow of the original context.”¹⁵ and “These questions helped me see that, while sometimes adding idioms makes it easier for our readers to immerse themselves in the story’s context, it can feel somewhat stiff and over-interprets meanings not explicitly conveyed in the original text.”¹⁶

Now that we know using idioms may not be the best choice when translating, but when should we keep them, and when should we avoid them? Some participants offer their insights on the situations to use idioms and vernaculars respectively. One said that “If an idiom is suddenly inserted into colloquial writing, it can seem quite jarring (I had a good laugh seeing the idiom “沉吟一晌”). But if the writing itself isn’t that colloquial, it might come across more naturally.”¹⁷ Others point out the difference between

¹⁴ Translated by the author of this thesis. The source text is “成語的使用應該還是要考慮上下文的語境，才不會顯得突兀。另外，成語本身的選擇也會有影響。”

¹⁵ Translated by the author of this thesis. The source text is “透過這次問卷有意識到雖然用成語，文字優雅，但可能會破壞語境。”

¹⁶ Translated by the author of this thesis. The source text is “這些題目的設計讓我發現，原來有時候加入成語會讓不同母語跨文化的讀者比較容易進入情境；但對照讀之下，有時候反而覺得有點生硬，好像過度詮釋原文沒有要表達的意思。”

¹⁷ Translated by the author of this thesis. The source text is “如果在白話文中忽然插入成語就會顯得很突兀（沉吟一晌我真的笑出來 XD）但如果本身行文沒那麼白話，看起來可能會比較自然”

narrative and conversation, commenting “Using overly complex idioms can make a conversation stiff.”¹⁸ and “Idioms are generally used less frequently in conversation—unless it’s a phrase that’s part of one’s usual vocabulary.”¹⁹ The last comment provides a very insightful point that not every idiom is considered overly formal and thus unsuitable in conversation. Take Case No.13 for example. Even though “小題大作” is an idiom, it’s perceived rather colloquial and appropriate to be put into a conversation.

The other half of the feedback given by the participants reflected the constraints of the survey, especially the background information and non-bold control variables. One respondent mentioned that they “primarily choose what feels most natural, rather than considering which one aligns more closely with the novel’s storyline (due to a lack of background knowledge).”²⁰ The comment pointed out the author’s dilemma when it comes to how much story background should be provided to the survey takers. Though it is necessary the respondents have a brief understanding of the story and its style before selecting a better translation, too much explanation might not only expose the author’s subjectivity but also lower the respondents’ willingness to complete the form. While the author has carefully considered the background information provided to the

¹⁸ Translated by the author of this thesis. The source text is “感覺有時候句尾用成語語氣比較舒緩，但對話中用太艱澀的成語會太生硬。”

¹⁹ Translated by the author of this thesis. The source text is “口語對話通常比較少用成語（除非是自己口頭常用的）。”

²⁰ Translated by the author of this thesis. The source text is “主要以感覺通順選擇，而非考慮較符合小說故事背景的翻譯（背景知識不足）。”

respondents, some still reported that they were unable to engage with the story context to make sensible judgement.



Lastly, a few comments mentioned the sentence structure and the word choice of non-bold part of the translations. One felt like “the translations are both based on English sentence structure, so neither version fits Chinese language habit²¹,” and the other replied that the sentence structure of the translations shifts the focus of the source text by specifically pointing out Case No. 8 as an example²². Two respondents also commented that the translations are filled with translationese and the non-bold section of some sentences could have been better rendered²³. All feedback mentioned above reflect the difficulty to compare different versions of translations in the form of survey, especially with the need to control variables. However, it also conveys an important message that we should look at language as a whole since meaning and structure are interconnected and almost impossible to separate.

4.3 Summary of Results and Discussions

The textual analysis yields sixteen inappropriate uses of Chinese idioms in the Traditional Chinese translation, which can be categorized into two groups – improper

²¹ Translated by the author of this thesis. The source text is “感覺譯文都是以英文語序為基礎，但某些選項考量到中文習慣用法，其實兩個都不完全適合。”

²² Translated by the author of this thesis. The source text is “我的理解是這句話的重點是難以說出口的想結束生命這句話，應該要擺在句尾做加強語氣。陌生人的形容是用來補充說明的。”

²³ Translated by the author of this thesis. The source texts are “裡面很多題目都充滿著翻譯腔到底是怎麼回事啊啊啊啊啊啊啊啊啊啊啊啊啊啊” and “我覺得有幾句非粗體的地方翻的意境可以更好，但我現在無法返回，沒辦法說是哪一句。”



register and misuse/mistranslation. The eight cases of improper register target the use of “恨她入骨,” “奇貨可居,” “貪得無饜,” “身無分文,” “諸如此類,” “沉吟一晌,” “徹頭徹尾,” and “諸如此類,” while the other eight cases of misuse/mistranslation target the use of “實事求是,” “置身事外,” “誇大其詞,” “如假包換,” “一文不值,” “矯揉造作,” “若隱若現,” and “與世隔絕.”

As for the questionnaire, 213 responses are collected in total. The respondents' background information shows that most of them were born in 1990s and three-fourths of them possess advanced or high-intermediate English level; however, few of them have read or watched the novel/translation/TV series. Regarding the choices of language, 148 of the 213 respondents chose to answer the multiple-choice questions with source text aligned, while the rest 65 preferred not to refer to the English text.

Regardless of their language choice, the result found out that participants tend to choose the relatively colloquial revisions proposed by the author after reading through a brief introduction of the story. However, in certain questions, results differ between the two groups. For the group referring to the source text, they can choose the options that better fit the register of the context. Also, when the source text contains English idioms and sayings, such as “make a big thing of it,” they can directly pick a translation they consider having the closest meaning. Nevertheless, the source text may also serve as a double-edge sword which grounds the participants in word-to-word translation that is

actually awkward in Chinese. The translation of “a real scream from her throat” into “從喉嚨深處發出的，如假包換的尖叫” can be one of the examples.



Next comes to how participants' choices relate to their birth year, English proficiency, and background knowledge. Although 213 responses from millennials were collected, 200 of them were born in the 1990s. This uneven distribution, with only 13 respondents from the 1980s, makes it difficult to draw definitive conclusions about the relationship between birth year and participant choices. A similar limitation arose when it comes to English proficiency. While participants with A2 English proficiency show the lowest percentage of choosing the author's proposed revisions, this finding isn't representative enough to establish a clear link between English level and choices, since only three participants at the A2 level referred to the source text. Lastly, regarding prior knowledge, a 7-percent difference can be found between those who have and haven't read the Traditional Chinese translation in their choices, which may suggest the influence of translation style on readers' perception.

Aside from the analysis above, feedback from the respondents also provides valuable insights as many of them detected the effect idioms have on style when taking the survey, especially those who referred to the source text. The use of idioms, according to the participants, can make the text jarring and disrupt the flow of the context due to their less-colloquial nature.

Chapter 5. Conclusion

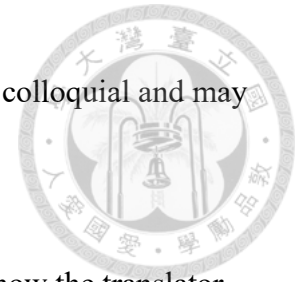


5.1 Summary and Contribution

This research aims to examine the use of idioms in the Traditional Chinese translation of Sally Rooney's second novel *Normal People*. The novel is categorized as a millennial novel centering around two young protagonists Connell and Marianne's coming-of-age journey in the post-Celtic Tiger Ireland. As it deals with topics involving the yearning for affirmation, the search for one's own identity, and the struggle against gender and social inequality, the story strikes the chord with readers worldwide. As a result, it not only won numerous awards but was adapted into a TV series receiving high ratings. Despite such popularity, however, its Traditional Chinese translation is not as critically acclaimed, with reviews commenting the banter in the verbal duels lost and the storyline not engaging.

The discrepancy between the English novel and its Traditional Chinese translation, the author argues, lies in the latter's prominent use of Chinese idioms, which alters the style of the source text. According to Yu, Chinese idioms are the remaining form of Classical Chinese. Though their concise and orderly nature can complement the relatively lengthy vernacular Chinese, Shih commented when she analyzed Yu's

translation of *The Old Man and the Sea* that Chinese idioms are less colloquial and may not suit every literature genre.



Taking Boase-Beier's stylistic approach, this study delves into how the translator of the Traditional Chinese version of *Normal People* chooses to render the source text and affects readers' perception of the story. Conducted in both qualitative and quantitative ways, the study is divided into two phases – textual analysis and survey. The former refers to the author's examination of idiom use in the context, while the latter inquires millennials' opinion about certain cases detected in the previous phase. The survey respondents can choose whether to have the source text as a reference when selecting between the existing translation options and more colloquial revisions proposed by the author.

Through textual analysis, eight cases of Chinese idioms are detected to be used in improper register, and eight more cases are simply misused or mistranslated. Examples of improper register include "you'll be a total stud" rendered into "你會奇貨可居," and "after a pause" translated into "沉吟一晌". The use of these idioms seems awkward in the 2010s Ireland and change the representation of the characters from ordinary teenagers to pedantic ones. Furthermore, in the case "a lot of people really hate her" rendered into "很多人恨她入骨," the translator exaggerates the hate between the students and affects the readers' perception of their relationship.



On the other hand, the misuse and mistranslation of Chinese idioms include “you’re worthless” into “你一文不值,” “matter-of-factly” into “實事求是,” and “shudder in and out of focus” into “若隱若現.” Depending on the context, these idioms might confuse readers as they create images different from the original ones. Take Case 16 for example. The mistranslation of the writer’s “stilted” quality into “矯揉造作” creates an opposite personality of the character and hinders the readers from understanding what exactly happens in the story.

Regarding the follow-up survey, the author chose 13 idioms that are more suitable to be transformed into survey questions and received 213 responses from millennials. Results indicate that, regardless of whether the respondents had the source text for reference, participants tended to favor the author’s more colloquial revisions over existing translations after being introduced to the story. However, the group referencing the original English text demonstrated a better grasp of the characters’ register, enabling them to choose more appropriate Chinese renditions, especially when the source text includes English idioms. Conversely, knowledge of the English text occasionally led this group to opt for word-for-word translations, sometimes at the expense of Chinese fluency.

As for the relationship between respondents’ background and their choices, the author initially posited that younger participants and those with higher English



proficiency would both lean towards more colloquial language options. However, this assumption couldn't be confirmed. The participant pool lacked sufficient representation from individuals born in the 1980s, and fewer than a quarter of respondents had only a basic level of English, rendering the data insufficient for conclusive findings. Beyond these demographic considerations, an analysis of prior knowledge revealed a 7 percent difference in choices between participants who had previously read the Traditional Chinese translation and those who had not. This disparity suggests that the style of existing translation may indeed have influence on reader perception.

In conclusion, the findings above underscore critical takeaways regarding the use of idioms in Chinese translation. While Chinese idioms are often valued for their ability to enhance linguistic polish, their application necessitates stringent verification not only for precise semantic equivalence to the source text but also to ensure they are not overly formal or archaic for the target register, especially when used in the context of a millennial novel. This dual consideration is crucial to prevent both mistranslation and an incongruous tone with the style of the text.

Finally, it is important to emphasize that this research does not aim to find fault with the work of any individual translator. Rather, by focusing on specific translation cases, our objective is to glean valuable insights and highlight essential lessons that all translators, particularly those navigating contemporary literary works, should carefully

consider as a significant reminder and reference.

5.2 Limitations and Future Suggestions

Despite efforts to perfect this study, the author still encountered limitations in the process, particularly the design of the survey. As previously mentioned, it's a dilemma to decide whether to provide the respondents with more story background under the risk of exposing subjectivity and driving respondents away, or to be more conservative when introducing the story under the risk that the respondents won't get the text style and context to properly answer the questions. Moreover, with an aim to controlling the variables, the author chose to keep the overall structure of the existing translation and only swapped the idioms for more colloquial expressions without being aware that the structure may confine the choices of words and shift the focus of the source text. Aside from the above limitations, it would be better if future research can delve into the academic background of the respondents as one participant pointed out that, as a student majoring in science, they prefer more colloquial and close-to-life expressions compared to the other overly formal translations, which implies that different majors may influence people's choices.

As for those who would like to further explore topics related to Sally Rooney and *Normal People*, they can refer to the Simplified Chinese version translated by Zhong, Na to compare and contrast the two Chinese versions to the English source text in

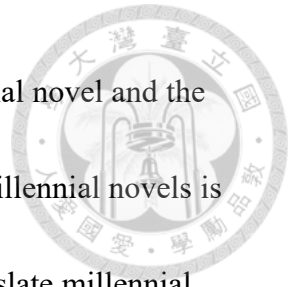


detail. In addition, Rooney's distinctive writing style, particularly her omission of quotation marks for dialogue, is also worthy of discussion. This unconventional approach departs from literary tradition by blurring the lines between narration and conversation, which can significantly affect readers' perception and experience if the translation is not properly rendered.

For those who are familiar with Rooney's work, a comparative analysis of the translations of her three novels — 《正常人》 (*Normal People*, 2020), 《聊天紀錄》 (*Conversations with Friends*, 2021), and 《美麗的世界，你在哪裡》 (*Beautiful World, Where Are You*, 2022) — offers a valuable avenue for investigation. The fact that all three were translated by Li provides us a unique opportunity to examine her consistent stylistic choices in rendering Rooney's prose.

For instance, in *Conversations with Friends*, Li translates the phrase “seal into a shared privacy” into “我們一起隔絕在隱密的空間裡,” where “seal” becomes “隔絕.” This echoes a similar choice in *Normal People*. Furthermore, the idiom “矯揉造作” is employed repeatedly. This time is not for “stilted quality,” but for “affectation” and “mannered.” Similarly, the idiom “諸如此類” appears, but in this context, it is used to translate the even more colloquial “blah blah blah” rather than “things like that.” It is hoped that these initial observations will inspire more comprehensive research into the translator's techniques and their impact on the reception of Rooney's works.

Last but not least, as *Normal People* is categorized as a millennial novel and the earliest ones of such to be introduced to Taiwan, research on other millennial novels is also encouraged to form a more comprehensive study on how to translate millennial works given its distinct features, including the pursuit of one's own identity and the discussion on various social issues in the late 20th century.



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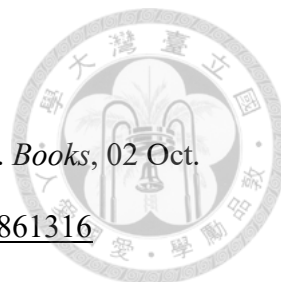
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Appendices

I. Questionnaire for the Research

2024/7/13 凌晨2:03

翻譯風格探究—以千禧小說《正常人》中譯本之成語使用為例



翻譯風格探究—以千禧小說《正常人》中譯本之成語使用為例

[研究對象]

本研究的對象須滿足下列兩項條件：

1. 母語為中文(繁體)
2. 出生於西元1981至1999年，即廣義之千禧世代

[研究說明]

本研究共有兩部分，包含基本資料以及13題二選一的小說敘述題目。大約需花費您5-8分鐘作答。本研究題目沒有標準答案，也沒有作答時間限制。請在閱讀該小說故事背景設定後，選出您認為較適當的文字。在作答過程中，您可以隨時停止作答，無須任何理由，也無須感到壓力。

本問卷採匿名作答，您留下的資料不會被辨識出特定個人，且僅用於學術研究，敬請安心填寫。

[研究回饋]

為了感謝您協助本研究，待問卷結果於4/16日收集完畢後，研究者將於5/1抽出5位填答者，每位獲得200元全家禮物卡。若您欲參加抽獎活動，再煩您於問卷最後留下電子郵件地址，以取得抽獎資格，非常謝謝您。

國立臺灣大學翻譯碩士學位學程筆譯組

指導教授：陳榮彬 博士

研究生：謝雨軒

聯絡方式：r10147004@ntu.edu.tw

*表示必填問題

填答者基本資料及背景知識調查

請依您的身分背景及對《正常人》(Normal People)一書的了解進行作答。

1. 您是否為千禧世代(出生年份1981-1999)? *

單選。

☐ 是

☐ 否



2. 您的出生年份(西元，請輸入4位數字) *

3. 請參照以下對照表，選擇您的英語能力 *

英語主要檢測參考對照表 English Proficiency Test Comparison Chart								
CEFR Level 語言能力 參考指標 (註 1)	CEFR Level Description 能力等級之綜合說明	托福 TOEFL (iBT)	托福 TOEFL (CBT)	雅思 IELTS	多益測驗 TOEIC	全民英檢 GEPT	新南大學英語能力 測驗分級測驗 (Cambridge Main Scale)	新南大學 國際英語 測驗 (EOLATS)
A2(基礎級) Waystage	Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in terms of immediate need.	29	90	3	350	初級 (Elementary)	Key English Test (KET)	ALTE Level 1
B1(進階級) Threshold	Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics which are familiar, or of personal interest. Can describe experiences and events, dreams, hopes & ambitions and briefly give reasons and explanations for opinions and plans.	47	137	4	550	中級 (Intermediate)	Preliminary English Test (PET)	ALTE Level 2
B2(進階級) Vantage	Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialization. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.	71	197	5.5	750	中高級 (High-Intermediate)	First Certificate in English (FCE)	ALTE Level 2
C1(流利級) Effective Operational Proficiency	Can understand a wide range of demanding, longer texts, and recognise implicit meaning. Can express him/herself fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organizational patterns, connectors and cohesive devices.	83	220	6.5	880	高級 (Advanced)	Certificate in Advanced English (CAE)	ALTE Level 4
C2(精通級) Mastery	Can understand with ease virtually everything heard or read. Can summarize information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation. Can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in more complex situations.	100	267	7.5	950	精通 (Superior)	Certificate of Proficiency in English (CPE)	ALTE Level 5

註 1:「歐洲語言學、教學、評量共同參考架構」(Common European Framework of Reference for Languages: Learning, Teaching, Assessment, CEFR)，是全世界唯一國際通用之歐洲語言能力指標，由歐洲議會於 1995 年公佈，目前有 40 多個國家採用。

註 2: 本表係參考行政院 95 年 4 月 6 日院授人勞字第 0950081619 號函件之「公務人員英語檢閱檢分計分標準對照表」。新南大學英語中心辦理之各項英語測驗與 CEFR 考級、托福測驗分數對照表、多益測驗與 CEF 分數對照表與新南大學英語檢閱歐洲共同語言能力分級對照表對應而成。

單選。

- ☐ A2
- ☐ B1
- ☐ B2
- ☐ C1
- ☐ C2
- ☐ 未曾考過上述英語檢定

4. 您是否看過《正常人》(Normal People) 英文原文書? *

單選。

- ☐ 是
- ☐ 否



5. 您是否看過《正常人》(Normal People) 繁體中文譯本? *

單選。

☐ 是

☐ 否

6. 您是否看過《正常人》(Normal People) 的改編影集? *

單選。

☐ 是

☐ 否

請詳閱《正常人》(Normal People) 故事背景說明

《正常人》為1991年出生的愛爾蘭作家莎莉·魯尼所著。其故事背景發生於愛爾蘭，描寫男主角康諾與女主角梅黎安從高中至大學4年間（2011-2015）的感情羈絆及自我成長。

康諾單親，母親在梅黎安家中擔任清潔工，而梅黎安雖家世顯赫，母親與兄長卻對她惡言相向。高中時，康諾因為個性與外貌好、運動能力佳而頗受歡迎，梅黎安則因特立獨行而遭受排擠；但兩人就讀都柏林三一大學後，梅黎安因其外貌及家世打入同儕生活，康諾卻覺得自己與都柏林的社交生活格格不入。

該小說除了描繪男女主角的感情故事，更碰觸到社會經濟泡沫化後的政治及階級問題。莎莉·魯尼在故事中捕捉千禧世代想在親密關係中彼此依賴，卻陷於自我保護與逃避的矛盾，引發全球年輕讀者的共鳴。



語言選擇—接下來將有13題二選一的題目，請選擇您欲作答的語言。

7. 請選擇純中文譯文版/中英對照版 *

單選。

☐ 純中文譯文版 跳到第8題。

☐ 中英對照版 跳到第23題。

接下來將有13題二選一的題目。請選出您認為較符合小說故事背景且通順的文字對話/敘述。

[註] 對話內容不使用引號為莎莉·魯尼的寫作特色



23. 1. Marianne is grinning now. She exercises an open contempt for people in school. She has no friends and spends her lunchtimes alone reading novels. A lot of people really hate her.

單選。

- ☐ A 梅黎安咧開嘴笑。她在學校裡表現得一副對誰都很不屑的樣子。她沒有朋友，午餐時間總是自己一個人邊看小說邊吃飯。有很多人非常討厭她。
- ☐ B 梅黎安咧開嘴笑。她在學校裡表現得一副對誰都很不屑的樣子。她沒有朋友，午餐時間總是自己一個人邊看小說邊吃飯。有很多人恨她入骨。

24. 2. You're worthless, Lukas likes to tell her. You're nothing. And she feels nothing, an absence to be forcibly filled in. *

單選。

- ☐ A 妳一文不值，盧卡斯喜歡這麼對她說。妳很沒用。她覺得自己空無一物，必須找東西來填滿。
- ☐ B 妳一無是處，盧卡斯喜歡這麼對她說。妳很沒用。她覺得自己空無一物，必須找東西來填滿。

25. 3. She smiles. Plus the class will be full of girls, she says, so you'll be a total stud. *

單選。

- ☐ A 她微笑。況且英文系都是女生，她說。你會奇貨可居。
- ☐ B 她微笑。況且英文系都是女生，她說。你會超搶手。

26. 4. It's kind of racist, what you just said about Asian people, Niall says. I'm not making a big thing of it. *

單選。

- ☐ A 你剛才提到亞洲人，這是一種歧視，尼爾說。我一點都沒有誇大其詞。
- ☐ B 你剛才提到亞洲人，這是一種歧視，尼爾說。我一點都沒有小題大作。



27. 5. He drops the glass on the floor and it shatters. Marianne screams, a real scream from her throat, and launches her body at Jamie

單選。

- ☐ A 他把杯子丟到地上，砸個粉碎。梅黎安放聲尖叫，從喉嚨深處發出的，如假包換的尖叫，然後衝向傑米。
- ☐ B 他把杯子丟到地上，砸個粉碎。梅黎安大叫，是真的從喉嚨深處放聲尖叫，然後衝向傑米。

以下為第6-10題，請選出您認為較符合小說故事背景且通順的文字對話/敘述。

[註] 對話內容不使用引號為莎莉·魯尼的寫作特色

28. 6. He hits me with a belt sometimes. He likes choking me, things like that. *

單選。

- ☐ A 他有時拿皮帶抽我，他也喜歡掐我之類的。
- ☐ B 他有時拿皮帶抽我，他也喜歡掐我，諸如此類的。

29. 7. Marianne had just wanted to see someone else all along, he thought. She was probably glad he'd had to leave Dublin because he was broke. *

單選。

- ☐ A 梅黎安一直想和其他人交往，他想。她八成很慶幸身無分文的他離開都柏林。
- ☐ B 梅黎安一直想和其他人交往，他想。她八成很慶幸他這個窮光蛋離開都柏林。

30. 8. They are sealed into the car's compact silence together. *

單選。

- ☐ A 他們一起坐在與世隔絕的車裡，沉默無語。
- ☐ B 他們一起坐在車裡，彷彿與世隔絕，彼此沉默無語。



31. 9. He doesn't want to confess to her, a total stranger, that he would like to kill himself.
- 單選。
- ☐ A 他不想對她坦白說出心裡的想法，說他想結束自己的生命，因為她是徹頭徹尾的陌生人。
- ☐ B 他不想對她坦白說出心裡的想法，說他想結束自己的生命，因為她就是個陌生人。

32. 10. ★
- But are you sleeping with her?
- No, when would I even have time?
- Do you want to? said Marianne.
- I'm not hugely gone on the idea. I don't feel like I'm that insatiable really, I do already have you.

單選。

- 但你想和她上床？
- 沒有。我哪有這種時間？
- 但你想這麼做？梅黎安說。
- 我才沒這麼想。我不覺得我有那麼貪心，我已經擁有妳了啊。

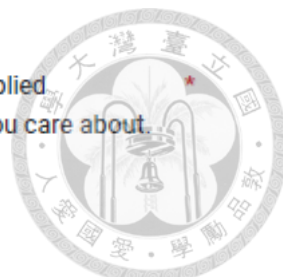
☐ A

- 但你想和她上床？
- 沒有。我哪有這種時間？
- 但你想這麼做？梅黎安說。
- 我才沒這麼想。我不覺得我有那麼貪得無厭。我已經擁有妳了啊。

☐ B

以下為第11-13題，請選出您認為較符合小說故事背景且通順的文字對話/敘述。

[註] 對話內容不使用引號為莎莉·魯尼的寫作特色



33. 11. Marianne didn't know how to respond. **After a pause, she replied thoughtfully: I don't think I always care about the same things you care about. But I do care about you.**

單選。

- ☐ A 梅黎安不知道該怎麼回答。過了一會兒，她認真地說：我想，我關心的事情和你並不見得一樣，但是我很關心你。
- ☐ B 梅黎安不知道該怎麼回答。沉吟一晌之後，她認真地說：我想，我關心的事情和你並不見得一樣，但是我很關心你。

34. 12. Connell seemed to understand how she felt about school; he said he liked **hearing her opinions. You hear enough of them in class. Matter-of-factly he replied: You act differently in class, you're not really like that.** *

單選。

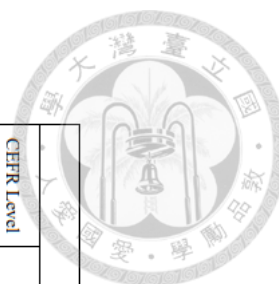
- ☐ A 康諾似乎理解她對學校的感覺，說他想聽聽她的看法。你在課堂上早就聽夠多了，她說。他實事求是地回答說：你在班上的時候很不一樣，和現在不一樣。
- ☐ B 康諾似乎理解她對學校的感覺，說他想聽聽她的看法。你在課堂上早就聽夠多了，她說。他就事論事地回答說：你在班上的時候很不一樣，和現在不一樣。

35. 13. I'm seeing that you're feeling very negatively towards yourself, you're having **some suicidal thoughts, things like that. So those are things we'd have to take very seriously.** *

單選。

- ☐ A 我看得出來，你對自己的態度非常負面，你甚至有自殺的念頭，諸如此類的。
- ☐ B 我看得出來，你對自己的態度非常負面，你甚至有自殺之類的念頭。

36. (選填) 針對上述題目之原文及選項是否有額外想法及回饋



II. CEFR English Proficiency Test Comparison Chart

英語主要檢測參考對照表 English Proficiency Test Comparison Chart								
CEFR Level 語言能力 參考指標 (註 1)	CEFR Level Description 能力等級之綜合說明	托福 TOEFL (iBT)	托福 TOEFL (CBT)	雅思 IELTS	多益測驗 TOEIC	全民英檢 GEPT	劍橋大學英語能力 認證分級測驗 (Cambridge Main Suite)	劍橋大學 國際商務 英語能力 測驗 (BULATS)
A2(基礎級) Waystage	Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.	29	90	3	350	初級 (Elementary)	Key English Test (KET)	ALTE Level 1
B1(進階級) Threshold	Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics, which are familiar, or of personal interest. Can describe experiences and events, dreams, hopes & ambitions and briefly give reasons and explanations for opinions and plans.	47	137	4	550	中級 (Intermediate)	Preliminary English Test (PET)	ALTE Level 2
B2(高階級) Vantage	Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialization. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.	71	197	5.5	750	中高級 (High-Intermediate)	First Certificate in English (FCE)	ALTE Level 3
C1(流利級) Effective Operational Proficiency	Can understand a wide range of demanding, longer texts, and recognize implicit meaning. Can express him/ herself fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organizational patterns, connectors and cohesive devices.	83	220	6.5	880	高級 (Advanced)	Certificate in Advanced English (CAE)	ALTE Level 4
C2(精通級) Mastery	Can understand with ease virtually everything heard or read. Can summarize information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation. Can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in more complex situations.	109	267	7.5	950	優級 (Superior)	Certificate of Proficiency in English (CPE)	ALTE Level 5

註 1: 「歐洲語言學習、教學、評量共同參考架構」(Common European Framework of Reference for Languages: Learning, Teaching, Assessment, CEFR)，是全世界唯一國際通用之歐盟語言能力指標。由歐洲議會於 1996 年公布，目前有 40 多個國家採用。

註 2: 本表係參考行政院 95 年 4 月 4 日院授人力字第 0950061619 號函修正之「公務人員英語檢測應任評分分檔標準對照表」、財團法人語言測驗中心辦理之各項英語測驗與 CEF 參考架構、托福網站分數對照表、多益測驗與 CEF 分數對照表與劍橋英語認證與歐洲共同語言能力分級架構對照編製而成。

III. List of Improperly Used Idioms in Textual Analysis

No.	Type	Page No.	Source text	Page No.	Existing translation
1	register	2	Marianne is grinning now. She exercises an open contempt for people in school. She has no friends and spends her lunchtimes alone reading novels. A lot of people really hate her .	9	梅黎安咧開嘴笑。她在學校裡表現得一副對誰都很不屑的樣子。她沒有朋友，午餐時間總是自己一個人邊看小說邊吃飯。有很多人恨她入骨。
2	register	20	She smiles. Plus the class will be full of girls, she says, so you' ll be a total stud .	31	她微笑。況且英文系都是女生，她說。你會奇貨可居。
3	register	61	But are you sleeping with her? No, when would I even have time? Do you want to? said Marianne. I'm not hugely gone on the idea. I don't feel like I'm that insatiable really, I do already have you.	79	但你想和她上床？ 沒有。我哪有這種時間？ 但你想這麼做？梅黎安說。 我才沒這麼想。我不覺得我有那麼貪得無厭，我已經擁有妳了啊。
4	register	125	Marianne had just wanted to see someone else all along, he thought. She was probably glad he'd had to leave Dublin	157	梅黎安一直想和其他人交往，他想。她八成很慶幸身無分文的他離開都柏林。她希望有個可以帶



			because he was broke . She wanted a boyfriend whose family could take her on skiing holidays.		她去滑雪度假的男朋友。
5	register	133	He hits me with a belt sometimes. He likes choking me, things like that .	167	他有時拿皮帶抽我，他也喜歡掐我， 諸如此類 的。
6	register	192	Marianne didn't know how to respond. After a pause , she replied thoughtfully: I don't think I always care about the same things you care about. But I do care about you.	239	梅黎安不知道該怎麼回答。 沉吟一晌 之後，她認真地說：我想，我關心的事情和你並不見得一樣，但是我很關心你。
7	register	203	He doesn't want to confess to her, a total stranger, that he would like to kill himself.	250	他不想對她坦白說出心裡的想法，因為她是 徹頭徹尾 的陌生人。
8	register	208	I'm seeing that you're feeling very negatively towards yourself, you're having some suicidal thoughts, things like that .	256	我看得出來，你對自己的態度非常負面，你甚至有想自殺的念頭， 諸如此類 的。
9	misuse	13	Connell seemed to understand how she felt about school; he said he liked hearing her opinions. You hear enough of	23	康諾似乎理解她對學校的感覺，說他想聽聽她的看法。你在課堂上早就聽夠多了，她說。他 實事求

			them in class. Matter-of-factly he replied: You act differently in class, you're not really like that.		是地回答說：妳在班上的時候很不一樣，和現在不一樣。
10	misuse	65	Denise decided a long time ago that it is acceptable for men to use aggression towards Marianne as a way of expressing themselves. As a child Marianne resisted, but now she simply detaches , as if it isn't of any interest to her, which in a way it isn't.	84	丹妮絲從很早以前就決定，如果男人想把欺負梅黎安當成自我表現的方式，她也沒有意見。小時候梅黎安會抗拒，但現在她就只是 置身事外 ，彷彿這些事情跟她一點關係都沒有。從某個程度來說，確實也跟她沒關係。
11	misuse	176	It's kind of racist, what you just said about Asian people, Niall says. I'm not making a big thing of it .	221	你剛才提到亞洲人，這是一種歧視，尼爾說。我一點都沒有 誇大其詞 。
12	misuse	178	He drops the glass on the floor and it shatters. Marianne screams, a real scream from her throat, and launches her body at Jamie	223	他把杯子丟到地上，砸個粉碎。梅黎安放聲尖叫，從喉嚨深處發出的， 如假包換 的尖叫，然後衝向傑米。
13	misuse	190	You're worthless , Lukas likes to tell her. You're nothing. And she feels nothing, an absence to	237	妳 一文不值 ，盧卡斯喜歡這麼對她說。妳很沒用。她覺得自己空無一物，必

			be forcibly filled in.		須找東西來填滿。
14	mistranslation	220	Connell noticed that the stilted quality of his reading seemed to characterise his speech and movement also, and he felt bad then for attributing such a negative view of literature to someone who was maybe just awkward.	271	康諾發現，作家的言行舉止，似乎也像朗讀的時候一樣 矯揉造作 。他覺得自己真是太慘了，竟然對著一個這麼難搞的人批評文學。
15	misuse	250	Connell notices that her T-shirt, her skirt and part of her left wrist are stained with blood. The proportions of the visual environment around him shudder in and out of focus, like someone has picked up the world and shaken it, hard.	310	康諾發現她的 T 恤、裙子和左手手腕都是血。他周遭所見的一切頓時變得 若隱若現 ，無法聚焦，彷彿有人抓住這個世界，用力搖晃。
16	misuse	252	They are sealed into the car's compact silence together.	312	他們一起坐在 與世隔絕 的車裡，沉默無語。

IV. List of Multiple Choice Questions in Questionnaire Analysis

1	Marianne is grinning now. She exercises an open contempt for people in school. She has no friends and spends her lunchtimes alone reading novels. A lot of people really hate her. ☐ a 梅黎安咧開嘴笑。她在學校裡表現得一副對誰都很不屑的樣子。她沒有朋友，午餐時間總是自己一個人邊看小說邊吃飯。有很多人恨她入骨。
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	☐ b 梅黎安咧開嘴笑。她在學校裡表現得一副對誰都很不屑的樣子。她沒有朋友，午餐時間總是自己一個人邊看小說邊吃飯。有很多人非常討厭她。
2	She smiles. Plus the class will be full of girls, she says, so you'll be a total stud. ☐ a 她微笑。況且英文系都是女生，她說。你會奇貨可居。 ☐ b 她微笑。況且英文系都是女生，她說。你會超搶手。
3	- But are you sleeping with her? - No, when would I even have time? - Do you want to? said Marianne. - I'm not hugely gone on the idea. I don't feel like I'm that insatiable really, I do already have you. ☐ a - 但你想和她上床？ - 沒有。我哪有那種時間？ - 但你想這麼做？梅黎安說。 我才沒這麼想。我不覺得我有那麼貪得無厭，我已經擁有妳了啊。 ☐ b - 但你想和她上床？ - 沒有。我哪有那種時間？ - 但你想這麼做？梅黎安說。 - 我才沒這麼想。我不覺得我有那麼貪心，我已經擁有妳了啊。
4	Marianne had just wanted to see someone else all along, he thought. She was probably glad he'd had to leave Dublin because he was broke. ☐ a 梅黎安一直想和其他人交往，他想。她八成很慶幸身無分文的他離開都柏林。 ☐ b 梅黎安一直想和其他人交往，他想。她八成很慶幸他這個窮光蛋離開都柏林。
5	He hits me with a belt sometimes. He likes choking me, things like that.

	☐ a 他有時拿皮帶抽我，他也喜歡掐我，諸如此類的。 ☐ b 他有時拿皮帶抽我，他也喜歡掐我之類的。
6	Marianne didn't know how to respond. After a pause, she replied thoughtfully: I don't think I always care about the same things you care about. But I do care about you. ☐ a 梅黎安不知道該怎麼回答。沉吟一晌之後，她認真地說：我想，我關心的事情和你並不見得一樣，但是我很關心你。 ☐ b 梅黎安不知道該怎麼回答。過了一會兒，她認真地說：我想，我關心的事情和你並不見得一樣，但是我很關心你。
7	He doesn't want to confess to her, a total stranger, that he would like to kill himself. ☐ a 他不想對她坦白說出心裡的想法，說他想結束自己的生命，因為她是徹頭徹尾的陌生人。 ☐ b 他不想對她坦白說出心裡的想法，說他想結束自己的生命，因為她就是個陌生人。
8	I'm seeing that you're feeling very negatively towards yourself, you're having some suicidal thoughts, things like that. So those are things we'd have to take very seriously. ☐ a 我看得出來，你對自己的態度非常負面，你甚至有自殺的念頭，諸如此類的。 ☐ b 我看得出來，你對自己的態度非常負面，你甚至有自殺之類的念頭。
9	Connell seemed to understand how she felt about school; he said he liked hearing her opinions. You hear enough of them in class. Matter-of-factly he replied: You act differently in class, you're not really like that. ☐ a 康諾似乎理解她對學校的感覺，說他想聽聽她的看法。你在課堂上早就聽夠多了，她說。他實事求是地回答說：你在班上的時候很不一樣，和現在不一樣。

	☐ b 康諾似乎理解她對學校的感覺，說他想聽聽她的看法。你在課堂上早就聽夠多了，她說。他就事論事地回答說：妳在班上的時候很不一樣，和現在不一樣。
10	It's kind of racist, what you just said about Asian people, Niall says. I'm not making a big thing of it. ☐ a 你剛才提到亞洲人，這是一種歧視，尼爾說。我一點都沒有誇大其詞。 ☐ b 你剛才提到亞洲人，這是一種歧視，尼爾說。我一點都沒有小題大作。
11	He drops the glass on the floor and it shatters. Marianne screams, a real scream from her throat, and launches her body at Jamie ☐ a 他把杯子丟到地上，砸個粉碎。梅黎安放聲尖叫，從喉嚨深處發出的，如假包換的尖叫，然後衝向傑米。 ☐ b 他把杯子丟到地上，砸個粉碎。梅黎安大叫，是真的從喉嚨深處放聲尖叫，然後衝向傑米。
12	You're worthless, Lukas likes to tell her. You're nothing. And she feels nothing, an absence to be forcibly filled in. ☐ a 妳一文不值，盧卡斯喜歡這麼對她說。妳很沒用。她覺得自己空無一物，必須找東西來填滿。 ☐ b 妳一無是處，盧卡斯喜歡這麼對她說。妳很沒用。她覺得自己空無一物，必須找東西來填滿。
13	They are sealed into the car's compact silence together. ☐ a 他們一起坐在與世隔絕的車裡，沉默無語。 ☐ b 他們一起坐在車裡，彷彿與世隔絕，彼此沉默無語。